

MUSIC & VIDEO WEEK

Europe's leading music business paper 90p

BPI CONFIDENT ON LEVY ISSUE BUT TAPE MEN BLANK

THE BRITISH music industry is "nearer to success than it ever thought possible" in attaining a levy on blank tape and hardware, said BPI chairman Chris Wright at the BPI annual general meeting last week.

And 24 hours later five blank tape manufacturers, calling themselves the Tape Manufacturers Group, launched a counter-campaign to stop the levy with a press conference setting out their objections.

But despite some hard-hitting and emotive phrases, the blank tape men had to concede, under press questioning, that while they admitted that their tapes were being used for illegal copying and that this was unfair on rights owners, they had no alternative solution to offer. Their reaction, appropriately, was blank.

All they could do was oppose the

idea of a levy and they flatly refused to accept any responsibility for solving the problem. "That's the BPI's responsibility," said the group's chairman Bill Fulton, managing director of Sony UK.

They contest BPI claims that the music industry is losing £1 million a day through home-taping; they discount BPI claims that blank tape sales are now over 69 million a year; they say that a levy would be a "licence to print money" as counterfeiters would easily forge the licence stamp; and they question the viability of administering a levy scheme.

But the tape men have yet to do any market research of their own to prove or disprove the extent to which consumers tape records instead of buying them.

Judging by their performance at their press conference, the tape group is relying on the emotive use of the phrase "the levy is a tax" and the threat that a levy would be a "dangerous precedent".

Fulton acknowledge that the BPI had written to him proposing that the two sides should jointly mount a new definitive market research project to determine the extent of home-taping — the results of which both the BPI and the group would agree to abide by. His group was "considering" this proposal, he said.

Earlier, BPI director general John Deacon had told the BPI AGM that the Green Paper on copyright reform was now due "in a few weeks".

BPI chairman Chris Wright added: "Politicians we have spoken to have been very concerned and very supportive. It is not a vote-catching idea but despite this reaction has been favourable and the signs are encouraging. We are nearer to success than we ever thought possible and we are confident that we will come out with something invaluable for the future."

• Levy loophole — see page 4.

PRS proposes loans for writer-members

THE PERFORMING Right Society is proposing to offer writer-members interest-free loans repayable out of future royalty distributions. The proposal will be considered at the PRS AGM at London's Hilton Hotel on Thursday (2).

Significantly, interest-free loans to PRS management executives have been the subject of much bitter controversy among certain PRS members and sections of the press in recent years.

Writer-members eligible for the proposed new loans will be those whose earnings through PRS have averaged not less than £1,500 over the past three years (and were not less than £500 in each of the two immediate past years), and who are resident in Great Britain or Ireland.

The loan entitlement under the scheme (if approved) will be between £500 and £5,000, but not exceeding one third of the writer's

average annual PRS earnings over the preceding three years.

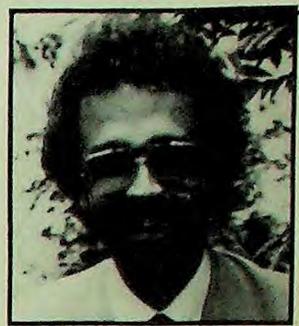
Interest as such will not be payable on these loans, but members who take advantage of the scheme will suffer a deduction from their non-licence revenue allocations, which will be calculated as though interest was being charged at one per cent above bank base rate (currently at 13 per cent).

• The PRS audited accounts for 1980 disclose that licence revenue in Great Britain and Ireland rose by 28 per cent from £21 million to almost £27 million, investment income rose by 53 per cent from £1.7 million to £2.6 million, but overseas revenue fell by five per cent from £10.3 million to £9.8 million.

Total gross revenue for the year climbed by 19 per cent from £33 million to over £39 million.

The PRS membership swelled by 1,105 new members during 1980.

Three newcomers to BPI council



THREE NEWCOMERS voted onto the BPI Council last week aptly illustrate the diverse spread of companies now represented by the 18-strong council: (l to r) Dave Robinson of small independent Stiff, TV and budget company MSD's Anne Miles, and Andrew Pryor of medium independent Eurodisc (Ariola/Arista). The rest of the council comprises: Gerry Bron (Bronze), Richard Branson (Virgin), Don Ellis (RCA), David Fine (PolyGram), Derek Green (A&M), Stephen James (DJM), Charles Levison (WEA), Monty Lewis (Pickwick), Tony Morris (Polydor), Maurice Oberstein (CBS), Monty Presky (Damont), Richard Robinson (EMI). Ex officio members are Chris Wright (chairman), John Deacon (director general) and Guy Marriot (chairman, BPI Copyright Association).

BBC now poised to join video market

THE BBC is set to enter the video market backed by a national press advertising campaign starting in September, while the first 20 BBC Videobooks are being offered to dealers now through a production and distribution agreement with 3M.

Prices range from £29.95 for BBC Children's Favourites to £39.95 for The Queen's Birthday Parade. Music-orientated cassettes include Deep Purple — California Jam and Toyah At The Rainbow, both at £34.95.

"The BBC video catalogue will eventually contain something for everyone," predicts BBC Enterprises managing director Bryon Parkin. "In addition to classic BBC productions we shall be catering for people with special interests and will be introducing specially-compiled programmes for this new and expanding market."

Initially, the titles will be available on VHS and Betamax systems, while Phillips, compatible with Grundig, is to be added to the range, as are discs when launched in the UK.

The 3M sales force is opening accounts and taking orders from dealers throughout the summer in readiness for the autumn marketing campaign. The company initially plans to reach a network of 200 specialist independent video dealers and a number of major multiple retail chains, supplying cassettes on a sale-only basis.

Buyers put off by 'hostile'
dealers — p3

MPA centenary — centre pages

Featherstone quits MCA to head CIC

ROY FEATHERSTONE has been appointed president of Cinema International Corporation BVIO, and will oversee the exploitation of home video rights (cassettes and discs) for the libraries of Universal Pictures and Paramount Pictures on a worldwide basis excluding the US and Canada.

Featherstone thus ends almost 25 years in the record industry with EMI and MCA Records, of which he has been managing director. He has been involved with the video activities of CIC since its inception, and established its UK video operation last December.

He will establish separate offices for CIC in London, and oversee the opening of CIC operations in several other territories over the next two years.

• At press-time, it seems likely that MCA Records marketing director Stuart Watson will succeed Featherstone as MD of the company.

JON and VANGELIS



The new album

THE FRIENDS OF MR. CAIRO

POLD 5039
POLD C 5039

Order from
PolyGram.
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INSIDE

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RS recipe for success

THE 17-STRONG Record Sales promotion team met for a summer conference in South Wales last week — the company's fourth, but the first since the departure of former joint MD Alan Wade to set up the rival Promo People company.

Record Sales MD Richard Jacobowski reminded his reps that the future of the company depended on their continuing to encourage dealers to promote their records, and in providing them with the tools to do so.

He added that RS would continue to be selective in their choice of records — "in an attempt to improve the success ratio of charting seven of the last 10" they have helped to promote.

He also reported that the recently introduced New Entry in-store promo tapes were being well received by dealers.

End of the line for Bruces chain

ONLY ONE shop in the Scottish chain, Bruces Records, now remains open, and that is up for sale.

The chain — which was 11-strong a year ago and still had eight shops as recently as March this year — has fallen victim to the economic recession, and to the inroads that home-taping have made in sales.

This was the conclusion drawn by Guinness Retail Holdings, which has for several years been the majority shareholder in Bruces (with the brothers Brian and Bruce Findlay having a small minority shareholding).

Guinness Retail financial director Nicholas Bristow told *MW*: "We, along with a number of other companies in the record business, have been suffering. A number of the Bruces shops had not been performing as well as they should,

and although we took severe internal management action to keep them trading as long as possible, it was agreed in February (with the Findlay brothers) that we must financially disinterest ourselves."

Since then six shops have been sold — some as going concerns and others as premises—and the most successful outlet, at Kirkcaldy, has just been sold to its own manager and a member of Guinness Retail's own middle management.

Brian Findlay, who told *MW* that he no longer had any active connection with the retail chain, has bought one of the shops, but it is no longer being run as a record shop. Bruce Findlay has not been involved with the record shops since he decided to concentrate on running the Zoom label and managing the band Simple Minds, early last year.



CHRYSLIS RECENTLY presented David Grant and Sketch of Linx (seated) with silver discs for their single Intuition. Standing, l to r: Keith Lewis (Chrysalis marketing director), Sam Mortimer (MD RSM Music), Brian Freshwater (manager of Linx and Bob Carter), Bob Carter (co-producer), and Doug D'Arcy (Chrysalis MD).

Levison names WHV team

PLANS FOR the new structure of Warner Home Video, as a division of WEA, have been announced by MD Charles Levison. The video division will have offices both at the WEA distribution centre at Alpertown, and centrally at the Broadwick Street offices in London.

There will be a separate management team for WHV, under the overall control of Levison. Senior management will be headed by Geoff Grimes as director of video operations, based at Alpertown; David Rozalla is director of marketing, also based at Alpertown, and Jonathan Clyde is director of visual programming, based at Broadwick Street.

The new team will use the existing record division facilities wherever practical — particularly in finance, administration and distribution.

Clyde will be responsible for production and acquisition of new new video titles, and Levison says that WHV is "now actively pursuing the acquisition and production of other visual programming, primarily for video cassette distribution in the UK, but with a view to developing markets for cassette and disc, cable and satellite TV, and other audio-visual media throughout the world".

Details of WHV's new retail scheme, to be launched in September, will be announced soon.

New role for Wagg

CHRYSLIS HAS appointed creative services director Peter Wagg to the position of director of television production in the Chrysalis Visual Programming division. He is replaced as creative services director by John Pasche who was previously with EMI and United Artists.

Announcing Wagg's appointment, Chrysalis co-chairman Terry Ellis said: "We have several exciting projects lined up for later this year, including TV specials with Pat Benatar and Leo Sayer which Wagg has already started preliminary work on."

AT POLYGRAM'S Import Music Service, Barry Griffiths has been promoted from general manager to the new position of international commercial manager. He retains the profit responsibilities for IMS in addition to the new areas of export sales and special projects.

Also at IMS, Kate Perry is appointed press and promotion officer... Richard Hermitage formerly with Asgard and March Artists to general manager of International Talent Booking (ITB). Mariella Frostrup to Phonogram



press office as an assistant, previously a recording engineer with the Rolling Stones' Mobile... Sian Thomas to Do It Records as press officer/company administrator, from Rockfield Studios... Peter Dolan to sales and promotion manager at Do It Records, previously a Virgin Retail area manager and has worked with Music Market retail chain and in New York for indie label Ork Records... Richard Routledge appointed manager, press and public affairs for RCA Records, and David Yates joins the RCA press office specifically to handle blak product.

EMI has announced the restructuring of its regional promotional division. Previously part of the company's sales operation, the six-strong regional promotion team will now form part of EMI's two pop promotion divisions. Joe Lauder and Alan Piggott join the Capitol/EMI America/Liberty US division, reporting to promotion manager Ray Still. Julie Griffiths, Angie Simpson, Matt Donald and Ian Garside will continue to work on EMI/Liberty UK repertoire, reporting to Bob White, senior promotion manager.

THE NEW independent sales promotion company, Promo People, run by ex-Record Sales director Alan Wade, has now established a team of 20 people, which is claimed to be the biggest field promotion force on the road, servicing a panel of more than 1,000 record shops and 36 radio stations.

Dylan on the road...

Bob Dylan's visit to the UK climaxes this Saturday. 70,000 people will have heard him live. Countless others will wish they had. For all of them Bob Dylan has released a single.

Dylan in the bag...

'Heart Of Mine' is Bob Dylan's new single. Made with a little help from friends like Ringo Starr, Ron Wood and Jim Keltner, it's taken from his forthcoming album 'Shot Of Love'.

Dylan out now.

The new single 'Heart Of Mine.'

Produced by Chuck Plotkin and Bob Dylan. CBS A 1406



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YELLOW DOG ESCAPE

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DEPUTY EDITOR/
INTERNATIONAL/MUSIC
PUBLISHING: Nigel Hunter
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SUB EDITOR: Simon SteeleEDITORIAL COORDINATOR:
Louise Fares (assisted by
Janet Yeo and Diane Ward)CONTRIBUTORS: Tony
Byworth (Country), Sue Francis
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(Classical editor), Patrick Sullivan
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Jonathan Ward
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Peter WilkinsonSurvey slams
hostile dealers

RECORD RETAILERS come under fire from consumers interviewed by ad agency Saatchi and Saatchi in its research into falling record sales commissioned by the BPI.

Many potential record buyers in the 25-35 age range are put off by "hostility at retail level", reported Charles Levison, chairman of the BPI's profile and PR committee. "Some people said they found staff unfriendly and unhelpful and one 25 year-old said, 'They make you feel old'."

Saatchi and Saatchi's research has so far been confined to "small group" interviews and the BPI has yet to decide whether to commission further quantitative research, said Levison, but he added that he hoped it would lead to an all-industry campaign this autumn.

"Saatchi and Saatchi's report shows there is real potential to increase sales in the 25-35 age range, particularly among people who have been record buyers but now no longer buy records in such large amounts," he said.

The reasons they don't buy so many records, claimed Levison, include "lack of information", "lack of stimulus to buy" and "hostility at retail level".

Levison said that his committee would be working on persuading the media to focus much more attention on album product in order to

provide more information for potential buyers.

They also have to overcome the attitude expressed by some interviewees who said they didn't have time to listen to records because they were too busy watching television, but who admitted that most television was "rubbish" and said that "no-one is suggesting I should buy records".

"It is obvious the public would like to buy more records but we just have to find a way of getting to them," said Levison.

The BPI is planning an all-industry conference in September to discuss this and other mutual problems, and is also seeking a formula whereby all those involved in the industry — including artists, manufacturers, publishers and retailers — could contribute to the cost of a joint generic advertising campaign.

On the broader brief of his profile and PR committee, Levison said the industry needed to be more "open" and there should be "less conflict and more dialogue".

It would also be attempting to put right the industry's press image as the press "often picture record industry people as monsters".

He said they should put across the importance of the industry as a major export earner and stress the position of the UK as a primary creative source of recording talent in the world.

New source of parallel imports

PARALLEL IMPORTS, which UK manufacturers say are eroding their own album sales, are now coming into the country from Taiwan, the Philippines and Singapore as well as North America and Europe.

This was revealed at the BPI AGM by BPI lawyer Tony Hoffman who said that this was one industry problem which was afflicting all companies, be they majors or small independents.

Hoffman said the problem was often caused by companies anxious to give artists overseas exploitation licensing albums to other companies in small territories and then finding that "thousands of LPs are re-imported to the UK".

He also decried the argument that imports enabled teenagers to buy albums at lower prices than UK manufactured product. "What they are buying is often a far inferior product," he said. "We examined two albums, one imported and one UK-made, and found 259 defects in the import but only 31 defects in the UK album.

"Also, imported albums often

have stereo channels reversed, play quieter than UK product and run faster at the beginning and slower at the end."

Hoffman also commented on the success of the Operation Moonbeam blitz on a UK bootlegging ring and said that bootlegging had been a "large underground industry" — not just a few "teenagers on the dole".

He rejected press criticism of the operation, which had "set up" a bootlegging distributor by planting a BPI-made "bootleg" album. It may have cost £50,000, he said, but taking into account damages, costs and savings to the industry through quashing bootleg product, the operation had in fact shown a profit of £55,000.

New awards

THE BPI is to inaugurate new "prestigious" awards for recording artists, to be known as The British Record Industry Awards, at the Dorchester Hotel next February. The event will replace the Record Industry Dinner and Ball, usually held in December.

The awards dinner is being organised by a BPI sub-committee chaired by Stephen James.

● The Music & Video Week awards, which have been traditionally held in February, have been re-scheduled for December.



Anderson signs up

JON ANDERSON last week signed a long-term contract with Polydor Records. Anderson (left), formerly the singer and principal writer of Yes, currently records on Polydor in the Jon & Vangelis combination, and the pair have a new album, *The Friends Of Mr Cairo*, just released. Anderson has been working on material for his solo album for some months and release is anticipated for September.Sales booster plan
from bullish Sonet

IN A mood of bullish confidence, Sonet Records has announced an increase in turnover of 32 per cent during the past 12-month period, sales volume up 12 per cent in the UK and 63 per cent abroad.

At the same time Sonet is implementing a four-point plan to further increase business in the UK, including the installation of an extra computer which the public can call on to track down their nearest Sonet catalogue stockist.

"We have established a network of about 400 top shops that will receive the bulk of our sales and promotional information and extra discounts linked, not to volume, but to the number of catalogue items carried," says Sonet MD Rod Buckle.

"Our key shops are independent dealers whom we are trying to support, others are particularly well informed branches of the multiples who by virtue of their location seem to stock a broad range of product."

Sonet has just issued a new catalogue in the form of a 16-page newspaper for free distribution to shops (via PRT) and the public, and it has appointed Brian Harris, previously with Chappells and a former record shop owner in Leeds, as sales manager.

Its key shops are also chosen to link with independent local radio areas because, says Buckle, the local stations are developing specialist music shows.

Future Sonet promotional material and advertising will carry a telephone number which the public can phone for information, provided by its computer staff, on the nearest Sonet dealership and catalogue numbers.

Four Stiff album campaigns

STIFF HAS four new albums released this month, and is backing each with a substantial campaign. *Wheels In Motion* by Any Trouble (SEEZ 35) is supported by 10,000 posters of various sizes, cardboard cut-outs and full-page ads in the consumer music press. The band will be undertaking a number of July dates.Dirty Looks' second album, *Turn*

It Up (SEEZ 38), is backed by flyposting and music press ads. Hot by The Equators (SEEZ 35) gets full-page ads, flyposting and shop displays.

Desmond Dekker's new album, *Compass Point* (SEEZ 36), features 11 new songs and a single from it will be released on July 17 backed by music press ads, posters and displays.

Yes Folks! You too can be as successful as me...

With Promopeople Today! (and Tomorrow!)

* ARE YOU FED UP WITH BEING JUST ANOTHER RECORD?
* IS THERE A SIDE TO YOU THE PUBLIC HAVEN'T HEARD YET?
* DO YOU HANG YOUR HEAD IN SHAME ON THE BEACH WHEN YOU TAKE OFF YOUR SLIEVE?
* DO OTHER, MORE SUCCESSFUL RECORDS KICK DUST INTO YOUR GROOVES IN FRONT OF YOUR BIRDS?
* HOW WOULD YOU LIKE TO CONQUER THE WORLD?
IF YOUR ANSWER TO ALL THE ABOVE IS YES... SIMPLY FILL IN THE COUPON AND POST IT TO PROMOPEOPLE YESTERDAY!

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ARTIST..... TITLE.....
LABEL..... 'B' SIDE.....

PICTURE BAG? YES/NO/UGH! PRODUCER.....

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Album/Cassette SD968XSpecially imported by
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01-903 8223YELLOW DOG
ESCAPE

New Single

NEWS

PRT's parent blames slump for big losses

DRAMATICALLY REDUCED year-end profits returned by Associated Communications Corporation last week were partly the result of losses in the PRT records and tapes division of £4,650,000, but these were overshadowed by massive film production and distribution losses of over £26m.

The PRT deficit was blamed on "the major recession in this industry as a result of which it was found necessary to cut back drastically the records and tapes operation". ACC's pre-tax profits for the year were down from £11.63m to £2.62m.

Commenting on the future of the PRT record division, ACC's chairman Lord Grade told the *Sunday Times*: "It's still got a great catalogue which we wouldn't sell — and it's still making records."

Studio loses tape in 'bad debt' test case

AIR RECORDING Studios has been ordered by the Appeal Court to hand over a master tape, even though the record company concerned still owes £12,000 in recording fees.

In what was regarded by the recording studios generally as a test case, Air's appeal against a County Court judgement in favour of Age of Time Records (in which Air had been ordered by Judge Rowland at Westminster to hand over the tape) was dismissed by consent. However, Age of Time, of which Avie Shine is a majority shareholder, gave undertakings which will mean that all the proceeds from any records made from the master will go to pay off

the studio bill.

The record company undertook to abandon any claim for damages for Air's retention of the tape since it was made in 1978.

A county court judgement for £12,000, in favour of Air, still stands, but Air's claim that they had legal charge over the tape until the fees were paid was denied.

Terms for disposing of the appeal had been reached in out-of-court talks between both parties, and Lord Justice Waller said, when dismissing the appeal with costs, that it was "a very satisfactory conclusion".

Air Studios' solicitor, John Rhodes, said later that the recording was made without any written contract between the studio

and the record company.

This has for many years been a common arrangement in the recording world, but contract terms have now been drawn up by the APRS which give studios protection in relation to unpaid bills. The form of contract is copyrighted to APRS, but is recommended for use by all member studios.

AC/DC slam 3M's free badge scheme

AC/DC has strongly condemned the 3M blank tape sales campaign which gives "free pop badges" with blank tape packs (*MW*, June 20).

"AC/DC regards home taping as potentially fatal to the record industry," said a spokesman. "3M's sales campaign is a cynical attempt to link AC/DC to 3M-blank tape product, and to mislead the public into thinking that the band in some way endorses Scotch blank cassettes."

The band — whose first knowledge of the promotion came from a front page story in *Music & Video Week* — are consulting London lawyers.

APRS spots blank tape levy loophole

A "POTENTIALLY huge loophole" in the blank tape levy legislation that the BPI is asking for has been pointed out by the Association of Professional Recording Studios.

Although they have agreed to support the BPI's lobby for a tape levy, the APRS points out that the proposed £1 levy on C60 cassettes will make them more expensive than budget pre-recorded tapes. Since any and all pre-recorded tapes will be exempt from the levy, this could encourage companies to put non-copyright music — or even just to record a series of tones — onto quarter-inch tape, load this into cassettes, and sell the cassettes cheaply for people to use them for home taping. They suggested that record companies may have to reprice their cheapest pre-recorded tapes so that they do not become an alternative for blank cassettes.

The APRS also wants the BPI's assurance that levies collected in the UK will not end up being channelled abroad by multinational companies; and an estimate of what collection costs are likely to be.

Chairman Peter Harris summed up the professional studios' attitude as: "We have been hurt indirectly by the record industry's problems, so we expect that we will benefit indirectly from a levy which helps that industry."

YELLOW DOG ESCAPE

Free Bonus Track!

EMI raises price of singles

EMI RECORDS (UK) has announced a "number of changes in its price structure" with effect from July 1. As a result of "the increasing commercial necessity for picture bags" with seven-inch singles releases, EMI has increased the dealer price from 70p to 77p — an increase of 10 per cent. At the same time, EMI has reduced the dealer price for selected mid-price albums and tapes from £2.00 to £1.82 and from £2.49 to £2.44. Also, "in the light of the increased costs of digital recording and general packaging

costs", EMI has made minor increases on classical albums and tapes and classical box sets.

Andy Park set to join Channel Four

ANDY PARK, currently head of programmes at Glasgow ILR station Radio Clyde, is joining Channel Four to take charge of the music output. Channel Four, the second ITV station, is set to go on air in 1982.

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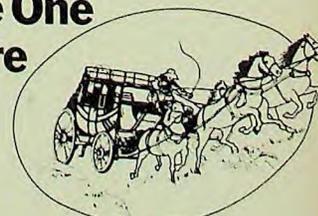
SONY AUDIO TAPE			
Product Description	Model Number	Box Qty.	Stage One Price per piece 10-199 pcs.
Ferric Cassettes	CHF 60	10	.55
	CHF 90	10	.77
	CHF 120	10	.95
Improved Ferric Cassettes	BHF 60	10	.70
	BHF 90	10	.87
	BHF 120	10	1.05
Super Ferric Cassettes	AHF 60	10	.86
	AHF 90	10	1.07
	Pseudo-Chrome Cassettes	CDA 60	10
	CDA 90	10	1.46
Ferri-Chrome Cassettes	FECR 46	10	.96
	FECR 60	10	1.19
	FECR 90	10	1.60
Mettalic Cassettes	MET 46	10	2.05
	MET 60	10	2.70
	MET 90	10	3.60
Micro Cassettes (3 pack)	MC 60	12	2.55
Open Reel	FECR5-275	12	2.92
Ferri-Chrome	FECR11-1100	12	11.90
Open Reel High Output	ULH275BL	10	2.40
	ULH72-370BL	10	3.05
	ULH7-550BL	10	4.10
	ULH11-1100BL	10	11.23

SONY VIDEO TAPE		
Model No.	Box Qty.	Stage One Price per piece
L 125	12	3.70
L 250	12	4.10
L 370	12	4.70
L 500	12	5.10
L 750	12	6.40

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ORDER FORM CHART ● = PLATINUM (One million sales) ● = GOLD (500,000 sales) ● = SILVER (250,000 sales)

TOP 75 SINGLES

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This Week				Last Week				Wks on Chart				TITLE / Artist (producer) / Publisher				Label number			
1	1	7	●	ONE DAY IN YOUR LIFE	Michael Jackson (Sam Brown III) Jobete	Motown	TMG 976 (E)	39	34	3	●	THE RACE IS ON	Dave Edmunds/Stray Cats (Edmunds) Burlington	SwanSong	SSK 19425 (W)				
£ 2	6	3	●	GHOST TOWN	Specials (Collins) Plangent Visions	2 Tone	CHSTT 17 (F)	40	41	4	●	ME NO POP I	Kid Creole/Coati Mundi (A. Hernandez/A. Darnell) Island	ZE/Island	WIP 6711 (E)				
▲ 3	18	2	●	CAN CAN	Bad Manners (Roger Lomas) Magnet Music	Magnet	MAG 190 (A)	41	36	12	●	STARS ON 45	Star Sound (Japp Eggermont) Various	CBS	A1102 (C)				
4	5	6	●	GOING BACK TO OUR ROOTS	Odyssey (Steve Tyrell) April	RCA	85 (R)	£ 42	74	2	●	TAKE IT ON THE RUN	Reo Speedwagon (Cronin/Richrath/Beamish) Warner Brothers	Epic	EPC A 1207 (C)				
5	2	9	●	BEING WITH YOU	Smokey Robinson (G. Tobin) Jobete	Motown	TMG 1223 (E)	£ 43	67	2	●	I'M IN LOVE	Evelyn King (M. Brown) Leeds	RCA	95 (R)				
£ 6	9	5	●	MEMORY	Elaine Paige (Andrew Lloyd Webber) Really Youthful/Faber	Polydor	POSP 279 (F)	44	66	2	●	PRETTY IN PINK	Psychedelic Furs (Lillywhite) April	CBS	A 1327 (C)				
£ 7	11	8	●	BODY TALK	Imagination (Swain/Jolly) Red Bus	R&B	RBS 201 (A)	45	38	11	●	SWORDS OF A THOUSAND MEN	Tenpole Tudor (Winstanley/Andrews) Warner Brothers	Stiff	BUY 109 (C)				
8	3	6	●	MORE THAN IN LOVE	Kate Robbins and Beyond (Barry Leng/Simon May) ATV	RCA	69 (R)	£ 46	64	2	●	BETTER THINGS	Kinks (R. Davies) Carlin/Davray	Arista	ARIST 415 (F)				
9	4	4	●	TEDDY BEAR	Red Sovine (T. Hill) Southern	Starday	SD 142 (SP)	£ 47	63	2	●	YEARNING FOR YOUR LOVE	Gap Band (Simmons) Rachel (Leosong)	Mercury	MER 73 (F)				
10	7	9	●	HOW 'BOUT US	Champaign (I. Graham) April	CBS	A 1046 (C)	£ 48	68	2	●	IF YOU FEEL IT	Thelma Houston (G. Tobin) Sunbury	RCA	77 (R)				
11	8	5	●	ALL STOOD STILL	Ultravox (C. Plank) Island/Mood	Chrysalis	CHS 2522 (F)	49	39	7	●	LET'S JUMP THE BROOMSTICK	Coast To Coast (Hal Carter) Carlin	Polydor	POSP 249 (F)				
£ 12	20	4	●	NO WOMAN NO CRY	Bob Marley & The Wailers (Smith/Blackwell) Rondor	Island	WIP 6244 (E)	50	48	5	●	WOULD I LIE TO YOU	Whitesnake (Martin Birch) Warner Brothers/Dump Eaton	Liberty	BP 399 (E)				
13	12	5	●	PIECE OF THE ACTION	Bucks Fizz (Andy Hill) Paper	RCA	88 (R)	51	42	4	●	MULTIPLICATION	Showaddywaddy (Phil Wainman) Carlin	Arista	ARIST 416 (F)				
▲ 14	30	3	●	(YOU DON'T STOP) WORDY RAPPINGHOOD	Tom Tom Club (French/Stanley) Island	Island	WIP 6694 (E)	£ 52	62	2	●	PURGATORY	Iron Maiden (Martin Birch) Zomba	EMI	5184 (E)				
15	NEW	1	●	STARS ON 45 (VOL. 2)	Star Sound (Japp Eggermont) Various	CBS	A 1407 (C)	53	54	3	●	WIDE AWAKE IN A DREAM	Barry Biggs (Biggs) Lor-Creole	Dynamic	DYN 10 (C/CR)				
£ 16	26	3	●	RAZZAMATAZZ	Quincy Jones/Patti Austin (Jones) Rondor	A&M	AMS 8140 (C)	54	53	3	●	PULL TO THE BUMPER	Grace Jones (Sadkin/Blackwell) Rydim	Island	WIP 6696 (E)				
£ 17	28	6	●	YOU MIGHT NEED SOMEBODY	Randy Crawford (Tommy Lipuma) Rondor	Warner Brothers	K 17803 (W)	55	49	4	●	I CAN MAKE IT BETTER	Whispers (Whispers/Griffey) Chappell	Solar	SO 19 (R)				
18	15	6	●	TAKE IT TO THE TOP	Kool & The Gang (Eumir Deodato) Planetary Nom	DeLite	DE 2 (F)	56	44	9	●	CHEQUERED LOVE	Kim Wilde (R. Wilde) Rickim/RAK	RAK	330 (E)				
19	10	7	●	WILL YOU	Hazel O'Connor (Tony Visconti) Albion	A&M	AMS 8131 (C)	57	50	6	●	THIS LITTLE GIRL	Gary US Bonds (Miami Steve/Bruce Springsteen) Intersong	EMI America	EA 122 (E)				
£ 20	31	4	●	WIKKA WRAP	Evasions (Sirus Productions) Screen Gems EMI	Groove	GP 107 (P)	58	52	10	●	THE SOUND OF THE CROWD	Human League (Martin Rushent) Dinsong/Virgin	Virgin	VS 416 (C)				
£ 21	23	4	●	THROW AWAY THE KEY	Linx (Carter/Grant/Martin) Solid/RSM	Chrysalis	CHS 2519 (F)	£ 59	75	2	●	LET SOMEBODY LOVE YOU	Ken! Burke (K. Burke) Sunbury	RCA	93 (R)				
▲ 22	40	4	●	THERE'S A GUY WORKS DOWN THE CHIP SHOP...	Kirsty McColl (Bazza) Chrysalis/Blackhill	Polydor	POSP 250 (F)	60	NEW	1	●	BEACH BOY GOLD	Gidea Park (Adrian Baker) Various	Sonet	STONE 2162 (A)				
23	17	6	●	IF LEAVING ME IS EASY	Phil Collins (P. Collins/H. Padghan) Effect Sound/Hit & Run	Virgin	VS 423 (C)	61	NEW	1	●	PASSION FOR LOVERS	Bauhaus (Bauhaus) Beggars Banquet	Beggars Banquet	BEG 59 (W)				
24	14	8	●	I WANT TO BE FREE	Toyah (N. Tauber) Sweet 'N' Sour	Safari	SAFE 34 (SP)	62	46	7	●	NORMAN BATES	Landscape (Landscape) Landscapel/Sunbury	RCA	60 (R)				
25	27	5	●	DANCING ON THE FLOOR	Third World (-) Blue Mountain	CBS	A 1214 (C)	63	NEW	1	●	I'M NEVER GONNA CRY AGAIN	Eurythmics (C. Plank/Eurythmics) Arnakata/Warner Brothers/Leosongs	RCA	68 (R)				
26	13	9	●	STAND & DELIVER	Adam & The Ants (Chris Hughes) EMI	CBS	A 1065 (C)	64	51	13	●	KEEP ON LOVING YOU	Reo Speedwagon (K. Cronin/G. Richrath/K. Beamish/A. Gratzler) Warner Bros	Epic	EPC 9544 (C)				
▲ 27	43	4	●	NEW LIFE	Depeche Mode (D. Miller) Mute/Sonot	Mute	MUTE 014 (RT/SP)	65	NEW	1	●	RIDIN' WITH THE ANGELS	Samson (T. Platt) Island	RCA	67 (R)				
28	16	10	●	YOU DRIVE ME CRAZY	Shekin' Stevens (Stuart Colman) Quarry/Eaton	Epic	EPC 1165 (C)	66	37	7	●	ALL THOSE YEARS AGO	George Harrison (George Harrison/Ray Cooper) Ganja	Dark Horse	K 17807 (W)				
29	29	3	●	CAN'T HAPPEN HERE	Rainbow (Glover) Panache	Polydor	POSP 251 (F)	67	45	9	●	BETTE DAVIS EYES	Kim Carnes (Val Garay) Warner Brothers	EMI America	EA 121 (E)				
30	21	9	●	CHARIOTS OF FIRE (Main Theme)	Vangelis (Vangelis) Warner Brothers	Polydor	POSP 246 (F)	68	NEW	1	●	GIVE IT TO ME BABY	Rick James (R. James) Jobete	Motown	TMG 1229 (E)				
31	32	3	●	NO LAUGHING IN HEAVEN	Gillan (AKR Productions) Pussy/Chappell	Virgin	VS 425 (C)	69	55	4	●	LIAR	Graham Bonnet (J. Eden) Verulam	Vertigo	VER 2 (F)				
32	22	6	●	SPELLBOUND	Siouxsie & The Banshees (N. Gray/Siouxsie) Pure Noise/Chappell/Virgin	Polydor	POSP 273 (F)	70	NEW	1	●	WALK RIGHT NOW	Jacksons (Jacksons) Carlin	Epic	EPC A 1294 (C)				
33	33	3	●	DOORS OF YOUR HEART	The Beat (Sargeant) Zomba/Beat	Go Feet	FEET 9 (F)	71	47	8	●	IS THAT LOVE	Squeeze (Castello/Behrlian) Illegal	A&M	AMS 8129 (C)				
£ 34	60	2	●	FOR YOUR EYES ONLY	Sheena Easton (C. Neal) United Artists	EMI	5195 (E)	72	57	6	●	TOO DRUNK TO	Dead Kennedys (Geza X/Alternative Tentacles) Virgin	Cherry Red	CHERRY 24 (P)				
35	35	4	●	THE RIVER	Bruce Springsteen (Springsteen/Landau) Intersong	CBS	A 1179 (C)	73	NEW	1	●	JUMPIN' JIVE	Joe Jackson (Jackson) Lawrence Wright Music	A&M	AMS 8145 (C)				
36	25	7	●	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN	UB40 (UB40) New Claims/ATV	DEP International	DEP 1 (SP)	74	NEW	1	●	ROCK 'N' ROLL DREAM COME TRUE	Jim Steinman (Iovine/Steinman) April	Epic/Cleveland	EPC A 1236 (C)				
37	19	7	●	AIN'T NO STOPPING	Enigma (Various) Various	Creole	CR 9 (C/CR)	75	61	5	●	BODY MUSIC	Strikers (Carlton Maestro) Peterman/Carlin	Epic	EPC A 1290 (C)				
38	24	5	●	FUNERAL PYRE	Jam (Peter Wilson/Jam) Chappell	Polydor	POSP 257 (F)	Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 700 conventional record outlets.											

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Release Date
3 JULY

EDISON LIGHTHOUSE

(Remember... Love Grows?)

Release Date
3 JULY

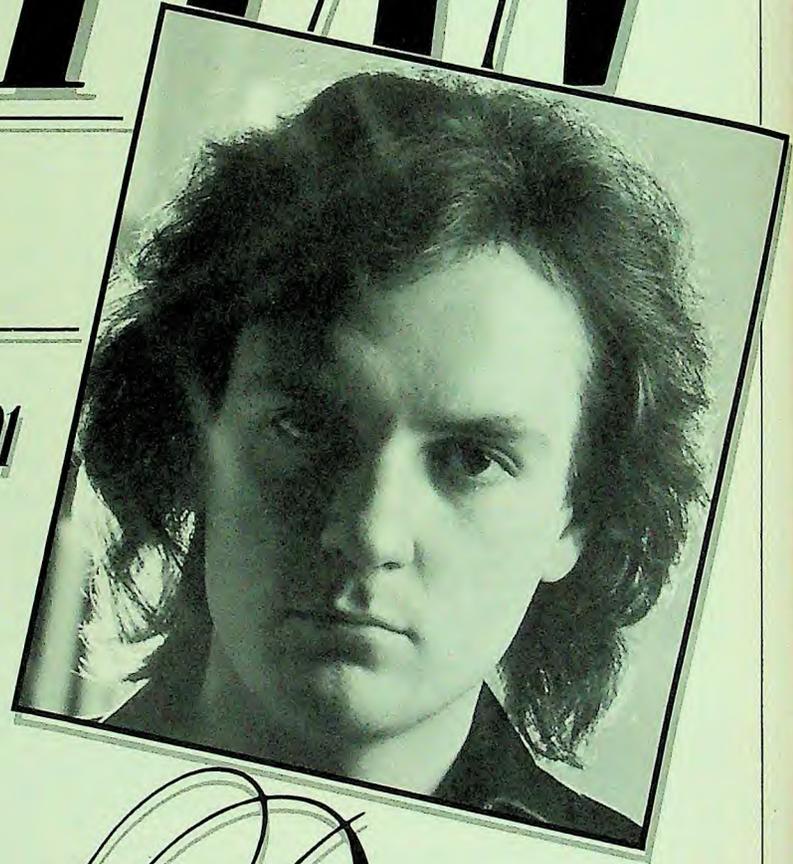
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Theme from BBC TV's
science series COSMOS
BBC Records
BBC n01

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TOP 75 ALBUMS

Week-ending July 4, 1981

NEW = NEW ENTRY
 ○ = PLATINUM LP (300,000 units)
 ● = GOLD LP (100,000 units)
 ○ = SILVER LP (60,000 units)
 * = RE-ENTRY

1	DISCO DAZE & DISCO NITES	•	Ronco RTL 2056	26	MISTAKEN IDENTITY	•	EMI America AML 3018
2	STARS ON 45	•	CBS 86132	27	HOTTER THAN JULY	○	Motown STMA 8035
3	NO SLEEP TIL HAMMERSMITH	•	Bronze BRON 535	28	POLECATS	•	Vertigo 6359 057
4	NEW LOVE SONGS	•	EMI EMTV 27	29	KILIMANJARO	•	Mercury 6359035
5	ANTHEM	•	Safari VOOR 1	30	LONG DISTANCE VOYAGER	•	Threshold TXS 139
6	SECRET COMBINATION	•	Warner Brothers K 56904	31	MAKIN' MOVIES	•	Vertigo 6359 034
7	PRESENT ARMS	•	DEP Int. LPDEP 1	32	GUILTY	○	CBS 86122
8	KINGS OF THE WILD FRONTIER	○	CBS 84549	33	SIGNING OFF	○	Graduate GRADLP 2
9	JU JU	•	Polydor POLS 1034	34	BREAKING GLASS	•	A&M AMLH 64820
10	FACE VALUE	○	Virgin V 2185	35	SKY 3	•	Ariola ASKY 3
11	MAGNETIC FIELDS	○	Polydor POLS 1033	36	WHAT'PPEN	○	Go-Feet BEAT 3
12	CHARIOTS OF FIRE	○	Polydor POLS 1026	37	CHRISTOPHER CROSS	○	Warner Brothers K 56789
13	DURAN DURAN	•	EMI EMC 3372	38	HOW 'BOUT US	•	CBS 84927
14	THEMES	•	K-tel ME 1122	39	JUMPIN' JIVE	•	A&M AMLH 68530
15	BAD FOR GOOD	•		40	EAST SIDE STORY	•	
16				41			
17				42			
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25				50			
26				51	DIRK WEARS WHITE SOX	•	Do It RIDE 3
27				52	BARRY	○	Arista DLART 2
28				53	COMPUTER WORLD	•	EMI EMC 3370
29				54	PLAYING WITH A DIFFERENT SEX	•	Human HUMAN 1
30				55	FUTURE SHOCK	○	Virgin VK 2196
31				56	STRAY CATS	○	Arista STRAY 1
32				57	SOMEWHERE IN ENGLAND	•	Dark Horse K 56870
33				58	ABSOLUTELY	○	Siff SEEZ 29
34				59	DON'T POINT YOUR FINGER	•	A&M AMLH 68521
35				60	NIGHTCLUBBING	•	Island ILPS 9624
36				61	I'VE GOT THE MELODY	•	RCA RCALP 5028
37				62	INTUITION	•	Chrysalis CHR 1332
38				63	THE ADVENTURES OF THIN LIZZY	•	Vertigo LIZTV 1
39				64	CAN'T GET ENOUGH	•	Isel/Ensign ICCL 21
40				65	SUPER TROOPER	•	

RETAILING

Edited
by
TERRI ANDERSONVirgin is set for
expansive phase

VIRGIN IS clearly ready for another active period of expansion, since, for the first time, it has appointed a sole agent to seek possible new retail premises all over the country.

Leavers, of Bruton Street, London W1, have been appointed sole retained surveyors for Virgin Retail. They are looking for premises in Aberdeen, Bath, Birmingham, Blackpool, Brighton, Cambridge, Coventry, Derby, Kingston, Liverpool, Middlesbrough, Oxford, Reading, Sheffield, Southampton, Southend, Swansea, Wolverhampton and York. They also want new shops in the London suburbs of Romford and Wood Green. Units required would be between 2,000 and 10,000 square feet.

The Virgin chain (26 shops) already has a national spread almost matching that of HMV (34 shops) and better than that of Our Price (which, although it has many more shops than its two specialist record chain rivals, 56 in all, is concentrated in London and the South East). The opening of new Virgin shops in even a few of the proposed sites would greatly strengthen its position.

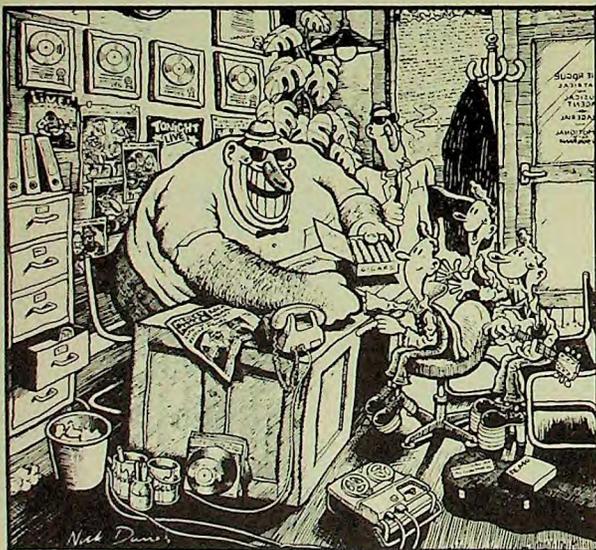
Although seeking new premises of its own, Virgin is also planning a different kind of expansion. It is offering existing indie a chance to come into the Virgin Retail fold through a form of partnership or franchise.

Dealers stand to gain an injection of capital (up to a 50 per cent share in their business) plus the benefit of central buying and accounting, and joint promotion. In a tit-for-tat arrangement Virgin will get an increased market share (however small this might be with each individual new partner). It will also gain weight in its negotiations with the manufacturers for bulk discounts. The proposed "partnerships" need not require the indies to change their shop names. Those who decide to call themselves Virgin shops will have to abide by the chain's pricing policies, but those who retain their own names will have more pricing freedom.

While Virgin Retail is investing in indies, it may find investment money also flowing in. The partnership offer extends to the chain's own managers, who are being given the opportunity — if they have the finance — to buy themselves into partnership in the shops they manage.

Dealers can find out more about the scheme from Steve Mandy, chairman of the retail and export operations, at 56 Standard Road, London NW10.

A similar scheme was considered by HMV management some time ago, but was rejected. Marketing director Ian Gray commented: "We decided not to go ahead with it, because we want to expand by increasing our number of wholly-owned shops — so that we can keep control and appoint managers of our own choosing."



THIS IS the first (or last, if you hold the book the other way up and start at the opposite end) cartoon in *The Specials'* very special project. Lovingly drawn, edited, printed and published, it contains the lyrics and chords for most of the two Specials LPs, and has been wittily illustrated by Nick Davis—a Coventry Specials fan. The cartoons not only illustrate the songs but contain so many extra comic details that each is worth looking at over and over again (while you learn the words of the songs?). Ian Haywood did the design, and the publishers are Plangent Visions Music. The book is available to Specials Fan Club members at a reduced price, but it is well worth trying out as an unusual sales offer in record shops, where it would sell at £3.95. The distributors are Music Sales of 78 Newman Street, London W1.

Chappell's return policy

DEALERS WHO sell sheet music or printed music albums from Chappell's are being reminded of the company's terms and conditions for returning product. Reasons for return are, as with records, that the product is sent in error, is damaged, or is faulty.

In future, says sales administration manager Gill Murrell, all returns must be authorised before anything is sent back. No credit can be issued without authorisation. Dealers can write to, or telephone, the Chappell's sales department with a list of the items to be returned and the reasons for return. Since Chappell's has no SOR, the return of overstocks will not be authorised. All requests for authorisation should go to Muriel Jakeway (for the UK market) or Muriel Huffam (export market).

CLASSICAL

Edited
by
NICOLAS SOAMESEMI launches major UK
promotion of CrO₂ tapes

THE FIRST major chrome dioxide cassette tape promotion in the UK is being launched by EMI Records in August following the release this month of the first five digital recordings on chrome cassettes.

The move into chrome dioxide cassettes, especially for digital records, was an inevitable development as it was clearly shown as long as a decade ago that the dynamic range at higher frequencies was vastly superior to the best iron oxide tapes.

However, EMI is not the first company to introduce chrome dioxide cassette tapes for classical music. CBS led the field, followed by DG, but neither have made strongly supported announcements as EMI is now doing.

In August, 13 chrome dioxide cassettes — all from digital masters — will be available, ranging from Yehudi Menuhin's performance of Vivaldi's Four Seasons (HMV TCC-ASD 3964) to Berlioz' Requiem conducted by André Previn and Previn's award-winning recording of Debussy's Images. Another two titles — featuring Klaus Tennstedt conducting Wagner, and Itzhak Perlman with André Previn, come in September.

A four-colour leaflet, showing Menuhin on the front holding a cassette, will be stitched into the August edition of *Gramophone*, and the same leaflet will be widely distributed through hardware and software retail outlets. In all, nearly 250,000 are to be printed.

The dealer price of the tapes will, by July, be on a par with LPs, as there is a 5.5 per cent price increase on full-price product — EMI's first increase in 18 months, John Patrick general manager, classical division, EMI explained.

The general August campaign will include a dealer incentive.

EMI looks upon the campaign as important for the whole field of cassettes. Patrick says that each year for some time now, EMI has watched its cassette sales of classical product leap 25 per cent, while some of the major record clubs are now selling cassettes on a one to one ratio with LPs.

Henry Pattinson, director audio/video at BASF which produces the tape used by EMI, says that market research recently revealed that the ratio between the sales of pre-recorded cassettes and blank cassettes is improving at a rate which indicates that the figures could be equal within five years.

The major question for classical buyers is whether the loss of reproductive quality with tapes is balanced by the increased convenience. EMI and BASF now argue that the chrome dioxide tape makes this objection obsolete.

There has, however, been a certain amount of prejudice against chrome dioxide tapes, partly because in the past they have run at 70 microseconds rather than the standard 120 and therefore have needed an equalisation switch on the cassette machine; and partly also

because there was some evidence that the chrome dioxide tape increased the wear on the tape head.

However EMI now claims that the new chrome dioxide tape produced by BASF has a less wearing effect on the tape head than the normal iron oxide tapes; and they now play at 120 microseconds — in other words, just like a normal tape.

There is no question that the chrome dioxide tape has a much better higher frequency response and lower levels of distortion and noise. They are made from digital recordings which have been specially re-mastered on four-track one-inch tape, and at the press launch a number of specialists were comparing the results very favourably with the analogue master.

Incidentally, BASF's chrome dioxide tape compares favourably also with metal tapes which have a high dynamic range but high noise as well.

CBS has also recognised the qualities of the chrome dioxide tape and it now has 13 digital tapes available plus three non-digital tapes: the latest Murray Perahia/ECO Mozart Piano Concertos release (Nos 8, 22) and two Glenn Gould tapes.

DG's tapes are also digital recordings and it is expected that Decca, and, presumably Philips, will follow before the end of the year.

Leveling the price will mean the companies absorbing extra costs because the chrome dioxide tapes are more expensive.

TIP SHEET

Edited
by
SUE FRANCISAlbum of the
book — writer
seeks deal

THE WRITER and publisher of a newly-released novel called *McCandy* are looking for a record company to produce an album to be marketed with the first paperback edition of the book.

The novel, written by Hunter Steele, director of Maran Steele Music, follows the adventures of aspiring songwriter Sam McCandy and his efforts to impress the London music business. Reviews and sales have been good. Paperback and subsidiary rights are currently being marketed by publisher John Murray. Hunter Steele suggests it would be an interesting marketing tie-up to release an LP of McCandy's songs.

CONTACT: Maran Steele Music. Tel: (0223) 842728.

MAP looking
to place
two singles

MAGNUM ARTISTES Productions, the recording division of the MAP group, wants to place two singles by Midlands bands they have recently signed. *But My Love* is a commercial soft reggae tune by Leicester-based The Newmaties, and Coventry band Stax have recorded an oldie from the Sixties which they consider ripe for revival.

CONTACT: Mike Tobin at MAP at (092) 681 2173.



DUMB BLONDES, the all-male, all-blond London rock band, are looking for suitable management to tie up the loose ends of a one-off single, good press, promotion in Japan and London gigs.

The band has already built up a following playing Bowie/Japan/Ultravox influenced music. Fresh Records last winter released their first single, *Strange Love/Sorrow*, produced by ex-Mott the Hoople's Dale Griffin and Overend Watts. In April, Dumb Blondes toured the UK with Gary Glitter. This successful tour culminated at London's Dominion Theatre on May 8.

Naturally the band now want some kind of long-term commitment. They can be seen at the Starlight Club on July 10 and the Electric Stadium at Chadwell Heath on July 18 and hope for a Marquee date at the end of July/early August. They are free for publishing. CONTACT: (01) 521 7033 or (01) 390 2762.

Pop orchestra free for recording

A NEW light music orchestra — inspired by the continuing success of the world-famed Boston Pops Orchestra — has been formed in London for concert work, but has yet to be signed for a recording deal, writes *Nicolas Soames*.

Called the London Philharmonic Pops Orchestra, it is conducted by a 38-year-old American musician, John Covelli, and it is led by violinist Jack Rothstein.

The 90-piece orchestra, comprising mainly young musicians

drawn from the London orchestral pool, is a joint venture between independent TV producer, broadcaster and film-maker Andrew Quicke, former music critic and concert promoter Tom Bergman, and Annetta Hoffnung, widow of the late Gerard Hoffnung. It makes its debut at the Royal Albert Hall on July 11.

CONTACT: Andrew Quicke, 5 Kensington Park Gardens, London W11. Tel: (01) 229 4293.

YOU'RE NUMBER 1

motorhead



No sleep 'til Hammersmith

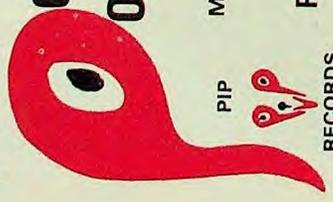
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TOP 75 SINGLES

Rank	Artist	Title	Label	Week-ending July 4, 1981
1	Michael Jackson	ONE DAY IN YOUR LIFE	Motown TMG 976	ARISTA ARIST 416
2	Specials	GHOST TOWN	2 Tone CHSTT 17	EMI 5184
3	Bad Manners	CAN CAN	Magnet MAG 190	Dynamic DYN 10
4	Orlysey	GOING BACK TO OUR ROOTS	RCA 85	Island WIP 6696
5	Smokey Robinson	BEING WITH YOU	Motown TMG 1223	Solar SD 19
6	Elaine Paige	MEMORY	Polydor POSP 279	RAK 330
7	Imagination	BODY TALK	R&B RBS 201	EMI America EA 122
8	Kate Robbins and Beyond	MORE THAN IN LOVE	RCA 69	Virgin VS 416
9	Red Sovine	TEDDY BEAR	Starday SD 142	RCA 93
10	Champaign	HOW 'BOUT US	CBS A 1046	Sonet STONE 2162
11	Ultravox	ALL STOOD STILL	Chrysalis CHS 2522	Beggars Banquet BEG 59
12	Bob Marley & The Wailers	NO WOMAN NO CRY	Island WIP 6244	RCA 60
13	Bucks Fizz	PIECE OF THE ACTION	RCA 88	RCA 68
14	Tom Tom Club	(YOU DON'T STOP) WORDY RAPPINGHOOD	Island WIP 6694	Epic EPC 9544
15	THE ANGELS	RIDIN' WITH THE ANGELS		
26	Adam & The Ants	STAND & DELIVER	CBS A 1065	
27	Depeche Mode	NEW LIFE	Mute MUTE 014	
28	Shakin' Stevens	YOU DRIVE ME CRAZY	Epic EPC 1165	
29	Rainbow	CAN'T HAPPEN HERE	Polydor POSP 251	
30	Vangelis	CHARIOTS OF FIRE (Main Theme)	Polydor POSP 246	
31	Gillan	NO LAUGHING IN HEAVEN	Virgin VS425	
32	Siouxsie & The Banshees	SPELLBOUND	Polydor POSP 273	
33	The Beat	DOORS OF YOUR HEART	Go Feet FEET 9	
34	Sheena Easton	FOR YOUR EYES ONLY	EMI 5195	
35	Bruce Springsteen	THE RIVER	CBS A 1179	
36	UB40	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN	DEP International DEP 1	
37	Enigma	AIN'T NO STOPPING	Creole CR 9	
38	Jam	FUNERAL PYRE	Polydor POSP 257	
39	Dave Edmunds/Stray Cats	THE RACE IS ON	SwanSong SSK 19425	
40	ME NO POP!			
51	Showaddywaddy	MULTIPLICATION		Arista ARIST 416
52	Iron Maiden	PURGATORY		EMI 5184
53	Barry Biggs	WIDE AWAKE IN A DREAM		Dynamic DYN 10
54	Grace Jones	PULL TO THE BUMPER		Island WIP 6696
55	Whispers	I CAN MAKE IT BETTER		Solar SD 19
56	Kim Wilde	CHEQUERED LOVE		RAK 330
57	Gary US Bonds	THIS LITTLE GIRL		EMI America EA 122
58	Human League	THE SOUND OF THE CROWD		Virgin VS 416
59	Keni Burke	LET SOMEBODY LOVE YOU		RCA 93
60	Gidea Park	BEACH BOY GOLD		Sonet STONE 2162
61	Bauhaus	PASSION FOR LOVERS		Beggars Banquet BEG 59
62	Landscape	NORMAN BATES		RCA 60
63	Eurythmics	I'M NEVER GONNA CRY AGAIN		RCA 68
64	Reo Speedwagon	KEEP ON LOVING YOU		Epic EPC 9544

Week-ending July 4, 1981
 ● PLATINUM (One million sales)
 ● GOLD (500,000 sales)
 ● SILVER (250,000 sales)

MPA CENTENARY

One hundred years of music publishing

Publishers—prepare to meet the future

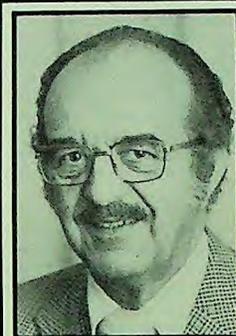
By **RON WHITE**
President, Music
Publishers Association

THE MUSIC Publishers Association is alive, well and living in the Nineteen Eighties, and preparing now to enter the 21st century.

The association has made considerable progress in protecting composers' and publishers' rights since it was formed 100 years ago, although our predecessors could not have envisaged the complexities of publishing which have emerged, especially during the past 20 years.

The vast growth of record sales, the invention of radio and television, the development of tape, video, home taping and piracy are benefits and problems which need constant vigilance on the part of all music publishers.

The MPA represents those publishers who know of the



BORN IN 1921, Ron White (above) celebrates his 40th anniversary in the music business this year, and has spent the greater part of his working life with EMI.

He joined The Gramophone Co Ltd in 1941, progressing through all departments of the HMV Oxford Street store, and was made record sales manager

there in 1953. Two years later, he transferred to HMV Records, and became sales manager in 1957. He was appointed general sales manager of EMI Records in 1959, a post he held for nine years.

White was made EMI Records director of popular repertoire and marketing in 1968, and a year later became assistant managing director of EMI Records until 1972 when he transferred to EMI Music Publishing and was appointed managing director.

As well as being president of the MPA and chairman of the MPA popular publishers committee, White is vice chairman of the council of the Mechanical Rights Society, a member of the executive council and general council of the Performing Right Society, and president of the International Federation of Popular Music Publishers.

opportunities of introducing British copyrights to every corner of the world. British publishers are creative, and need to be even more so if they are to remain in the forefront of the world's music publishers.

Most music publishers in 1981 spend as much time in foreign countries as they do in the UK. The world copyright markets still have to be fully exploited, but I believe that today's British publishers are aggressive and businesslike, although fully conscious of the need to relate commercial needs to the creative talent that is the life blood of the music industry.

Successful British music publishers are the most visible in the world. They have few inhibitions, they are aggressive, creative and honest, and they are constantly looking for new talent and new opportunities.

My message to all MPA members in this, our centenary year, is to look forward to the future, plan ahead with imagination, but do not overlook the roots of the business. Build your catalogue, and protect what you already possess to ensure stability during the years ahead.

dangers, and are alert to the need to react swiftly to new technology, to capitalise on new sources of income, and to protect the fragile rights of composers and copyright

owners. Publishers are aware of the potential to be realised internationally from the impending creation of satellite broadcasting with its new

The changing face of MPA

THE MUSIC Publishers Association celebrates its 100th birthday this year. And what a year it is!

The worst trading conditions that the music publishing industry has ever had to face, plagued by piracy and illegal copying, on one hand — and the exciting future potential of emerging areas of musical copyright usage, such as video and satellite broadcasting, on the other.

As the MPA prepares to enter the 21st century, music publishers more than ever appreciate a strong, professional trade association which protects and promotes their interests.

Copyright protection, and the fight against piracy, have always been on the association's priority list. Here's an extract from the MPA report about legal proceedings against an importer of illegal US copies of British copyrights, in which the "pirate" gave a written undertaking that . . . "having committed an infringement . . . to the prejudice of the registered proprietors of certain copyrights by importing and selling pirated copies of some of their musical publications, I do hereby agree . . . for the purpose of inducing them to discontinue further legal proceedings against me . . . to hand over . . . all copies of pirated musical compositions now in my possession . . . and to pay . . .".

Another "direct hit" against the pirates who are depriving British publishers and songwriters of vast amounts of income? Yet another victory to follow in the footsteps of the MPA's successful court actions against Wolverhampton District Council and Oakham School?

Yes. But there's a small difference. This particular pirate was apprehended in 1885!

At the turn of the century, music publishers were waging a constant battle against sheet music pirates who were selling cheaply produced, pirated copies of popular songs, operettas and classical pieces through street-hawkers. The Copyright Act 1842, which was still in force at that time, didn't provide summary penalties against misappropriation of copyright. So publishers had to take civil court actions themselves to obtain injunctions and damages.

It was this absence of proper protection for their copyrights that led a group of nine publishers to form the Music Publishers Association in 1881.

The founder members were: Thomas Patey Chappell and Frank Chappell (of Chappell & Co), Emile Enoch (Enoch & Sons), George Jefferys (G F Jefferys), Henry Littleton, W Morley Jnr, C H Purday (J B Cramer & Co), Stroud L Cocks (R Cocks & Co) and Barnard Lucas, who was the association's first secretary.

They were joined shortly afterwards by Charles Boosey, Edwin Ashdown and George Patey.

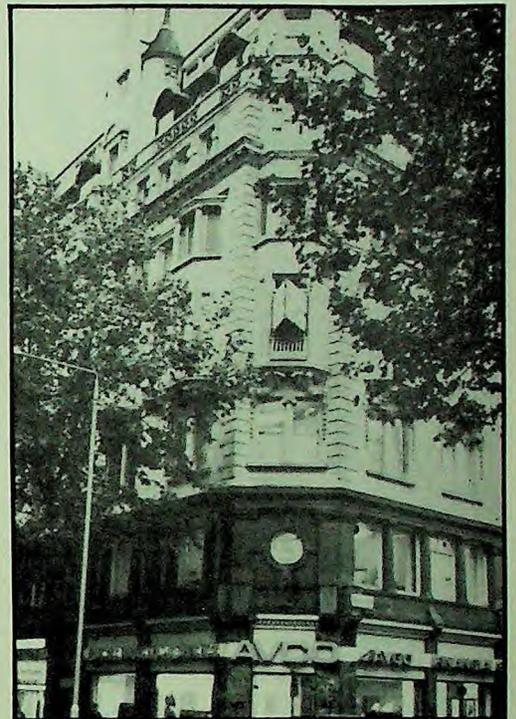
They used to meet socially in a room in New Bond Street, play a few games of cards and discuss business problems. Eventually, from their conversations, they realised that the only way in which they could prevent the misuse of their copyrights was by taking joint action.

When the association was formally established, piracy and copyright infringement were their main preoccupations (does that sound familiar?). The MPA's original rules included the need to "watch over the general interests of the music publishing trade" and to "communicate with the proper authorities on all matters connected with copyright whether home, colonial or international".

In those early days, the Chappell family played an important role in the development of the association, for they were the supreme publishing entrepreneurs. They promoted concerts at which their new works were introduced, sponsored operas and financed the building of concert halls. The Henry Wood Promenade Concerts originated from the Chappell Popular Concerts.

It was only right, therefore, that Thomas Patey Chappell became the association's first chairman and held the office between 1881 and 1900. His successor as managing director of Chappell & Co.; William Boosey, was also chairman between 1902 and 1906.

TO PAGE TWO



A VIEW from Kingsway of the building, where the MPA is now located on the top floor.

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INSIDE

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MPA CENTENARY

Changing face

FROM PAGE ONE

The early MPA Council members spent a lot of their time trying to stem the flow of illegal imports of song folios and foreign reprints of British copyrights into the country — as well as fighting the street-hawkers at home. But, despite the vision of a few hard-working publishers, many others were slow to see the potential of a strong trade association which could enable a joint attack on copyright infringers.

The report of the association's annual general meeting on June 7, 1887 closed with the words: "Your committee regret that the association has not met with more encouragement in the past, they feel sure it is doing a good work in protecting the interests of the music publishing trade generally, and trust that it may in the future meet with more extended support."

"They are painfully aware of the fact that, in the past, the protection of the best interests of this most important trade has devolved upon but a very small percentage of its members."

By 1887, the MPA had its own offices in Air Street, London, W1. But expenses were a major problem and difficulty for the fledgling association. The membership was small and the annual subscription was only two guineas. When the association tried to increase it to five guineas, it was hit by a series of resignations!

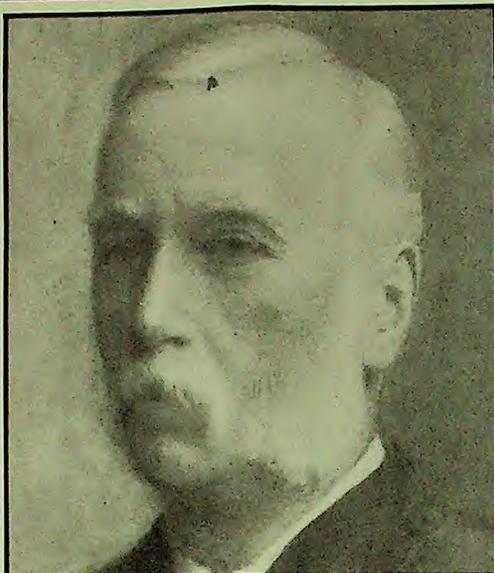
Today, members' annual subs to the MPA are somewhat more than even five guineas. But it has grown into a professionally organised association which is still the only trade body representing the music publishing industry in the UK.

From its new offices in London's Kingsway, the MPA represents over 200 publishers — and more than 1,000 subsidiary companies. It is a non-profit making body which is controlled by its Articles of Association and governed by an elected council of 24 members. It is committed to the protection and promotion of its members' interests in copyright, trade and related matters.

Although the vast majority of its members are publishers of "popular" rather than "serious" music, an equal balance prevails on the council. Day-to-day business of the association is administered by the secretary, Peter Dadswell, and assistant secretary, Janice Cable.

There are a number of specialist sub-committees and groups dealing with particular interests. And one of the few conditions of MPA membership is that applicants must be publisher-members of the Performing Right Society.

Today, the MPA offers its members many advantages, including a regular news sheet with reports on copyright and legal matters, royalty administration, music hire, overseas publishing, song festivals, social events, best-selling sheet music and people in the job market.



CHARLES BOOSEY, one of the earliest members of the MPA.

The MPA represents its members in negotiating agreements on tariffs with the BBC, IBA, Association of British Orchestras, National Federation of Music Societies and other music users. It has also arranged government subsidies to members attending foreign trade fairs.

Membership of the association entitles publishers to enter the Song for Europe contest and participate in the selection procedure. They can also join groups working in the fields of copyright reform, grand rights, educational music and the retail trade.

On behalf of its members, the MPA provides official liaison with government bodies and other music organisations, such as the British Phonographic Industry, the British Academy of Songwriters, Composers and Authors, and the Music Trades Association. And above all, the MPA provides a national forum and a "voice" for all music publishers.

Just as its founding fathers intended one hundred years ago.

FROM THE discussion of common business problems across a card table, the Music Publishers Association soon grew into a viable and effective trade association. By the end of the 19th century it boasted 19 members — and it had already shown that it had "teeth".

Copyright infringers were hounded Sherlock Holmes-style by groups of MPA members. The local councils of seaside towns — through whose ports illegal imports entered the country — were asked to put up posters warning of the consequences of piracy. And "raiding parties" were even organised by publishers, whose works were being illegally copied and sold.

MPA records dating back to those days reveal that publishers' "search and seize" actions were "frequently accompanied by brawls and occasional appearances in court!"

In April 1905 the 19 MPA members took the drastic step of announcing that they would not accept any more music for publication, or enter into any new contracts for payments to artists and singers of their new songs. This move meant that they were seriously damaging their own livelihood, but their protest was intended to show that they could hardly continue to run their businesses anyway without proper legislative protection against piracy.

They took adverts in national newspapers in order to explain that the ban was "a measure of self-preservation on behalf of the music industry . . . brought about by the want of protection against music piracies".

The first concerted effort to fight the pirates was the formation of the Musical Defence League, with assistance from the MPA. It was responsible for the confiscation of millions of copies of pirated sheet music and also resulted in the Music Copyright Act 1906.

The new act gave the police wide powers to arrest street-hawkers and seize pirated music copies. Together with the application of the Conspiracy Act, it effectively put a stop to piracy.

After further pressure from various organisations, including the MPA, the important Copyright Act 1911 was passed.

You couldn't have blamed MPA members at the time for feeling that, having got rid of the pirates and seen new copyright laws implemented, the world was once more a wonderful place. They weren't to know that around the corner there were new challenges — and immense opportunities too: the establishment of the public performing right, the development of the gramophone and talking pictures, the invention of the wireless. All in the space of 20 years or so.

In 1912, the association started considering the question of their public performing rights in the non-dramatic music area. Unlike their counterparts on the Continent, British publishers had not been reserving these rights at all. Instead, they usually printed a notice on sheet music saying: "This song may be sung

TO PAGE FOUR

THANK YOU MPA:

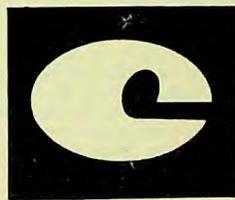
Bernard Chevry and everyone at the
MIDEM organisation congratulate the MPA
 on their achievements over the years
 and thank them for their invaluable support
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Keep up the good work.

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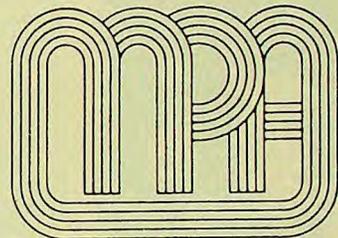
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MPA CENTENARY

Changing face.

FROM PAGE TWO

in public without licence or fee". But the Copyright Act 1911 had granted the performing right, and MPA members had to decide what to do about it.

British publishers had pioneered the "shared royalty" system of payment to songwriters, based on sheet music sales. In other parts of Europe, performance fees were the main source of income.

Over several months, publishers, composers and authors debated the question of forming a society to collect performance fees, but found great difficulty in reaching agreement over what should be done. There were mixed feelings; some thought charging fees for public performances would discourage artists from using their new songs; others saw the growing threat from "mechanical music" — the gramophone — and realised that here was a new source of income to make up for any loss in sheet music revenue.

Eventually, in March 1914, a small group of publishers led by William Boosey combined to form the Performing Right Society . . . for a "trial period" of three years.

Just as the MPA's struggle to assert the performing right was beginning to be won, the campaign over mechanical rights was only just starting.

Since the mid-19th century, various mechanical devices had been invented to perform musical compositions: perforated rolls, cylinders — and then the disc. Prior to the 1911 Copyright Act, the poor quality of reproduction, and the limited quantity of music produced, resulted in the gramophone being treated only as a "clever little toy" at first.

But after the First World War, mass production, aggressive selling, cheaper records and better reproduction showed that the gramophone was here to stay. As a result, the MPA had to ensure that its members were adequately protected and rewarded for the "mechanical" use of their copyrights.

Inevitably, there were a number of disputes between the record manufacturers and the publishers and composers who wanted full control of their music used on record. They had been granted a five per cent royalty on mechanical records by the 1911 Act, but this no longer compensated them for losses on sheet music sales because of the increasing popularity of records.

Major source of income

The MPA's records show that many of its meetings in the Twenties were almost totally devoted to the price of sheet music — still the publisher's major source of income. The market was in turmoil at that time because of the growth of records. By the mid-Twenties, prices had had to be cut drastically — from around two shillings a copy to sixpence in many cases.

In 1927, the MPA helped to set up the Musical Copyright Defence Association which fought for a tribunal to enquire into the rate of royalty on records. As a result, in 1928, the Copyright Royalty (Mechanical Musical Instruments) Inquiry was set up.

The inquiry decision gave the composer the right to claim a statutory royalty on mechanical reproduction of his work, but not an exclusive mechanical copyright. The royalty rate was increased from five per cent to the still current 6¼ per cent — although the MPA had been seeking 20 per cent!

The new mechanical royalties were to be collected by the Mechanical Copyright Protection Society, formed in 1924 as an amalgamation of the old Mechanical Copyright Licences Company Ltd and the Copyright Protection Society Ltd.

The MPA also offered a collection service at this time — it had a debt collecting department. By all accounts, it was kept pretty busy, too. One 1928 committee report reveals that the department had managed to secure the payment of about £2,000 in overdue accounts from printed music retailers!

Two major developments in the late Twenties were also to keep the association's council and staff busy well into the Thirties: the first "talking" picture (The Jazz Singer in 1927) and the formation of the British Broadcasting Corporation (1926).

Dealings with the BBC have been a dominant feature of MPA activity over the years due to the vast amount of music used.

Broadcasting had actually begun in 1922, but the new corporation was greeted with a lot of suspicion initially by MPA members because it was feared it would provide yet another source of competition for publishers. Broadcasting was also not covered by the Copyright Act 1911, although it was later clarified as "public performance".

Agreements between the PRS and the BBC were concluded and, as broadcasting continued to increase in importance, publishers were able to derive substantial income from this new source. During the war years, the association enjoyed a good relationship with the BBC and an additional form of revenue emerged from 1939 onwards through MPA members allowing the corporation to make recordings for their programmes at home and overseas.

While broadcasting became the most popular form of home entertainment, the cinema developed into the most important form of mass entertainment in the Thirties. It brought about the golden era of "Tin Pan Alley" — at least for the sub-publishers of US material.

The movie business was dominated by American films and American music — jazz, song'n'dance and music from the huge numbers of musicals coming out of Hollywood — was all the rage. This "American invasion" put traditional British publishers under great pressure, and many had to forge links with US publishers in order to survive.

But the MPA had spotted the potential of films as a new source of revenue after the first "talking pictures" were released.

An association report in June 1928 referred to the growth of "phonofilms": "Your committee have spent much time during the past year in thoroughly enquiring into the new form of film

Extract from the "Daily Telegraph" of the 10th April, 1905

MUSIC PIRACIES.

IMPORTANT ACTION OF THE PUBLISHERS.

At a meeting of the Music Publishers' Association, held on Friday, at the office of the Association, 27, Regent-street, it was unanimously decided by the undermentioned firms that, in consequence of the present deplorable position of music composers, and of the music publishing and retail trade, brought about by the want of protection against music piracy:

1. No further new publications shall be issued by any of the firms in question until further notice.
2. No fresh contracts for payments to artists and singers of new publications shall be entered into for the present.
3. No further money shall at present be spent upon newspaper advertisements.

The undermentioned publishing houses particularly desire to point out that their present attitude is dictated by no hostile spirit towards any person or persons connected with the music trade or the music profession, but is merely a measure of self-preservation on behalf of the music industry and the music composers.

- | | |
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| EDWIN ASHDOWN. | THE JOHN CHURCH Co. |
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| A. HAMMOND & Co. | KEITH, PROWSE & Co. |
| | HAWKES & SON. |

William Boosey

NOTHING MUCH changes really, as this extract from the Daily Telegraph of April 10, 1905, shows, reporting an MPA meeting on the problem of music piracies.

in which music and speaking are synchronised with the picture. They are of the opinion that, in time, this form of film will take the place of the present silent picture.

"Three important companies are already in being in this country, and they are using all their energies towards encouraging cinema owners to install their apparatus so that synchronised films may be used in the place of the present orchestral accompaniment. This will doubtless be followed, as improvements are brought out, by putting on the screen complete plays and operas . . . Your committee are anxious, in the early stages of this new industry, to settle a basis on which the mechanical royalties can be fixed."

The collection of mechanical royalties from films was handled by the MPA until the amount of work involved became so great that the Sound Film Music Bureau had to be formed in 1934.

The popularity of US films and music remained high during the war and into the late Forties, with the BBC drawing a lot of its music programming material from American sources. The MPA, along with the Songwriters Guild and the Composers Guild, became very concerned about the lack of airtime being given to British material. It began to attack the BBC's "dictatorial" policy.

Inducements by publishers

Despite the association's tough approach, its relationship with the BBC remained cordial. Shortly after the Second World War, the two sides collaborated in an attempt to put a stop to the practice of paying "plug money" — inducements by publishers to BBC bandleaders and artists in order to have their works performed and broadcast by the BBC.

Plugging had existed long before broadcasting came along — and "special payments" to singers and musical directors were a recognised means of getting new works performed. Faced with the BBC's broadcasting monopoly, the only way publishers could directly influence the musical content of shows was by

TO PAGE SIX

ASCAP
CONGRATULATES
MPA
ON ITS
FIRST
100
YEARS



CONGRATULATIONS

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GUY DELUZ
MANAGING DIRECTOR
EMI MUSIC PUBLISHING (SWITZERLAND) SA
ZUERICH
SWITZERLAND

MUSIC PUBLISHERS ASSOCIATION
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AS THEY SAY IN CHINESE - "HO WON!"
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MPA CENTENARY

Changing face

FROM PAGE FOUR

paying dance bandleaders for playing selected tunes. This meant smaller publishers who lacked funds were left out.

At one point, the BBC received so many complaints about plugging that bandleaders were prevented from using announcing microphones. And in 1933, the BBC appointed an official to "police" the plugging of band leaders. But the payment of plug money still continued until after the war.

The Anti Song Plugging Agreement, which was concluded in 1948 between the MPA and the BBC, provided that any breach by a publisher and any person found accepting such a bribe would result in the offending parties being taken "off the air" for as long as the corporation considered appropriate.

The ban imposed by this agreement remained in force throughout the next two decades and was reaffirmed by a further BBC/MPA Arranging Agreement in 1967, which incorporated the earlier agreement and brought it up to date. In 1975, the Association of Independent Radio Contractors endorsed the line taken by the BBC over plugging, and gave the MPA similar assurances.

With today's tight radio station playlists, it is interesting to note a novel twist in connection with the 1948 anti-plugging agreement. In exchange for dropping the plugging payments, the MPA was allowed to compile a list of current tunes from which the BBC's music directors had to make up at least 60 per cent of their programmes!

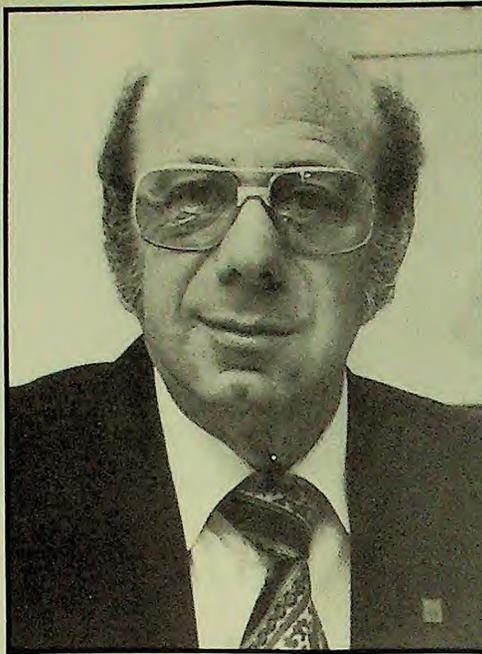
In 1948, the introduction of the first 33 1/3 rpm LP by Columbia, and the 45 rpm single by the Victor Record Company, paved the way for much improved record players in the Fifties — and a rapidly-growing record market, made up mainly of American product.

The MPA became involved in several schemes to promote "British music" in the Fifties, including the introduction of the prestigious Ivor Novello Awards in 1956. Sadly, the MPA could not afford to continue to run the annual awards, and the event was later taken over by the PRS.

But the American dominance of the British charts (now based on record sales and no longer sheet music) continued until the early Sixties. Teenagers became the biggest buyers of pop music and accounted for 40 per cent of the market by 1952.

In 1958, a Songwriters Guild survey revealed that only 14.9 per cent of the BBC's music output was British. The MPA, with KW Straker as its president, continued to push for more British music on British radio.

On the serious music front, the BBC and the association did manage to reach an agreement covering the hire and use of



DICK JAMES(left): 'publishers set out to show they are a most vital element in the music industry . . . we took a leaf out of the record companies' book and showed how creative we can be.'

But The Beatles changed all that and brought a renaissance for British publishers.

"We certainly got our own back with a vengeance after the Americans had ruled the roost for so long," comments Dick James, whose Northern Songs company published Lennon and McCartney and was the most successful of the "new wave" of British publishers who helped swell the MPA's ranks in the Sixties.

"I had set up my own company in 1961, little realising that we were on the threshold of a remarkable turnaround in the fortunes of British publishing," says James. "It was an unbelievable and exciting time for MPA members, providing a golden era which ran right into the Seventies."

The advent of television and its growth in the Fifties and Sixties boosted publishers' performance income still further, and provided an exciting new outlet for musical copyrights.

In the mid-Sixties, the MPA — through its involvement with the British Copyright Council — pressed the Government to take action over the growing number of pirate radio stations, such as Radio Caroline. Although the pirates helped boost the market for British pop music, some of them omitted to pay any performance fees.

In the Seventies, British publishing began to change shape yet again. There was a swing back to US material, and the association's membership again expanded as new UK companies were set up by American parent companies — such as Warner Brothers Music, Rondor Music and April Music.

There was also a growing number of highly innovative independent companies, such as Chrysalis Music, Virgin Music and Heath Levy Music. And a new phenomenon: the "do-it-yourself" publishing companies set up by successful songwriters — such as Martin-Coulter Music, Chinnichap and Elton John's Rocket Music.

At the other end of the scale, major publishing giants were formed when EMI Music bought major catalogues such as Francis, Day and Hunter, KPM and Screen Gems, and ATV Music acquired the lucrative Northern Songs and Lawrence Wright companies.

The MPA itself began to change with the times in the late Seventies and became more aware of its image.

"This was a period which saw a great uplift of the MPA," explains Dick James, who was the association's president between 1975 and 1976.

"Publishers set out to show they are a most vital element in the music industry. We took a leaf out of the record companies' book and showed how creative we can be. We revived the Tin Pan Alley Ball, which brought back a lot of the old publishing spirit — and encouraged a lot of the younger publishers to get involved."

The New Music Working Party was formed as an MPA sub-committee by a group of younger publishers who had emerged from the ranks of songwriters, rock musicians, or the professional staff of established publishing houses, to head the growing number of new, rock-orientated companies.

The NMWP wanted a voice in the association's affairs and set about getting some of these new "faces", with lots of fresh ideas, on to the MPA council. Many of them are now experienced council members.

TO PAGE EIGHT

graphic music material for broadcasting. The first contract for the hire and use of material for opera and ballet in sound broadcasting was established in 1963.

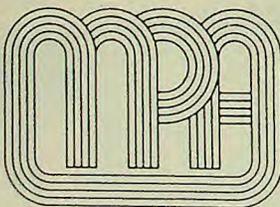
The MPA has always worked closely with the Songwriters Guild and the Composers Guild. In the early Fifties, they began considering a form of joint standard contract which each party could recommend its members to use. After much debate and argument, a number of fundamental terms and conditions to be incorporated in song assignments were agreed by the end of the decade.

In 1951, the Government announced that the old Copyright Act 1911 was to be revised. The MPA quickly set about putting forward proposals for the new Act. It became a founder member of the British Joint Copyright Council — a pressure group set up

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to guard copyright owners' interests — which became the British Copyright Council in 1965.

The new Copyright Act 1956 was introduced. But, as the years went by, it became apparent that this legislation was cumbersome, complex and capable of wide interpretation. By the Seventies, the MPA was to make a number of further recommendations aimed at strengthening copyright legislation, which were eventually embodied in the Whitford Report produced in 1977.

The underlying reason for the lack of radio airtime and the limited popularity of British music in the Fifties, and early Sixties was that it was out of touch with the mass teenage market which had emerged since the war.

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MPA CENTENARY

Changing face

FROM PAGE SIX

In 1976, the association acquired ownership of the Mechanical Copyright Protection Society. Although some publishers still prefer to collect their own mechanical royalties individually, the majority now allow MCPS to collect for them.

Following this move the MPA's Articles of Association were amended in 1977. The most important features incorporated in the change were amendments to the election and voting procedures.

Under the auspices of the MPA, the new MCPS board of directors — made up of MPA council members — worked hard to get the collection society "on the right track". As a result, MCPS chairman, Robert Kingston, and managing director, Bob Montgomery, were able to announce a new membership agreement which reduced the society's commission from 15 per cent to eight per cent. Many publishers soon signed the new agreement.

A new computerisation programme was also introduced. By 1980, the increased efficiency in collection and distribution of royalties resulted in MCPS distributions to publishers rising to nearly £8 million a year. "A remarkable turnaround," commented chairman Robert Kingston at the time.

Today, the MPA is extremely concerned about the urgent need for copyright reform because of the changes in technology which have taken place since the inception of the 1956 Copyright Act.

In many respects, the challenges faced by the MPA have gone full circle. One hundred years ago, piracy was the scourge of publishers. It still is today. But, in 1981, it is records that are being pirated, radio and TV broadcasts that are being copied at home (as well as records), and the photocopying of printed music is denying serious publishers an important source of revenue.

The association produced a solution to the problem of illegal reproduction of printed music by photocopying. After consultation with many user organisations, it published a Code of Fair Practice, which allowed musicians and students reasonable access to copyright material for educational purposes, while establishing the principle that photocopying would not be allowed in circumstances where printed music would normally be purchased or hired.

The MPA recently found itself on national television after it had to take legal action against Wolverhampton District Council and an individual independent school for photocopying, which was clearly illegal — and outside the concessions made within the Code of Fair Practice. The nationwide publicity not only highlighted the dangers of infringement, but also strengthened the case for copyright protection.



SOME MEMBERS of the MPA council line up for the camera after a recent meeting. From left (standing) are Julian Mitchell-Dawson (Schirmer), George Rizza (Novello), Jonathan Simon (Chappell), Peter Barnes (Pink Floyd), Tony Roberts, Alan Woolgar (Schott), Bernard Brown (Martin-Coulter), Bob Grace (Rondor), Derek Knibb (Carlin), and (seated, from left) Eric Ashdown (Ashdown), Ron White (EMI Music Publishing), Tony Pool (Boosey & Hawkes), Irene Reiford (Schauer & May), Christopher Morris (OUP) and MPA secretary Peter Dadswell.

In 1977, the MPA assisted in the formation of the International Federations of Popular and Serious Publishers, while at the grassroots level, it extended its sponsorship of exhibitions of educational music through its School Music Exhibitions Group.

The appearance in the Eighties of the videogram, video disc, cable television and satellite communication have all presented new challenges to the association. For they have opened up new areas for likely copyright infringement, and the MPA knows it will have to be vigilant and assist its members to keep abreast of these new developments as it has done over the past 100 years.

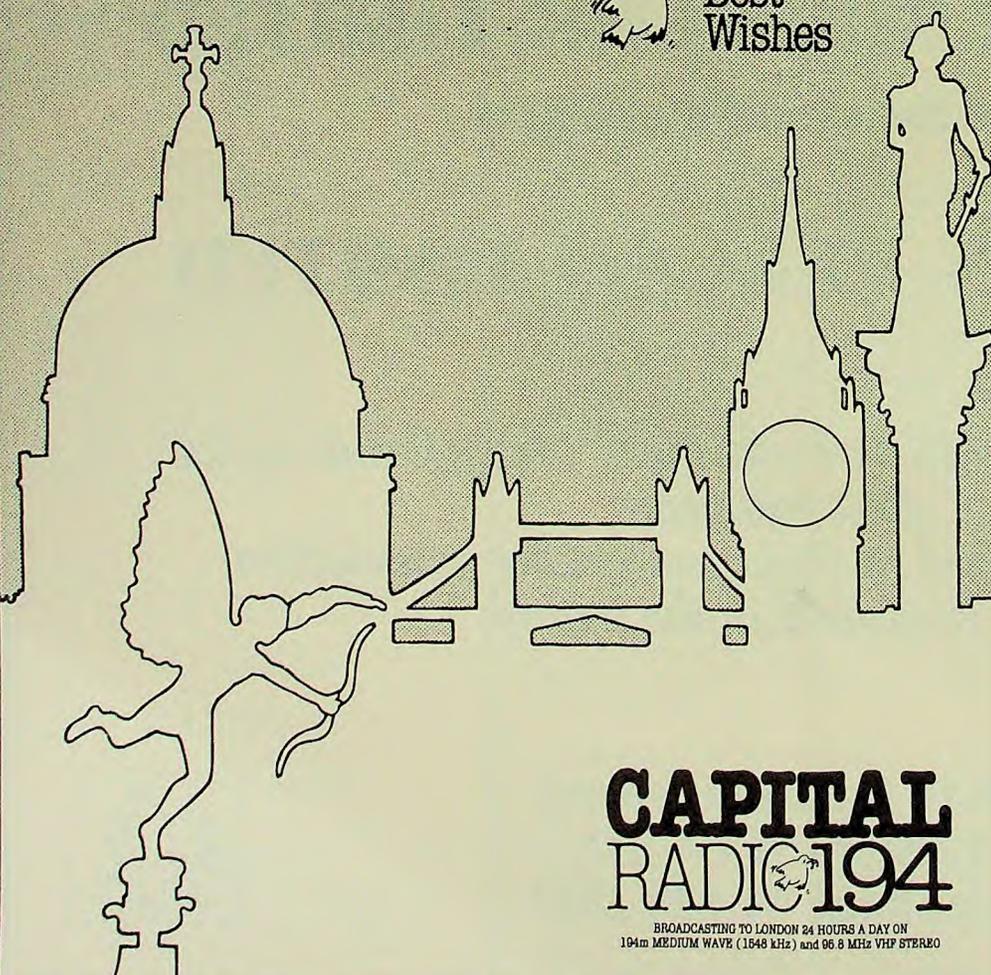
A recent significant step for the association was the transfer of its offices in 1980 to Kingsway, London. The MPA council believes that this will "appreciably enhance the association's image, and build on the progress already made in this direction in recent years".

PRESIDENTS/CHAIRMEN OF THE MPA

1881-1900	Thos Patey Chappell
1901	Edwin Ashdown
1902-1906	William Boosey
1906-1907	J A Hammond
1908-1909	W W A Elkin
1910-1911	R W Reynolds
1912-1913	E Goodman
1914-1915	J H Larway
1916-1918	A E Bosworth
1919-1920	Augustus Littleton
1921-1922	J K Curwen
1923-1924	A V Broadhurst
1925-1926	W Bowker Andrews
1927-1928	Leslie Boosey
1929-1931	John Abbott
1932-1933	Frank Standfield
1934-1935	R S Elkin
1936-1937	Charles Brooke
1938-1940	T H Watson
1941-1945	F Day
1946-1948	R S Elkin
1949-1951	F Day
1952	H D Stagg
1953	M Steffens
1954	J C Curwen
1955-60	K W Straker
1961	R C Noel Johnson
1962-1965	J J Phillips
1966-1969	C R L Avenell
1970-1971	D Toff
1972-1974	J J Phillips
1975-1976	R L James
1977-1978	O M J Dyer
1979-	R N White

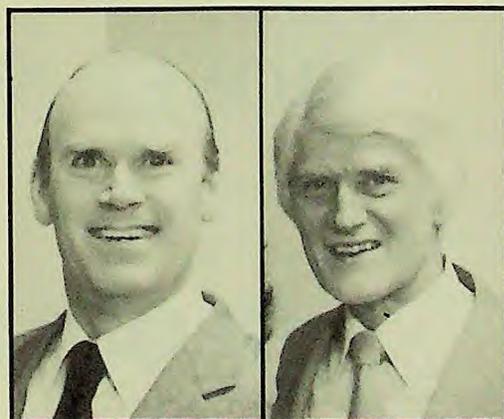


Best Wishes



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RADIO 194**

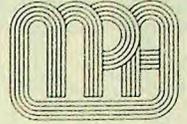
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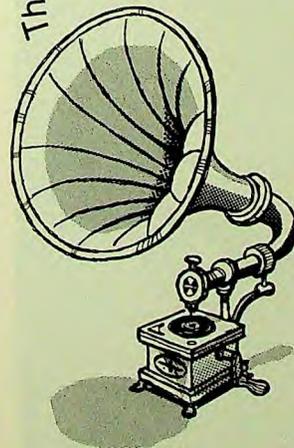
BOB MONTGOMERY (left), managing director of the Mechanical Copyright Protection Society, acquired by the MPA in 1976, and MCPS chairman Bob Kingston.

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The Performing Right Society congratulates the Music Publishers' Association on the occasion of its Centenary. The PRS also wishes all its publisher members many more successful years.



MPA CENTENARY

People who run the MPA



PETER DADSWELL, MPA secretary.



JANICE CABLE, assistant to the secretary.



LOUISE BARBER, secretary to Dadswell.



SHEILA MOFFATT, receptionist.

THE COMFORTABLE seventh floor offices of the Music Publishers Association in Kingsway House (pictured on page one), which provide an appropriate environment for the association to move into its second hundred years, are a far cry from the cramped and rather dingy offices previously occupied in Mortimer Street.

The extra space and improved conditions mean that not only can the regular meetings of the council and other main committees be accommodated in the board room, but also that there is ample office space for essential trade association work such as printing, photocopying and a great deal of typing.

Much time and effort

When talking of his duties, Peter Dadswell, secretary for the past 15 months, pays tribute to the work carried out by Ron White, Tony Pool, the council and other committees of the association.

He adds that the president and vice president in particular spend much time and effort on industry matters, all of it in addition to their normal duties involved in running their companies.

As a newcomer to the business, he appreciates the kindness and consideration shown not only by them, but by all the council

members, whom he finds are always accessible to him and never too busy to listen or give advice.

The role of an association secretary is an enjoyable one, but there are difficulties, and Dadswell has soon learned that it is impossible to please everyone.

"I read somewhere that a secretary must be all things to all men," he grins, "and yet at the same time no things to some men, and I view my job in this light."

As a novice, he has deliberately kept a low profile in order to learn as much as possible about the business. And although he knows there are times when it is necessary to speak out, he generally prefers to do things in a quiet way rather than use an aggressive approach.

Dadswell believes that a blend of personalities is essential in a small office as team work is most important. In this area, he is fortunate, as Janice Cable, his assistant, is really the backbone of the association, with 22 years' service to her credit.

Her responsibilities include the popular publishers, office management, keeping the accounts, and putting in a great deal of work on the special events run by the association.

Further support comes from Louise Barber, secretary to Dadswell, and receptionist Sheila Moffatt, the newest recruit. Their shared activities include typing, printing, switchboard operation, mailing activities, catering, and much running around.

Cable comments: "The most important qualities needed here are flexibility and the ability to switch very rapidly from one

subject to another while doing three things at the same time. Life can be very hectic at times, and it is necessary for all of us to chip in and lend a hand with even the most mundane tasks, such as the printing, stapling, folding and enveloping of hundreds of copies of the MPA News."

The main objective of any trade association is, of course, to look after the interests of its members, and one area where this is necessary — and even the publishers themselves may not be aware of it — is coping with vast numbers of enquiries from the general public on a variety of topics ranging from copyright to wanting to know how to get material published.

Says Dadswell: "It is one of our major tasks to lift this burden from the membership, as, although we know they get many similar enquiries, it is important that we bear the brunt of this work for them. Unannounced visitors frequently arrive on our doorstep, and must always be handled with courtesy and tolerance to preserve the industry's reputation and image."

Quite apart from such enquiries and requests for the MPA's now famous Code of Fair Practice on photocopying, there are other areas where it may not be realised that the MPA is active.

Education, for example, is one of these, and Dadswell points out that, over the last few months, a number of council members have spent time publicising the industry to school children and those responsible for advising them. The MPA is in close touch with careers offices, and provides a service for the general public and anyone seeking employment in publishing.

The MPA is renowned for two major social events in the industry's calendar — the Tin Pan Alley Ball and the Christmas lunch. Occasionally there is criticism that there is too much emphasis on these social occasions, but in fact most of the work undertaken within the MPA offices is concentrated on the general well-being of the industry.

The serious music side

A great deal of negotiations with various bodies is carried on during the year, particularly on the serious music side, and much administrative work is also necessary in sponsoring companies at Midem and in organising the A Song For Europe competition.

For the MPA staff, Eurovision is one of the most frantic yet enjoyable tasks it performs.

"Every year is the same," comments Dadswell, "and of the several hundred cassettes submitted, the majority arrive in a last-minute burst about 48 hours before the closing time."

"The sheer physical effort involved in logging and sorting the tapes, arranging the listening panels, totalling up and cross-checking the marking is enormous. On the sorting day, we are knee-deep in tapes, and the office is transformed into a miniature factory production line."

Listening to all the songs, according to Dadswell and his colleagues, is an unforgettable experience.

"Eurovision is the competition which everybody loves to hate, and every year there is tremendous enthusiasm and controversy, both within the MPA and among the viewing public. Although

TO PAGE TWELVE

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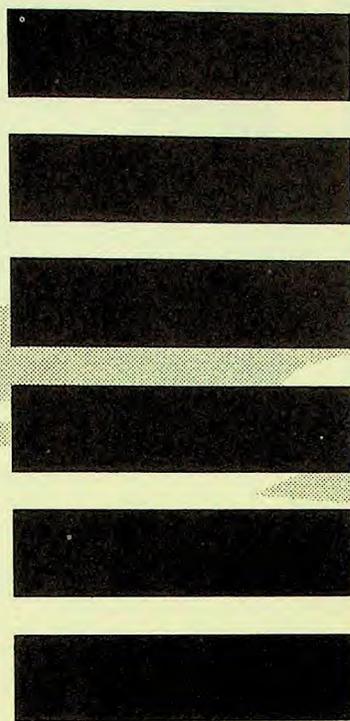
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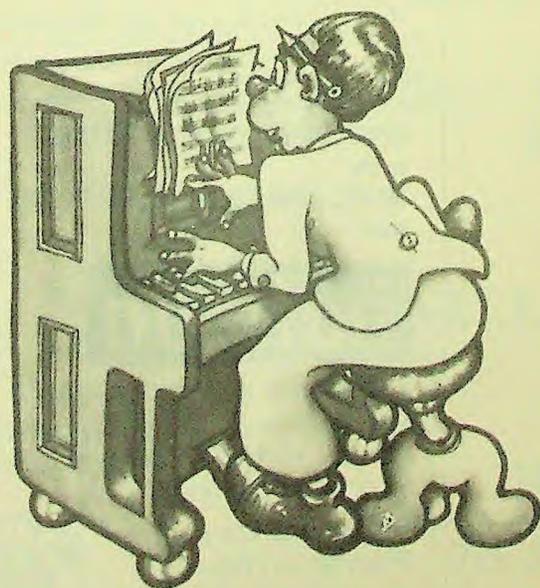
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MPA CENTENARY

United in aims

By NIGEL HUNTER

THE CONSTITUTION of the Music Publishers Association specifies that its council is equally divided in membership between pop and standard publishers, and that the MPA president and vice president should come from the two different sides of the music publishing business.

Hence Ron White of EMI Music Publishing (predominantly pop) is the president, and Tony Pool of Boosey & Hawkes (predominantly standard classical) is the incumbent VP.

Pool hastens to emphasise that, while there is a difference in day-to-day interests and activities between standard and pop publishers, they are united in their attitudes and outlook in all things appertaining to the MPA.

"We are as concerned as the pop publishers on matters such as mechanical royalties and video rates," he says. "We are seeking an extension of the period of copyright, supported by our pop colleagues, and the campaign against unauthorised photocopying spearheaded by Jonson Dyer of Peters Edition was also fully supported by our pop colleagues."

Pool has music publishing virtually in the blood. He was still at university and unsure about his future career when his uncle, Ralph Hawkes, died in 1950, leaving his interests in the firm to his widow and his nephew.

"I started at the bottom in 1960, making up orders and compiling catalogues," Pool recalls. "Then I became a salesman on the road in Europe, helped by the fact that I can speak good German and passable French."

He was seconded to the B&H subsidiary in the US in 1968, where he was sales director and often on the road. Pool returned to London in 1971, and supervised the reorganisation of the B&H sales and printing departments.

In 1974, Pool was made deputy managing director at B&H with responsibility for contractual and legal affairs, and with the copyright and library departments reporting directly to him.

The company with which he is associated is one of the oldest music publishers in the world. Boosey & Co. started as a lending library founded by John Boosey between 1765 and 1770.

Pool pinpoints the basic difference between Boosey & Hawkes and its pop colleagues in the MPA as being that "we are concerned with the actual use of printed or hired music, and a lot of our time is taken up with negotiations for hired material with the BBC and other bodies, and discussions with the sheet music trade on exhibitions".

Hired music refers to orchestral and operatic scores hired out by B&H to opera companies and symphony orchestras for concerts and broadcasts.

"Grand rights performing fees for opera, ballet, and stage theatrical rights generally play a major part in our operation as we have a large collection of ballets and operas. Printed music is not a major factor in most pop publishers' activities, with the exception of Chappell and EMI Music Publishing and they usually license their printed music through a company like Music Sales."

Pool, in addition to his MPA vice presidency, is a member of the Mechanical Rights Society council, the Mechanical Copyright Protection Society board, and is a vice president of the International Federation of Serious Music Publishers.

"I try and give a lead to my side of the publishing industry and keep myself informed about what the industry is thinking."

Pool naturally has his own thoughts about the present state and prospects of classical music.

"I've never considered myself under any circumstances to be a judge of music. But I think it's a matter of irony that, in these days of great mass communications, it is more difficult than ever to get a new work accepted in the contemporary repertoire. When Richard Strauss's *Der Rosenkavalier* had its debut in Dresden in 1911, special trains were organised from Berlin for the occasion. And there were riots at the premiere of Stravinsky's *Rite Of Spring* in 1913."

Pool thinks there are fewer giants in classical composing now compared with the first half of this century, although he believes that Benjamin Britten had a unique stature as a British composer which no one else has yet reached in terms of international acceptance. The experimentation of the Sixties by composers such as Stockhausen and John Cage has now been superseded by a return to more conservative traditions.

Pool's outlook on the role of the MPA and its members is explicit and clear-cut.

"I consider it to be essential to consult and co-operate with other copyright interests within the industry, and as far as possible to give a lead. There are extremely strong users lobbies working in all countries. Most developed countries pay lip service to the concept of protection for intellectual property, but all the tendencies are towards erosion.

"If we do not co-operate and exchange experiences with our fellow publishers and copyright owners, I believe that for sure we will be shot at one by one. Our motto, therefore, must be the old Latin tag, *Vis unita fortior*, unity is strength."



TONY POOL: unity is our strength

Running the MPA

FROM PAGE TEN

we have great confidence in the ability of our panelists to select the best songs, it is sometimes interesting to compare their choice with the preferences of the office staff."

A major problem for the MPA staff is the constant bombardment of paper, most of which has to be read and absorbed. It is essential to keep abreast of everything that is going on in the industry in the field of copyright and all the other subjects affecting the MPA members, as well as keeping the work of the association going as well.

This year, one of the most important projects for which the MPA is responsible is the preparation of a microfiche catalogue of printed music.

This major development is nearing fruition, and will be launched on July 1 this year. The scheme will be of great benefit both to publishers and the music trade, and should prove a great asset in achieving increased sales, since it will reveal at a glance what music is available from 28 leading publishers and distributors of printed music.

The task has been a challenging one, but it is hoped by the council that the fiche, showing both popular and classical works listed either by title or composer, will represent when finished a major advance for the publishing industry. Although performing fees and mechanical royalties are the principal source of income these days, printed music is still the traditional basis of revenue for publishers, and regarded as very important.

Work is also proceeding to stage a summer fair of printed music, to be held at the Waldorf Hotel from August 16 to 18 as part of the centenary celebrations.

Much of the MPA's routine involves contact with the membership, but contact with the national and music press is also vital as are relations with sister industry organisations such as MCPS, MRS, MTA, BASCA and PRS. On questions of copyright, there is representation on the British Copyright Council and dialogue with all other interested parties.

The range of topics touched upon in any one day is enormous, and, as the staff will readily testify, there is always something to stimulate, entertain, frustrate or debate. The Music Publishers Association has much to offer, and the firm belief of the staff is that the membership can only get out of the association what they put into it.

"So often we would like to hear more from the members as to what they require of us," Dadswell says, "and it is our ardent wish for the future that we can make a more positive contribution to their needs."

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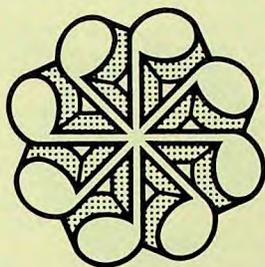




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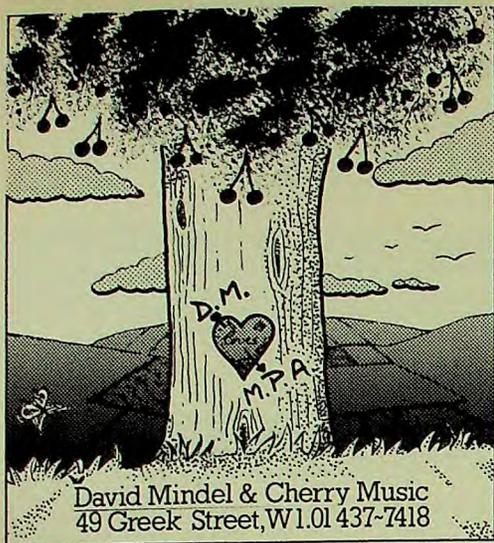
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MPA CENTENARY

Think international says Rondor chief

"THE INTERNATIONAL market is essential to British publishers if they want to stay in business," says Bob Grace, managing director of Rondor Music, president of Rondor Music International, and council member of the MPA.

"To run a successful company these days, and avoid having any cash flow problems, UK publishers need to have at least one international act to keep them going," he adds.

Grace says the renaissance of UK songwriting in the Sixties — spearheaded by the songs of Lennon and McCartney — opened up the international market for British publishers for the first time.

"Extensive touring by the underground groups in the late Sixties and early Seventies also enabled British publishers to break into new territories," he says. "Then in the mid-Seventies disco came along and became the international music language."

Today, there is still a healthy demand for melodic British music and for contemporary groups such as The Police, according to Grace.

"But extreme new wave music, featuring weird sounds, is not really having a great deal of success internationally. It is proving to be very much UK-only product because people overseas just don't understand it."

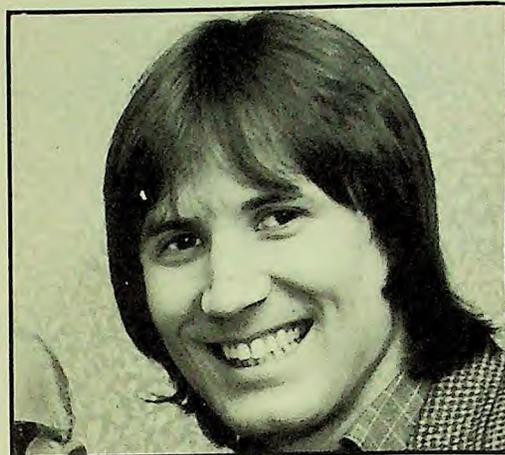
According to Grace, the improved working relationships between the various BIEM societies has helped the development of the international market from an administrative viewpoint.

"For example, at one time some collection societies would not allow the joint registration of copyrights when two or three publishers shared the same songs. This had the effect of limiting the promotional work done on a song. But most of them now allow at least a two-way split."

Multi-territory or pan-European deals are now common, with many British publishers having offices or representatives in most key territories.

"The higher royalty percentages demanded by songwriters because of their increased awareness of the business side has resulted in publishers looking more to overseas markets for additional revenue," says Grace. "The only negative aspect of this is that many writers or co-publishers now insist on making 'at source' deals without really understanding that this limits what can be done internationally because the publisher and sub-publisher are earning less."

The increasing number of foreign publishers who speak English, and the greater acceptance of original English versions



BOB GRACE, managing director of Rondor Music and president of Rondor Music International.

of songs since The Beatles, have also helped British publishers to sell their material more effectively overseas.

Grace says that most British publishers are now taking the international market more seriously and are beginning to think internationally.

"Ever since my days at Chrysalis Music, I have always treated Europe as a single territory. At Rondor, for example, we recently opened up a European promotion office in Paris and hired a multi-lingual executive to run it — so that our campaigns can be co-ordinated throughout Europe."

"In the Eighties, new technology, in the form of video, is beginning to play a greater part in the international promotion of publishers' copyrights," says Grace.

"At one time, tours by new bands or artists were organised in conjunction with record companies to help break them in foreign markets, but tours are so expensive now that video has come more to the forefront. Co-financed videos are being used more frequently now as a promotional tool."

A continuing spirit of co-operation with PRS

By MICHAEL FREEGARD chief executive, Performing Right Society

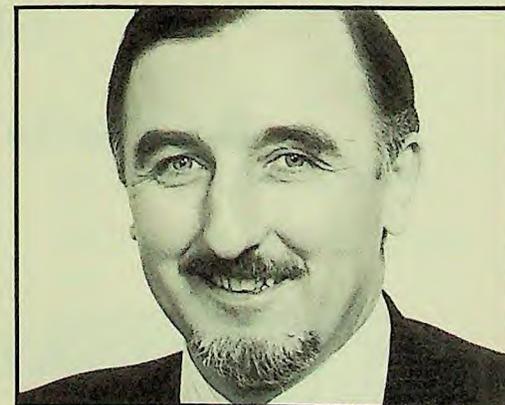
FROM ITS inception in 1914 onwards, the music publishers have played a vital role in the Performing Right Society. Indeed, without the initiative of the publishers, the PRS neither would nor could have been established as early and effectively as it was.

The society is, in effect, a co-partnership on equal terms between composers and lyricists on the one hand, and their publishers on the other. This is reflected by the equal representation which each side has on the society's general council, and by the safeguards which have been built into the PRS constitution, whereby fundamental changes cannot take place without the consent of substantial majorities of both publishers and writers.

Over the years, the role of the music publisher has, of course, changed, particularly in the field of popular music. Although the publication of sheet music is today by no means insignificant, the activity of publishers in securing recordings, performances and broadcasts of the works in their catalogues is usually of even greater importance to the composers and songwriters they represent.

The availability to the public of inexpensive and high quality reprographic and recording equipment (both audio and video), the rapid growth of local radio and the imminence of subscription television by cable, direct satellite broadcasting and other communications techniques all mean that the role of the publisher is likely to remain at least as important in the years to come as it has been hitherto. There is every reason, therefore, to suppose that the important part which has always been played by the publishers in helping to shape and execute the policies of the PRS will continue.

In these circumstances, it will remain as important as ever that the MPA, as the music publishers' main trade association, and the PRS, which represents the interests of writers and publishers in so many important areas of activity, should maintain the



MICHAEL FREEGARD, chief executive, Performing Right Society.

closest possible and most harmonious liaison.

It has been, and doubtless will continue to be, normal for some publishing executives to serve on both the MPA and the PRS councils, and this undoubtedly helps to ensure a good understanding and co-operation between the two bodies. Additionally, the MPA and the PRS work closely together in the context of associations such as the British Copyright Council, the National Music Council, and other bodies concerned with the interests of both writers and publishers.

'It will remain as important as ever . . . to maintain the closest possible and most harmonious liaison . . .'

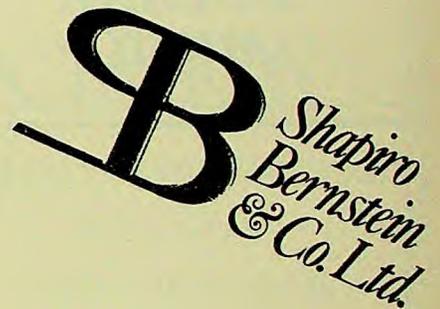
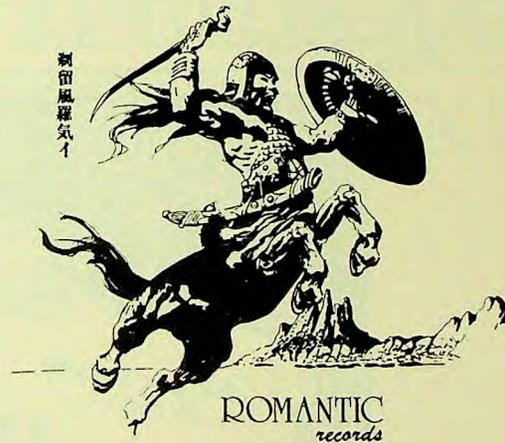
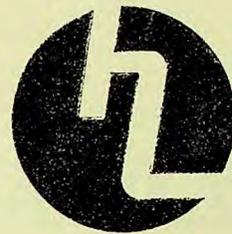
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MPA CENTENARY

Bigger say, better deal for songwriters in the UK

ONE OF the major upheavals in the British music publishing industry since the Sixties has been the increasing desire by songwriters to play a greater part in the publishing business — and have a bigger say in the administration and exploitation of their songs.

By setting up their own publishing companies, they have also ensured that they retain ownership of their copyrights — and also take a larger slice of publishing revenues.

The phenomenon of British songwriter-owned publishing companies was started by writers like as Roger Cook and Roger Greenaway in the Sixties. Since then, it has become widespread, with new bands or songwriting teams setting up their own companies even before they've had any measure of success these days.

But Roger Greenaway, now chairman of the MPA's popular publishers committee and joint deputy chairman of the PRS, admits that a songwriter's desire to have a publishing company is usually only a means of retaining ownership of his copyright, or getting a larger royalty share. It rarely has anything to do with wanting to be a publisher in the traditional sense.

"The songwriter-publishing company really evolved for financial reasons," Greenaway explains. "For example, around 1965, I think Roger Cook and I were the first British writers to actually make a reversion of copyright deal."

Some songwriters, such as Elton John, Bill Martin and Phil Coulter, Wayne Bickerton and Barry Mason, set up fully-fledged publishing operations offering a complete service to other writers as well as themselves. But many others, such as Greenaway and Tim Rice and Andrew Lloyd-Webber, still prefer to have their own companies managed by an established full-line publisher.

This trend resulted in many British publishers having to resort to the much-maligned administration deal of the Seventies under which a publisher simply collects royalties on behalf of the songwriter's company, retains a very small percentage and becomes more of a business adviser than a creative exploiter of the writer's material.

"My company has been administered by Dick James Music for 14 years," says Greenaway. "But the role of the traditional publisher has changed a lot — especially in the last five years. He



GREENAWAY: wants to put something back into the industry

is more of a general accountant and promotion specialist today, while the songwriter-publisher he administers provides the creative input."

Greenaway himself is setting a good example to any new songwriters who aspire to play a greater role behind the scenes in the publishing industry. He is involved with many MPA and PRS committees.

Greenaway feels that the next 10 years will be very tough for publishers, but the same problems apply today as they did in the early years of the MPA: piracy, copyright infringement — except today publishers are faced with a rapidly-changing and fickle pop market.

"If publishers don't keep their eyes open for potential threats and also for possible new opportunities, they'll die," he warns.

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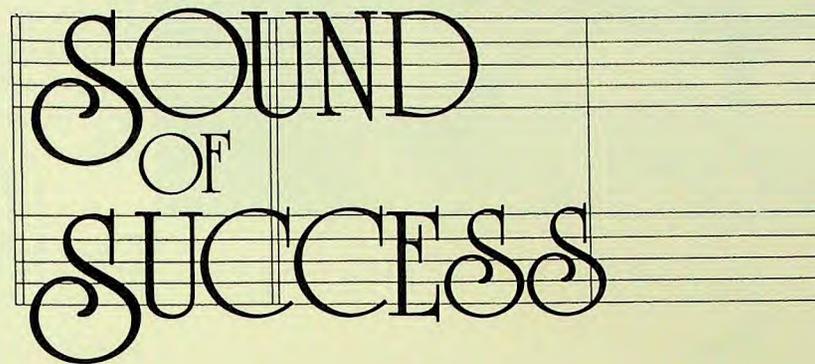
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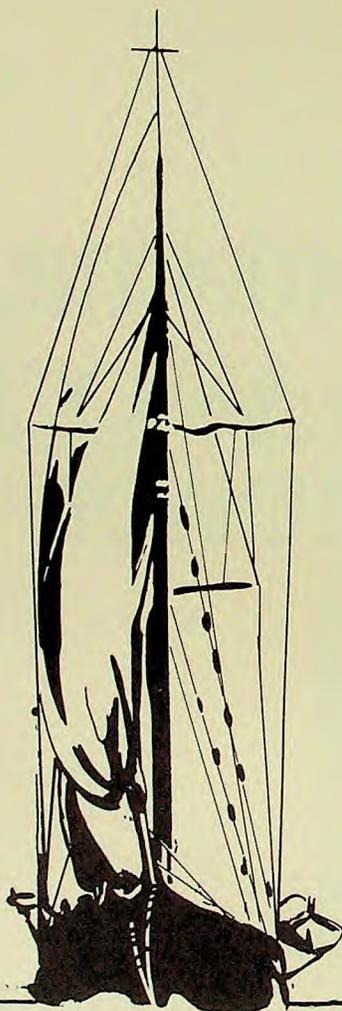
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MPA CENTENARY



*THE EUROVISION Song Contest is an annual highlight (to say nothing of headache) for the MPA. Here the UK's 1981 success by Bucks Fizz with *Makin' Your Mind Up* is celebrated by, from left, Don Ellis (RCA MD), Bobby G, Jay Aston, Cheryl Baker (Bucks Fizz), Bill Kimber (RCA A&R chief), Michael Nolan (Bucks Fizz), and John Howes (RCA joint deputy MD).*



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Peters Edition sticking to its standards

JONSON DYER of Peters Edition refuses to lower the high standards of quality set by classical publishers during the past 100 years, despite the biting recession, lowered public standards of quality as a result of the current fast-moving "consumer society", and the threat of illegal photocopying of music.

"I believe high standards of quality are relevant to classical music and, despite all of the industry's problems, they should not be lowered," he says. "At Peters Edition, we are still sticking to high quality printing, paper and binding for our publications."

Peters Edition is one of the few publishing companies left whose major activity is still the sale of printed classical music. The company was originally formed in Leipzig in 1863 by the Hinrichsen family, but was re-established in the UK in the late Thirties by Max Hinrichsen.

Today, Peters is still totally independent and it is owned by a charitable institution, the Hinrichsen Foundation. It still specialises in original classical editions, covering chamber and piano music from the classical and romantic period.

"We take pride in the fact that we have the largest catalogue of titles still in print in the country — around 12,500," Dyer explains. "We are also involved in the contemporary field and represent Brian Ferneyhough, John Cage and George Crumb."

Dyer says that the public's attitude to quality standards has changed over the years and this has forced publishers to change their marketing strategy. "Sadly, quality is no longer everything. Price has become most important, obviously because of the recession."

He adds that the market for classical editions has generally become more price competitive, although he feels that the public are taking the price factor "too far" by trying to get printed music for nothing — by photocopying.

"One of the MPA's major achievements has been the battle to combat photocopying, which I view simply as stealing



JONSON DYER

a publisher's property," he says.

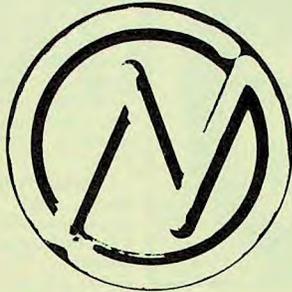
Dyer estimates that the overall UK market is losing about two million sales a year because of photocopying and a large part of this is in the classical area. "At an average retail price of around £2, the industry as a whole is losing about £4 million a year from a market which is presently worth £14 million."

Since only five per cent of the population can actually read music and would want to buy printed copies, that is a sizeable loss in a highly specialised market. "The MPA's photocopying campaign must go on — otherwise there will be no printed music at all because all of the publishers will have gone out of business," Dyer says.

He feels strongly about the need for copyright reform and says the Government's Green Paper has been "perpetually imminent" for years and believes that opinion-formers — such as judges, lawyers and members of Parliament — must be reached in new ways.

"The MPA is more important today than it has ever been," Dyer concludes. "In the face of the current public attitude of wanting music for as little as possible, publishers will only survive by sticking together. Individually we have no strength at all. My personal view is that the MPA should also play an important role in educating its members to improve the service they offer to composers and the public. Only by being seen to be more responsible can we hope to win the support and sympathy of composers, the public and the Government."

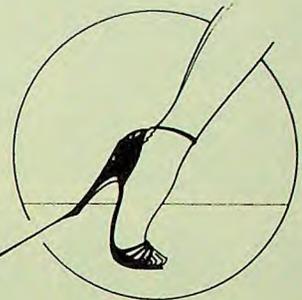
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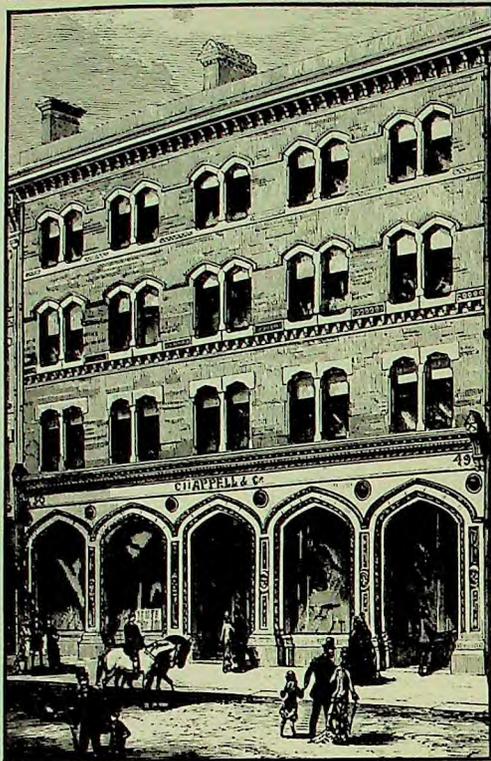
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MPA CENTENARY



Chappell changes with the times

CHAPPELL MUSIC probably mirrors the growth and development of British music publishing since the turn of the century better than any other individual company today — especially those in the popular music field.

The company was founded in the mid-19th century by Samuel Chappell, and was run solely by the Chappell family until the death of the founder's son, Thomas Patey Chappell (the MPA's first chairman) in 1912.

In those days, when music publishers totally dominated and controlled the music industry, the Chappell family were the supreme entrepreneurs. They showed how publishers could exploit their catalogues to the full, and also introduce new titles to the public, by promoting their own concerts.

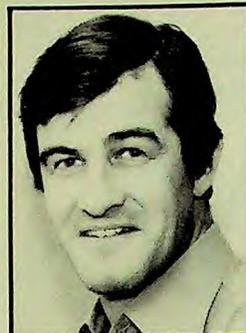
Chappell & Co sponsored operas and financed the building of opera halls. Nearly all of the Gilbert and Sullivan operas were published by Chappell, and the company also helped to finance the original D'Oyly Carte productions.

As the publishing business began to change, so did Chappell. When the performing right was established after the Copyright Act 1911, the company's then managing director, William Boosey, led the small group of far-sighted publishers who founded the Performing Right Society in 1914.

And when American music began to dominate the British music scene in the Twenties, Chappell tied up a deal with a US publisher, Harms Inc, which was owned by two brothers — Max and Louis Dreyfus.

It turned out to be a shrewd move. While many British publishers struggled in the face of the "American invasion" brought about by a wealth of Hollywood and Broadway musicals, Chappell's new stable of American writers included George Gershwin, Richards Rodgers, Cole Porter, Oscar Hammerstein and Lerner and Loewe.

Chappell's ability to diversify over the years has enabled the company to grow and survive while many of its contemporaries have either stayed in the classical field, or have been taken over and "absorbed" into oblivion by major corporations. Although Chappell itself was acquired by the Philips group in the late Sixties — after the death of the Dreyfus brothers — it has still managed to retain its own identity.



JONATHAN SIMON, managing director of Chappell Music.

The company's diversification over the years is still relevant today.

"The record industry recession has caused publishers to examine more carefully than ever all the various sources of exploitation available," says the company's present managing director, Jonathan Simon.

"During the last five years, income from records has increased by 42½ per cent, and is the lowest growth area for a publisher. The change in income mix is highlighted by the fact that performance income has increased by 62½ per cent and other licensing areas by 50 per cent. Even print, ousted in the Thirties and Forties as the primary source of income, has grown a respectable 49½ per cent since 1975.

"The trend towards more and more diversification epitomises the development of the publisher's role today and perhaps provides a glimpse of what it may become during the next decade.

"Year by year, the technology race will provide more non-traditional markets for the exploitation of copyrights. I'm sure video is only a small part of what is to come.

"Without any doubt, the publisher will still be exploiting songs long after the record industry as we know it today has vanished."

And no doubt Chappell & Co will still be there — doing what most publishing companies are doing to survive — changing with the times, and continuing to plug their copyrights.

THE PREMISES of Chappell & Co, in New Bond Street in 1878. Three years later two members of the family firm, Thomas Patey Chappell and Frank Chappell, become founder members of the Music Publishers Association.

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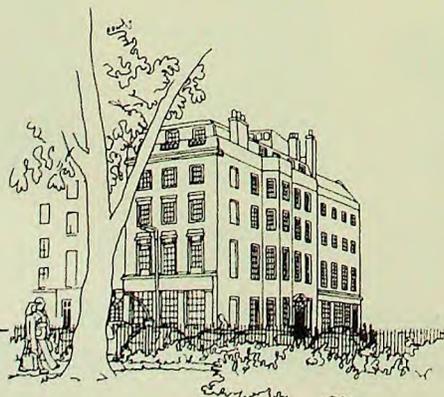
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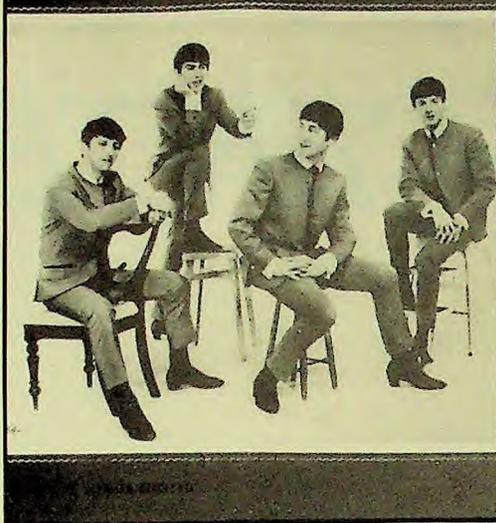
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ANOTHER PIECE of music publishing history, almost 20 years old, in the shape of *She Loves You* by Lennon & McCartney, which kept *The Beatles* in the singles chart for six months in 1963.



GEOFFREY HEATH (2nd from left) and **Eddie Levy** (extreme right), two prominent examples of today's independent publishing operations with their Heath Levy Music enterprise, seen here with songwriters **Doug Flett** (extreme left) and **Guy Fletcher**.

MPA CENTENARY SUPPLEMENT

Written by **BRIAN OLIVER**

Edited by **NIGEL HUNTER**

Production: **DANNY VAN EMDEN**

Ad co-ordination: **SANDRA MYSAL**

Virgin
MUSIC

Richard Griffiths MANAGING DIRECTOR

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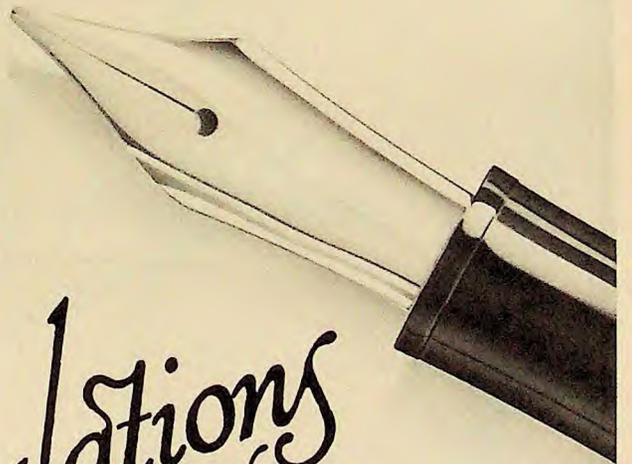
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17 YOU MIGHT NEED SOMEBODY Randy Crawford	42 I'M IN LOVE Evelyn King	74 PRETTY IN PINK Psychedelic Furs	45 BETTE DAVIS EYES Kim Carnes	67 EMI America EA 121	
18 TAKE IT TO THE TOP Kool & The Gang	43 SWORDS OF A THOUSAND MEN Tempole Tudor	67 BETTER THINGS Kinks	NEW GIVE IT TO ME BABY Rick James	68 Motown TMG 1229	
19 WILL YOU Hazel O'Connor	44 BETTER THINGS Kinks	64 YEARNING FOR YOUR LOVE Gap Band	LIAR Graham Bonnet	69 Vertigo VER 2	
20 WIKKA WRAP Evasions	45 SWORDS OF A THOUSAND MEN Tempole Tudor	63 IF YOU FEEL IT Thelma Houston	NEW WALK RIGHT NOW Jacksn	70 Epic EPC A 1294	
21 THROW AWAY THE KEY Linx	46 BETTER THINGS Kinks	68 LET'S JUMP THE BROOMSTICK Coast To Coast	IS THAT LOVE Squeeze	71 A&M AMS 8129	
22 THERE'S A GUY WORKS DOWN THE CHIP SHOP... Kirsty McColl	47 YEARNING FOR YOUR LOVE Gap Band	39 WOULD I LIE TO YOU Whitesnake	TOO DRUNK TO Dead Kennedys	72 Cherry Red CHERRY 24	
23 IF LEAVING ME IS EASY Phil Collins	48 IF YOU FEEL IT Thelma Houston	48 WOULD I LIE TO YOU Whitesnake	NEW JUMPIN' JIVE Joe Jackson	73 A&M AMS 8145	
24 I WANT TO BE FREE Toyah	49 LET'S JUMP THE BROOMSTICK Coast To Coast	48 WOULD I LIE TO YOU Whitesnake	NEW ROCK 'N' ROLL DREAM COME TRUE Jim Steinman	74 Epic/Cleveland EPC A 1236	
25 DANCING ON THE FLOOR Third World	50 WOULD I LIE TO YOU Whitesnake		BODY MUSIC Strikers	75 Epic EPC A 1290	

Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 700 conventional record outlets.

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VIDEO

Edited
by
DAVID DALTON

POLYGRAM RECORD Service in the Netherlands has opened a new video cassette duplication facility at its plant in Amersfoort, where previously only audio cassettes were manufactured.

At the recent opening ceremony, W.L. Zalsman, president of PolyGram's Video Division, is pictured (left) presenting the first video cassette copied in the new department to W. den Tuinder, director of the Video Division of Philips.

The first order came from Philips for demo cassettes to accompany the new Philips V 2020 video recorder. The first 13 minutes on this cassette contain a cartoon film which explains to the buyer the possibilities of the equipment. The rest of the tape is intended for experimentation by the buyer.

Rate card settlement remote as BVA rejects latest proposals

THE BRITISH Videogram Association has rejected the Music Publishers Association's proposed rates for the use of music on video programmes and the prospect of an agreed rate card seems as remote as ever.

The BVA has outlined its reaction to the MPA's latest revised rate card in a letter to the MPA, says PolyGram's Michael Kuhn, chairman of the BVA's Rights and Industrial Relations Committee. The revised rate card was presented to the BVA on June 4, the day of their first annual general meeting at which the association accused the publishers of adopting bullying tactics.

Bob Montgomery, general administrator of the Mechanical Rights Society which is acting for the publishers in the matter, says: "We have issued a recommended rate card to our members.

"It is not a statutory rate card but a recommendation to our members as to what rates they should charge."

Intervision signs film deal

VIDEO DISTRIBUTOR Intervision has signed a label deal with Alpha Video, the recently formed outlet for Alpha Films, and will handle the marketing and sales of all Alpha product on an exclusive basis.

Alpha's catalogue includes current cinema release *The Exterminator* which is released by Intervision through Televideo on a one month exclusive to Televideo Club members, and will be available to the usual outlets from July 15.

The other 10 initial releases of films on video, including *The Brood*, *Night Of The Living Dead*, *The Black Panther* and *The Music Machine*, will be released on July 1.

Bev Ripley, Intervision's commercial director, says: "The package represents a significant breakthrough, notably the

availability on video of a current box office success — *The Exterminator* — but also the inclusion of several movies with a cult following.

Ripley predicts: "The deal points towards the future direction of video in the UK when major motion pictures will be available on video shortly after theatrical release — a direction which Intervision welcomes wholeheartedly."

JVC hopeful for disc format

AT THE recent trade presentation of JVC's Video High Density video disc system, Kurt Lowy, chairman and managing director of JVC (UK) said he was "convinced that VHD will rapidly establish itself as the foremost disc system in this country as quickly as VHS did in the video cassette recorder market".

Lowy said at the convention, held at Gleneagles in Scotland, that JVC's aim is to double sales by 1983.

Precision goes into accessories market

PRECISION VIDEO has moved into the video accessories market with the introduction of four accessory items — an impact-resistant library box (RRP 99p), an index binder (£1.75) and a special pack comprising three de-luxe boxes and the index binder, selling at £5.

Precision is also planning to indicate on the cassette inlay cards the British Board of Film Censors certificate given to films in order to indicate suitability for family viewing.

PUBLISHING

Edited
by
NIGEL HUNTER

Chappell gets more creative

CHAPPELL MUSIC has launched two new services specifically aimed at the TV, film, video and advertising industries. Instigated by Chappell creative director Steve Stevenson, the two-tier creative system will utilise the company's existing facilities.

Chappell has long been prominent in publishing film and TV music, administering the publishing interests of Paramount Pictures, RSO, and 20th Century Films among others, and has also licensed standard and contemporary copyrights for use in radio and TV advertising.

The new service includes a commissioning function catering for theme and incidental music for film, TV and videogram programmes, and a jingle production facility for advertisers.

The latter will provide a total package, from free demo tapes to

finished masters, and the varied talents of Chappell writers, exemplified by Terry Britten, Colin Towns, Steve Hackett, Gerard Kenny, Andre Jacquemin, Robert Farnon, and Howard Massey, will be available.

The new operation, developed and managed by Chappell commercial affairs general manager Alan Melina, will also draw upon the talents of the Chappell team of nine professional executives.

Melina comments: "With such a substantial amount of creative talent available, we feel we have a lot to offer the advertising, film, TV and video production companies. As well as expanding our role to exploit existing and new copyrights into all available markets, these new activities form part of our on-going programme of writer-development."

New youth opportunities scheme set up at Rondor

A NEW department has been formed at Rondor Music with the express purpose of locating "young, emerging acts and investing substantially in the development of their careers".

Stuart Hornall, newly appointed manager of Rondor's creative division, has recruited Peter Braslavsky from Southern Music as professional manager and Janice Telfer as secretary to run the new department under his supervision, and Graham Carpenter continues as promotion manager.

Among Rondor's recent signings for publishing are John Dummer's *True Life Confessions*, *The UK Players*, who have been touring with Marvin Gaye, Stephen Randall, and new A&M act *Siam*.

SELECT SINGLES

Reviewed
by
TONY JASPER

CHART CERTS

KATE BUSH
Sat In Your Lap (EMI 5201, EMI)

JACKSONS
Walk Right Now (Epic EPC A1294/A131294, CBS)
ORIGINAL MIRRORS
20,000 Dreamers (DREAM 1/DREAM 12, PolyGram)

OTHERS:

ALTERED IMAGES
A Day's Wait (Epic EPC A1167, CBS) Long intro before child-like vocals of lead lady, Severin inventive in production, swirling sounds plus persistent beat though actual finished product has familiar air. Group's cult music is much loved by press at moment.

ATTACK

Don't You Believe In Magic (Limo LIMO 4, PRT) New group of two former Child occasional hit-makers. They keep to pop fare with uncomplicated mid-tempo strong chorus based number though from mid-way verse gets valuable shove in accompaniment.

BARRY BIGGS

Wide Awake In A Dream (Dynamic DYN 12) 10, CBS) Soaring sounds for summer days, reggae with commercial element, brass prominent, atmospheric sax mid-way, pounding beat never lets up.

TOM TOM CLUB

Wordy Rappinghoo (Island 12) WIP 6694, EMI) Catchy disco arrangement, with Kraftwerk overtones: amusing rap from girls.

GRACE KENNEDY

Missing You (DJM DJS 10971, CBS) Twenty-two year-old bundle of talent on get-close vocal styled



KATE BUSH

entry. Has sympathetic back-ups and is given catchy chorus with Stylistics-styled arrangement while shades of Diana Ross hover and verse line is wisely forgotten in many chorus repeats.

GINO SOCCIO

Try It Out (Atlantic K11594, WEA) Laid-back disco haunter, immediate handclap beat, usual production-arrangement tricks.

JIMMY PURSEY

Animals Have More Fun (Epic EPC A1336, CBS) New wave hero produces light message song with insistent repetitive chorus and kids voices.

RICHARD FAINT

Girl (Tadpole TAD 99, Indie) Rhythmic up-tempo tune which gets increasing orchestration, vocals drift and ride with tune, few lines from *Theme From A Summer Place*, with better mix it might even make big summer hit.



ADRIAN BAKER (right) holds the gold disc, with help from *ATV Music international manager Tim Davies*, awarded for a million sales worldwide of *Dance Yourself Dizzy* recorded by *Liquid Gold*, which Baker co-wrote with *Eddie Seago*. Baker is now in the US to tour with *the Beach Boys* and co-produce with *Bruce Johnson*. Baker has his own single out on *Polo* on July 10 entitled *Don't Worry, Baby*.

Lowe to UA

LES LOWE is joining United Artists Music this week as professional manager in the final stage of the UA Music reorganisation.

Lowe moves from heading the UK office of Bourne Music, and has previously worked at the BBC, Merit Music, Lorna Music, and Burlington Music, Decca's publishing arm.

UA Music general manager Brian Yell told *MW* that Lowe's appointment marks the completion of the company's UK realignment, which has been carried out over the last nine months.

In addition to Yell, Lowe's colleagues will be David Marshall (copyright), Jana Vencovska (royalties) and Derek Fuller (accountant).

● A transfer of the Bourne Music catalogue's UK administration to UA Music was apparently mooted at one stage, but *MW* understands that this will not now happen.

ROBERT PALMER

Not A Second Time (Island WIP 6678, EMI) L&M song with jerks, punishing high notes. Palmer not thrown by awkwardness of song crafted for PM but sounds pushed. Flip with unusual novelty construction-interests.

ROGER TAYLOR

My Country (EMI 5200, EMI) Off album *Fun In Space* (EMC 3369), strident and forceful in both lyric and tune with room for Taylor's drumming as well as vocals, less immediately commercial (outside of early moments) than previous hit. DJs watch very sudden end.

FUTURE PRIMITIVES

Running Away (Illuminated ILL 5, Pinnacle) Noticeable bass riff, sparse sound gives way to flurries of fuller sound in generally engaging production of new group.

DIANE SOLOMON

You Can Do It (President/Bulldog BD 22, President) Clean sound, quality vocals, country — MOR flavoured tune without really strong remember line.

DELTA 5

Shadow (PRE, PRE 16, Polygram) Ends too soon, just building up with trademark vocal harmonies over harder beat but will sell well in indie market and chart there.

PAULINDER

Machine City (Electro Space ES2, Indie) All action crashing sounds from 13 year-old on number recorded in bedroom. Commended.

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Edited
by
CHRIS WHITE

TALENT

D'Amato teams up for 4LP project

TONY D'AMATO, the Decca producer whose name became synonymous with the recording success of many top MOR and orchestral artists during the Sixties, has been back in the UK recently after an absence of three years, recording four albums with another of Decca's biggest all-time MOR sellers, Ronnie Aldrich of "Two Pianos" fame.

It was a welcome return for the American who originally came to the UK "on loan" from London Records to Decca for a three-week period — and stayed 18 years, only returning to the US when Decca's musical image began to change.

Charity festival

BANDS FROM West Yorkshire will be appearing in a music festival on July 25, in aid of the International Year of the Disabled. The event is scheduled to take place in Keighley, and is aimed at all fans of modern music, with groups appearing encompassing styles from new wave to folk — an attendance of around 5,000 is expected.

Organisers hope that the festival will raise at least £10,000 for MENCAP. "Apart from raising money, the primary objective is to provide live music for disabled people from all over Yorkshire, as well as the able-bodied," commented Iain Mitchell, who can be contacted on 0535 61877.

During that period he had worked closely with people like Mantovani, Frank Chacksfield, Ted Heath, Edmundo Ros, Jacques Loussier, Werner Muller and Caterina Valente.

Now D'Amato is working on a freelance basis for Audio Fidelity Records, and doing what he knows best — producing quality MOR orchestral music.

Audio Fidelity recently released *The Mantovani Orchestra: The Legend (AFESD 1001)*, a two-album set with 24 digitally-recorded tracks featuring the Mantovani Orchestra. Although the famous orchestra leader died last year his music lives on through his familiar sound, and Mantovani-style arrangements of new songs.

D'Amato produced the four LPs with Aldrich — now with just the one piano — for future release by AFI in both the UK and here.

"Audio Fidelity's policy is to bring back to the forefront MOR names like Mantovani and Aldrich — there is still a vast market for their music. My brief from the company is to build for them a frontline catalogue of quality music at full-price range," he says.

D'Amato explains that the Sixties was a good era for MOR orchestral music: "There was room for everyone then, but in the Seventies record companies began to shun our kind of music. Audio Fidelity aims to bring it back, and we have been having talks with such names as Henry Mancini, Andy Williams and Stanley Black."



AVATAR RECORDS And Screenworks has made its first licensing deal, with producer Mike Hurst, who, since leaving *The Springfields*, has produced acts like *Cat Stevens*, *Showaddywaddy*, *Fancy* and *Shakin' Stevens*. Under the new deal, which was announced by Avatar chairman Jon Brewer and calls for a minimum of six acts per year, the label will have a joint identity, *Avatar/Hurst*. Pictured above are Mike Everett (director of business and creative affairs), Mike Hurst and Jon Brewer.



OPERA STAR Grace Bumbry has been in London promoting her "pop" single, *Natalie*, on MMT and is pictured with the label's directors Norman Newell, Peter Walsh and Anna McCorquodale.

News in brief...

Long-term GTO deal for Friedman

DEAN FRIEDMAN has signed a direct long-term deal with GTO Records with whom he had a trio of hits in 1978. Since then, Friedman has concentrated on songwriting but returns to recording with a new single called *Charles* (recorded under the name *The Nurds*) followed by an album later in the year... *Gary Glitter* performs a series of nationwide concerts this month, appearing in *Gerry Cottle's Big Top Circus Tent!* A new single, *When I'm On, I'm On*, is released by Eagle Records to co-incide.

John Otway and Wild Willy Barrett record a film special this Sunday (5), produced by *Miles Copeland* and Otway's manager, *Maurice Bacon*, and for use as a TV special and possible B-movie... *The Four Tops* return to the UK in October, promoted by *Arthur Howes* who is currently setting up dates around the country — the group have been confirmed for the *Circus Tavern* at *Purfleet* and the *Lakeside Country Club* at *Frimley* in *Surrey*, and will probably do a London concert... *The AK Band* are currently doing several London dates to promote their LP.

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Cleo Laine

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16	12	HI INFIDELITY	Epic EPC 84700
17	15	VIENNA	Chrysalis CHR 1296
18	16	THIS OLE HOUSE	Epic EPC 84985
19	28	MADE IN AMERICA	A&M AMLK 63723
20	23	THE RIVER	CBS 88510
21	25	BAT OUT OF HELL	Epic Cleveland International EPC 82419
22	17	BEING WITH YOU	Motown STML 12151
23	21	JAZZ SINGER	Capitol East 12120
24	30	1984	Charisma CDS 4022
25	46	THE DUDE	A&M AMLK 63721

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41	63	TALK TALK TALK	CBS 84892
42	45	WHAT'S THIS FOR	Malicious Damage EG MD 550
43	41	MANILOW MAGIC	Arista ARTV 2
44	32	2,000,000	Zonophone ZONO 104
45	39	MAGIC, MURDER AND THE WEATHER	Virgin V 2200
46	54	OFF THE WALL	Epic EPC 83468
47	44	THE FOX	Rocket TRAIN 16
48	62	RUMOURS	Warner Bros K 56344
49	56	RED	Island ILPS 9625
50	34	COME AND GET IT	Liberty LBG 30327

66	37	BEATLES 1962-1966	Parlophone PCSP 717
67	68	BORN TO RUN	CBS 69170
68	35	HEAVEN UP HERE	Korova KODE 3
69	75	JOURNEY TO GLORY	Reformation/Chrysalis CHR 1331
70	-	BEST OF MICHAEL JACKSON	Motown STMR 9009
71	66	PUNK'S NOT DEAD	Secret SEC 1
=71	-	FLESH & BLOOD	Polydor POLH 002
73	40	WINELIGHT	Elektra K 52262
74	-	DOUBLE FANTASY	Getten K 99131
75	53	I AM PHOENIX	Rocket TRAIN 15

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CHART FOR WEEK-ENDING JULY 4

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	3	9	DISCO DAZE & DISCO NITES Various	Ronco RTL2056 (B)	39	—	—	JUMPIN' JIVE Joe Jackson	A&M AMLH 68530 (C) C: —
2	2	8	STARS ON 45 Star Sound	CBS 86132 (C) C: 40-86132	40	38	7	EAST SIDE STORY Squeeze	A&M AMLH 64854 (C)
3	1	2	NO SLEEP TIL HAMMERSMITH Motorhead (Vic Maile)	Bronze BRON 535 (F) C: BRONC 535	41	63	2	TALK TALK TALK Psychedelic Furs	CBS 84892 (W) C: 40-84892
4	—	—	LOVE SONGS Cliff Richard	EMI EMTV 27 (E) C: TC-EMTV 27	42	45	2	WHAT'S THIS FOR Killing Joke	Mallcouc Damage EG MD 560 (F)
5	5	6	ANTHEM Toyah	Safari VOOR 1 (SP) C: VOORC 1	43	41	59	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2
6	14	8	SECRET COMBINATION Randy Crawford	Warner Brothers K 56904 (W) C: K4-56904	44	32	2	2,000,000 Angelic Upstarts	Zonophone ZONO 104 (E)
7	4	5	PRESENT ARMS UB40	Dep Int. LPDEP 1 (SP) C: CADEP 1	45	39	2	MAGIC, MURDER AND THE WEATHER Magazine	Virgin V 2200 C: TCV 2200
8	8	33	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	46	54	3	OFF THE WALL Michael Jackson	Epic EPC 83468 (C) C: 40-83468
9	7	2	JU JU Siouxsie and The Banshees	Polydor POLS 1034 (F) C: POLSC 1034	47	44	6	THE FOX Elton John	Rocket TRAIN 16 (F) C: SHUNT 16
10	10	20	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	48	62	5	RUMOURS Fleetwood Mac	Warners Bros K56344 (W) C: K456344
11	11	5	MAGNETIC FIELDS Jean Michel Jarre	Polydor POLS 1033 (F) C: POLSC 1033	49	56	4	RED Black Uhuru	Island ILPS 9625 (E) C: ICT 9625
12	13	12	CHARIOTS OF FIRE Vangelis	Polydor POLS 1026 (F)	50	34	12	COME AND GET IT Whitesnake (Martin Birch)	Liberty LBG 30327 (E) C: TC-LBG 30327
13	9	2	DURAN DURAN Duran Duran	EMI EMC 3372 (E) C: TC EMC 3372	51	60	25	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do It RIDE 3 (SP)
14	6	7	THEMES Various	K-tel NE 1122 (C) C: CE 2122	52	27	29	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2
15	18	9	BAD FOR GOOD Jim Steinman	Epic/Cleveland EPC 84361 (C)	53	49	7	COMPUTER WORLD Kraftwerk	EMI EMC 3370 (E) C: TC-EMC 3370
16	12	8	HI INFIDELITY Rao Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 40-84700	54	55	5	PLAYING WITH A DIFFERENT SEX The Au Pairs	Human HUMAN 1 (SO)
17	15	14	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	55	67	11	FUTURE SHOCK Gillan (Gillan)	Virgin VK 2196 (C) C: TCV 2196
18	16	14	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (C)	56	65	18	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1
19	28	2	MADE IN AMERICA Carpenters	A&M AMLK 63723C (C) C: CKM 63723	57	42	4	SOMEWHERE IN ENGLAND George Harrison	Dark Horse K 56870 (W) C: 456870
20	23	36	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510	58	61	39	ABSOLUTELY Madness (Clanger/Winstanley)	Stiff SEEZ 29 (C) C: ZSEEZ 29
21	25	10	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	59	—	—	DON'T POINT YOUR FINGER 9 Below Zero	A&M AMLH 68521 (C) C: CAM 68521
22	17	3	BEING WITH YOU Smokey Robinson	Motown STML 12151 (E)	60	57	7	NIGHTCLUBING Grace Jones	Island ILPS 9624 (E)
23	21	32	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	61	—	—	I'VE GOT THE MELODY Odyssey	RCA RCPAL 5028 (R) C: RCAK 5028
24	30	2	1984 Rick Wakeman	Charisma CDS 4022 (F)	62	59	3	INTUITION Linx	Chrysalis CHR 1332 (F)
25	46	12	THE DUDE Quincy Jones	A&M AMLK 63721 (C)	63	52	12	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LITV 1 (F) C: LIZMC 1
26	36	3	MISTAKEN IDENTITY Kim Carnes	EMI America AML 3018 (E) C: TC AML 3018	64	—	—	CAN'T GET ENOUGH Eddy Grant	Icel/Ensign ICEL 21 (F) C: ICEK 21
27	19	34	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	65	—	—	SUPER TROUPER Abba	Epic EPC 10022 (C) C: 40-10022
28	—	—	POLECATS Polecats	Vertigo 6359 057 (F) C: —	66	37	9	BEATLES 1962-1966 Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717
29	24	9	KILIMANJARO Teardrop Explodes	Mercury 6359035 (F) C: 7150035	67	68	4	BORN TO RUN Bruce Springsteen	CBS 69170
30	20	7	LONG DISTANCE VOYAGER Moody Blues	Threshold TXS 139 (F) C: KTXC 139	68	35	5	HEAVEN UP HERE Echo & The Bunnymen (Hugh Jones)	Korova KODE 3 (W)
31	22	36	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	69	75	17	JOURNEY TO GLORY Spendau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331
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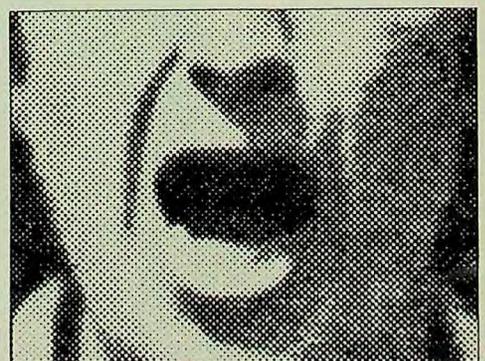
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- F - PolyGram
- FP - Faulty Products
- G - Lightning
- H - H. R. Taylor
- I - Indies
- L - Lugtons
- MR - Midland Recording Co
- MW - Making Waves
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- R - RCA
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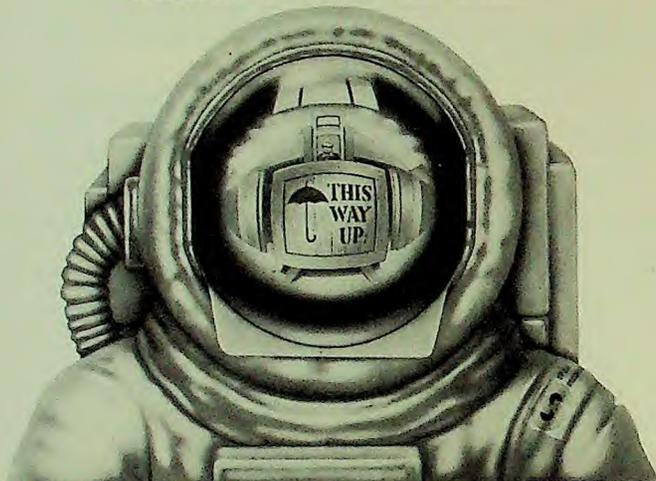


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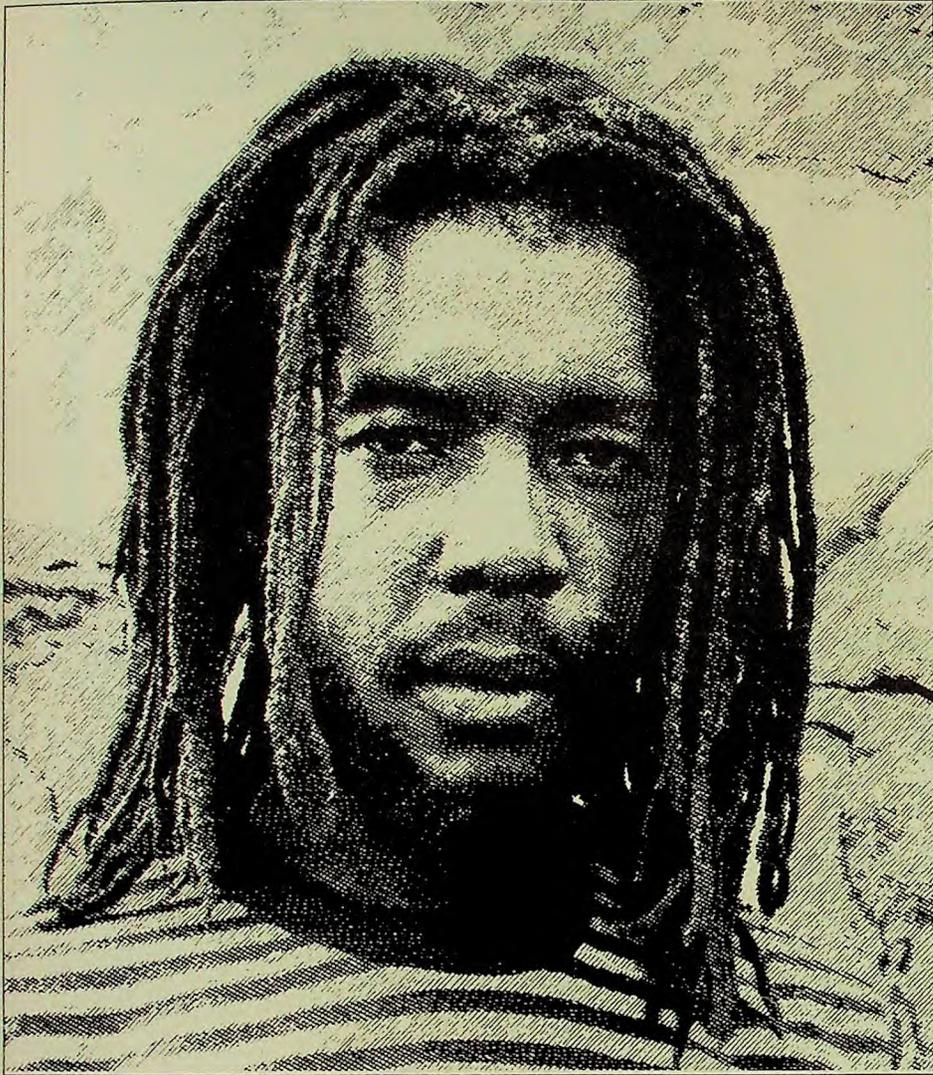
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American
Commentary



Concert scene blossoms . . . Rock on the wane? . . . Asher goes upwards

NEW YORK: For all the dire forecasts of summer gloom and doom, the live concert circuit is heating up in earnest for the first time in more than a year and a half. While rumours fly of an on-again/off-again Rolling Stones tour, there's no dearth of big name fare on the road.

The New York metropolitan area seems typical in this instance, with heavy metal bands such as Ted Nugent, Van Halen, Reo Speedwagon, and AC/DC returning to indoor sports arenas, but with most mid-range groups opting for 10,000-seat venues. Among these latter groups are Jefferson Starship, ZZ Top, Rossington-Collins, Doobie Brothers, Pat Benatar and The Outlaws. There are few outdoor festival-type stadium dates.

Others are trying to generate special excitement by creating their own mix of locales. Squeeze, for example, play two nights at the 1,500-capacity Ritz at the beginning of the summer, and two nights at the 46th Street Pier, which accommodates 6,000, in August. Judas Priest went for three nights at the 3,000-seat Palladium, while Peter Allen (who earlier this year sold out six nights at the 6,000-seat Radio City) is doing 15 shows at the 1,000-seat Savoy.

The club scene is in more than its usual state of flux, summer generally being a slow time for that type of venue. Hurrah, Privates, Club '80s, and the Rock Lounge have closed, while Youthenasia, Interferon, and the Fun House are new entries. Seemingly booming (though admittedly this last is not a first-hand report) are the after-hours joints — midnight or 2 am until considerably past sunrise — which are popping up and enjoying flamboyant but short-lived existences. Examples are The Underground and Berlin.

A MAGAZINE piece in the Sunday *New York Times*, complete with pictures juxtaposing Sinatra in the Forties with The Clash today, recently decried the industry's "ignoring" of the older pop singers and their music, claiming that sales of *Reader's Digest* compilations, Broadway revivals, the flourishing of a handful of big bands, and SRO concerts by Frank Sinatra and Tony Bennett are proof that the older audience is not as dormant as manufacturers assert.

"Slumping record sales, depleted box-office revenues at rock concerts, and a small but discernible radio trend away from rock," writes Sidney Zion, "are among the indicators that the rock may be nearing the end of its spectacular roll".

Suggesting that 27 years is a longer reign than other popular music forms have had, Zion asks: "Can the record companies weather the storm by ignoring America's greatest contribution to popular culture?"

He ignores the impact that rock has had on some of the biggest of the old-time crooners like Sinatra, who sings Billy Joel songs, and he fails to ask anyone about the mid-price record lines, which cater largely for an older audience.

By IRA MAYER

Zion seems singularly determined to call for a return to older ways and sounds untouched by changes in social and cultural values. One wonders whether, if Sinatra was starting out today, his singing wouldn't be far more influenced by rock.

Still, the point that there may be a viable market for middle-of-the-road popsters singing Gershwin, Arlen, Porter and Kern is not one to be dismissed. Though still not formally announced, the Applause label headed by Jay Lasker is imminent, backed by Steve Lawrence and Eydie Gorme, and promising a roster of similarly minded (and voiced) artists.

DICK ASHER has been named president, CBS Records Division, replacing the departed Bruce Lundvall, who has joined Elektra/Asylum (*MW*, June 20).

Asher will continue as deputy president and chief operating officer, CBS Records Group. In the CBS hierarchy, the Records Division comprises the domestic operation while the Records Group is the term used to denote the combined domestic and international operations. Allen Davis, president of CBS Records International, will continue to report to Asher.

Concurrently, Al Teller has been appointed senior vice president and general manager of Columbia Records. Teller's duties will encompass A&R and marketing activities for the Columbia label.

He joined CBS originally in 1969, and has held various VP posts with the company. Teller has also served as president of United Artists Records and Windsong Records over the years, and returned to CBS last January.

Shorts: *Rolling Stone*, which has of late relegated music to a small section in the back of the magazine, is planning an autumn launch for a new 24-page monthly devoted exclusively to music, aimed at the 16 to 24 year-old audience the flagship book no longer seems to attract . . . Home Music Store, the cable-fed home taping service hoping for a test launch in mid-1982, expects retailers to provide the service for customers wanting compilations of hit singles and/or favourite album cuts, with dealers selling the blank cassettes and also doing the taping . . . the FBI has seized 185,000 bootleg LPs and equipment valued at more than \$3.5 million (£179,487) in an operation that covered five states over a four-month period. Among the seizures were performances by the Beatles, Led Zeppelin, the Who and Elvis Presley . . . Neil Bogart, Peter Guber and Jon Peters have divided their interlocking companies, with Bogart now sole owner of Boardwalk . . . lawyers for Sam Goody Inc. and counsel for convicted Goody VP Sam Stolon have petitioned for a reversal of guilty verdicts or, alternatively, for a new trial.

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

PERFORMANCE

Bob Dylan

BEING A legend is a lot to live up to, so when Bob Dylan arrived in town — and hot on the heels of the much-lauded Bruce Springsteen — it was odds-on that he might not live up to the critics' great expectations.

But his first-night Earls Court gig was no disappointment — for either Dylan or his fans. The venue was just about full, the touts were outside, and the man gave everyone two hours of his music, both old and new.

He did include gospel numbers, and maybe some of his following felt that he should have stuck with the songs that have made his legend, but like everyone else Dylan has to move on with the times. If his contemporary music was not received with unbridled enthusiasm, it was left to the old songs such as Like A Rolling Stone, Just Like A Woman and Don't Think Twice It's Alright to bring the house down. And his gospel arrangement of Blowing In The Wind proved that it is possible for Dylan to successfully marry his music of nearly 20 years ago with his style of today.

CHRIS WHITE

The Tubes

THREE NIGHTS of sex and violence at the Hammersmith Odeon should do the trick nicely in publicising The Tubes latest LP, Completion Backward Principle on Capitol.

The audience at the Saturday show, while booing some early jibes at cricket and "prehistoric" Britain, were over-awed initially but became progressively more enraptured by

these ambassadors of American showmanship.

Although visually stunning — and obviously tailor-made for the video age — musically The Tubes are still rock 'n' roll, even to the extent of indulging in a prolonged sequence of old-fashioned barn-storming solos at the end. To shift more records they could do with another classic song like White Punks On Dope, which didn't need high-tech choreography to get frenzied applause as the encore to the show.

A mention for the support band, recent RCA signing Spangs, who are distinctive enough to build a cult following of their own.

SIMON STEELE

This Is Elvis

IT WAS only a matter of time before a film was made about the late King's life and in this Warner Brothers production, written, produced and directed by Malcolm Leo and Andrew Solt, Elvis Presley's immeasurable contribution to the history of popular music is put into perspective.

This Is Elvis tells his story sensitively and sensibly using film footage, TV and press interviews, and authentic-looking actors to recreate the major points in his life.

One of the film's most moving sequences is when an ageing and bloated Presley takes to the stage just six weeks before his death. He looks almost unrecognisable from the Elvis of a decade before — but to the end, his voice was still great.

Co-inciding with this excellent film, RCA has released a double-album, This Is Elvis.

CHRIS WHITE

Classix

Nouveaux

DRY ICE, an elaborate lightshow and the cloaked, bald-headed figure of Classix Nouveaux lead singer Sal Solo turned the Hammersmith Palais into something akin to a Buck Rogers film set at last week's concert.

The band, with an album Night People out on Liberty, are undoubtedly capable musicians — but they may be left high and dry when the "new romantic" fad peters out, because they rely so much on that image.

They were ably supported by Wasted Youth, a decadent post-punk outfit. But the sensation of the evening, at least for those arriving early enough, were Our Daughter's Wedding. A New York-based three-piece signed to EMI America, their single Lawnchairs will be worth watching for.

SIMON STEELE

Jacques Loussier

A COUPLE of years ago, Jacques Loussier made the bold decision to depart from his "Play Bach" style, which had brought him fame and fortune for two decades, and to employ a new, more contemporary jazz rhythm style.

Friday week's concert at the Royal Festival Hall proved that perhaps he hasn't been so foolhardy after all. His public didn't stay away in their masses, and what they heard they appreciated.

Loussier is now teamed up with a young rock drummer, Luc Heller, and the two play under the name of Pulsion. Loussier has already released a couple of LPs on CBS featuring this new style, and the concert was an opportunity for fans to hear the music first-hand.

CHRIS WHITE

Live Wire

HIT STATUS continues to elude them, but A&M band Live Wire are consistently good live. Their gigs are professional and they always seem keen to provide their audience with hard-hitting rock music, as proved by their recent Marquee date.

Their weakness though seems to lie in a lack of really memorable numbers — they play safe, and yet there is a feeling that they have not fully stretched their talents and reached their full potential.

Still, with A&M behind them Live Wire could break through yet. Their latest album is Changes Made, and a single, Sleep, has just been released.

CHRIS WHITE

Grace Kennedy

THE TALK OF The Town is almost becoming Grace Kennedy's natural performing home. — She's back yet again for another season, and it is a tribute to her talent that she never fails to win the audience over.

This time round, Kennedy features several songs from her recent BBC TV series (which is being repeated on BBC 1) including the new single, Missing You, as well as a disco version of Bewitched, a dramatic rendition of Dance Away, and Can't Help Loving That Man Of Mine.

She is our brightest bet for international stardom. The hope is that she doesn't fall into the trap of doing a never-ending string of summer and cabaret seasons, and instead diversifies into areas of entertainment which will make full use of her talents.

Meanwhile, she has a new LP, One Voice, on BBC Records, licensed from DJM and featuring songs from the TV series.

CHRIS WHITE

DOOLEY

THE ANNUAL Silver Clef lunch on behalf of the Nordoff-Robbins Music Therapy Centre last Friday was well-supported and £3,700, an all-time best, was raised from raffle ticket sales, and the Silver Clef award for outstanding services to British music went to Status Quo. . . . Treasurer Sam Alder was able to announce that, thanks to the music industry's support, the charity had that day signed contracts to buy new premises in Kentish Town, to be known as the Nordoff-Robbins Music Therapy Centre. . . . Raffle winners included RCA's John Howes who picked up two Wimbledon tickets, Andy Peebles who won a Krugerand and a man from J & B Scotch who won a gallon of Teachers Whisky and generously, and understandably, gave it back for auction. . . . Could the announcement of interest-free loans for certain PRS members conceivably have anything to do with campaigning member Trevor Lyttleton's protestations over loans to PRS executives? . . . The future of Charisma remained a cliff-hanger this week but despite Richard Branson's reportedly very generous offer and Chris Wright's determination to out-bid him, Dooley's money is on Phonogram's licensing deal.

ONCE AGAIN the BPI annual meeting passed with hardly any verbal contribution from the membership which now totals 100 and of which about half actually bothered to attend — maybe they had advance warning of the cheese and biscuits budget lunch? . . . Stephen James dropped a gaffe by prematurely announcing the possible patronage of High Up people in the new BPI awards dinner, and his PR committee chairman Charles Levison had to hurry over to "gag" the attendant press. . . . And our sympathies went out to Magnet MD Michael Levy who that morning crashed his Rolls Royce, so was not able to attend the meeting, but was also unsuccessful in the ballot for new council members which had 11 nominees for 10 vacancies. . . . Lunch at the following day's press conference for the Tape Manufacturers' Group was marginally more nutritious, but the sight of the blank tape men squealing over the proposed levy but unable to offer any alternative answer was less than edifying.

CONGRATULATIONS TO Colin Taylor on first birthday of his Pushbike Records operation which is successfully cornering the market in premium deals and has set up a new distribution arm under Chris Dedman. . . . Singing telegram lady Beverley Byrd signed by Rialto Records after delivering birthday greetings to MD Nick Heath and debuts with version of Kinks' song All Day And All Of The Night. . . . Terry Oates' Eaton Music expanding into more floors of his Belgravia house and has new phone number: 01 235 9046. . . . Gary Glitter's manager Mike Mingard now has London base at TKA (01 836 4761) . . . Double celebration for Motorhead manager Doug Smith and his wife Eve — a number one album and premature birth of a son, William. . . . HMV, seeking new superlative to describe new Manchester store which, they say, is three times as big as Virgin's mega-store in that city. . . . The Tape Manufacturing Group's description of a blank tape levy as "a new form of tax", neatly commented on by an APRS studio manager as: "That's like suggesting money spent on store detectives is an unfair tax on shoplifters."

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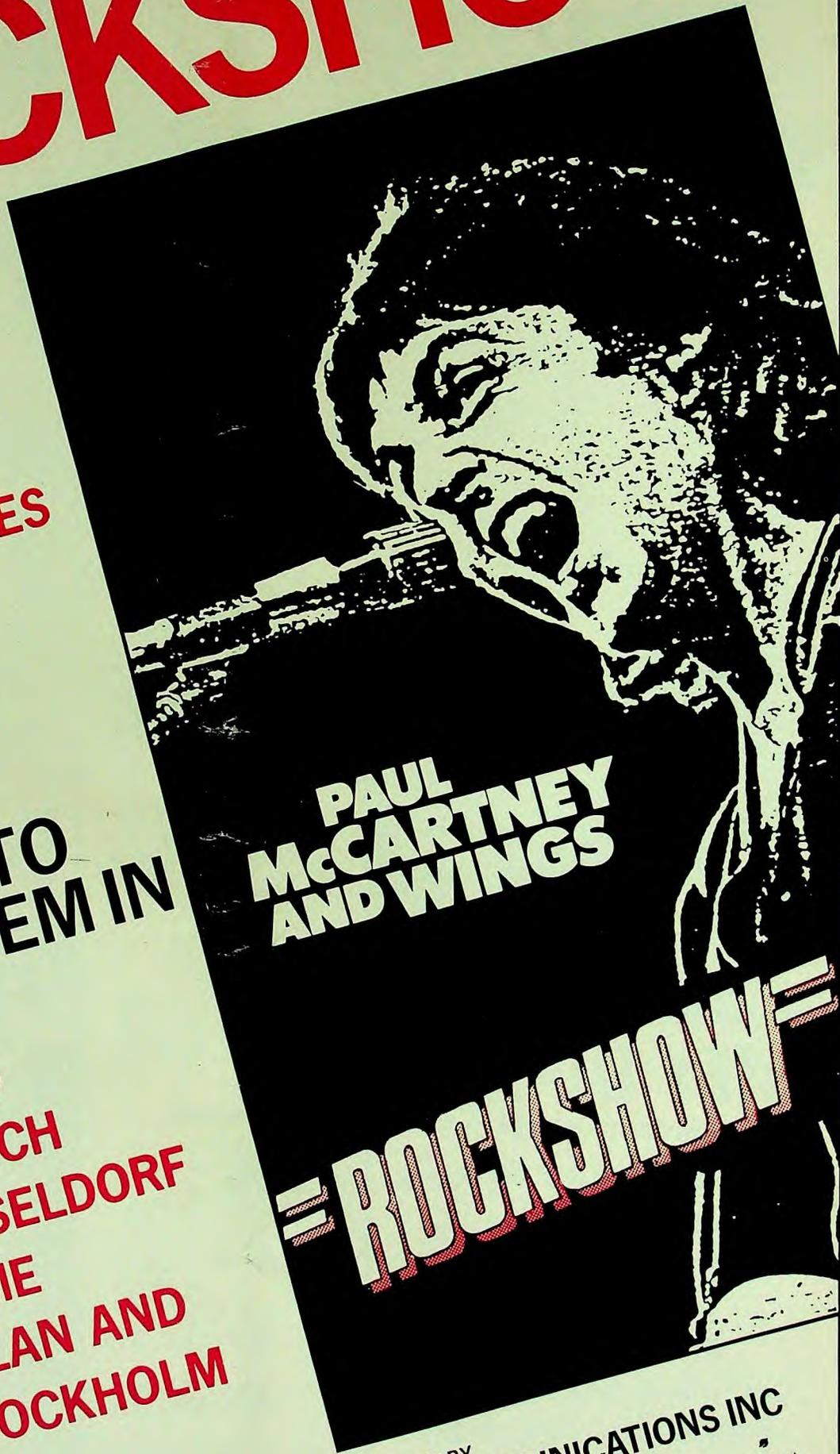
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