

RECORD BUSINESS

INSIDE

Singles chart, 6-7; Album chart, 21; New Singles, 23; New Albums, 20; Airplay guide, 18-19; Summer Marketing, 11; Library Music, 14.

June 29, 1981 VOLUME THREE Number 15

60p



RCA RECORDS signs a production deal with John and Tony Smith's Hit and Run Records. Pictured with members of Random Hold are Tony Smith, Don Ellis (RCA md), Bill Kimber (RCA a&r) and Random Hold manager Bill Macormick.

Bitter conflict brewing as govt tape levy plan nears

AMID MOUNTING speculation that the Government will publish its long-awaited Green Paper discussion document on copyright within the next three weeks, the arguments for and against a levy on blank tape grew more heated this week.

At the BPI annual meeting on Wednesday, newly-elected chairman Chris Wright appealed for a concerted lobbying campaign by record com-

panies, publishers and artists to press MPs for a blank tape levy.

But the following day, the Tape Manufacturers Group - representing big suppliers BASF, 3M, Maxell, Memorex, Sony and TDK - held a press conference where it claimed the whole idea of a blank tape levy was impractical and unworkable.

The debate hotted up as it grew clear last week that the Copyright Green Paper will be published within the next three weeks. July 17 is the date confidently predicted for the unveiling of the discussion document by both sides.

"There has been a most encouraging response from MPs" Wright told the BPI annual meeting at London's Mayfair Hotel. "They are concerned about the problems of the record industry and will be taking our views very seriously."

"With a lot of concerted work I am confident we can come out of this with something that is going to be invaluable to us in the future."

TMG chairman Bill Fulton blasted back: "The problem of home taping has been grossly overstated. A levy would penalise to an unfair degree all tape users whether they breach copyright or not.

"Consumer groups as well as organisations representing the professional interests of journalists, educationalists, businessmen, tape retailers and disc jockeys appear to agree with us, and a broadly-based campaign is planned."

Fulton did not deny home taping took place, but strongly challenged BPI claims of the extent of the problem and its effect on record sales. He argued that a blank tape levy would amount to a new form of tax through which the public would be subsidising record companies.

"A levy of this type would set a dangerous precedent. It could be argued on the same basis for example, that a levy should be placed on blank paper to compensate writers and publishers in case copyright material is reproduced," he said.

He blamed the fall in record sales on other factors within the industry itself, and claimed the development of low-cost, high quality cassettes and home recording equipment had helped the record industry by stimulating a wider interest in music.

"A levy is not the answer," he concluded. "We hope the Green Paper will have more constructive suggestions to make than the levy idea."

Survey points to lack of disc marketing to 25-35 year-olds

LACK OF information, lack of stimulus to buy, and hostility at retail level are all holding back sales of records to the important 25 to 35-year-old market.

These are the most striking findings to be gleaned from research carried out by top advertising agency Saatchi & Saatchi on behalf of the BPI into the possibilities of an all-industry generic promotion campaign.

Presenting the study's findings to the annual meeting of the BPI, industry profile committee chairman Charles Levinson reported intentions to put forward a detailed plan of action based on the survey, designed to lead to a generic campaign this Autumn.

"There is real potential to increase sales in the 25-35 age range," he told the meeting. "These are people who have been heavy buyers of records in the past, but do not buy them in the same quantities now."

"They gave their reasons for this attitude as a lack of information about records, a lack of stimulus to buy and a certain hostility at retail level."

Levinson spoke of a communication

problem, where all the emphasis was placed on singles in the media, and said there would be an effort to promote media coverage of albums, and encourage people to listen to music on record.

"There could be improvements at retail level," he added. "Record shop staff were reported to be unfriendly and unhelpful by remarkably unanimous panels with a wide age range and drawn from all parts of the country."

The industry profile committee is now seeking positive campaign ideas and will be inviting tenders from a number of leading advertising agencies once the full results of the Saatchi & Saatchi survey have been evaluated.

"We have to find a way to pay for a generic campaign," added Levinson. "But we would hope to spread the load around member companies so that it will not hurt too much."

Levinson concluded by calling for a total music industry conference at which the manufacturers, the trade, music publishers and artists would be represented to put forward a united front in the battle for a better industry image.

Old Blondie 45 bags withdrawn

HMV STAFF were surprised when a consignment of 12-inch Blondie singles arrived bearing the words "Pay only 75p". The dealer price on the records was £1.25.

The single, 'Rip Her To Shreds', forms part of a 12-inch catalogue promotion to be launched by Chrysalis in July and the

advance copies were soon withdrawn.

A Chrysalis spokesman said that records had been put into old sleeves, left over from the original release in 1977, and the mistake had been noticed. The reissues would not, of course, carry the 75p price tag.

CHARISMA RECORDS & TAPES
ALBUM: CDS 4022
TAPE: 7144136

RICK WAKEMAN

URGENT ● NOW HERE

● REPEAT NOW HERE

● RICK WAKEMAN

FIRST ALBUM TWO YEARS ● MUSIC RICK WAKEMAN ● WORDS

TIM RICE ● PLUS NEW WORLD SYMPH ORCH

● STOP ●

Tipple's optimistic report to MTA meet

REPORTING TO the MTA at the end of a six months period when retail business had, in his own words, been "underwhelming" Harry Tipple, chairman of RAVRO, had some encouraging words for the industry.

He congratulated the record companies on the various catalogue promotions which he saw as an answer to RAVRO's campaign to make catalogue cheaper than new releases.

Tipple said that he was optimistic about the Industry Profile Committee which had been set up to promote the image of the industry.

"Nothing would be stranger than to find that the research report should contain recommendations put forward by the GRCC 10 years ago. Co-operation between the BPI and RAVRO is a real step in the right direction. Any move

which brings back lost customers must be a good idea," he said.

On the video side he said that RAVRO had been optimistic that it could solve all contractual problems quickly but steps had been made in the right direction. Several new members were needed for the RAVRO committee.

RAVRO would, he said, continue to press for an industry-wide five percent return system on records and members were advised to report any instance of counterfeiting to the BPI.

Tipple concluded by saying that agreement had been reached with the BPI over the controversial clause in the chart return code of conduct which gave investors the power to enter and search shops and offices. This would only be done with the permission of the dealer.

Anti-piracy chief defends BPI policy on bootleggers

BPI ANTI-PIRACY chief Tony Hoffman denied recent allegations that his unit pursued "spotty teenagers who bootlegged a few concerts for their own private use," at the BPI annual meeting on Wednesday.

He reminded the meeting that "Operation Moonbeam" which netted what was believed to be Britain's largest bootlegging syndicate last year, would yield around £55,000 worth of costs and damages from a major investigation that had cost £50,000 to mount.

Hoffman revealed that a major effort was now being put behind legal attempts to curtail parallel imports.

"There are horrendous legal prob-

lems with the EEC and Portugal," he said. "My brief is to try to make a dent in the parallel import situation. We can't stop them completely, but we must try to curb their worst excesses."

He was highly critical of the Canadian system, where record exporters received a government subsidy, and also noted that tests on imported pressings showed them substantially inferior to their UK equivalents.

And he warned of the new problem of a flood of counterfeit parallel imports which have recently entered the country. A High Court case involving these would take place shortly, he said.



AFTER COMPLETING five sold-out nights at Wembley Arena George Benson receives a gold disc for 'Give Me The Night' in a post-concert ceremony. Standing (left to right) are: managers Dennis Turner and Ken Fritz, George Benson and WEA managing director Charles Levison.

BBC to launch videos in July

ALTHOUGH BROAD agreements have yet to be reached with talent unions, the BBC is due to release its first video titles at the end of July.

Details of the programmes are due to be revealed at a BBC Enterprises press conference on June 29. They are expected to include the historical documentary *Gulland* and about 20 specialists and "How To..." programmes, specially adapted for video from the original broadcasts.

With retail prices between £29 - £39, cassette duplication is to be handled by 3M, whose sales force is expected to look after distribution. A number of the BBC video titles have been acquired as opposed to adapted from broadcasts.

Although agreements have obviously been reached for the titles lined-up, negotiations, which have dragged on for the last three years, are continuing between the BBC and unions and there is little prospect of a flood of BBC programmes in the near future.

A sizeable promotion campaign will be launched by BBC Enterprises to promote the 20 titles.

Disputed tape to be returned by Air Studios

AIR STUDIOS is to hand over a master tape which was at the centre of a legal dispute to a record company which defaulted on its recording bill, Appeal Court judges were told on Monday.

By consent, the court dismissed with costs an appeal by Air Studios on a number of undertakings given by Age Of Time Records, of which Ash Vine is the major shareholder.

In its appeal, Air Studios had sought to challenge a decision of Judge Rowland at Westminster County Court who had ordered Air to hand back the tape - of an album by a band called Kossaga - to Age of Time.

Air had claimed a legal charge over the tape in respect of unpaid fees and had been given judgment in the county court on a counter-claim for £12,000 which Age of Time had not resisted. That judgment still stands.

Age of Time promised in the Appeal Court to give Air a monthly statement of the number of records, if any, made from the tape, the number sold and the price received.

The company also undertook to use its best endeavours to market the recording without delay and abandon any claim for damages for retention of the tape between the time it was made and Tuesday June 23. A special account is to be opened in the name of Age of Time into which sales proceeds will be paid.

● Air Studios solicitor John Rhodes said later that the recording was made in 1978 without any written contract between the record company and the studio.

The issue raised in the case is now rather academic because the Association of Professional Recording Studios has recommended to its members terms of business on which studios now contract," he said.

"These terms give proper protection to studios in relation to unpaid bills."

Picture disc comeback featuring heavy metal

PICTURE DISCS are back. By next week there will be seven on the market, led by a Motorhead live single for which 100,000 copies are available.

Samson led the way two weeks ago with 'Ridin' With The Angels' (RCA 67) and last week Bette Bright 'When You Were Mine' (Korova KOW 14) and Heroes And Angels 'Hey Diana' (White Line WHLS 002) appeared.

This week has the 'Motorhead' live single (Bronze BROP 124) at £1.21 dealer price and The Belle Stars 'Hiawatha' (Stiff PBUY 117) Rose Tattoo 'Rock n Roll Outlaw' (Carrere CAR 2007) at 70p, Carrere release Rage 'Bootleggers (1981)' (CAR 199P) on July 10.

Sonet embarks on big retail push

SONET, WITH UK sales over the past 12 months up by 12 percent - and exports to 42 countries by 63 percent - is embarking on an intensive promotion campaign aimed specifically at its key 400 retail accounts.

The move to further build its British image as a source of specialist country, blues, jazz and folk product, coincides with the appointment of former Leeds record dealer Brian Harris, previously with Chappell, as sales manager. Harris will be joined on the road by two other reps acting as liaison between distributor PRT and record stores. Additionally, Sonet has installed a second Apple computer which is being programmed with information to improve service to the 400 accounts, all linked to ILL areas where specialist programmes are broadcast.

"We will be able to guarantee to local stations that all our new releases are available in a representative sample of shops through the broadcast area," commented Rod Buckle, Sonet UK ind. Sonet's chosen 400 stores will be

supplied with bulk supplies of the company's new free catalogue The Sonet File, designed as a newspaper and containing artist features as well as release listings. Promotional material will also be available as well as extra discounts linked to the number of catalogue items carried.

The top 400 will all be identified in

future Sonet promotional material, and within the next six weeks all mailings will be stickered to advise the public that for further information they can call a special number, 01-229 7149. This will be linked to the computer and will supply information on such matters as catalogue numbers and local stockists.

Promo for EMI chrome classical

EMI CLASSICAL is giving strong promotion to its launch of digitally recorded chromidiox tapes which are being released over the Summer months.

First releases are Berlioz *Requiem* (HMV TCC-SLS 5029), a double cassette pack, and Vivaldi *The Four Seasons* (HMV TCC-ASD 3964) and scheduled for July are Gershwin *Porgy And Bess*, (HMV TCC-ASD 3982) conducted by Andre Previn, and Holst *The Planets* (HMV TCC-ASD 4047).

Major promotion is timed for August when the label starts to make works previously available on ferrous tape available on chrome. A full-colour leaflet featuring 16 tapes will be inserted in *The Gramophone* and selected advertisements will be taken.

BASF which has developed the chromidiox tape used by EMI is co-operating with the promotion and the specialist hi-fi press is a focus of the campaign.

MULLINGS

COULD A long-shot outsider be making a late run for the winning post in the Charisma stakes, as owner **Tony Stratton-Smith** continues to dither in deciding the future of his stable? The whisper is that **RCA** may well be ready to jump in – again in partnership with the Genesis management – where neither **PolyGram**, **Chrysalis** nor **Virgin** have yet succeeded to tread. But if so, then the TSS pronouncement that he would prefer the company to remain British-owned may turn out not to be strictly correct . . . in between preparing for the wedding of the year and pondering the inner meaning of **Clive James'** rhyming couplets, what is **HM** doing in her leisure time? Listening to **Frank Chacksfield's** latest LP may be the unlikely answer. **David Marcus**, boss of **Dansan**, sent **Buck House** a copy of *Could I Have This Dance*, his first release by the eminent ex-Decca musical director, and was pleasantly surprised to discover, when he received the usual written acknowledgement, that the Queen had already played the record and wanted him to know how much she had enjoyed it . . .

HOLD THE front page – in the *Daily Mail* last week **Simon Kinnerley** said something nice about a pop band – the lucky lads on the receiving end of the critic's munificence were **Teardrop Explodes**. "Their performance was the most exciting I have seen this year . . . no frills, no unnecessary solos, no clutter, just bright and simple," quoth the terror of the pop world. Elsewhere on the page, however, he was in more usually acidic form, hammering **The Tubes** for "alarmingly violent sexual scenes" at their London show . . . five years have elapsed since **Elton John** and **Kiki Dee** topped the charts with 'Don't Go Breaking My Heart'. This month they are together again on her first **Ariola** album with 'Loving You Is Sweeter Than Ever' – but for the moment there are no plans to put the track out as a single . . . news from **Stiff** is that the **Plasmatics** new album cover makes *Apocalypse Now* look like the Epilogue on a bad night . . . from Warner Bros, label manager **Jon Mais** has departed and can be contacted on 01-730 7776. Meanwhile, former CBS press officer **Ellie Smith**, who left to run **Sire UK**, will be moving into the **WEA** hq and will take on further responsibility for the **WB** label, for which **Moirá Bellas**, for so long her friendly rival in the industry p.r. stakes, is press chief . . .

VIRGIN BOSS **Richard Branson**, without whom no self-respecting newspaper is complete these days, may be adding to his current burst of entrepreneurial activity by entering magazine publishing himself. He's said to be pondering the launch of a magazine called *Event*, aimed at the gap left by the absence of *Time Out* . . . **Darts** about to play a gig in Thailand, in return for which they get a certain amount of dollars and a two-day all-expenses-paid holiday in the tourist resort of **Pattaya Beach** – among recent clients at **Utopia Studio** was **Stevie Wonder** completing tracks on forthcoming *Wonderlove* album . . . **Paul Braithwaite** at **Satchi & Satchi** called to point out that it is the **BPI** and not the agency which has put a £400 price tag on the proposed industry advertising campaign report . . .

POLICE MANAGER **Miles Copeland** and **John Otway** manager **Mo Bacon** producing a 40-minute film of the **Otway-Barrett** concert at the **Tricycle Theatre**, **Kilburn** on July 5. They have not yet given it a title – how about *Hellarockin'*? . . . **RCA's** Commitment to forthcoming **Buck's Fizz** album and a no-expenses-spared promotion began with a two-hour presentation to key dealers at the **Europa Hotel**, at which the act and the drink of the same name were both available . . . in between all his other activities – **Chrysalis** and **Tennent** will co-present **Mike Harding's One Night Stand** play about the fortunes of a rock group in the early-60s at the **Apollo** from July 21 – **Chris Wright** has taken an interest in fly fishing now that he has access to a Cotswold stream . . . fans of retiring **Gary Numan** will be able to hear their hero singing lead vocals on forthcoming **Rocknet** album by **Dramatis** . . . Wednesday June 24 will not go down as the happiest day for **Michael Levy**. On his way to work, the **Magnetic** one crashed his **Roller** and was unable to attend the annual **BPI** meeting where he was the unlucky candidate of the 11 contenders for the ten vacant council places. An historical note was that **MSD** director **Anne Miles** became the first female to be elected to the august body . . .

RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG
01-836 9311. Telex No: 262 554

EDITOR/MANAGING DIRECTOR **Brian Mulligan**

DEPUTY EDITOR (News) **John Hayward**

EDITORIAL **David Redshaw** (Production/Reviews); **Paul Campbell** (Retailing); **Sarah Lewis** (Small Labels); **Tim Smith** (Video); **Frank Granville-Barker** (Classical).

RESEARCH **Dafydd Rees** (Director); **Barry Lazell**; **Patricia Thomas**.

ADVERTISING **Howard Rosen** (Manager); **Jane Redman** (Assistant Manager); **Roger Kent** (Sales Executive); **Jacquie Harvey** (Production).

COMMERCIAL/CIRCULATION **Richard Tan** (Manager).

Subscription Enquiries: **Jacquie Harvey**.

Published by **Record Business Publications Ltd.**, Hyde House, 13 Langley Street, London WC2, set by **TypeMatters** (London) Ltd., and printed by **Garrod and Lofthouse Ltd.**, Crawley. Registered at the Post Office as a newspaper.

JURRYPURYRAY MISERABLES HAVE MORE FUN PRODUCED BY PETER GABRIEL

The new single  A1336

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

£110,00 TV spend for Bucks Fizz LP

DETERMINED TO make Eurovision winners Bucks Fizz an enduring pop chart act, RCA is launching the quartet's debut album with a six-figure marketing campaign.

In one of its biggest efforts for some time, RCA has booked spots in the ATV, Thames and Southern regions with a rate-card spend of £110,000 already committed. If sales justify the expenditure, the campaign will roll out nationwide.

Entitled *Bucks Fizz* (RCA LP 5050) it will be out on July 27, backed by a blanket series of 30-second radio commercials on the 17 ILR stations not covered by the TV advertising. They will run for three weeks from August 12.

The television spots — of ten and 20 seconds — open up in the ATV area on August 5, 6 and 7 and are staggered in three-day bursts for three weeks. The Thames spots kick-off on August 12, 13 and 14 and Southern on August 19, 20 and 21 to roll through to September 4. The gatefold-sleeved LP also comes in for national and trade press advertising and a heavy point of sale push. RCA joint deputy managing director John Howes explained: "The TV areas were

chosen because those regions were the strongest sales areas for the first Bucks Fizz single. We are going for the huge, wide television viewers audience and we believe the album has the biggest potential of any album released this summer."

The record contains both 'Making Your Mind Up' and 'Piece of the Action'.

DJM reduces dealer price to slash retail

DJM RECORDS is reducing its dealer prices from July 1 in a bid to get its single album product racked at £3.99.

Biggest reductions are on Elton John product *Goodbye Yellow Brick Road* (DJE 29000) and *Captain Fantastic And The Dirt Brown Cowboy* picture disc album (DJV 23000) reduced from £4.63 and £4.05 respectively to £3.50.

Catalogue albums, up to DJF 20572, have been reduced from £3.22 and £3.07 to £2.43 and all cassettes, including the Two For One promotion, will cost £3. All new release albums on DJM, Champagne and Rage will cost £3. Prices are exclusive of VAT.

MD Steven James explained that the rationalisation of the price list was carried out, "so that the dealer can, with the standard margin, retail at £3.99 which is our desire."

Police seize £8,000 videos at S. Gold

LEYTONSTONE RECORD and video wholesaler S. Gold & Sons was raided by police on June 10 and almost £8,000 worth of adult video cassettes were seized.

Managing director, Barry Gold, told *Video Business*: "We had ten policemen going through the place for about five hours and we really can't understand why they raided us — we don't handle anything that can be described as pornographic."

Almost 200 video cassettes were eventually removed including product from the Intervention, Mountain, Videomedia, TCX, Cal Vista, Electric Video, Inter-Com, Iver Films, World of Video 2000 and Derran catalogues.

Gold added: "Our solicitors are now working on the whole thing and we intend to fight it if it ever comes to court. If a destruction order is made we will refuse to sign it."

Deals

INDEPENDENT DISTRIBUTOR Pinnacle Records has concluded a series of deals with small labels.

Included in the agreements are Clay Records of Stoke, all of whose product is now exclusively with Pinnacle; 4AD, Situation 2 and Don't Fall Off The Mountain; Fetish Records current material and back catalogue; Bill Nelson and Mark Rye's Cocteau Records which includes the Flock of Seagulls single 'Talking'; Manchester-based Tigma Records which is rush-releasing Sneaky Pierre's 'Another String To My Bow' (TIG1); Reading band Twelve Night on their own label with a single 'The First 7-inch Album' (TNOO1) and album *Live At The Target* and Good Foot Records with Frankie Miller's 'Standing On The Other Side' (GFR 003).

GTO RECORDS has signed American singer/songwriter Dean Friedman to a long-term recording contract. His first single for the label will be 'Charles' which will be released to coincide with royal wedding fever.

ARISTA RECORDS has picked up the single 'I Don't Like It' by Small Print, which was previously available through Warner Brothers on the Edge label.

SPEAR RECORDS is the name of a new label formed especially to release 'Drink The Wine' by Melanie Harrold (MEL 1) on July 10. The label will be distributed by Pinnacle.

BOARDWALK RECORDS has signed Carole Bayer Sager and her first album for the label *Sometimes Late At Night* is scheduled for release in July, through Epic. Music is by Burt Bacharach. A single 'Stronger Than Before' (EPC A1322) is released this Friday (June 26).

Ins & Outs

RCA RECORDS has announced a series of appointments. The first is Tony McGrogan, the new position of divisional manager responsible for artist development including artist liaison and press and public affairs.

Another new position is filled by Ian Dineley, who has been with the company for 13 years latterly as manager of operations services. He has been appointed divisional manager responsible for releasing and distribution with control over product scheduling control and distribution and copyright. He reports to Ed Lavish, deputy md.

In the classical section Ray Pocock has been appointed manager of Red Seal with responsibilities relating to all aspects of classical music. He will report to deputy md John Howes except on a&r matters when he will report to md Ellis. He joined RCA 10 years ago as a salesman and has been classical product manager for four years.

IN A reshuffle of the overseas management structure of the EMI Music Group, Alan Boxer has been appointed managing director EMI Music International, reporting to chief operating officer Ken East. Taking Boxer's place as regional director Middle East, North Africa and Greece is Guy Marriott, business affairs director of EMI Music Group, who will also report to East. The new appointments take effect from October 1.

Reporting to Boxer will be the managing directors of Argentina, Brazil, South Africa, New Zealand and Mexico, plus the regional directors for South-East Asia, and Africa-India.

Replacing Marriott in London will be Malcolm Brown, formerly in charge of South East Asia, where Neil Sarsfield takes over, with K.K. Wong, new md in Hong Kong, reporting to him.

NOW IN its sixth week of operation, Promopole, the field promotion company formed by ex-Record Sales director Alan Wade, has expanded its team to 20 as a result of the high level of business being handled. Over 1000 record shops and 36 radio stations are being serviced. In addition, Steve Jenkins has been appointed a director with special responsibility for ILR promotion.

Under field promotion manager Peter Todd, the Promopole line-up is now Paul Stephens (West End and City), Shaun King (East End), Phil Tomkins (South London), John Payne (South Coast), Keith Palmer (North London, Herts and Beds), Steve Radford (East Midlands), Roger Dimmick (Bristol and S. Wales), Guy Hague (West Country), Sue Parsons (Midlands), Austin Powell (West Midlands), Ken Spencer (Liverpool and Manchester), Frank Stuart-Brown (Yorks), Andy Richmond (Lincs), George Carr (North East), Dave Pritchard (South Scotland), James Raffan (North Scotland), Lindy Wade (West London), Stuart Wickland (East Anglia). Ten of the team are former employees of Record Sales.

BOB MARLEY
SOUL REBEL-NATURAL MYSTIC



The essential record.
The complete picture.
Bob Marley — his place,
his time, his music.
Illustrated with 150
photographs.

**VIVIEN GOLDMAN
ADRIAN BOOT**

EEL PIE/HUTCHINSON
£2.95/July 13/09 146481 1

Please order from your
wholesaler or direct from
Titaine Book Services,
Church Road, Titaine,
Essex KT206TG.

A firm aim to restore WEA's image

WHEN CHARLES Levison became md of WEA Records he took on a company which had been wandering aimlessly for six months having suffered traumatically at the hands of *World In Action*'s chart hyping investigation.

As if these problems were not enough Levison had to face another chart-rigging scandal in his first week in the job. The fact that the allegations concerned a period before his appointment did not deter Levison from taking the initiative.

"In a strange way I welcomed that early example to lay down the rules. No company I am in control of is going to break the code of conduct. I made that clear at Arista and I had the opportunity to make it quite plain at WEA," he said. Offering to pay for a thorough investigation of the allegations defused the



CHARLES LEVISON - taking his Think Positive crusade to the whole industry.

situation and improved WEA's image within the industry. Image is something which concerns Levison greatly.

As chairman of the BPI's Industry Profile Committee it is his job to find out what the public thinks of the industry and then to suggest ways of reversing the decline in record sales. In solving some of the industry's problems Levison would be pleased to see WEA's profitability and public image grow accordingly.

"I would like WEA to have the excellent image in this country that it enjoys in the rest of the world. WEA should be capable of handling a large turnover without losing sight of the human element," said Levison.

By the time he took over WEA there was no need for large-scale changes in senior management. It was without full-time heads of a&r, marketing, and manufacturing and distribution. His first appointment was Tarquin Gotch, who followed him from Ariola/Arista, but Levison says he will not be poaching from his old company having left them on good terms. He raised a few eyebrows

by making Mike Heap marketing director because as sales head he department had been at the front line of the hyping allegations. "I am satisfied that Mike was wrongly directed and he is the best person to make sure that those practices are not repeated," said Levison.

It is this sort of openness that makes Levison the ideal candidate to restore WEA's besmirched image. He is the only lawyer at the head of a British record company, and he identifies with the a&r side more than the administrative after a career representing artists. He became a solicitor in 1967 and rose to become a partner in the firm of Harbottle & Lewis. His interest in the music business grew with each new contact and his clients included Chrysalis, Island, Virgin, Rocket, Paul Samwell-Smith Gus Dudgeon, Queen and other artists. Levison then became a director of Island, a position he held for three years during which he helped Chris Blackwell with Nassau projects including Compass Point Studio.

Instead of returning to Britain after Nassau he moved to New York handling the American operations of Island and Virgin Records before setting up his own management company looking after the USA interests of Tangerine Dream, The Motors, Mick Taylor and others.

In New York he was approached by Clive Davis and asked to run Arista UK which he continued to do after the company had been bought by Ariola in September 1979. With the formation of Eurodisc Ltd in 1980 he was made a director and retained control of the Arista division.

It was a speculative mention of Levison in *RB* which alerted him to the interest of WEA head Nesuhi Ertegun but he was still under contract to Arista at the time and nothing came of an early enquiry. Eventually the last few months of the contract were waived in order that he could take charge of WEA in April.

"It was a difficult decision to make because I had been happy with Arista. WEA is a very good record company plus it gave me the opportunity to work in the exciting audio visual side. (At WEA he also has overall responsibilities for Warner Home Video). *Bertlessans* and WEA are the only companies I wanted to work for. Both have superb organisations but a non-corporate approach. WEA has given me the greatest possible personal creative freedom but there are always people to turn to for advice," he said.

Those who expect Levison to make wholesale changes in his new position are going to be disappointed. He talks of "fine tuning" and his top management team is complete with the exception of director, to oversee the manufacturing and distribution operations.

Two of the company's most obvious

shortcomings are being tackled. Gotch will certainly not be the last a&r appointment as Levison seeks to build up a sadly depleted roster of British artists. He has also asked factory staff to make a special effort to improve the company's pressing reputation. Levison intends to make regular visits to both West Drayton and Alpertown.

Under his control the machinery of WEA, from the factory to the shop, will be tightened up and staff have already noticed a sharpening of focus in comparison to the months before his appointment. But the individual will not be lost, he hopes that all suggestions and recommendations for the good of WEA will be followed up.

His aims are quite simple to make WEA profitable; to increase its market share to the level it has enjoyed in the past; and to improve the service to the public. At the same time he hopes that BPI research will enable them to increase the record buying market.

Levison could hardly be more vehemently against chart-hyping, which he sees as destructive, wasteful and point-

less, and although some may call it sour grapes he intends to expose it wherever it appears. He favours a chart with an airplay bias, such as *RB*'s in order to make hyping more difficult.

What worries him most of all is the depression the industry finds itself in. He is anxious that the industry should be united in its aim for a levy on blank tapes, but also feels that perhaps the industry has not done enough to promote itself.

"The industry of human happiness may be a cliché but I happen to think that it is true. Certainly we are more socially desirable than most. We cause very little pollution and we play a positive role in society by providing inexpensive entertainment," argued Levison.

At present he is studying a report by advertising agency Saatchi & Saatchi to see if there is a way in which the industry can project this positive image. He has already started a personal campaign, by writing to a quality Sunday newspaper suggesting that album reviews should be given more space in view of the popularity of recorded music compared with other sections of the arts.

With a newly confident, expanding WEA under his control Levison is just the man the industry needs to spread the philosophy of "Think Positive".

MO-dettes.

NEW single tonight.

new waltz in blue minor

First 15,000 contain "The MO-dettes File" including 4 full-colour postcards



Order from POLYGRAM OI 590 6944

DERAM DET 3

Singles Top 100

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pops
Maximum 100% play plus 88Civ*

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

* **Bullet** Strong upward movement on sales and/or airplay
New Entry
Platinum Disc 1 million sales (BPI certified)
Gold Disc 1/2 million sales (BPI certified)
Silver Disc 1/4 million sales (BPI certified)
Sales or Airplay Index less than 0.5
 All indices are rounded to nearest whole number
D Distributor Code details: see New Singles Page
(I) Brackets as part of a catalogue number indicates 12-inch availability. (CA) CABL 503 indicates CAB 503 = 7-inch single CABL 503 = 12-inch single
 Record Business guide to last week's market strength

This Week	Last Week	Wks on Chart		TITLE/ARTIST	Label/Cat. No.	D	Disc Use
★	1	2	7	88 78	ONE DAY IN YOUR LIFE MICHAEL JACKSON	● TAMLA MOTOWN TMG 976	E
	2	1	7	71 75	BEING WITH YOU SMOKEY ROBINSON	● MOTOWN TMG 1223	E
★	3	14	2	50 54	GHOST TOWN SPECIALS	2 TONE CHS TT (12)117	F
★	4	4	4	46 46	TEDDY BEAR RED SOVINE	STARDAY SD 142	M
★	5	6	6	46 74	GOING BACK TO MY ROOTS ODYSSEY	RCA RCA(T) 85	R
	6	3	5	42 73	MORE THAN IN LOVE KATE ROBBINS & BEYOND	○ RCA RCA 69	R
	7	5	11	41 81	HOW 'BOUT US CHAMPAIGN	CBS CBS A(12)1046	C
	8	8	4	32 57	ALL STOOD STILL ULTRAVOX	CHRYSALIS CHS (12)2522	F
★	9	13	5	32 73	MEMORY ELAINE PAIGE	POLYDOR POSP 279	F
	10	7	6	31 71	WILL YOU? HAZEL O'CONNOR	A&M AMS 8131	C
★	11	19	8	30 65	BODY TALK (VOCAL) IMAGINATION	R&B RBS (RBL) 201	A
★	12	16	5	22 88	PIECE OF THE ACTION BUCKS FIZZ	RCA RCA 88	R
	13	9	9	22 15	STAND AND DELIVER ADAM & THE ANTS	● CBS CBS A 1065	C
	14	10	8	21 43	I WANT TO BE FREE TOYAH	○ SAFARI SAFE 34	M
★	15	28	5	20 47	NO WOMAN NO CRY BOB MARLEY & THE WAILERS	ISLAND (12)WIP 6244	E
★	16	99	2	20 51	CAN CAN BAD MANNERS	MAGNET MAG 190	A
	17	15	9	18 55	CHARIOTS OF FIRE - MAIN THEME VANGELIS	POLYDOR POSP 246	F
★	18	61	2	16 23	WORDY RAPPINGHOOD TOM TOM CLUB	ISLAND (12)WIP 6694	E
★	19	24	5	16 67	IF LEAVING ME IS EASY PHIL COLLINS	VIRGIN VS 423	C
	20	22	3	15 49	CAN'T HAPPEN HERE RAINBOW	POLYDOR POSP 251	F
	21	12	9	15 26	YOU DRIVE ME CRAZY SHAKIN' STEVENS	● EPIC EPC A 1165	C
★	22	31	4	15 71	THROW AWAY THE KEY LINX	CHRYSALIS CHS (12)2519	F
	23	26	5	14 62	TAKE IT TO THE TOP (CLIMBING) - CELEBREMOS KOOL & THE GANG	DE-LITE DEIX 2	F
★	24	29	4	14 67	DANCIN' ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD	CBS CBS A(13)1214	C
★	25	39	2	14 49	DOORS OF YOUR HEART BEAT	GO-FEET FEET 9(12)	F
	26	23	6	14 36	SPELLBOUND SIOUXSIE & THE BANSHEES	POLYDOR POSP(X) 273	F
	27	17	7	14 57	DON'T SLOW DOWN - DON'T LET IT PASS YOU BY UB40	DEP INT. 7(12) DEP 1	M
	28	25	3	13 23	NO LAUGHING IN HEAVEN GILLAN	VIRGIN VS 425	C
	29	11	5	13 17	FUNERAL PYRE JAM	POLYDOR POSP 257	F
★	30	49	2	13 68	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN	A&M AMS(P) 8140	C
	31	32	3	12 80	THERE'S A GUY WORKS DOWN THE CHIP SHOP KIRSTY MACCOLL	POLYDOR POSP 250	F
	32	34	4	12 62	NEW LIFE - SHOUTY DEPECHE MODE	MUTE 7(12) MUTE 014	N
★	33	42	6	11 76	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	WARNER BROS K 17803(T)	W
	34	36	6	12 19	THE RIVER BRUCE SPRINGSTEEN	CBS CBS A(13)1179	C
★	35	41	5	11 47	WIKKA WRAP EVASIONS	GROOVE PROD. GP 107(T)	Gr/P
	36	20	7	11 30	AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA	CREOLE CR (12)9	C
★	37	59	3	11 8	PRETTY IN PINK PSYCHEDELIC FURS	● CBS CBS A(13)1327	C
	38	18	11	11 10	STARS ON 45 STAR SOUND	● CBS CBS A(13)401102	C
★	39	53	3	9 66	THE RACE IS ON DAVE EDMUNDS WITH THE STRAY CATS	SWANSONG SSK 19425	W
★	40	44	5	8 53	ME NO POP I KID CREOLE & THE COCONUTS WITH COATI MUNDI	ZE (12)WIP 6711	E
★	41	51	3	7 69	MULTIPLICATION SHOWADDY WADDY	ARISTA ARIST 416	F
	42	33	11	9 11	SWORDS OF A THOUSAND MEN TENPOLE TUDOR	○ STIFF BUY 109	C
	43	27	9	8 42	BETTE DAVIS EYES KIM CARNES	EMI-AMERICA EA 121	E
	44	21	6	9 1	TQO DRUNK DEAD KENNEDYS	CHERRY RED CHERRY 24	H/P
	45	38	4	7 35	WOULD I LIE TO YOU WHITESNAKE	LIBERTY BP 399	E
	46	30	6	6 51	ALL THOSE YEARS AGO GEORGE HARRISON	DARK HORSE K 17807(M)	W
★	47	71	2	7 41	FOR YOUR EYES ONLY SHEENA EASTON	EMI EMI 5195	E
★	48	62	3	7 19	PULL UP TO THE BUMPER CARCE JONES	ISLAND (12)WIP 6696	E
	49	47	4	6 29	I CAN MAKE IT BETTER WHISPERS	SOLAR SOL(T) 19	R
	50	37	6	6 52	THIS LITTLE GIRL GARY U.S. BONDS	EMI-AMERICA EA 122	E
	51	46	14	7 2	KEEP ON LOVING YOU RED SPEEDWAGON	EPIC EPC 9544	C
	52	35	8	6 30	IS THAT LOVE SOUJEZE	A&M AMS 8129	C
★	53	80	2	5 48	TAKE IT ON THE RUN RED SPEEDWAGON	EPIC EPC A1207	C
	54	43	9	7 2	THE SOUND OF THE CROWD HUMAN LEAGUE (RED)	VIRGIN VS 416(12)	C
	55	45	6	5 38	LET'S JUMP THE BROOMSTICK COAST TO COAST	POLYDOR POSP 249	F
	56	50	3	5 35	LIAR GRAHAM BONNET	VERTIGO VER 2	F
	57	57	3	5 44	CRYIN' MY HEART KIM FOR YOU DIANA ROSS	MOTOWN TMS 1233	E
	58	40	9	6 10	CHEQUERED LOVE KIM WILDE	○ RAK RAK 330	C
	59	48	7	5 33	NORMAN BATES LANDSCAPE	RCA RCA(T) 60	R
★	60	100	2	6 *	PURGATORY IRON MAIDEN	EMI EMI 5184	E

REGIONAL

BBC label finally gets Irish deal

BBC RECORD releases are finally to be available throughout the Republic of Ireland thanks to a licensing and distribution deal just signed between BBC Enterprises and Pickwick. Up to now BBC albums and singles have only been available through retail outlets prepared to import product themselves. The difference between the Irish pound and sterling coupled with import tariffs has meant that albums have been retailing for IRE7.00. But availability has always been a major obstacle. Popular sellers such as *Not the Nine O'Clock News*, *Fatally Towers*, *To the Manor Born* and many *Goon Show Classics* will now be available to the trade from Pickwick.

Shay Hennessey, general manager of Pickwick said that his company would not be making the entire BBC catalogue available. "It'll be more a 'best of...' situation. We will select from the catalogue depending on the demand for each release. Our intention is to fill the demand that exists in Ireland for the various BBC albums and singles." Pickwick, he added, would be both pressing and importing BBC product but the amount demanded would dictate which course of action would be followed. The

minimum number of albums that can be pressed in Ireland per order is 250.

One of the first releases to be made available through Pickwick will be the rush-release soundtrack of the Royal Wedding. "It's scheduled for release in the UK on July 31," said Hennessey, "and we would hope to have it in the shops in Ireland a week later."

The deal means that imported copies of BBC discs should now cease and so too should the high prices that importation by retailers entails. The end of June is when it is hoped to start a steady flow of BBC records to shops. The agreement between Pickwick and BBC Enterprises puts an end to situations such as the one whereby chart topper *Chi Mai* was virtually unavailable in Ireland.

Ireland

FACED WITH the problem of a new government in which no single party commands an overall majority, Irish record company executives are expressing concern over an election policy that may well lead to a rise in record prices. Fine Gael, the principal opposition party and favourites to govern in coalition with the Irish Labour Party, stated in the election programme that they would reduce income tax to 25p in the Irish pound. The necessary public monies would be gathered instead by means of indirect taxation.

Experience has shown that whenever tax on consumer goods rises, records

and cassettes are among the first to be hit. Several record company executives are worried that the likely change of government will eventually mean the inevitable price rise in records and tapes.

"It's something we don't need at this time," is how one marketing manager put it. At present records in Ireland are subject to 40 percent excise duty. If the product is imported the 40 percent is added to the landed invoice price in Irish pounds. In the case of records manufactured here the duty is calculated as 40 percent of the factory price.

"With the difference in the pound sterling and the Irish pound, the 40 percent excise duty and the drop in artist bookings from abroad, the record industry in Ireland is not having an easy time," according to Rory Golden of Pickwick. He added: "The advent of the recent political unrest in parts of the island has led to many major cancellations by international artists so the business is in a pretty poor state at the moment, so any price increases in taxation would be very unwelcome. The record business in Ireland is feeling the pinch."

In the event of Fine Gael being able to form a government and implementing their electoral promises, it is highly unlikely they could do so much before the Autumn. The Summer recess of the Dail (the Irish Parliament) is due to start soon and a Budget before that is not thought likely. The record companies



AT A reception to launch the new K-tel album *The Horshipp Collection*, Jim O'Neill of RTE Radio 2 (left) discusses the album sleeve with Brendan Harvey, managing director of K-tel (Ireland) and Frances Swift.

can breathe a sigh of relief on that score particularly those with much Irish product in their catalogues.

"The tourism market is very big for us," one executive commented. "Americans and Europeans buy a lot of records by Irish artists when they visit here each Summer. We also sell to returned emigrants who want to take back a few memories with them."

But whether there is a change in the taxation system in Ireland one record company seems unmoved. A spokesman for CBS in Dublin said: "We haven't any firm policy on the proposals as outlined in the election campaign. It strikes us that to increase record prices is hitting at the pocket money of young people."

BRENDAN MARTIN

RAY PARKER JR. AND

Rush Released

12" SINGLE

A WOMAN NEEDS LOVE

(JUST LIKE YOU DO)

SO IN TO YOU/

STILL IN THE GROOVE

(Full length version)

ARISTA
7 ARIST 392
12 ARIST 12392

ORDERS TO: POLYGRAM RECORD SERVICES LTD, CLYDE WORKS, GROVE RD, ROMFORD, ESSEX. TEL: 01 590 6044 OR TANDEM SALES TEAM.

Bubbling Under

- 51 41 TWO HEARTS Stephanie Mills
CINCO DE MAYO Var
52 47 I'LL BE YOUR PLEASURE
Ester Williams
53 48 CRV Fun Masters
54 WADEN IN WATER Ramsey Lewis
56 64 PAPA'S GOT A BRAND NEW PIG BAG Pig Bag
57 63 DE KLEER TING Kleeer
58 33 RUNAWAY Bananaz
59 56 DANCING THE NIGHT AWAY
Vogelbein
60 50 IF YOU WANT ME
Barbara Roy, Ecstasy, Passion & Pain
61 57 LOVE IS GONNA GET YA
Sharon Redd
62 TAKE IT ANY WAY YOU WANT IT
Fatback
63 I'VE BEEN WATCHING YOU
Little Star
64 59 UNKIDESTIMATE THE POWER OF
Soul
65 A WOMAN Kymarr
66 43 HEAVY LOAF AFFAIR Marvin Gaye
66 43 NASTY DISPOSITION Aura
67 38 GET UP NOW Players Association
68 60 ONE WAY LOVE AFFAIR Sadane
69 70 CATCH THE FEELING (SHOWSTOPPER)
Potion
70 DON'T BLAME ME Patrice Rushen

Import Albums

- 1 SEE THE LIGHT Eddie Russ
2 1 WIGLOSS Close
3 TAKE A LOOK AT YOURSELF
Edie Harris
4 2 IT MUST BE MAGIC Teena Marie
5 4 IT'S WINNING TIME Kipau
6 10 HOO TOTO TO SLEEP Sylvester
7 10 100% Pure
8 4 KNIGHTS OF THE SOUND TABLE
Cameo
9 11 FAN THE FIRE Impressions
10 CRUISIN' THE STREETS
Boyz-n-the-Diaz
11 5 CERONE 7 YOU ARE THE ONE
Cenozo
12 BUSTIN' LOOSE Roberta Flack
13 PEDDLING MUSIC ON THE SIDE
Lamont Dozier
14 9 FRIGID AIR James Frawley James
15 7 BACK TO BACK Stargard
16 16 LET ME BE THE ONE Webster Lewis
17 UNLIMITED TOUCH Unlimited Touch
18 HUSH John Klemmer
19 19 LET THE MUSIC PLAY Jazz Band
20 17 WORKING ON YOU Lamont Dozier U Columbia

Two New Inchers

- 1 GOING BACK TO MY ROOTS Odyssey
2 3 I'M IN LOVE Evelyn King
3 8 RAZZAMATAZZ Quincy Jones
4 WIKKA WRAP Evasions
5 TRY IT OUT Cino Soccio
6 11 BODY TALK Imagination
7 6 LET SOMEBODY LOVE YOU Kani Burke
8 JINGGO Canesico
9 9 WON'T YOU LET ME BE THE ONE
Michael McGlovy
10 10 RICE AND SOFT WASH
Excelsior
11 15 EASE YOUR MIND (REMIX)
Excelsior
12 14 DRAGONFLY Morris-May All
Record Shack
13 4 DANCING ON THE FLOOR
Beggles Banquet
14 LOVE 'Til Third World
CBS
15 WISE AWAKE IN A DREAM
Barry Biggs
16 7 VELL UP TO THE BUMPER Grace Jones Island
17 ON THE BEAT B.S. & Q. Bend
Capitol
18 VERY LAST ROOP Bobby Thurston
19 THROW AWAY THE KEY Link
Chrysalis
20 TAKE IT TO THE TOP/CIPEREMOS
Kool & The Gang
De Lite

Futurist Dance

- 1 4 NEW LIFE SHOUT Dippie Moore
2 10 WORKING ON YOU Lamont Dozier U Columbia
3 10 100% Pure

- 3 2 ALL STOOD STILL Ultravox
4 1 THE SOUND OF THE CROWD
Herman's Head
5 3 MUTANT DISCO (VARIOUS TRACKS)
Various
6 8 JEBEL SPIRIT
Brian Eno & David Byrne
7 DURAN DURAN Duran Duran
8 10 SCIENCE IS CRYING Giddy Togs
9 7 DESIRE Robert Groom
10 16 I'M YOUR MONEY Heaven 17
11 12 FUTURE other from Fishback Records, Newport

Side was perhaps a little more expected, since it features his original version of Odyssey's current chart-topper 'Going Back To My Roots', now back in favour with many DJs who are ringing the changes with alternative versions of the song. This also can be obtained from City Sounds.

Disco Dealer

THE IMPORT ALBUMS chart takes on an interesting look this week with extremely strong entries by a trio of cut-out albums. *Blue Note Live At The Roxy* was the only bulk-imported US deletion to have previously made much of a chart showing, but the pair of late 70s albums by Eddie Russ, *See The Light* and *Take A Look At Yourself* are suddenly shifting in quantities far in excess of those achieved by the Blue Note compilation, as their respective chart debuts at positions one and three amply attest. The albums have been acquired for distribution by City Sounds, and demand for both through shops in London and the South-East was immediate, the mid-price retail tag obviously being particularly appealing at a time when import prices generally have jumped upwards due to the recent shuffling around of the pound/dollar exchange rate. Dealers who don't have copies yet can contact City Sounds on 01-405 5454.

The other chartbusting cut-out, Lamont Dozier's *Peddling Music On The*

IMPORT ALBUMS SPOTLIGHT

Just for a change, we look this week at a couple of items from lands other than the USA, starting with *Companion* (Barclay), which hails from France although it was recorded in the States. This set is really different: the first cut 'This Is A Test', complete with an intro warning of a nuclear test, is poor, but the next item 'Living Up To Love' is like an up-to-date disco-funk version of Isaac Hayes' 'Shakti', and excellent. The three long tracks on the B-side are also good, danceable disco-funk, and the album as a whole would reward a listen by Barclay's UK licensee Decca.

From Canada comes the eponymous set *Time* (Matra). All cuts on this are fast, galloping disco music; five 7-minute helpings of it in all, including the well-known 'Your Love'. The whole album is written and arranged by Denis LaPage, also responsible for such popular recent disco hits as Carol Jani's 'Hit 'n' Run Lover' and 'Breaks' by Kat Mandu.

(Album comments by Jeff Shack)
BARRY LAZELL

Disco Albums

- 1 STARS ON 45 (THE ALBUM)
Star Sound
2 SECRET COMBINATION
CBS
3 LODEST Morris-May Mullin
Beggles
4 THE DUDE Quincy Jones
AMM
5 THREE PICE SUITE Ramsey Lewis
CBS
6 DISCO DANCE (REMIX) Various
Hornby
7 WHAT CHA' GONNA DO
Chaka Khan
8 5 BEING WITH YOU Smokey Robinson
9 LIVE IN NEW ORLEANS Maze
10 TURN UP THE MUSIC Mass Production
11 JAZZ-FUNK (REMIX)
12 BEST OF LIGHT OF THE WORLD REMIXED
13 I GOT THE MELODY Odyssey
14 STREET SONGS Rick James
15 DISCONNECTIONS Various
Excelsior
16 DIVIN' HARD Shakarai
17 HAMPALIGN Champagne
18 WHELIGHT Grower Washington Jr.
19 TRANCE Atmosfear
20 15 ROCK THE WORLD Third World

STAND BY FOR ANOTHER HIT FROM GUINNESS

The continuing success of the Guinness Book of British Hit Singles makes other pop books look like one-hit wonders.

Now in its 3rd Edition, containing more hits, more features and more pages than ever before it's become the definitive book of the British singles charts.

Every hit is listed from the day the charts started in 1952 to the end of 1980, along with numerous fascinating photographs from the archives and a section listing the top 100 chart hits of all time. All for the low price of £4.99.

Order your stocks now and start looking forward to another great hit. **The Guinness Book of British Hit Singles 3rd Edition** by Jo and Tim Rice, Paul Gambaccini and Mike Read. £4.99 net. Limp edition only. ISBN 85112-224-8. Published July 22nd.

Guinness Superlatives Ltd, 2 Cecil Court, London Road, Enfield, Middlesex EN2 6DJ. Tel: 01-367 4567.

GUINNESS BOOKS

THE GUINNESS BOOK OF BRITISH HIT SINGLES

JO & TIM RICE • PAUL GAMBACCINI • MIKE READ



SINGLES

**'IF YOU NEED ME'
THE EQUATORS**

'TROUBLE WITH LOVE'

ANY TROUBLE

BUY 113

BUY 119

**'THE BALLAD OF LADY DI'
BY THE HON. NICK JONES & IAN MACRAE**

WED 1

**'Wonderbar'
Zenpole Indor**

BUY 120

BUY 121

**'THROW SOME WATER IN'
SPROUT HEAD UPRISING**

BUY 117

PBUY 117

**THE BELLE STARS
'HIAWATHA'**

LIMITED EDITION PICTURE DISC

BUY 118

SEEZ 39

ALBUMS

**'TURN IT UP'
DIRTY LOOKS**

**'COMPASS POINT'
DESMOND DEKKER**

SEEZ 36

**'WHEELS IN MOTION'
ANY TROUBLE**

SEEZ 37

SEEZ 35

**'HOT'
THE EQUATORS**

**SUMMER
STUFF
FROM
STIFF**

**'GOING LEFT' RIGHT'
DEPARTMENT S**

ORDER YOUR COPIES
FROM CBS TELESALES

OR YOUR FRIENDLY
STIFF/VIRGIN ISLAND
REP.

WE LEAN WHERE OTHERS FOLLOW
STIFF
BUT CAN'T KEEP IT

Keeping Summer alive

DEALERS CAN expect stronger support than usual from record companies this Summer as many labels tie up aggressive sales campaigns designed to win over holidaying record buyers, rather than sit out the Summer 'in the shade' – and face the consequences.

Some companies are launching 'big name' back catalogue campaigns – offering top quality albums at 'bargain prices' – in an attempt to draw Summer record buyers back into stores. While other labels are taking the bold step of launching product by relatively unknown acts to take advantage of the 'lull' before the onslaught of releases by major artists in the Autumn.

Some marketing executives are already complaining that they have never seen the disc market so soft at this time of year – even before the "lazy, hazy, crazy days of Summer" have really begun.

Because the record business is somewhat less heavily biased towards Christmas than other industries, sales between June and August still account for around 20 percent of annual retail sales and trade deliveries. But in recent years, the volume of Summer sales has been declining.

UK trade deliveries of singles fell from around 20 million between June and August in 1979 to about 18 million last year. And album deliveries dropped from 15 million two Summers ago to around 13 million in 1980.

Faced with the prospect of what Brian Yates of Ariola-Arista describes as "possibly the worst Summer on record" this year, many record executives have taken the bit between their teeth and are racing to get their campaigns on to the street.

Price is the key selling point in the sales programmes being launched by some major labels who are trying to 'keep the Summer alive' by re-promoting their back catalogues. CBS, WEA, Ariola-Arista and MCA are all pushing their

WITH THE record market softer than anyone can remember, marketing men are trying to combat the oncoming Summer season with some aggressive special campaigns. BRIAN OLIVER reports.

individual 'cut price' series featuring original albums by major artists. While A&M and Polydor have launched extensive 'two-for-one' tape campaigns.

All the companies are hoping to take advantage of increased in-store display space because of the absence of product from major acts by featuring point of sale material heavily in their campaigns.

Some companies, such as Polydor, are aiming to use the 'usually quiet' Summer months to develop the careers of new artists by heavily promoting debut albums at a time when the competition isn't so stiff.

Other labels, such as Arista, Magnet and Stiff, are lining up strong singles from top acts in order to stimulate demand for their follow-up albums in the Autumn.

Despite the gloomy forecasts, Paul Conroy of Stiff Records says he doesn't feel depressed at all. "The market is incredibly sturdy at present," he said, "but we are aiming to maintain dealer confidence in us with the largest number of Summer releases we've ever put out. We're on a good run at present and we've now become noted as a strong singles label."

Stiff is lining up its first-ever string of Summer singles and albums to include an aptly-titled album from Equator called *Hot* – as well as the also topical 'Ballad of Lady Di' by Australians Nick Jones and Ian MacRae.

Other 'hot' Stiff product will include a new Department S single, 'Left Right', a Tenpole Tudor single, 'Wunderbar', a new album and single from Any Trouble, a Robert Palmer – produced single and album by Desmond Dekker and a new single, 'Turn It Up' by Dirty Looks.

The new albums will retail at £3.99 and each act will be the subject of heavy promotion and advertising campaigns through trade and consumer press.

Ariola-Arista and Magnet will also be putting greater emphasis on singles this Summer. "I don't think I've ever seen the market so soft," commented Brian Yates, Ariola-Arista's marketing director. "I can't see it picking up until the



VIRGIN IS putting everything this Summer behind a series of classic re-releases by names such as Mike Oldfield (top) and Gillan (above).

Autumn sales period. As a result, we're trying to create album sales then by concentrating on singles in the Summer.

We're hoping for hit singles from The Beat, The Kinks, Kiki Dee and Showaddywaddy to stimulate demand for their new albums.

At Magnet, general manager Graham Mabbott is following a similar strategy, with new singles from Matchbox and Darts in July. "We're also putting more emphasis on tape sales this Summer because a whole new 'teen' market has emerged through the introduction of portable cassette players," he said.

On the album front, Nigel Reveler, marketing manager for Polydor, is aiming to take a more aggressive approach to the development of new album acts this Summer.

"We are utilising the quieter Summer months to develop new acts who have already gained some visibility in the singles chart – such as Level 42, Kirsty McColl and Comsat Angles," explained Reveler. "This is something we haven't done before, but I feel we've got the right acts to do it with this Summer."

Promotion plans will include joint schemes with key retail outlets and extensive advertising in the consumer press.

One newcomer to the price-cutting fold is Virgin: "Our strategy this Summer is to make good product available, at a cheaper price, in order to get people

back into record shops," said marketing manager, Jeremy Lascelles.

"This is something really new for us in the Summer. But the sort of trade being reported at retail level is appalling and we just had to do something about it."

Virgin is not scheduling any new albums by established artists until August. Instead, it is putting everything behind the launch of its 'Cheap Thrills' series of 17 'classic' albums by big name acts such as Mike Oldfield, XTC, Gillan, Devo and Human League.

The dealer price for the series will be £2.43 (including VAT). The sizeable campaign to promote 'Cheap Thrills' will include trade and consumer advertising over a two month period.

Virgin is also planning a similar low-price series of reggae albums in July called 'Vital Selection'. It will include five 'best of...' compilations at a dealer price of £1.82.

Meanwhile, Polydor is stressing the 'fun' element of the debut album from Coast to Coast in a special campaign aimed at Summer record buyers on holiday in typical British resorts. "We're organising a special tour of seaside towns to promote the album," said Polydor's Nigel Reveler.

Who was it who said: "We'll fight them on the beaches...?"

Come to think of it, it might have been the BPI's Anti-Phiracy Unit.



STIFF IS hoping for a commercial Desmond Dekker album by having Robert Palmer produce it. Dekker and Palmer are seen above at work on the LP in Compass Point Studios, Nassau.

RELEASED THIS WEEK!



THE NEW
SINGLE FROM

Shakatak Brazilian Dawn

AVAILABLE ON 12" POSPX 282/7" POSP 282

The most requested airplay track from
their debut album "Drivin' Hard":
Album POLS1030 Cassette POLSC 1030

Order from Polygram's own distribution company:
PolyGram Record Operations Ltd, Clyde Works, Grove
Road, Romford, Essex, RM8 4QR. Telephone: 01 590 6064.



RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	1	GOING BACK TO MY ROOTS	ODYSSEY	RCA RCA(T)8
2	3	ONE DAY IN YOUR LIFE	MICHAEL JACKSON	Tamla Motown TMG 57
3	2	BEING WITH YOU	SMOKEY ROBINSON	Motown TMG 131
4	6	I'M IN LOVE	EVELYN KING	RCA RCA(T)9
4	11	RAZZAMATAZZ	QUINCY JONES & PATTI AUSTIN	A&M AMS(P) 814
6	4	WIKKA WRAP	EVASIONS	Groove GP 10(T)2
7	10	BODY TALK	IMAGINATION	R&B RBS(RBL) 20
8	5	HOW 'BOUT US	CHAMPAIGN	CBS A(12) 104
9	17	TRY IT OUT	GINO SOCCIO	Atlantic K1159(4T)
10	8	DANCING ON THE FLOOR (HOOKED ON LOVE)	THIRD WORLD	CBS A(13) 121
11	15	TAKE IT TO THE TOP	CELEBREMOS KOOL & THE GANG	De-Lite DE(2)
12	34	NO WOMAN NO CRY	BOB MARLEY & THE WAILERS	Island (12)WIP 624
13	5	PULL UP TO THE BUMPER	GRACE JONES	Island (12)WIP 666
14	18	WON'T YOU LET ME BE THE ONE	MICHAEL MCGLOIRY	Pinnacle (12)P/N 507
15	23	WIDE AWAKE IN A DREAM	BARRY BIGGS	Dynamic DYN (12)10
16	21	EASE YOUR MIND (REMIX)	TOUCHDOWN	Record Shack SHACK 7(12)14
17	13	JINGO CANDIDO		Excaliber EXC(L) 102
18	13	LET SOMEBODY LOVE YOU	KENI BURKE	RCA RCA(T)38
19	16	THROW AWAY THE KEY	LINX	Chrysalis CHS (12)2519
20	26	YOU MIGHT NEED SOMEBODY	RANDY CRAWFORD	Warner Bros K1780(3)
21	24	NICE AND SOFT	WISH	Excaliber EXC(L) 511
22	25	DRAGONFLY	MORRISSEY-MULLEN	Beggars Banquet BEG 581
23	36	VERY LAST DROP	BOBBY THURSTON	Epic A(13) 1301
24	2	ME NO POP I KID	CREOLE & THE COCONUTS WITH COATI MUNDI	Ze (12)WIP 671
25	14	BODY MUSIC	STRIKERS	Epic A(13) 1229
26	7	AIN'T NO STOPPIN' - DISCO MIX 1981	ENIGMA	Creole CR(12)9
27	19	YOU LIKE ME DON'T YOU	JERMAINE JACKSON	Motown (12)TMG 1222
28	12	I CAN MAKE IT BETTER	WHISPERS	Solar SO(T) 15
29	45	ON THE BEAT	B. B. & Q. BAND	Capitol (12)CL 202
30	45	WORDY RAPPING HOOD	TOM TOM CLUB	Island WIP 6694
31	39	WHY DON'T YOU SPEND THE NIGHT	SHERLEY JAMES & DANNY RAY	Black Jack BJJ(D) 4508
32	27	GIVE IT TO ME BABY	RICK JAMES	Motown (12)TMG 1225
33	1	ANOTHER ONE BITES THE DUST	GENERAL SAINT/CLINT EASTWOOD/GREENSLEEVES/DINK!	(GRED)56
34	1	SCHOOL STIKKI STUFF		Floppy Discs FR 01
35	49	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN	Warner Bros K17821 (LV 48)
36	1	YEARNING FOR YOUR LOVE	GAP BAND	Mercury MER(Q) 72
37	31	SHAKE IT UP TONIGHT	CHERYL LYNN	(US Columbia 43-02103)
38	20	IF YOU FEEL IT	THELMA HOUSTON	RCA RCA(T) 7
39	32	PINPOINT THE FEELING	SECOND IMAGE	Polydor POSP(X) 263
40	1	CAN YOU HANDLE IT (REMIX)	SHARON REDD	(Prelude PRL 12181)
41	29	STARS ON 45	STAR SOUND	CBS A(13) 110
42	40	INCOGNITO (REMIX)	INCOGNITO	Ensign ENY(T) 21
43	46	CRÿN' MY HEART OUT FOR YOU	DIANA ROSS	Motown TMG 123
44	30	HOW'S IT FEEL	HARVEY MASON	Arista ARIST (12)39
45	28	MIDNIGHT UK PLAYERS		A&M AMS(P) 813
46	35	JUST THE TWO OF US	GROVER WASHINGTON JR.	Elektra K12514(T)
47	37	POSIN' TIL CLOSIN'	HEATWAVE	GTO GT(13) 29
48	48	HILLS OF KATMANDU	TANTRA	Automatic K17830(T)
49	1	HERE I AM	DYNASTY	(Solar SA 11504)
50	42	PAY-UP	PROTON PLUS	Champagne FUNK(Y)



HANDLE ARTISTS

& Associated Companies

1 Derby Street London W1



THE FIRST FIVE YEARS



TWO HOT. TWO HANDLE.

David and Lindsay; five dynamic years of Handle Artists. Together we've promoted hot properties like Barclay James Harvest throughout the world. It's great working with you.

POLYDOR INTERNATIONAL



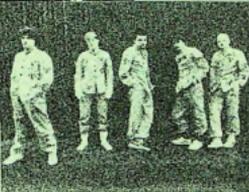
a PolyGram Company



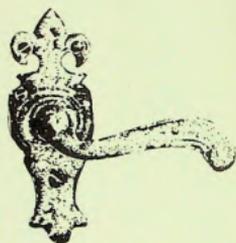
Handle Artists The First 5 Years

This is the five-year success story of Handle Artists Management, a company dedicated to providing for the creative and business needs of talent. It is a company founded on the principle of total involvement, not just on behalf of its own roster of artists and producers, but on behalf of any act with which it has an association, be it direct or indirect.

In this supplement, the spotlight is turned on David Walker and his gifted team of people whose enthusiastic efforts have created something unique in the world of music and entertainment. And it also recognises the talented bands and individuals whom Handle represents. For without them, there would have been no tale to tell of a British company which has won the admiration and respect of the international music community.



**Thanks
for being a friend
and for
a relationship
that I will always
with care.**



David Walker

In the five years since David Walker founded **Handle Artists Management**, he has seen it grow from a small unit representing three acts and two producers into a highly respected talent powerhouse embracing music publishing, agency, record production and concert promotion for a choice selection of the nation's top names.

Its pre-eminent position in the UK and on the international music and entertainment scene has been achieved by offering clients a winning combination of sound business acumen and broad-based professional expertise. But the tangible benefits are enhanced by an extra ingredient — an evident corporate eagerness to create and sustain success on the basis of mutual co-operation. This extends beyond specific in-house responsibilities into relationships with all those who take advantage, in whatever form, of the facilities that **Handle** has to offer.

"I think it is the way we have been able to combine business and personal relationships with career opportunities that makes us different from any other company," says **David Walker**. "I can't think of any single one which has the same structure as ours particularly in the way we are keen to work with outside management, although we are basically a management company ourselves. So long as the artist is associated in some way, say through production or agency, then we are keen to be involved in any way possible."

Handle's resources to provide artists with essential career support extend from tackling such immediate problems as touring

with the right kind of equipment and stage presentation, to securing recording and publishing contracts, carefully matching talent and producer and providing demo studio facilities, down to the less exciting, but equally prudent areas of business affairs that cover VAT and personal taxation.

"Our attitude towards the people we deal with is simple," says **David Walker**. "We guarantee to provide them with all the facilities and opportunities which will allow them to profit from the fruits of their labours. The rest is up to them."

Before forming **Handle**,

David's career had led him almost by accident into the recording business. In the mid-60s he had been sales

manager of a company selling office products, but was given a taste of a more satisfying existence by being put in charge of the co-ordination of the 'World Cup Willie' merchandising campaign after his employers had secured the sales rights. Settling down again to the mundane round of selling typewriter ribbons and stencils wasn't easy and **Walker** looked for a new opportunity. This came when a family friend bought a chain of bowling alleys and invited **David** to put up ideas for improving their profitability. He suggested turning one in Leeds into a combined bowling alley and theatre club offering cabaret entertainment. He was put in charge of the project, which gave him experience of comping and talent booking. He recalls the first act he contracted was called **Gerry Dorsey**, who by the time he arrived had changed his name to **Engelbert Humperdinck** and was rising with a massive hit called "Release Me".

Eventually he returned to London and selling office products, this time through his own company, but he tempered the routine by handling certain merchandising for footballer **Bobby Moore**, in particular his endorsement of a range of shirts. "I was, I suppose, trying to find a niche for myself that I really enjoyed," he says. "I was making money, but I wasn't really having much fun doing it."

The chance he needed occurred during a visit to his parents' flat in Stanmore, where he bumped into **Phil Wainman**, a childhood



David Walker with his Personal Assistant, Bernie Darmody

of the record industry. "A real professional who let me in on everything," says **David** of **Nicky Chinn**. "If I had not been fortunate in that respect, then I would have had to rely on my common sense. Today, if an artist is to be properly advised, he needs more than just that from his manager."

No sooner had he become involved with **Chinebridge**, than **Sweet** approached him with a request to represent them in the re-negotiation of a \$750,000 recording contract with **RCA**. By his own admission, **David** was an innocent in such matters. To make himself into an instant expert, he embarked on a crash course on the finer points of contracts.

This was mainly based on a detailed study of samples of existing contracts, followed by an intense session with a lawyer at which he presented pages of points needing clarification. Today, he regards contracts as "basically a matter of logic and commonsense."

While his office products continued to be a main source of income, **David** took the important step of forming **Utopia Management** in partnership with **Phil Wainman**.

Early on he was given some typically outspoken, but valuable advice by producer **Mickie Most**. "We took a master to **Mickie** and after listening to it he asked me what I did. I explained that I was **Phil's** business manager and **Mickie** commented: 'Well, my advice to you is that, for the benefit of **Phil's** business, you had better find him some decent acts which match his ability as a producer.' It wasn't long before **Phil** was also producing the **Bay City Rollers** and **Mud**.

"**Mickie's** advice taught me to explore a person's strengths," says **David**. "It is a shame in this business that people let their weaknesses destroy their strengths. They may be great producers, but poor writers, so you end up with great productions of weak songs. It isn't a crime not to be able to write a great song, but it is a crime not to try to find one before making a record."

friend with whom he had lost contact. At this time, **Wainman** was having some success, in association with **Nicky Chinn** and **Mike Chapman**, as producer of **Sweet**. At his old chum's request, **David** agreed to represent him in business negotiations with **Chinn** and **Chapman**.

"It was then that I learned my first lesson about negotiating," recalls **David**. "To be any good at it, you must be prepared to see both sides of an argument — and, when necessary, tell your client, that he is wrong. The time you only tell him that he is right, you are superfluous to his needs."

The outcome of some rather delicate negotiations was the formation of a new partnership company, **Chinebridge** — and an invitation to **David** to administer it. "I took that as a compliment — I'd gone to represent one side and had ended up being asked by the other side to manage a particular aspect of their affairs as well," he says. It was the beginning of a firm friendship with **Nicky Chinn**, the man whom **David** credits with teaching him most about the inner workings



David with Mike Vernon



Teeroy and Ferdi Morris of Kandidate with David



David with Pip Williams and Kiki Dee

The need to recognise limitations is something of which David is well aware in relation to his own role within Handle. "I am," he admits candidly, "a weak administrator, but I get lots of good ideas. So I employ Damian Pulle, who is an excellent admin man and financial controller. I am not too good at the machinery of where and how an artist should work, so that side is taken care of by Lindsay Brown who runs Rock Exchange, and there is nobody as good as he is."

With Sweet, the Rollers and Mud all making a significant contribution to the success of the Walker-Wainman partnership, the next step was the building of the Utopia Studios complex near Regents Park. The name Utopia was chosen because it was the fulfillment of a dream but, by '76, the two principals had formed different ideas on the way the company should be developed and they decided to go their separate ways.

Wainman retained control of the studios, while David decided to form Handle Artists Management, representing his existing clients, Sweet, George Chandler and The Olympic Runners and Kandidate, along with a brace of promising producers, Pip Williams and Mike Vernon. He set up shop in an elegant Georgian house in Mayfair's Derby Street where he was also assisted by his secretary Bernie Darmody — 'one of the key members of our organisation.'

He was soon joined by Lindsay Brown, then working in London as an executive with St. Annes Artists Management, part of the Kennedy Street Group in Manchester. David had worked with Lindsay on Sweet's concert and discovered he was looking for an opportunity to start his own company. So Rock Exchange, of which Lindsay is managing director, was formed to look after Handle's own acts, and also to operate as an independent agency.

"An ideal situation had developed," David points out. "On the one hand we had Pip Williams and Mike Vernon available as house producers for our acts and Lindsay looking after their live appearances. But at the same time we also had well-respected operators capable of functioning on behalf of other clients as well."

It was because of this set up that Rock Exchange was able to organise Kate Bush's highly-praised first concert tour and bring Barclay James Harvest into the organisation for management. On the production side Pip Williams was in charge of the latest Moody Blues album and also directed Kiki Dee's impressive chart comeback, while Mike Vernon is the guiding hand behind The Olympic Runners, Rocky Sharpe and the Replays, and chart newsmen Level 42.

A further development was to set up the Handle Music publishing subsidiary and, eventually, David found the right man to oversee its activities — Damian Pulle from Andrew Heath Music.

David Walker takes an unusual view of the role of the music publishing company. It operates in a flexible way, directly administering copyrights if required, but equally prepared to arrange an outside sub-publishing arrangement if the writer is in need of an advance.

"As a management company, we are already being paid a percentage of all an artist's income. So I take the view that we should administer publishing as part of our service. However, if the artist wants to go outside he can, but we still deduct our commission from whatever percentage he is paid by another publisher. So if he is not in a hurry for an advance, it makes financial sense for him to have Handle Music administer his copyrights," explains David.

The reputation that Handle has won for efficiency and integrity results in a steady stream of enquiries from talent looking for management representation; and record companies seeking professional management or producers for new and established acts.

Naturally, David is highly selective in what Handle takes on. He insists that initially he should like the act personally as well as their music. Then he makes sure that they can perform on stage since David recognises the importance of this aspect for an artist's total career.

"Bands come here because they think we can open doors for them at the record companies. Of course we can — but that is because we take care to ensure that what goes through their doors can justify the record companies' investment," he emphasises.

"I want to feel excited and proud of all the artists we are associated with, so that we can communicate that pride and excitement to everybody else who is involved in helping to make them a success. I'm fortunate in being surrounded by a group of professionals at Handle who share that belief."

David with Les Holroyd of BJH



Like so many of today's leading rock industry men, Lindsay Brown — who heads up Rock Exchange, the agency arm of the group, co-manages Barclay James Harvest and is partner with David Walker in a variety of projects — is a product of the college entertainment scene.

Still only 30, he came into the business in January 1971 at around the same time that hot-shot graduates like Terry Ellis and Chris Wright of Chrysalis were making their mark, and has managed to pack a remarkable amount of experience into the last decade.

Lindsay attended a not-so-ivy-league educational institution in South London called Ewell Technical College where he trained as an estate agent. It was a fortuitous place to be in the late-60's featuring alumni like Stiff's Paul Conroy and Cowbell agency's John Jackson. "I was trained to sell houses," recalled Brown, "but after two years of being Student Union social secretary I decided it was going to be more fun selling rock bands."

So he joined one of the hot agencies of the time — The Red Bus Company — and cut his teeth booking out attractions like Humble Pie, Gary Wright and Mungo Jerry, and remained there for a couple of years gaining valuable experience until the agency side of the company was bought out by MAM.

They were exciting times as stars like Queen and Steve Harley were just setting out on their careers. "But it was during this period that I began to formulate my own philosophy of the agency business," said Lindsay. "Running a massive agency didn't appeal because I saw that it was not constructive to an artist's career. You find everyone in the office hassling for one show. Other acts would be neglected and a fair amount of effort would be wasted in inter-office politics because there was no unity of purpose on specific performers."

However, there was no question of the business turning sour for him. He had seen a pop group called 10CC playing colleges and ballrooms and became very excited about their prospects as a concert attraction. He left MAM at the end of 1974 to set a partnership with Kennedy Street's Danny Betesh and Harvey Lisberg in a new London venture called St. Annes Artists Management looking after the careers of 10CC and Barclay James Harvest, together with the agency representation for Sweet, a relationship which continues to this day.

He is particularly proud of the way 10CC was turned into a major touring band. "I promoted their first London concert date at the Rainbow," he said. "Everybody said I was mad, but we all worked very hard and sold the place out. I believe that date marked the group's transformation into a major band."

It was around that time, too, that Lindsay first met David Walker, who was operating as Sweet's business manager. "We didn't exactly see eye to eye over Sweet's career," admitted Lindsay. "And then, after a particularly heated debate one night after recording Top Of The Pops, we called each other, and suddenly began to get on like a house on fire, and we have worked closely ever since."

In the rock business, so much is down to timing. In this case Lindsay was not impressed by the way his career was going with Kennedy Street, while Walker had split with Phil Wainman at around the same time.

As the Handle concept grew firmer, David Walker decided an agency operation was in order. It would be linked to the management company and would be designed to exploit the 'live' careers of Handle artists, working on closely co-ordinated UK, European and American tours.

"The idea appealed to me," acknowledged Lindsay. "I had the greatest respect for David and —"

"his ideas on artists' careers. They exactly fitted my concept of an agency, and the only provisos I made were, firstly, to bring in one other experienced agent — Nigel Kerr from William Morris's Wardour Street offshoot whom I had known for some time. The second was to bring with me Jan Kaley who had been my assistant since the Red Bus Days."

Lindsay was able to retain his interest in Barclay James Harvest and Sweet and they formed the basis of the Rock Exchange roster when the company opened for business in August 1977.

When talent agents form new companies, they invariably say something along the following lines: "Those big agencies have got it all



David and Lindsay Brown



Kate Bush

wrong. We intend to keep the act list short and devote all our time to our groups on an individual basis so that real careers can be developed." And just as invariably, within a year, that roster will have grown to 20 acts — half of them no-hopers — and the whole sad cycle begins again.

Not so **Rock Exchange**. In four years it has stuck to Lindsay's philosophy tenaciously. "We formed the agency with a definite vision in mind. We looked upon it as a service to the management company as opposed to a money-making machine. When we become involved in projects we do them properly. If we can't give it our best shot, we leave it alone," said Lindsay. At its longest, the **Rock Exchange** list numbered Sweet, Barclay James Harvest, Kate Bush, Dr. Feelgood, The Only Ones, Elvis Costello, Rockpile, Kandidate, Rocky Sharpe and the Replays and The Olympic Runners. More than a little costly.

The company does get involved with outside projects occasionally, but when it does, they get the best treatment. Sammy Hagar was broken as a UK concert attraction by Brown, who booked him straight into four headline shows on his first tour here. Two of them sold out, the others were 75 percent sold and Hagar was an overnight sensation.

There were also the immensely prestigious Kate Bush concerts, which Lindsay clinched in the teeth of opposition from every major promoter in the country by convincing the singer's management that only **Rock Exchange's** top class production staff could handle the complex staging involved in the shows.

But it is the recent career of Barclay James Harvest that perhaps best illustrates how Lindsay's mastery of detail and thorough strategic advance planning can turn a medium-sized steady-selling group into a major album seller across a wide range of international territories.

That story really begins in 1979 when the group's contract expired with Kennedy Street. Lindsay persuaded David Walker to take them on as **Handle** artists and together they began the plan that would eventually conquer Europe for the band.



Barclay James Harvest — Les Holroyd, Mel Pritchard and John Lees

"People in Europe, especially Germany, won't buy concert tickets even if they have bought the records, unless they are totally convinced that the band can deliver on stage. So we put in a taster gig which was attended by the press and radio people. They gave it a rave review while the band was preparing to return in a fortnight's time. We went back in to sell-out shows on a full concert tour of small halls, which was a bit of a nightmare for the crews trying to fit all that gear on to small stages," he explained.

But the tactic paid off. In 1980 Barclay James Harvest's album sales were gigantic, the fans stayed loyal and a 22-date German tour, culminating in three SRO dates at Munich's Olympic complex were the result.

Rock Exchange repeated the formula in France last year, playing 11 provincial dates and hoisting BJH album sales from around 20,000 units to more than 100,000 for the last LP. "I'm convinced we can hit a quarter of a million eventually," said Lindsay "and *Turn Of The Tide* will hopefully do 150,000."

Now he is faced with a dilemma in Germany. The band is in danger of becoming over-exposed there after last year's massive tour and "Thank You" show at the Berlin Reichstag which attracted 175,000 people. "It seems unusual, but this time we have decided not to tour Germany — one of the major territories in the world — and concentrate on France and try to build up the group in Norway, where 20,000 units are the norm for them, and make a first foray into Italy, where they are comparatively unknown," he said.

The **Rock Exchange** theory, therefore, works in practice. Lindsay is already planning BJH's 1982 German tour. "You can't just slap in gigs at a month's notice and expect everything to go well," he believes. "Everything must be right before the group leaves the country. That's why we employ our own production crew under the supervision of Simon Renshaw and give our artists the personal service. On the other hand, we never compromise on agency commission. We don't take less than ten percent because we never give anything less than our full time attention to our artists."

Lindsay also believes that touring Europe is more effective in an artist's long-term career than slogging away in America. "Quite simply, there is more money to be made there, for less cost," he said. "In Europe, if you handle it properly, the fans are more loyal and album sales can be built in real terms. There is none of this over-production and platinum returns problem. I believe 750,000 LPs in Europe are worth 3 million in the USA."

Lindsay Brown has now become an important part of the **Handle** organisation. As well as his managing directorship of **Rock Exchange** and co-management of Barclay James Harvest, he is involved in the management, publishing and recording aspects of the company. "But we will continue to run an agency here," he stated firmly. "Not only does our operation make sure that our management artists are given the very best service, but it keeps the company's ears to the street. We are aware of trends, and have just taken on an excellent Scottish rock band called Mr. Meaner which will be a priority project in the coming months."

Fortcoming tours from the agency include a trip to Bulgaria for Dr Feelgood (who work in a completely different way from Barclay James Harvest, often flying out carrying just their guitars and a snare drum), a college tour from Sweet and possible visits from US stars Sammy Hagar and the J. Geils Band.

That's a pretty good illustration of the range of rock music Lindsay Brown and **Rock Exchange** are involved with. And none of those acts lack for the personal touch.....Lindsay and **Rock Exchange** see to that.



Lindsay with his Personal Assistant Jan Kaley

To Pip and everyone at Handle

Thanks for taking this long distance voyage
with us. It was great working together.

All the best.

Justin Hayward

Paul Jones

Tommy Stinson

Bob Dylan

Eric Burdon

The
Moody
Blues

Thank you PIP
for producing
the new album
'PERFECT TIMING'
and, of course, 'STAR'

Kiki
DEE
and GORDON HATTON

ariola

Pip Williams

This summer Pip Williams will turn down the opportunity to produce some of the world's top acts in favour of fly-fishing, photography and horse-riding. It is not that he doesn't like work — in fact he's a self-confessed workaholic — more that he knows the value of outside interests.

Having risen to the ranks of Britain's top producers, Pip receives flattering offers daily but sees his outside interests as an important balance in his search for creative and technical perfection.

"Learning photography taught me a lot and made me think more about my productions. I think it is very important for anybody to have interests outside his job," said Pip.

His track record is an impressive one by any standards. As a guitarist, arranger and producer he has been involved in countless hits and his current work with The Moody Blues and Kiki Dee is a true reflection of his talent. *"I like working and I am fortunate enough to be in the position to be able to choose my projects,"* Pip said.

All this is a long way from the beginning of his career when he lent his guitar skills to a succession of bands in the Hamburg circuit days of 1962. His preference was always towards soul bands and at one time he was Jimmy Ruffin's musical director.

Williams' last stint on the road was with one of Kiki Dee's early bands and his career has now moved a full circle. Now that he has produced her latest album, which includes the hit single 'Star', he intends to hit the road again in her backing band.



Pip with Kiki Dee and David Walker

Unlike most of the guitarists who emerged from the '60s, he could read music which made him an in-demand session player and arranger. In the early 1970s Pip met David Walker at a session and this was the beginning of a professional and personal relationship which continues to grow. *"In those days, I was doing a lot of arranging — virtually all of the British soul records — and playing sessions but I realised that there were a lot of uncaring producers around. I believed that I could do better and, to get experience, I took on anything which came along — folk duos, trad jazz bands,*

The Moody Blues



Pip with Kiki Dee and Blas Boshell

everything. David at this time was getting involved in the management of producers and suggested that he represented this aspect of my career. Alan Sizer, then the A & R Manager at RCA, gave me the opportunity to produce Catherine Houe and I was allowed to produce this album in the first Westlake room to be built in the UK — The Moody Blues' Threshold Studio."

After a succession of productions which included hits with Graham Bonnet, Grace Jones and Mud, Pip was approached to work with Status Quo. *"I have always liked really good rock bands and Quo is one of the best. Ric Parfitt is certainly one of the finest rhythm guitarists in the world and working with them was a pleasure. Rockin' All Over The World is still their most successful album, I think,"* Pip said.

Between recording a total of three albums with Status Quo (the other two being *Whatever You Want* and *If You Can't Stand The Heat*) he worked on solo projects with John Lodge and Kit Hain.

In 1979 Pip was invited to produce the recently-released Moody Blues album *Long Distance Voyager*. *"We worked on that album for 18 months. They had been away from the recording studio for quite a time and, of course, it was the first project with Patrick Moraz. I learned a lot from the experience and I like to think we came out with a good album. To me it is important to get it together on a personal and professional level,"* he commented.

If producers are allowed to have idols, then Kiki Dee is Pip's. For some time he dropped hints to David that he would like to produce her and the approach finally came this year. With the song 'Star', Kiki made a dramatic and welcome comeback, and Pip recently completed Kiki's album *Perfect Timing*, which includes an Elton John/Kiki Dee duet.

"In my view Kiki is the best girl singer in the world and her performance in the studio had to be seen to be believed. This album has been my most fulfilling venture to date and I hope to be allowed to play a continuing part in her career."

With the success of The Moody Blues and Kiki Dee, the offers are flooding in. But Pip can afford to be choosy and he has not yet decided what his next project will be.



Pip Williams

"I don't ever want to stop writing, playing guitar, arranging or producing and I have lots of plans. I like working with rock bands and girl singers and, in the new-wave field, I really admire bands such as Talking Heads, Adam & The Ants, The Jam and Elvis Costello," Pip said.

Pip Williams is not tied to any particular studio. Although he is pro-Eastlake, he has been made to feel very much at home by all the staff at RAK Studios. He considers all the technical improvements in studio hardware welcome, but regards them as secondary to the need to work with great artists and outstanding material. If he has one call to the industry, it is to improve the quality of pressings so that the public gets the full benefit of good production and painstaking masters.

His own interest at present is centred around electronic instruments and guitar synthesizers and he is constantly listening to new sounds and the groups and individuals creating them.

Pip has been associated with David for eight or nine years now, and has been a director of Handle Artists from the beginning, five years ago. Apart from his own production activities, Pip is always happy to assist — in any way that he can — the artists involved within the company.

"I am looking carefully at what to take on next, but this summer I want to practise fly-fishing. Eventually I want my own trout lake," said Pip.

It is that ambitious attitude which has taken him all over the world, given him the opportunity to work with some of the world's top acts, and brought him to the pinnacle of his profession.



Pip and Kiki

***Congratulations
on your
fifth anniversary***

***from
Mickie Most
and the RAK group of companies***

Barclay James Harvest

Barclay James Harvest are now firmly established as one of the important and significant bands in contemporary music, with a particularly committed and loyal following all over the world. The turning-point in their 15-year career came at the beginning of 1979 when Barclay James Harvest signed to the management of Lindsay Brown and David Walker.

Barclay James Harvest — John Lees, Les Holroyd and Mel Pritchard — have always been a respected band in the UK but the 1980's have brought them a level of success right across Europe that few other bands in the world could hope to match. And this has not been confined to Germany, where BJH have achieved 'superstar status' with catalogue sales approaching 3 million albums.

Their popularity has spread across Europe and on their Marathon 1980 Euro-Tour Les, Mel and John played no less than 52 concerts before 250,000 people in Spain, Denmark, Portugal, France, Switzerland, Germany, Austria, Belgium and, of course, Britain. And they are currently nearing the end of this year's European Tour which included their usual sell-out concerts in the UK, plus more than 20 shows in newer territories like Norway, Luxembourg and Italy — aside from France, where the band seems certain to establish a huge following.

The new album *Turn Of The Tide* — their 14th LP, aside from compilations — is shaping as their most successful album to date. It went Gold in Germany on the day of release, with pre-sales in excess of 250,000; it went straight to No.1 in its first week out in Switzerland; and it charted in territories like France, Norway, the Benelux countries and the UK.

John and Les individually contribute the bulk of the band's material and, between them, they have written classic songs like 'Hymn', 'Mockingbird', 'Rock'n'Roll Lady', 'Medicine Man', 'Love On The Line', 'Child Of The Universe', 'Berlin', 'Loving Is Easy' and 'Rock'n'Roll Star'. On the new BJH album, *Turn Of The Tide*, Les and John each have written five songs including 'How Do You Feel Now', 'Doctor, Doctor' and 'In Memory Of The Martyrs' (John Lees); and 'Echoes And Shadows', 'Back To The Wall' and 'Life Is For Living' (Les Holroyd).

Fifteen years is a long time for a band to survive and, naturally, BJH have had their share of ups-and-downs. In the early 1970's, they helped to pioneer the use and acceptance of the legitimate orchestra in contemporary rock music together with spectacular lighting and stage productions. But they paid dearly for innovations like these.

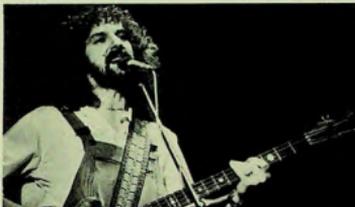
By the mid 1970's, however, they were able to celebrate their 10th Anniversary together with substantial recording and concert successes and their niche in British rock music was, by then, absolutely assured.



Mel Pritchard



John Lees



Les Holroyd

Apart from the change in management to Handle Artists in 1979, that year also saw the first change in personnel when Woolly Wolstenholme left Barclay James Harvest to pursue a solo career. Since then, Mel, John and Les have used two very talented guest musicians on their live appearances and albums — Kevin McAlea (keyboards/vocals/saxophone) and Colin Browne (keyboards/guitar/bass/vocals).

Undoubtedly one of the major highlights of their career took place on Saturday 30 August 1980, when BJH gave a memorable free concert before 175,000 people on the steps of the historic Reichstag, a few yards from the Wall that divides East and West Berlin. This concert, which was Barclay James Harvest's way of thanking the people of Germany who have given them such enormous success, was filmed for worldwide release next year as a documentary film.

With their disinclination to follow the musical trends and fashions of the day, but rather to be true to the ideals for which they have always stood, Barclay James Harvest are in excellent shape to meet the international challenges which lie ahead. And there is no doubt that they will develop even further the consistent stream of fresh sounds and ideas which they have shown over the past 15 years and as many albums.

Although BJH are a truly international band with their management office at Handle in London, they have retained strong and basic links with the North. Mel, Les and John all live near Saddleworth in Lancashire; their British tours are promoted by Danny Betesh of Kennedy Street who has been associated with the band for many years; and they introduced their Manchester-based publicist Forbes Cameron (who has been with them for three years now) to Handle Artists.

Apart from the close management and personal relationships which Barclay James Harvest have with Lindsay and David, BJH would be the first to acknowledge the important contributions made to their careers by three people.

- ★ Martin Lawrence who has been the engineer and co-producer for their past few albums.
- ★ Ian Southerington who has been their sound engineer for the past 10 years or so.
- ★ Ian 'Bucko' Buxton of Avolites who has designed and operated their stage lighting for the past 5 years.

Les, John and Lindsay



BJH at a record signing in Edinburgh



Forbes Cameron, John Lees and Dennis May, Berlin August 1980

**Congratulations to David
and all at Handle Artists
on their 5th Anniversary.**

**Wishing you all possible luck
for the future.**

Best wishes from all at Chinnichap.

Mike Vernon



Mike Vernon

Anyone familiar with the development of the British blues boom of the 1960s will know the name of Mike Vernon.

Mike was an English producer who can claim massive credit for the success of bands like Fleetwood Mac and Chicken Shack during that period. The talents of the musicians concerned were bursting to get out of the slick pop confines of the early '60s. But it was Mike Vernon who captured the raunch of the acts on record and who, by his tireless championing of the original blues men, gave the music a high profile that resulted in chart success for performers like Jimmy Witherspoon and Freddy King.

Once a staff producer at Decca (he produced David Bowie's 'Laughing Gnome'), today Mike is still a very in-demand producer and is represented by David Walker. He appreciates the situation where David not only negotiates on his behalf but also assists the various record companies in promoting his productions.

Vernon's Blue Horizon label closed down in 1973 but he remembers it with affection. "It was a lot of pressure and aggravation but everybody in those days was out for their own acts so you had to do your best. I still think of it as a really good catalogue. For example, as far back as that, Fleetwood Mac albums would sell between 75,000 and 100,000 in the UK alone."

When the closure came, Vernon was forced to expand out of blues. His productions since have included Focus, Bloodstone, Climax Blues Band, The Olympic Runners and Rocky Sharpe and the Replays, for whom he also sings bass.

Mike with David Walker



Mike and Bernie Darmody

With his brother Richard, Mike is also the co-owner of the Chipping Norton recording studio. Mike has a policy of using the open microphone technique on his recordings. This allows for *spill-over* of sound and a resulting *live* feel. He believes that modern day recordings are often too *dry* and academic.

Mike says that he never has any problems finding good British rhythm sections and cites drummer Peter Van Hooke, and the rhythm sections of Shakin' Stevens and Rocket 88, as being particularly talented.

Apart from his recent chart successes with Rocky Sharpe and the Replays and The Olympic Runners, Mike has just completed an album with Level 42 with whom he recently had the hit 'Love Games'.

One of Mike's current priorities is to produce the as-yet- elusive solo hit single for George Chandler.

Level 42



George Chandler

George Chandler, formerly the lead singer with The Olympic Runners, was born in Atlanta, Georgia. He has roots in gospel music and was Minister of Music at Mount Vernon Baptist Church in Indiana. He went to live in Italy in 1965 (where he formed a vocal group The Four Kents who had a successful recording career with RCA Italy), and then to England in 1973 where he first became lead singer with Gonzalez.

He was then asked by Mike Vernon to become lead singer with The Olympic Runners, who had a number of hits with tracks like 'The Bitch', 'Sir Dancelot' and 'Get It While You Can'. Side by side with this, George has been pursuing a solo career since 1976, first with RCA and now with Polydor. Earlier this year, George Chandler toured Germany with the James Last Orchestra.



George Chandler

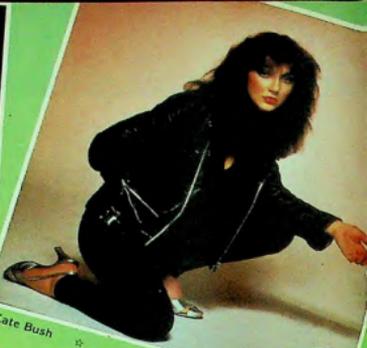
Rocky Sharpe and the Replays

Rocky Sharpe and the Replays have just completed their third album for Chiswick called *Let's Go*, and the first single from that LP was 'There'll Never Be Anyone Else But You'. Rocky Sharpe and the Replays comprise Rocky, Johnny Stud, Helen Highwater and Eric Rondo, the latter being better known as Mike Vernon, their producer. Rocky Sharpe and the Replays have, to date, released two albums *Rama Lama* and *Rock It To Mars* and have enjoyed single success with 'Love Will Make You Fall in School', 'Imagination' and 'Rama Lama Ding Dong', which was their biggest hit to date.

Aside from their success in Britain, Rocky Sharpe and the Replays are very popular in Europe — especially in Germany, Switzerland and Spain.

Rocky Sharpe and the Replays





A 112 ♦

Adrian Gurvitz •

Kate Bush ☆



Mike Vernon •



Rocky Sharpe and the Replays ☆ ♦



Barclay James Harvest ☆ ♦



Mike Harding ♦



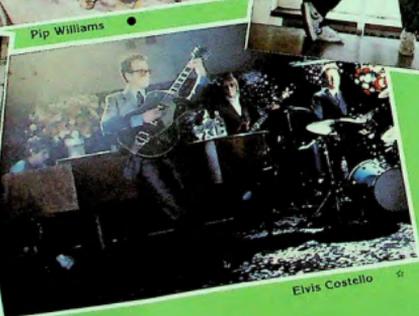
Pip Williams •



Mr. Meener •



Dr. Feelgood ♦



Elvis Costello ☆

Tha

Artists with whom
or their associated
been privileged to work d

• Management • Pro



Moody Blues ◆



Candidate ☆●



Sammy Hagar ☆



Level 42 ◆



Olympic Runners ☆●●

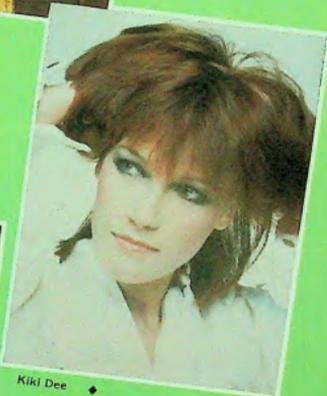


Rockpile ☆

inks



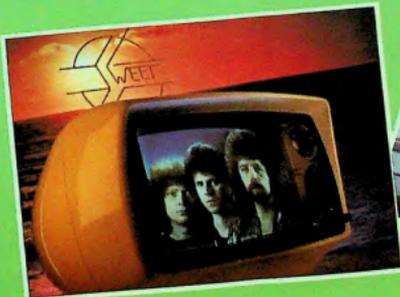
George Chandler ☆●●



Kiki Dee ◆



Status Quo ◆



Sweet ☆●●



J. Geils Band ☆

Handle Artists
companies have
during the past five years.

tion Agency.

Marcus
MUSIC UK

We love to 'handle'
your recordings



49-53 Kensington Gardens Square, London W2 4BA Tel: 01-229 9595/6/7

Thanks, Pip, for "handling"

LONG DISTANCE VOYAGER

by

*The
Moody
Blues*

Decca Records

Sweet

Sweet, original clients of Handle Artists and the first band to be represented by David Walker, are one of the survivors of pre-packaged glamrock who have made the transition to musical maturity as a respected contemporary rock act via the convenient halfway house of Heavy Metal.

Along the way, during a career which has lasted for more than 13 years, Sweet have sold in excess of 25 million units, a sales explosion which began coincidentally with their association with the prolific Mike Chapman-Nicky Chinn writing and production team. It was through them that they scored a remarkable run of UK hits

Sweet



over a three-year period until 1975, with songs like 'Wig-Wam Bam', 'Little Willy' and 'Ballroom Blitz'. And, subsequently, under the guidance of Ed Lefer, Sweet enjoyed similar success in the USA and Canada. Nowadays, with their teenybop triumphs long gone, they still recognise bygone winners and their act includes those blasts from the past which have stood

the test of time and changing styles. 'Ballroom Blitz', 'Action' and 'Fox On The Run' will still be heard although, since frontman Brian Connolly struck out on his own to pursue a solo career, lead vocals are generally handled by bass player Steve Priest. From the original

band, Andy Scott (guitar) and Mick Tucker (percussionist) have been joined by Gary Moberley on keyboards.

Right now Sweet are preparing for their career to be re-energised with a new recording contract. After four years with Polydor, the band is soon to make a fresh recording affiliation and most of their time currently is being occupied with writing material for a new album.

Meanwhile, Andy Scott is developing a reputation as an independent producer. He produced the recent A I Z single for Polydor, and Andy is currently working on a solo LP by Brian Johnson, lead singer with AC/DC.



Andy Scott with Melody Howard and Nigel Kerr

Nigel Kerr

"Getting Sweet back to where they were in the early-70s is no easy task," admits Nigel Kerr who, with his assistant Melody Howard, looks after their interests at the Rock Exchange agency. "However, the direction of their new material is right on target and their stage act is good enough to give any of the current new-wave Heavy Metal bands a run for their money. If talent is anything to go by, then Sweet will be back in the limelight again before long."

Nigel joined Rock Exchange from the William Morris Agency shortly after Lindsay Brown and David Walker had set the operation going in 1977. His friendship with Lindsay dates back to their days



Nigel with Lindsay Brown

together at Ewell College and, before joining Rock Exchange, Nigel had been responsible for the first UK visits of a number of important international acts like Bruce Springsteen, Bob Marley and Jackson Browne. When he moved from William Morris, Nigel brought with him Dr. Feelgood,

whom he had been representing from the very beginning of their career. Because of a prior acquaintance with Jake Riviera he also managed to secure for Rock Exchange Elvis Costello and Mick Lowe, an association which lasted until last year when Riviera decided to provide agency facilities for them personally.

As well as Sweet and Dr. Feelgood, Nigel looks after the agency side for Barclay James Harvest, Sammy Hagar and the J. Geils Band from America, and has also taken on personal

management of Handle's latest signing Mr. Meener, a highly promising act from Scotland.

Sweet would like to pay their personal tribute to the following people who have fulfilled a variety of important responsibilities for them over the years.

Mick Angus (Tour Manager)
Trevor Griffin (Touring Sound Engineer)
Louis Austin (Studio Engineer)
Fred Munt (Crew Boss)
Jan Frewer, Martin Hodgson
and Jerry Hart (Road Managers)



Nigel with his Personal Assistant, Melody Howard

Congratulations to Handle Artists on their 5th Anniversary

Thanks for the hits!!

RCA

Congratulations and
Happy Anniversary

*We've enjoyed being associated with Lindsay,
David, Pip and all at Handle over the past
five years.*

Best Wishes for the future from everyone at

KENNEDY STREET

Kennedy Street Enterprises St. Annes Music Kennedy Street Management
Strawberry Mastering and Recording Studios Kennedy Street Artistes Armadillo

The Manchester Connection

Handle Artists' links with Manchester refute one of the most boring clichés of the day.....'there's no life north of Watford Gap'

Mel Pritchard, John Lees and Les Holroyd of Barclay James Harvest all live in the area; Danny Betesh of the Manchester-based Kennedy Street Group of Companies has a very close relationship with David Walker and Lindsay Brown; and there are several other important elements in Handle's 'Manchester Connection'.

It was Barclay James Harvest who introduced their publicist, Forbes Cameron, to David and Lindsay at Handle Artists, and their relationship has developed from that.

Forbes Cameron Publicity is based in Manchester at the 2,000-seater Palace Theatre which re-opened in March of this year. Forbes was responsible for the publicity campaign which launched this magnificent theatre after a £3 million restoration in which Norwest Holst Limited, the major civil engineering and construction company, played a leading part.



David and Forbes Cameron

Glasgow-born, but now an Australian citizen, Forbes was educated at St. Andrews University and graduated with an Honours Degree in Economics and History. Immediately after, he went to Australia to work as a Research Economist at the Australian Treasury in Canberra, but he soon realised that the world of economics was not for him.

With his long-standing love of music (he was a semi-professional pianist in Canberra) he took the plunge and launched his own publicity and promotion company.

Over the following ten years, he worked with a host of major international artists (both in Canberra and throughout Australia & New Zealand) like Bill Cosby, The Beach Boys, The Bee Gees, Dudley Moore & Peter Cook, David Frost, The Seekers (and, subsequently, Judith Durham), Roy Orbison and The Kinks.

From 1972-1975, Forbes worked mainly in the jazz field on Australasian Tours by artists like Dave Brubeck, The Great Guiltins (Charlie Byrd/Barney Kessel /Herb Ellis), the late Rahsaan Roland Kirk, Herbie Mann and Gary Burton.

Forbes and his wife, Morag, returned to Britain in 1975 for an extended holiday — with no real intention of working here. However, he was offered the chance to handle the publicity launch for the exciting new Royal Exchange Theatre in Manchester, where he spent two happy years working on the publicity, and also organising the folk, rock and jazz concerts which the theatre presented during that time.



Janet Taylor, Sally Bareham and Forbes at Handle



David Walker and Danny Betesh

In 1978, he established his own company, Forbes Cameron Publicity, and worked with the Kennedy Street Group of Companies on artists like 10CC, Sad Café and Gordon Giltrap. It was during this time that he first met Barclay James Harvest who were, at that stage, managed by Kennedy Street.

In June 1980, Forbes left Kennedy Street to organise the publicity launch for the Palace Theatre and, since then, Forbes Cameron Publicity has been responsible, aside from the Palace Theatre, for the media representation of Barclay James Harvest, Mike Harding, Lol Creme & Kevin Godley, Buddy Rich and Gary Burton (UK only) and, of course, the complete responsibility for the press and public relations of the Handle Group of Companies.

The Manchester office of Forbes Cameron Publicity, at the Palace Theatre, is run by Janet Taylor and, in London, his office at Handle Artists is co-ordinated by Sally Bareham.

Andy Scott, one of Handle's house producers, is currently working with Kennedy Street's Heavy Metal group A II Z who are looked after, on a day-to-day basis, by Tony Fletcher, a long-standing friend of Lindsay Brown and B.J.H.

Mike Harding's involvement with Handle Artists started recently. Mike was introduced to David Walker by Forbes Cameron, whose wife Morag has been responsible, over the past three years, for the operation of Mike's company Moonraker Productions Ltd.

Free of contractual obligations, Mike was considering a number of options which were available to him on the recording side of his career. At the end of last year he asked David to look after the negotiations and marketing co-ordination for his new LP *The Red Specs Album*. This David subsequently arranged with Polydor Records.

Much of the material on the *Red Specs Album* was featured on the recent 6-part TV series 'The Mike Harding Show' filmed 'live' at Blackpool's Grand Theatre.

His first play *Fur Coat And No Knickers*, received rave reviews at the Oldham Coliseum last year and starts a 22-week national tour in July. His second play *One Night Stand*, a comedy with music set in the early 1960's, is currently breaking his own box office records at the Oldham Coliseum and seems certain to end up in London's West End. David Walker is excited about the potential of a sound-track album for this excellent musical and sees Mike Vernon as the ideal producer for the project.

Mike Harding's activities are co-ordinated by two people at the Moonraker Offices in Manchester, with Morag Cameron being assisted by Rochelle Broman.



Rochelle Broman, Mike Harding and Morag Cameron

Mike Harding's activities are co-ordinated by two people at the Moonraker Offices in Manchester, with Morag Cameron being assisted by Rochelle Broman.

Artists who have worked with Forbes Cameron, both in Australia and here in Britain, know only too well the extent of the support and professional expertise which his wife Morag has always contributed to Forbes Cameron Publicity. A Graduate in Mathematics (they met at St. Andrews University), Morag has been significantly involved with the entertainment industry over the past 10 years.



Thanks, David and Lindsay, for everything.
It's been a joy to work with you.

Forbes Cameron
PUBLICITY

Manchester Office:

Janet Taylor
Palace Theatre
Oxford Street
Manchester M1 6FT
Telephone 361 26 1138
Telex 069381 (Telcom G)

London Office:

Sally Bareham
Handle Artists
1 Derby Street
London W1
Telephone 01-493 9637
Telex 892736

MEDIA REPRESENTATION FOR:

The Palace Theatre Manchester The Handle Group of Companies Barclay James Harvest
Lol Creme & Kevin Godley Mike Harding Buddy Rich (UK only) Ellie King
Gary Burton (UK only) Multiscreen Presentations Ltd Entertainment 81 (Harrrogate
Conference, November 1981)



AVOLITES WOULD
LIKE TO
CONGRATULATE
B.J.H. ON THE LAST
SIX SUCCESSFUL
YEARS OF WORKING
TOGETHER. HERE'S
TO THE NEXT SIX
YEARS PROGRESSING
IN THE SAME LIGHT!

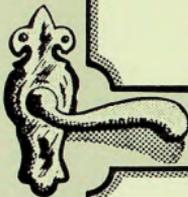
Avolites:-Stage set design, Manufacture &
Hire of the finest lighting control systems,
servicing the best in the music business.

AVOLITES PRODUCTION CO. LTD.

1 Broomfield Rd, London W 13 9AP
Tel 01-567 9464 Telex 24652 Spoton G.

Thank you,

*Lindsay
and
David*



*for your
excellent
co-operation
and
professional
guidance*



DEUTSCHE GRAMMOPHON
GESELLSCHAFT MBH

Kandidate

Kandidate have been managed by Handle Artists since 1976. They are, without doubt, one of the finest bands on the British scene today.

Every single that Kandidate has released, since they signed to RAK Records in 1978 with producer Mickie Most, has had chart success — 'Don't Wanna Say Goodnight', 'Girls Girls Girls', 'Let Me Rock You', and the most successful of all 'I Don't Wanna Lose You' — coincidentally, the first hit enjoyed by David Most as a writer.

Kandidate made their first UK tour in September 1978 when they supported The Olympic Runners at major disco venues throughout the country. Their stage show was so impressive that they were invited by John Curd to appear at the Hammersmith Odeon concert with Crown Heights Affair.

Since then, they have been concentrating on their writing, rather than on live appearances, and they recently signed a new recording contract with Polydor Records. They have just completed their first album for Polydor, which they produced themselves, from which a single is shortly to be released.

The members of Kandidate are Ferdi Morris (vocals/bass guitar), TeeRoy Morris (lead vocals/keyboards), Lloyd Phillips (drums), Bob Collins (percussion/guitar/vocals), Jascha Tambimuttu (rhythm guitar/vocals) and Phill Fearon (lead guitar/vocals).



Kandidate

Mr. Meaner

The latest signing to Handle Artists is Mr. Meaner, a young group from Glasgow.

Mr. Meaner recently toured Britain as support to Dr. Feelgood and will shortly record their first single.

Mr. Meaner are

- ★ Wallace Cameron (lead vocals)
- ★ John Cameron (lead guitar)
- ★ Nicholas Woolfson (keyboards)
- ★ Duncan Cameron (bass)
- ★ Gary Groves (drums)



Mr. Meaner

Adrian Gurvitz

Adrian Gurvitz is another recent signing to the management of Handle Artists. With his brother Paul, he formed a group called Gun, when he was 18, and they had an international smash hit with 'Race With The Devil'.

He then made a solo album in the USA with producer Lou Riezner and, in the early 70's, toured with Buddy Miles.

Back in Britain, Ginger Baker asked Adrian to form the Baker-Gurvitz Army with

him and, during their 2½ years together, Adrian also co-wrote two solo albums with Graham Edge of The Moody Blues.

Adrian Gurvitz spent the best part of last year in the recording studio working with his brother Paul on a new album.

Although Adrian Gurvitz is now under David Walker's management, his day-to-day affairs are looked after by his Personal Assistant, Lesley Leslie.



Adrian Gurvitz and Jan Kaley



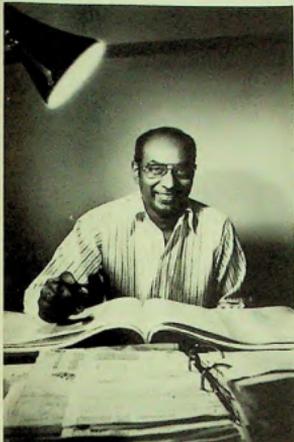
*Well handled
for the last 5 years.*

*Congratulations
from everyone at Polydor UK*



Damian Pulle

Damian Pulle



Damian Pulle has been the Financial Controller of the **Handle Group of Companies** since the beginning of 1979. He also administers the copyrights of **Handle Music**.

Damian's first involvement with the music industry was at **ATV Music**, where he was **Management and Royalties Accountant**. From there, he joined **Andrew Heath Music** as their **Financial Controller** and was responsible for all copyright, royalties and business affairs.

Damian's role in **Handle Artists** is obviously a highly responsible one and he attends all meetings with record companies where contractual and accounting procedures are discussed. Aside from his financial administration, he manages to keep a close day-to-day involvement with the artists represented by **Handle**.

As the Administrator of the copyrights of **Handle Music**, he is responsible for the material written by management artists like **Rocky Sharpe** and the **Replays, Sweet, George Chandler** and **Kandidate**; and **Handle Music's** Publishing Agreements with **Mike Vernon, Pip Williams, Chris Bradford** and **Danny Dawson**.

Damian is assisted by **Alex Rose**, who joined **Handle** in October last year, and **Sally Bareham**.

Damian with Sally Bareham and Alex Rose



Simon Renshaw

Simon Renshaw has been with the company for almost three years and, as **Production Manager**, he is responsible for the organisation and supervision of all technical matters on a tour including rehearsals, sound, lighting, transport and the road crew. His most demanding responsibility to date was the staging of the **Barclay James Harvest** concert in Berlin last year. Before joining **Handle Artists**, he was a free-lance **Tour Manager** and ran his own sound and lighting hire company.



Simon with David Walker, Berlin 1980



Simon Renshaw and Dennis May

Dennis May

Dennis May joined the company in 1978 to work as **Tour Manager** with **Sweet** in the USA. Since then he has acted as **Tour Manager** for **Rocky Sharpe** and the **Replays** in Spain and, again, with **Sweet** in 1979 on their second American Tour. He was the **Tour Manager** for **Barclay James Harvest** during their mammoth 52-date **Euro-Tour** last year and he is currently back in Europe with **Barclay James Harvest**. Like **Simon Renshaw**, **Dennis** is very highly regarded as a thorough professional in his field.



Dennis May



Comprehensive Facilities to the Entertainment Industry

Congratulations to all at Handle

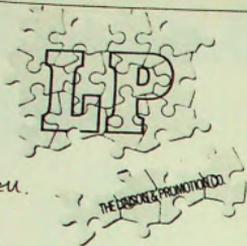
M. L. Executives Ltd.
Post No. 26 Shepperton Studio Centre,
Studios Road, Shepperton, Middlesex
Tel: Chertsey (09328) 66021/2 66303 62688
24 hour Answerphone: (09328) 66097
Telex: 925079 THE WHO G



is proud to be handling all merchandise for
BARCLAY JAMES HARVEST

The Concert Publishing Co. — The World's Leading Merchandising Company

166-198 Liverpool Road, London N.1. Tel: 01-607 9166



Congratulations on
handing 5 years so well.
Gary Davison and
Clifford Gee of the
Liaison & Promotion Co.

70, Gloucester Place, London W1 01-935 5988

CONGRATULATIONS

HANDLE ARTISTS TO YOUR 5TH ANNIVERSARY

MANY THANKS
FOR YOUR SUPPORT
DURING THE PAST
5 YEARS



Good News Productions AG, Cornmattstrasse 23
CH 8030 Zurich (Switzerland), Phone: (01) 251 11 66/169
Tele: 556671 (news)

Always easy to handle with . . .

CONGRATULATIONS, DAVID AND LINDSAY!

Thanks for the good co-operation. Let's go on... to the next ten years!

God bless you and lots of love from Switzerland
Elias, Bruno, Hannes and all from POP/Rocky



Second biggest youth magazine in Europe

POP/Rocky
Binzstrasse 15
8021 Zürich

Can you 'Handle' our best wishes
as well?



Congratulations to Handle Artists



New from



Available now!

- The Sarg Story CH36
- Modern Rockabilly 10 CH32.
- Etta James 10 CH33.
- B.B. King CH30.
- Little Richard 10 CH38.
- Jimmy 'T-99' Nelson 10 CH35.
- John Lee Hooker Vol.1 CH37.
- Little Willie Littlefield Vol.2 10 CH34.

Distributed by Pinnacle 0689 73145
If you experience any difficulty in obtaining these records, contact Chess Records 01 267 9192

The Girls Behind The Men



Bernie with Pip Williams

Bernie Darmody has been David Walker's Personal Assistant for the past 4½ years and, apart from co-ordinating the activities of Pip Williams, Mike Vernon and Ritchie Gold, she also edits a fortnightly Newsletter which goes to everyone associated with Handle. Bernie has always worked in the music business and spent 5 years with RCA before joining Handle Artists.

Jan Kaley had worked with Lindsay Brown for 6 years at Red Bus and MAM before joining the company four years ago as Lindsay's Personal Assistant. Jan is also secretary to Barclay James Harvest and assists Simon Renshaw, the Production Manager. Aside from this, Jan is responsible for the co-ordination of all travel arrangements and tour itineraries.



Jan with Lindsay Brown



Sally with George Chandler

Sally Baraman was a fashion buyer with Fenwicks of Bond Street before joining the company 2 years ago. She administers the catalogue of Handle Music and is secretary to Damian Pulle, the Financial Controller. Sally will, in future, co-ordinate the activities of Forbes Cameron Publicity in London.

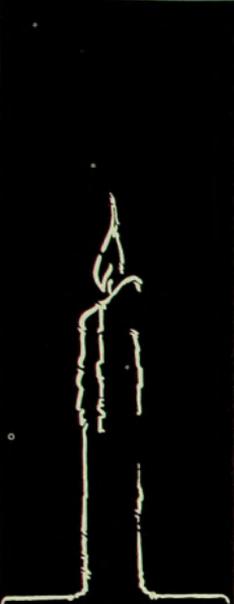


Melody with Andy Scott

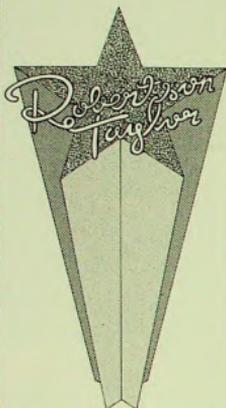
Melody Howard has been with the company since the beginning, 5 years ago. Before that, she worked in the Publishing Department of Carlin Music and, from there, the Promotion Department of Polydor Records. Melody is the secretary to Sweet and Personal Assistant to Nigel Kerr.



The first person you meet as you walk through the door at Handle is Ruth Diver, who has been with the company for a little over 2 years as Receptionist/Telephonist and 'Girl Friday'.



RDE Stage and Lighting Systems are proud to be associated with Handle Artists, and wish them, Barclay James Harvest and Sweet a successful and well lit future!



Best Wishes to David, Lindsay and all at Handle Artists

Robertson, Taylor
(Ins. Brokers) Ltd.
1st Floor,
Millard House,
Cutler Street,
London E1 7DJ
Telephone:
01-283 3951/6

Sally Ormsby

Sally 'O' first became involved with Handle Artists when she worked on the promotion of The Olympic Runners at RCA. When they left RCA, Sally continued to work with the band on a freelance basis, and she also co-ordinates the disco promotion for Candidate. She now operates her own promotion company with a client roster including The Crusaders, Brothers Johnson and a number of major labels. Sally Ormsby's office is based at 1 Derby Street and her links with Handle Artists are maintained through Candidate and George Chandler.

Terry Condon

David Walker and Lindsay Brown are pleased to announce that Terry Condon now co-ordinates various aspects of the interests of Handle Artists and Rock Exchange in Australia and New Zealand. The cementing of this relationship recognises the importance which David and Lindsay place on the world market for the artists they represent.

Terry Condon, Stunn Records Ltd., 50 Seaview Road, Remuera, Auckland, New Zealand. Telephone: (010) 649 545237.

Bill Churchman

Bill has been a loyal friend to everyone at Handle for several years. Bill Churchman looks after all the personal transportation of the artists who are represented by Handle.

Bill Churchman, Churchmans Cars, Cairngall, Epsom Road, Epsom, Surrey. Telephone: (office) 01-633 9410 and (home) 01-393 1571.

Special Thanks

Handle Artists would like to thank the following people for their guidance, support and friendship through the years.

David Franes S. Franes (Knightsbridge) Limited

John Libson Nyman Libson, Paul and Company

Amin Saleh Nyman Libson, Paul and Company

Nick Kanaar Kanaar Holmes and Partners

Ed Lefler E.L. Management

Clifford Gee and Gary Davison The Liaison & Promotion Co.

Gregg Jackman and Phil Thornalley RAK Studios

Leonard Woolf Slingaway Limited

Stella Taffler, Jan DeMain, Pam Henry Handle Staff Limited

The Handle Artists Supplement

Edited and produced by: Forbes Cameron

Written by: Brian Mulligan, John Hayward, Paul Campbell, David Redshaw and Forbes Cameron

Designed by: Paul Bailey

Principal photography: Kevin Cummins

Additional photography: Colour photograph of Pip Williams and shot of Dennis May (page 23) by Bernie Darmody

Handle Artists would like to thank Polydor, Ariola, Capitol, Decca, EMI, Chiswick, Jake Riviera and Judy Totton for providing photographs.

Cover Illustration: Steve MacGrail

Typesetting by: Jack Bryning and Craig Johnston of Frederick Law & Co. Ltd., Manchester

Special Thanks to Sally Bareham for her assistance to Forbes Cameron in the preparation of this Supplement.

Handle Artists would like to thank all the advertisers who supported this 5th Anniversary Supplement.

Finally

Congratulations

Kevin Cummins
Photography
58 Baring Street
Manchester
M1 2PY
061-273 7911

Paul Bailey
Designer
21 City Buildings
69 Corporation St.
Manchester
061-832 3738

Frederick Law & Co. Ltd.
Printers & Typesetters
27 Pritchard Street
Manchester
M1 7DA
061-273 1781

You have handled everything superbly in the past five years. We are proud to be your exclusive partners in Germany.

Thank you

David Walker and Lindsay Brown

for our Superstars

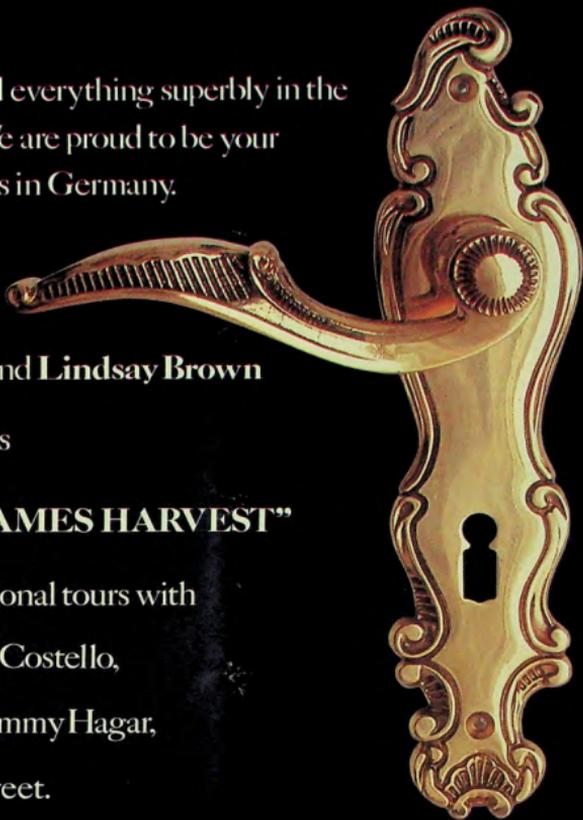
"BARCLAY JAMES HARVEST"

and other sensational tours with

Kate Bush, Elvis Costello,

Dr. Feelgood, Sammy Hagar,

Rockpile and Sweet.



8000 München 2
Sendlinger Straße 51
☎ (089) 26 80 20
Telex: 0529785
W. Germany



Marcel Avram
Marek Lieberberg

6000 Frankfurt/M.
Hansaallee 19
☎ (0611) 59 00 74
Telex: 0414141
W. Germany

"I want to feel excited and proud of all the artists we are associated with, so that we can communicate that pride and excitement to everybody else who is involved in helping to make them a success."



"I'm fortunate in being surrounded by a group of professionals at Handle who share that belief."

David Walker

HANDLE ARTISTS

HANDLE ARTISTS MANAGEMENT LTD
HANDLE MUSIC LTD HANDLE RECORDS LTD
HANDLE STAFF LTD ROCK EXCHANGE LTD
ROCKBRAY LTD FORBES CAMERON PUBLICITY



Indie Top 50

1	1	TOD DRUNK	DEAD KENNEDYS	Cherry Red CHERRY 24
2	2	TEDDY BEAR	RED SOVINE	Starday SD 142
3	3	NEW LIFE SHOUT!	DEPECHE MODE	Mute 7(12) MUTE 014
4	4	I WANT TO BE FREE	TOYAH	Safari SAFE 34
5	5	PAPA'S GOT A BRAND NEW PIG BAG	PIG BAG	Y10
6	6	WIKKA WRAP	EVASIONS	Groove Production GP 107(T)
7	7	THE RESURRECTION EP	VICE SQUAD	Riot City RIOT 2
8	8	DON'T SLOW DOWN/DON'T LET IT PASS YOU BY	UB40	DEP International 7(12) DEP 1
9	10	FORGET THE DOWN!	WAH!	Eternal SLATE 1
10	8	GO FOR GOLD	GIRLS AT OUR BEST!	Happy Birthday UR4
11	11	WHY	DISCHARGE	Clay PLATE 2
12	15	REBEL WITHOUT A BRAIN	THEATRE OF HATE	Burning Rome BRR 1
13	22	DREAMING OF ME	DEPECHE MODE	Mute MUTE 013
14	16	HOBBY FOR A DAY	WALL	Fresh FRESH 27
15	23	ORIGINAL SIN	THEATRE OF HATE	SS3
16	28	DEMYSTIFICATION	ZOUNDS	Rough Trade RT 069
17	18	DOLE AGE/FREE SPEECH	TALISMAN	Recreational SPORT 1(2)
18	-	CALIFORNIA UBER ALLES	DEAD KENNEDYS	Fast FAST 12
19	13	OUR SWIMMER	WIRE	Rough Trade RT 079
20	12	CHARM	POSITIVE NOISE	Statik STAT 4(12)
21	14	NAGASAKI NIGHTMARE	CRASS	Crass 421984/5
22	20	YOU ALL PAIRS		021 OT0 2
23	24	FOUR SORE POINTS (EP)	ANTI-PASTI	Rondelet ROUND 2
24	27	BELA LUGOSI'S DEAD	BAUHAUS	Small Wonder WEEENY 2
25	17	REBECCA'S ROOM	WASTED YOUTH	Fresh FRESH 30
26	18	DOGS OF WAR	EXPLOITED	Secret SHH 110
27	31	NUMBER ELEVEN	DEAD OR ALIVE	Inevitable INEV 008
28	29	LOVE WILL TEAR US APART	JOY DIVISION	Factory FAC XXIII(XII)
29	25	FOUR FROM TOYAH (AP)	TOYAH	Safari TOY 1
30	30	CEREMONY	NEW ORDER	Factory 33(,12)
31	40	'ALL SYSTEMS GO'	POISON GIRLS	Crass 421984/8
32	43	DECONTROL	DISCHARGE	Clay CLAY 5
33	39	IT'S OBVIOUS	ALL PAIRS	Human OTO 4
34	■	Q. QUARTERS	ASSOCIATES	Situation 2 SIT 4(12)
35	21	SLATES (EP)	FALL	Rough Trade RT 071
36	33	LET THEM FREE (EP)	ANTI-PASTI	Rondelet ROUND 5
37	■	PUPPETS OF WAR (EP)	CHRON GEN	Gargoyle GRGL 780
38	44	BLOODY REVOLUTIONS/PERSONS UNKNOWN	CRASS/POISON GIRLS	Crass 421984/7
39	35	ZEROX	ADAM & THE ANTS	Do It DUN 8
40	49	ATMOSPHERE	JOY DIVISION	Factory FACUS 2 UK
41	32	4 HOURS	CLOCK DVA	Fetish FET 008
42	-	ARMY LIFE	EXPLOITED	Secret SHH 112
43	-	EXPLOITED	BARMY ARMY EXPLOITED	Secret SHH 113
44	-	FIGHT BACK	DISCHARGE	Clay CLAY 3
45	43	TRANSMISSION	JOY DIVISION	Factory FAC 13(12)
46	■	ANOTHER ONE BITES THE DUST	GENERAL SAINT/CLINT EASTWOOD	Greensleeves OINK 1(GRED56)
47	38	CARTROUBLE	ADAM & THE ANTS	Do It DUN 10
48	28	CHANCE MEETING	JOSEF K	Postcard 81/5
49	-	KILL THE POOR	DEAD KENNEDYS	Cherry Red CHERRY 16
50	■	BOOM	BUSH TETRAS	Fetish FET 007



edsel

Brand New Treasure!
THE PIRATES 10' ALBUM
A FISTFUL OF DUBLIONS ED 102-10
the action- the ultimate action ED 101



DEMON

D 1008 NEW APARTMENT- CATCH 22
b/w THEM AND US
D 1009 THE TEA SET- SOUTH PACIFIC
b/w THE PREACHER



TREAT YOUR EARS TO SOME DYNAMITE!

SELF IGNITING-JUST PLACE DISC ON RECORD DECK AND STAND WELL BACK!!!

"DRINKIN' TNT AND SMOKIN' DYNAMITE"
RL 0034

BILL WYMAN
GEORGE "BOBBY" GUY
JUNIOR WELLS
PINTOP PERKINS
DALLAS TAYLOR
TERRY TAYLOR



Available from all good record shops, or directly from RED LIGHTNIN' RECORDS, the White House, The Street, North Lopham, Diss, Norfolk, Telephone 0379 88 693.

Give your Hi-Fi a terrorist attack of REAL blues
-THE ONLY EQUIPMENT NEEDED IS THIS RECORD!!

Utility music you can take off the shelf

BURIED in various obscure spots around the old Tin Pan Alley districts of London W1 are a number of establishments known to the trade as Music Libraries.

They ply their esoteric business without the publicity and general hype that normally surrounds most music industry activity, but many of them are extremely prosperous and are often the source of mysterious hit records – the kind that come seemingly out of nowhere and capture the hearts of a million housewives.

'Eye Level' by the Simon Park Orchestra – the theme from the TV series *Van Der Valk* – is one of the best-known examples of a piece of library music making it on the commercial charts. In fact, that one sold more than three million copies around the world.

Then there was 'Sleepy Shores' the



PETER COX, the former singer-songwriter who now heads EMI's KPM Music Library which administers the ITN 10 'O'Clock News theme.

theme from *Oven/MD* written by the prolific Johnny Pearson which went on to sell 375,000 and made four in the UK chart.

In a nutshell, library music is specially-composed and recorded music for use on cinema and TV films.

Libraries also advise on and package music for advertising, audio-visual and documentary film or slide work. Or in the words of Weiburger's library chief Stephanie Lengauer: "It's utility music."

"It can be taken off the shelf and tailored for any purpose. It is by no means great art."

Probably the best qualified person to speak about library music is James De Wolfe, whose De Wolfe Music is the largest library in the world, boasting 20,000 LP records in a catalogue that increases by 60 new works every month.

The company has offices in Tokyo, New York, Toronto, Amsterdam, Paris and Brussels as well as 20 agents in other countries around the globe. Behind the facade of its Wardour Street offices in the heart of London's filmland there are no less than 14 film cutting rooms, a full-scale recording studio, and sophisticated facilities for transfer of music on to anything from 35 millimetre movie film to a tape for an audio-visual slide presentation.

The strength of the De Wolfe company can be judged by its latest venture – a £1.5 million recording studio to be known as The Angel Studios – situated as its name might suggest in the heart of

A SURVEY of the various Music Libraries which provide instant themes and background music for TV and cinema.
By JOHN HAYWARD.

Islington – and thought by the library's sole owner James De Wolfe (57) to be the most important and prestigious recording facility to have opened in the last 20 years.

It was his father who founded the firm. An immigrant from Holland with a classical musical background, he was musical director for the 400-strong cinema company that was later to become Rank Organisation when talking pictures were invented, and the penny dropped that there was money to be made out of the copyright on music used as background on the 'talkies'.

James De Wolfe has taken the concept one step further, and moved into television in a big way – like most of the recorded music libraries – picking up



KEVIN PEEK, one of the top rock writers who has made the transition to serious music via the good offices of the music libraries.

the themes to well-known series like *George And Mildred*, *Man About The House*, *Crown Court*, *The Professionals* and *Vision On* among many others.

His library employs writers of the stature of Stanley Myers, Kevin Peek, the Pretty Things, Carl Jenkins and Roger Webb and is constantly looking for new composers, be they reggae artists or experts on Hungarian gypsy dance music. You never know – there might be a call for it somewhere in the world in a movie that's being cast, or an audio-visual presentation in Tahiti.

When a library places a piece of music with a film or TV company, it will collect synchronisation and performing rights upon it, which will be split 50/50 with the composer.

The sort of fees involved could well head into thousands of pounds for a major movie – although recent agreements with the talent unions limit the use of library music to incidental uses – but a spin-off commercial record is where the jam is spread on to the bread and butter.

When a recording is signed, usually on a lease-tape agreement to a normal commercial record company, De Wolfe acts as a publisher, collecting mechanical rights too, which it splits in the normal way with the composer.

Explained Peter Cox, head of EMI's KPM music library: "The aim is to commission top composers to write music which will act as a vehicle for the film and visual arts world which is not

subject to the constraints of the pop recording industry."

Cox is a former singer-songwriter with the Transatlantic label who worked in publishing with Northern Songs and went as far as learning classical flute in order to become proficient at dealing with composers – also makes the point that libraries can provide a stepping stone in the career of a writer who wants to get away from rock'n'roll to more serious work.

"When we commission a work from a writer, it enables him to experiment, and the finished work is often a good advert for more serious composing."

KPM has material by Graham Preiskitt, Richard Harvey, Francis Monkman, Tony Hymas and George Fenton in it's library. "Until they worked for a library none of them really had the opportunity to escape from pop music," underlined Cox.

Of course, along the way to becoming composers of meaningful music, a library music writer might just hit the jackpot. Like KPM's Johnny Pearson who wrote a long orchestrated piece for nothing in particular which was submitted to ITN some years ago.

The powers that be at ITN sifted through the music and found in it the ten seconds they needed for the *News At Ten* signature tune, now so familiar to millions of viewers.

That was an example of the usefulness of all music libraries' standard promotion method – that of sending a copy of everything they produce to every broadcasting company they can think of in the hope that someone, somewhere needs that piece of music for a show they are planning. The system works – as demonstrated by success stories like *News At Ten* or De Wolfe's surprise hit with the theme from the soft-porn film *Emmanuel*. The single culled from the music went on to sell a million copies worldwide having been picked up from a De Wolfe Library LP.

As the demand for music for television – especially commercials – developed, so did the involvement of the library companies. Most now have racks full of albums carrying carefully constructed 28½ and 58½ seconds cuts specially designed for the TV advertising production houses.

When a truly huge project comes up, the library with the best connections will be approached to write a special jingle. This has just happened at De Wolfe which will be handling the music for a massive advertising campaign for perfume house Chanel's new range.

Connections with the major advertising agencies like J. Walter Thompson and Young & Rubicam are extremely important to this kind of money-spinning business which will generate performing rights from all over the world, so there is much wooing of advertising agencies in the library field.

Although it is a private company, De

Wolfe, being first into the market, has managed to get a foothold in most of the world's major territories. There are De Wolfe offices and sub-agents in most of the major language territories so there are now, for instance, about four feature films per month being produced in the Hong Kong and Singapore regions carrying De Wolfe Library music.

Lately in the UK the activities of music libraries have been curtailed through recent Musicians Union agitation. The union wants to see its members directly employed by the broadcasting companies and although the libraries paying full session fees to musicians playing on their records, they do not reap the benefits of any plays the material receives.

Weiburger chief Stephanie Lengauer – who looks after the Chappell Music-controlled catalogues explained: "At one time everything was recorded orchestrally with perhaps a dance band or two, but eight or ten years ago tastes changed. It became the vogue to recreate commercial soundscapes."

"We have to take notice of what the users of the library are if it is all synthesizer sounds for both Audio-Visual and commercial uses, and so that is what we are recording."

Ms. Lengauer said it was not really worth recording classical pieces for library purposes because the rights were usually in the public domain – with the result that only one set of royalties would result from its use on films. "The secret is for your writer to recreate the feel of a symphony orchestra," she said. "A user would probably need about three minutes of it anyway."

So, the majority of library music composers are culled from the ranks of experienced pop musicians and session men who know how to use the technology without breaking a budget.

While current rock and pop music isn't ruled out, it is difficult to translate the library area if it relies too heavily on vocal lyrics. The Beach Boys for instance – or if it is too hardedged for general consumption, like punk music.

If a slice of contemporary rock is necessary, the libraries are prepared to seek out the best in the business for their needs. Matumbi's master producer and recording-artist Denis Bovell is in heavy demand for reggae sessions, while De Wolfe often uses The Pretty Things – masquerading as Electric Banana – for their 60s and 70s rock idiom library albums.

But like all traditional ways of earning a living, from making shoes to selling groceries, the dreaded silicone chip is beginning to establish a beach-head in the music library's traditional territory.

Already Weiburger has invested in a musical computer – the first of its kind to be used commercially in the UK – at a cost of many thousands of pounds which can memorise any noise known to man and then play a tune on it.

So, should you be an advertiser in search of a way to play your jingle on potato crisps or breaking glass or honked boots – or the Barker at Weiburger can probably do the trick.

"THE ROYAL ROMANCE"

* The only album release available now!

* Great Souvenir value!

* Go for sales before the wedding!

* Increased dealer Margin

* Superb gate fold presentation with regal tassel!



Available now from
Ronco Teleproducts (UK) Ltd., 01-876 8682
& all good wholesalers

Clyde Factors
Lugtoms
Relay Records
Pickwick
Record Merchandisers
Lightning
Pic-a-tape

PRT
Terry Blood
Wynd Up
H R Taylor
Makro
S Gold & Sons

Retail: Record
Cassette
Dealer

£4.99
£4.99
£3.04

SMALL LABELS

Edited by SARAH LEWIS

Armageddon the 'nearly' record label

THE BRIEF history of Armageddon Records could very nearly be described as a success story—the essential missing ingredients are hit records. Since the label's launch around two years ago, 13 (mostly) excellent, well-packaged albums have been released and single number 18 is about to put in an appearance, but all without the slightest impact on the charts.

Richard Bishop, Armageddon's founder, can see the reasons for failing all too clearly. "We're not really a hip label in England. We tend to follow our personal tastes, and have been accused of an 'A-level' image. What we haven't done is released bandwagon stuff, while

trying to concentrate on good music in good packaging," he says.

The Armageddon label (the name comes from Keith Relf's band Arma—"and it also gets you at the front of listings") was formed by Bishop when he was 19 and worked as a buyer for Caroline Exports. On hearing a demo of the Soft Boys album *Undercover Moonlight*, he volunteered to put it out. Caroline's managing director Dave Loader and its US representatives Pete Dyer allowed him £200 to launch the label. "I discovered where all the problems were with that album," recalls Bishop. It cost £600 to record it, then I had to press copies, get advertising—I knew nothing!"

Undercover Moonlight didn't sell in any great quantity and Armageddon began pushing deletions and limited editions to finance itself.

To gain more experience, Bishop decided to sign literally the first three bands he came across. "The idea was to find out about gigs and recording and to meet people in the business. I signed them all—The Last Words, George Gill and Midnight Rags—for three albums." For various reasons (for example lack of talent) it was a minor disaster. Bishop then discovered there were actually good bands needing a label. "In about October 1980 Danny Adler walked into the office and asked to be signed. I did, there and then," he says.

Meanwhile in Atlanta, Georgia, Pete Dyer discovered Pylon on a local US indie and offered them the money to record an album for Armageddon. It got encouraging reviews in the UK music press and the band were brought over for a 20-date tour. Unfortunately, despite £3,000 worth of advertising, sales were poor and the tour lost the label a fortune.

A rather unexpected success came



ROBYN HITCHCOCK: serious campaign.

with avant-garde Americans $\frac{1}{2}$ Japanese. Bishop heard them on John Peel's show and signed them up. "I didn't really know what to do with them," he admits. "So I decided to put them in a three-album boxed set. We pressed 2,000 and sold them all on the first day—it's a collectors' item now."

Current hopes for the future are the Method Actors ("Pete's favourites"), Blurt ("they have total artistic freedom"), Rhythm Method and Robyn Hitchcock—ex-Soft Boys—whom Bishop tips for the top. "What I'd really like is a chart album, and in particular Robyn's *Black Snake Diamond Role*. It's our serious campaign and we feel we're in a position to deliver good, commercial albums, acceptable to both rock press and rock radio.

Running in conjunction with Armageddon is 'Hedonics', a concept of Pete Dyer's intended to record less commercially viable product.

Armageddon is determined that the aforementioned eighteenth single will become the first hit.

The single, by the appropriately named Optimists, is an 'Oi Oi' version of 'Mull of Kintyre'. "We're waiting for the writs", laughs Bishop. "Our ethics about what is rubbish are changing."



Q QUARTERS THE ASSOCIATES

SIT 4
FACE UP
Q QUARTERS
FACE DOWN
KISSED
7

SIT 4T
FACE UP
Q QUARTERS
FACE DOWN
KISSED
Q QUARTERS ORIGINAL
12

DISTRIBUTOR AND WHOLESALEERS DIRECTORY 1981

SONET RECORDS AND PUBLISHING

121 Leadbury Road, London W11 2AQ

Telephone: 01-229 7267

Contact: Dee Sparrow

Labels Distributed: Sonet, Specialty, Kicking Mule, Tokoma, Titanic, Stone Alligator, (some) Rounder, Grand Prix, Red Stripe, 'A' Side, Diacritic, Catalogue request and information from Sonet Record orders from Pyle order phone.

SITUATION TWO
8 hogarth rd london sw5 370 6175

"glory through independence"

SIT 1 12"

ASSOCIATES
tell me easters on friday

SIT 2

NEW ASIA
central proposition

SIT 3

DROWNING CRAZE
storage case

SIT 4

ASSOCIATES
q quarters

SIT 5

DIVINE
born to be cheap

SIT 6

HOME SERVICE
only men fall in love

SIT U 1

BITING TONGUES
dont heal

available

PINNACLE & INDEPENDENTS

Indie Albums

- 1 PRESENT ARMS DEP International LP DEP 1
- 2 ANTHEM Toyah Satfan VOOR 1
- 3 PLAYING WITH A DIFFERENT SEX Human HUMAN 1
- 4 Ruffians Ruffians Ruffians Ruffians
- 5 PUNKNOT DEAD Exploited Secret SEC 1
- 6 ODDSHAPÉ Ramcoats Rough Trade ROUGH 13
- 7 SINGING OFF LEAD Graduate GRAD 19
- 8 STATIONS OF THE CRASS Crass Crass 52 1984
- 9 HE WHO DARES WINS SSSSS 1P
- 10 THEATRE OF HATE CLOSER Joy Division Factory FACT 25
- 12 DIRK WEARS WHITE SOX Adams & The Arts Do R RIDE 3
- 17 HEART OF DARKNESS Positive Noise Sleaz STAL LP 1
- 9 TO EACH A Certain Ratio Factory FACT 35
- 15 TO YAH! TO YAH! TO YAH! Toyah Satfan LIVE 2
- 14 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys Cherry Red B RED 10
- 16 UNKNOWN PLEASURES Joy Division Factory FACT 10
- 16 PROVISIONALLY ENTITLED THE SINGING Fishm Colin Newman SAD CAD 108
- 29 LIVE AT THE LYCEUM Cabaret Voltaire Rough Tapes COPY 002
- 27 C-B1 Various Rough Tapes COPY 001
- 19 LUBRICATE YOUR LIVING ROOM Fire Engines Accessory ACC-001
- 20 LIVE AT THE COUNTER EUROVISION 76 People Unite PU 003 ALB
- 21 IN THE FLAT FIELD BARBERS A&D CAD 13
- 22 INFLAMMABLE MATERIAL The Fire Engines Rough Trade ROUGH 1
- 23 MESH AND LACE Modern English A&D CAD 155
- 24 CONCRETE REPTILES The Young Gods Satfan IEVA 556
- 25 CONCRETE 999 Albion ITS 999
- 26 CHAPPAQUIDDICK BRIDGE Crass 421984-2
- 27 SHEEP FARMING IN BARNET Toyah Satfan IC-264
- 28 HOW THE WEST WAS WON Hanging Toyan Greenleaves GREL 20
- 25 MENO YOU Twinkle Brothers 'Twinkle MG 1
- 32 KANGAROO Red Crayola with Art & Language Rough Trade ROUGH 19

Bickerton revives State label

STATE RECORDS has been reactivated by managing director Wayne Bickerton after a 18-month spell of inactivity while he concentrated on his Odyssey recording studio project.

First formed back in 1975, when it scored heavily with the Rubettes and Mac and Katie Kisson, State has signed a sales and distribution deal with Pinnacle and the first releases have just been released. These are 'Jon' by Motion Pictures (STAT 104), a four-piece from Liverpool, and 'Looking For Love In A Stranger' by Mick Whittaker (STAT 105), an R&B singer from Newcastle who used to work with Half Breed. Following in July are 'Nobody Drinks Champagne' by Strand, a London outfit, and 'If I Had You' by Rokotto, a black Scots band which has been associated with the label for three years and has recently re-formed. Another London artist signed to the label is Peter David, who is appearing in the *Video Entertainers* talent show on ITV. No date for a release has been set.

"We are looking mainly at the singles market which is where we enjoyed our biggest success previously," commented Bickerton.

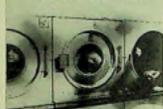
OUT OF TOWN Records is to release a compilation album (HOOT LP 1) featuring 13 tracks of local (Stockport) and includes a fold-out lyric sheet and photo insert, stickers and badges and will retail at £2.99.

Out of Town's second single will be 'Same Time Same Face' (HOOT 2) by Belgian Witch. Available in picture bag with a 'surprise insert'. Distribution is handled by the usual indies.

NEW LABEL Hit City Records has a first single 'And the World/Call on You' (HCR 1) by Quiz, released on July 3. This is the band's second single, the first was 'It's You That I Want' (on Satril Records), and they are currently recording an album. Hit City is distributed by PRT.

NEW FROM FRESH DISTRIBUTION

FAMILY FODDER



FILM MUSIC
Fresh Record FRESH 32



PAUL UNDER
Electro-Space ES2

ORDER FROM YOUR INDIE DISTRIBUTOR, OR
PINNACLE HOTLINE 0689-73146

INDEPENDENT MUSIC NEW RELEASES

NELC016	NOTSENSIBLES	I AM THE BISHOP	7"
EPOTR005	LAURIE ANDERSON	O SUPERMAN	IMPORT 7"
FACBNS	SECTION 25	JE VEUX TON AMOUR	IMPORT 7"
321984/2	FLUX OF PINK INDIANS	NEU SMELL	7"
MD345	SKI PATROL	CUT - FACE IN TRANSITION	7"
RB11	RED BEAT	SURVIVAL	7"
INEV9	IT'S IMMATERIAL	A GIANT RAFT	7"
TW1029	ERIC RANDOM	23 SKIDOO	IMPORT 7"
FET007	THE BUSH TETRAS	THINKS THAT GO BOOM	7"
		IN THE NIGHT	7"
GP107	THE EVASIONS	WIKKA WRAP	7"
SDAYS2	THE TERRAPLANES	EVIL'S GOING ON	7"
FACB44	CRISPY AMBULANCE	LIVE ON A HOT AUGUST	IMPORT 12"
		NIGHT	12"
MUTE14/12	DEPECHE MODE	NEW LIFE	LP
SR107	X	WILD GUEST	LP
321984/1	CRASS	PENIS ENVY	LP
RUFF29	WIRE	DOCUMENT & EYE	DOUBLE LP
		WITNESS	LP
DOM331	DESMOND SIMMONS	ALONE ON PENGUIN ISLAND	LP

AVAILABLE FROM

BACKS	0603 25658	REVOLVER	0272 299105
FAST PRODUCT	031 661 5811	ROUGH TRADE	01 221 1100
LIGHTNING	01 969 5255	PROBE	051-227 5646
RED RHINO	0904 36499	GRADUATE	0384 59048

SHOWCASE

CLASSIFIED ADVERTISEMENT RATES

£4.00 per single column (20 minimum 4cm). Size number charge £1.00
Send Box No. replies c/o Record Business, 1st Floor, Hyde House, 13 Langley St, London WC2H 9JG
Series discounts: Monthly 10%; Quarterly 15%; Weekly 20%
THE DEADLINE FOR BOOKINGS AND COPY IS MONDAY TUESDAY
ONE WEEK PRIOR TO PUBLICATION
Advertisements that be submitted as flat artwork or typed copy and layout for typesetting
PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT
For further information Contact: Jane Freeman 01-836 9311, Hyde House: 13 Langley Street, WC2H 9JG
Record Business cannot be held responsible for claims arising out of advertising on the classified pages.

DISCS

ADAM AND THE ANTS - KINGS OF THE WILD FRONTIER

LP. Specially priced at only £1.51 while supplies last. All orders accepted, small and large amounts. Telex or Write for extensive catalogues.

SCORPIO MUSIC

Box 391, Bensaleem, P.A.
19020, U.S.A. Phone 215-698 7707.
Telex 843356.

THRIFTY'S

are opening a new cash & carry warehouse in Putney, London.

We are the sole agents for Custom Print T-Shirts

We are open 7 days a week, 9 a.m. - 7 p.m. Van sales service. T.V. Product available.

THRIFTY'S

11A Raleigh Hall,
Eccleshall, Staffs.
Tel: 0785-851249

MERCHANDISING

THE PRICE IS RIGHT WITH MISTER TEE!

Mister Tee Promotions for Button Badges, Crystals, Patches, Studs, Oils, T-Shirts and all the latest in rock paraphernalia.

Contact: Mister Tee, on
(0562) 515291 or 68457 today.
Mister Tee Promotions
Dept. R.B., 66 Blackwell Street,
Kidderminster

WHEN REPLYING
TO ADVERTISEMENTS
PLEASE MENTION
RECORD BUSINESS

MESSENGRS

"WE BREAK RECORDS"

In delivering your parcels artwork & letters
Immediate account facilities available

FOR THE FASTEST MOTORCYCLE DELIVERY
SERVICE IN LONDON

RING:

01 278 9271

MOODY MESSENGERS

VIDEO SOFTWARE

is today's growing market.

The paper that serves this market is
VIDEO BUSINESS.

THE FREE MONTHLY VIDEO TRADE PAPER.

For more details, phone Jackie Harvey
on this number:

VIDEO
BUSINESS

Hyde House, 13 Langley Street,
London WC2H 9JG.
01-836 9311. Telex No: 262554

Albums/Tapes Top 60

Platinum Disc (500,000 sales)
 Gold Disc (100,000 sales)
 Silver Disc (50,000 sales)
 See key for Disc/Retail Code details

This Week	Last Week	Wks.	Artist/Title (Producer)	Cat.	(Price)	Disc Code	Dealer	This Week	Last Week	Wks.	Artist/Title (Producer)	Cat.	(Price)	Disc Code	Dealer
1	6	2	MOTORHEAD NO SLEEP 'TILL HAMMERSMITH (Vic MCA)	BRONZE BRONC	535	(31.0/2.0)	F	37	57	2	ANGELI UPSTARTS TWO MILLION VOICES (Angelic Upstarts/Wahny Goodall)	ZONOPHON (TC)ZND 104	(3.0/3.0)	E	
2	1	4	UB40 PRESENT ARMS ● (B&B)	D.E.P. INTERNATIONAL LP/CCP	1	(2.89/2.89)	M	32	8	BEAT WHAPPEN ○ (Bob Spang)	GO-FEAT BEAT (CBT) 3	(3.05/3.03)	F		
3	8	6	TOYAH ANTHEM ○ (Nick Tauber)	SAFAR VOICOR	1	(2.89/2.89)	M	33	1	CARPENTERS BEEN IN AMERICA (Richard Carpenter)	ASM AMU/CAM/63723	(3.0/3.0)	G		
4	13	2	DURAN DURAN DURAN DURAN (Cain Thurston)	EMI (C)EMC	3372	(3.0/3.0)	E	34	18	GEORGE HARRISON SOMEWHERE IN ENGLAND (Ray Cooper/George Harrison)	DARK HORSE (4)15670	(3.0/3.0)	W		
5	37	2	SIOUXIE & THE BANASHEES JU-JU (Wiggy Gray/Siouxsie & The Banshees)	POLYDOR POLS(C) 1034	(31.0/3.0)	F	35	21	ELTON JOHN THE FOX (Clive Franks/Elton John/Chris Thomas)	ROCKET TRANSHUNT	16	(3.0/3.0)	F		
6	2	7	STAR SOUND STARS ON 45 ● (Starlight Records)	CBS (4)S6132	(2.7/2.7)	F	36	29	UD PAIRS PLAYING WITH A DIFFERENT SEX (U2/Paul McGuinness)	HUMAN HUMAN 1	(2.65)	S			
7	5	7	VARIOUS DISCO NITES, DISCO DAZE ● (Various)	RHCO (4)CR2056 A/B	(4.95/4.49)	G	37	35	STEVIE WONDER HOTTER THAN JULY ☆ (Stevie Wonder)	MOTOWN (TC)STMA 8035	(3.29/3.29)	E			
8	4	9	VANGELIS CHARIOTS OF FIRE ○ (Vangelis)	POLYDOR POLS(C) 1026	(31.0/3.0)	F	38	36	KRAFTWERK COMPUTER WORLD (Kraftwerk)	EMI (C)EMC 3370	(3.0/3.0)	E			
9	13	3	SHAKIN' STEVENS THIS OLE HOUSE ● (Shakti Colman)	EPIC EPC (4)24945	(2.7/2.7)	C	39	1	HUMAN LEAGUE REPRODUCTION (Human League)	VIRGIN V2333	(2.43)	C			
10	10	6	VARIOUS THEMES ● (Various)	K-TEL NE 1122 (CZ) 2122	(5.49/5.40)	R	40	32	MEAT LOAF BAT OUT OF HELL ☆ (Todd Ingram)	EPIC EPC (4)062419	(2.7/2.7)	C			
11	7	5	JEAN MICHEL JARRE MAGNETIC FIELDS ○ (Jean Michel Jarre)	POLYDOR POLS(C) 1033	(31.0/3.0)	F	41	1	MAGAZINE MAGIC, MURDER AND THE WEATHER (Martin Hannett)	VIRGIN V2300	(3.29/3.29)	C			
12	33	4	ADAM & THE ANTS KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS (4)084549	(2.7/2.7)	F	42	15	JUDIE TIZUE I AM THE PHOENIX (Paul Maguire)	ROCKET TRANSHUNT	15	(3.0/3.0)	F		
13	10	20	PHIL COLLINS FACE VALUE ☆ (Phil Collins/Hugh Padgham)	VIRGIN (C)VIC 2185	(2.43/2.20)	C	43	59	BRUCE SPRINGSTEEN BORN TO RUN (Jon Landau/Bruce Springsteen)	CBS (4)069170	(2.7/2.7)	C			
14	12	15	TEARDROP EXPLODES KILIMANJARO (Chameleons/Clive Langer/Alan Winstanley/Mick Howlett)	MERCURY 6359 (7)50	835	(3.0/3.0)	F	44	10	WHITESNAKE COME 'N' GET IT (Marlin Braxton)	LIBERTY (TC)LRB 3027	(2.67/2.67)	E		
15	23	23	ULTRAVOX VIENNA ● (Scott Franklin/Chris Barron)	CHRYSALIS (Z)CHR 1296	(3.0/3.0)	F	45	38	NEIL DIAMOND THE JAZZ SINGER ☆ (Neil Diamond)	CAPITOL (TC)CA 811	2210	(3.29/3.29)	E		
16	37	32	BRUCE SPRINGSTEEN THE RIVER (Bruce Springsteen)	CBS (4)08510	(3.0/3.0)	F	46	12	QUINCY JONES THE DUDE (Quincy Jones)	ASM AMU/CAM/67321	(3.0/3.0)	G			
17	30	2	SMOKEY ROBINSON BEING WITH YOU (George Tobin)	MOTOWN (TC)STML 12151	(3.0/3.0)	E	47	56	YOKO ONO SEASON OF GLASS (Phil Spector/Yoko Ono)	GEFFEN (4)G99164	(3.0/3.0)	W			
18	23	3	KIM CARNES MISTAKEN IDENTITY (Vic Jarnes)	EMI-AMERICA (TC)AM 3018	(3.0/3.0)	E	48	1	CLIFF RICHARD LOVE SONGS (Various)	EMI (C)EMV 27	(3.26/3.26)	E			
19	22	8	JIM STEINMAN BAD FOR GOOD (Todd Rosenberg/Jon Shimamura)	EPIC EPC (4)04361	(2.7/2.7)	C	49	37	SPANDAU BALLET JOURNEYS TO GLORY (Richard James Burgess)	REFORMATION (Z)CHR 1331	(3.0/3.0)	F			
20	6	6	RANDY CRAWFORD SECRET COMBINATION (Tommy Liotta)	WARNER BROS (4)WB9094	(3.0/3.0)	F	50	15	SKY SKY 3 ● (Haydn Bendall/Vivory Clark/Dix)	ARISTA (C)AR 37	(3.3/3.3)	A			
21	39	40	UB40 SIGNING OFF ☆ (Rob Lamb/UB40)	GRADUATE (4)GAP/GRAD2	(2.89/2.89)	M	51	42	BARRY MANILOW MANILOW MAGIC ☆ (Ron Searis/Barry Manilow)	ARISTA ARTHVIC 2	(3.05/3.05)	F			
22	18	6	SQUEEZE EAST SIDE STORY (Roger Bachman/Elvis Costello)	ASM AMU/CAM/64854	(3.0/3.0)	G	52	32	BILL NELSON UNTO DREAMING AND GET ON THE BEAM (Bill Nelson/John Luckey)	MERCURY 6359 (7)50	055	(3.0/3.0)	F		
23	13	7	MODERN BLUES LONG DISTANCE VOYAGER (Phil Harris)	WREATHOLD (Z)WTC 119	(3.19/3.29)	F	53	19	CHRISTOPHER CROSS CHRISTOPHER CROSS ○ (Michael Omartino)	WARNER BROS (4)WB9189	(2.4/2.4)	W			
24	1	1	HUMAN LEAGUE TRAVELOGUE (Human League)	VIRGIN V2160	(2.43)	C	54	29	ADAM & THE ANTS DIRK WEARS WHITE SOX (Adam Ant)	DOT (R)DCE 300	(3.89/2.89)	M			
25	33	11	REVO SPEEDWAGON HI INFIDELITY (Kevin Szeanish/Kevin Christie/Gary Retzbach)	EPIC EPC (4)064700	(2.7/2.7)	C	55	51	UNDERTONES POSITIVE TOUCH (Roger Bachman)	ARDECK (TC)ARD 103	(3.0/3.0)	G			
26	28	21	HAZEL O'CONNOR BREAKING GLASS (Tony Vaccaro)	ASM AMU/CAM/64820	(3.0/3.0)	C	56	1	BRUCE SPRINGSTEEN DARKNESS ON THE EDGE OF TOWN (Jon Landau/Bruce Springsteen)	CBS(45) 86061	(2.7/2.7)	C			
27	14	36	DIRE STRAITS MAKING MOVIES ● (Jimmy Iovine/Mick Knopfler)	VERTIGO 6359 (7)50	034	(3.0/3.0)	F	57	54	STRAY CATS STRAY CATS ○ (Steve Furuseth/Bruce Springsteen/Cat)	ARISTA STRAYCAT 1	(3.05/3.05)	F		
28	1	1	RICK WAKEMAN 1984 (Rick Wakeman)	CHARISMA COS 4022 (7)44	136	(3.0/3.0)	F	58	1	DAVID BOWIE DONT BE FOOLED BY THE NAME (David Bowie)	PRY (Z)DOW 1	(1.51/1.51)	A		
29	1	1	KILLING JOKE WHAT'S THIS FOR! (Killing Joke)	EGMALICIOUS DAMAGE/POLYDOR EGMC(D) 550	(31.0/3.0)	F	59	49	DAVID MANILOW BARRY ● (Ron Searis/Barry Manilow)	ARISTA (L)ART 2	(3.3/3.3)	F			
30	5	5	ECHO & THE BUNNYMEN HEAVEN UP HERE (Hugh Jones)	KOROVA KOBE (4)3	(3.0/3.0)	W	60	49	KID CREOLE & THE COCONUTS FRESH FRUIT IN FOREIGN PLACES (August Darnell/Andy Hernandez)	ZILPS (C)Z 7014	(2.43/2.43)	E			



ALBUM REVIEWS

Top 10

CLIFF RICHARD: Love Songs (EMI EMTV 27)

Cliff has always done his best business with ballads rather than rockers and this TV-advertised set is going to be a dealer's dream in mid-Summer. It contains some of the singer's most atmospheric slow numbers — 'The Minute You've Gone', 'A Voice In The Wilderness', 'The Next Time', 'It's All In The Game', 'Twelfth Of Never' — plus more up-to-date material to keep the interest boiling — 'Carrie', 'Miss You Nights' 'We Don't Talk Anymore'.

Top 60

BUCKS FIZZ: Buck Fizz (RCA RCLP 5050) Prod: Andy Hill

RCA is making sure Bucks Fizz are not consigned to the oblivion usually prepared for Eurovision winners by backing the perky quartet's debut album with a massive TV and radio barrage. The move ought to do the trick for apart from the two singles there are some strong songs here — especially the moody 'One Of Those Nights' which is destined to the next 45 — and while Andy Hill has employed some Abba-style tricks on the arrangements and harmonies he has imparted a touch of class to what could have been a potboiler.

KIKI DEE: Perfect Timing (Ariola ARL 5050) Prod: Pip Williams

Among girl singers Kiki Dee has been special for many years, and on the rare occasions that her exceptional vocal talents have been captured, then hits have emerged. This album has already produced two, a biggie in 'Star' and, the strangely less successful, 'Perfect Timing'. In Pip Williams she



has seemingly found the producer she needs and a string of fine performances have resulted, nothing better than 'You Are My Hope In This World', a powerful emotional statement which may just be the best thing she has ever recorded.

Best of the rest

JOE JACKSON'S JUMPIN' JIVE: Joe Jackson's Jumpin' Jive (A&M AMLH 68530) Prod: Joe Jackson

Just what the world was waiting for... a Louis Jordan revival, courtesy of J. Jackson. Employing only the excellent Graham Maby on bass from his previous incarnation Jackson swings, jumps and jives his way through 12 affectionate treatments of big band hits from the early 50s like the marvellous 'Is You Or Is You Ain't My Baby' and 'What's The Use of Getting Sober (When You're Gonna Get Drunk Again)'. The six-piece band bellows away in convincing style, especially sax players Peter Thomas on alto and Dave Bittell on tenor. The radio seems to have gone for the experiment in a big way... It remains to be seen if Jackson's public will take to Cab Calloway and co in a similar fashion. **B.B. KING: The Best of B.B. King (Ace CH 30) Prod: not credited**

These must number among the finest 12 sides of electric blues ever recorded, and are of course, seminal to the whole British blues and hard rock movement. Cut between 1952 and 1955 and lovingly rendered in mono, a startlingly young B.B. King excels on 'Every Day I Have The Blues', 'My Sweet Little Angel', 'You Upset Me Baby' and '3 o'Clock Blues' backed by a mushily-recorded but committed big band. Good to see this kind of material getting another repackaging via the indie scene.

JUSTICE NEWTON: JUICE (Capitol EST 12136) Prod: Richard Landis

With 'Angel Of The Morning' repeating its American success in Britain and follow-up 'Queen Of Hearts' picking up good airplay this album should be released to a receptive audience. The superb production which set 'Angel' aside from the normal American standard is repeated throughout and Juice performs good material with a fresh, enthusiastic style. An excellent Summer release.

THOMPSON TWINS: A Product Of... (T Records TELP 1) Prod: Tom Bailey/John Wade/Thompson Twins

The remarkably eclectic Thompson Twins have been arousing much interest around the clubs for some time now, but have quite rightly resisted the temptation to rush an album before now. The result has been a tightening up of their approach and plenty of fun in the grooves — everything from a Sierra Leonean tribal chant to modern love songs and pieces of polem that are edgy and engaging at the same time. Expect brisk interest. T Records is part of Hansa and will be distributable by Polygram.

VARIOUS: C81 (Rough Trade COPY 1)

If a forger wanted to know what the term 'British new wave meant', the answer lies on this tape. Originally put together for an NME mail order promotion it can now ordered by dealers — in a revised form. It is a compilation of RT and other acts representing a wide spectrum of styles and there is much to admire. The Beat, DAF, John Coop-

er Clarke, and Ian Dury meet up and coming notables such as Orange Juice, The Raincoats, Josef K, CB1 Orchids, and Aztec Camera and CB1 also contains the last recorded work of The Buzzcocks. Best track is the beautiful 'The Sweetest Girl' by Scritti Politti.

THE TWINKLE BROTHERS: He No You (Twinkle NG 632) Prod: Norman Grant

Now out on their own label, Jamaica's Twinkle Brothers have seized the opportunity to make a harder than expected album, showing off Norman Grant's strong, declamatory singing style to its best effect and introducing a tricky brass section which is especially effective on the dub cut aptly entitled 'Dub'. Grant and his band are established sellers on the West Indian market, and this LP should see them maintain a high profile.

MORRISSEY MULLEN: Badness (Beggars Banquet BEGA 27) Prod: Chris Palmer

With jazz-funk doing so well around the singles charts right now, the time might just be right for a hit from the experienced Morrissey Mullen, who could lay claim to being two of the best British players of their kind. The album shows easily through some clever changes and is given added interest by the slinky vocals of Linda Fletcher. Jim Mullen's clean guitar lines and Dick Morrissey's sophisticated sax blowing remain high class, but perhaps a little too tasteful to shake the modern punter.

THE BEACH BOYS: Pet Sounds (Capitol GO 2002) Prod: Brian Wilson

DON McLEAN: American Pie (Liberty GO 2004) Prod: Ed Freeman

Two from the Capitol/EMI America/Liberty Greenlight series of mid-price reissues. When first released in 1966 *Pet Sounds* was hailed as a technical masterpiece broadening studio horizons as much as The Beatles' *Revolver*. It still sounds as fresh today with such pop classics as 'Wouldn't It Be Nice', 'Sloop John B' and 'God Only Knows'. *American Pie* is also a timeless masterpiece. The extended title track is assured a place in the history of pop music and 10 years after it was first released it still sounds as good as it did the first time. The album also contains the evocative 'Vincent'.

SYD LAWRENCE ORCHESTRA: Vol. 1 (Celebrity ACP L Oil) Prod: Ric Dixon: PATTI BOULAYE: Magic (Celebrity ACP L 010) Prod: Chris Harding

The release of these two albums coincides with a drop in Celebrity's trade price and with a resultant retail price of £2.99 they should have the desired appeal to the impulse buyer. Lawrence's reputation is, of course, well founded and his constant touring will spur interest in this attractive collection which continues to plunder the swing era song book, with precise recreations of such standards as 'Skylark', 'Poloinca's and 'Cherokee'. Patti Boulaye's reputation is less assured, being based on her physical attributes as much as her prowess as a singer. However, she acquits herself with distinction with wide-ranging selection

of quality songs, as disparate as 'La Vie En Rose', 'Every Time We Say Goodbye' and 'One Day It'll Away' which stand up well against the classic originals.

DANNY ADLER: Gusha-Gusha Music (Armageddon ARM 8) Prod: Danny Adler/Jo Julian

A departure for Armageddon into the realms of churning rockabogie from one of the most respected names in the business. Adler and his Rogalator were making some of the finest noises of the immediate pre-punk period, and now resurface with more of the same, only better. Steeped in the swampy music of the blues and southern rock, Adler's gruff vocals and throbbing guitar are well complemented by a new and tight three-piece band to give direct injections of funk to material ranging from the Elmore James-influenced 'Soldier' to the straightforward groove of 'Ten Commandments Of The Boogie'.

THE PIOUS BIRD OF GOOD OMEN: Fleetwood Mac (CBS 32050) Prod: Mike Vernon

A very different Fleetwood Mac made this (re-released) album in 1969. It contains the classics 'Black Magic Woman', 'Albatross', 'Need You Love So Bad', plus a number of other blues standards. A good buy for anyone who doesn't already own most of the tracks.

ANGELA RICHARDS/KEN MOULE: Au Cafe Candide (BBC REC412) Prod: Bruce Talbot

In readiness for the return of *The Secret Army TV* series in the Summer schedules, BBC Records has released this album of music performed by Angela Richards, who played Monique, and Ken Moule, the pianist. Max, two from the Capitol/EMI America/Liberty Greenlight series of mid-price reissues. When first released in 1966 *Pet Sounds* was hailed as a technical masterpiece broadening studio horizons as much as The Beatles' *Revolver*. It still sounds as fresh today with such pop classics as 'Wouldn't It Be Nice', 'Sloop John B' and 'God Only Knows'. *American Pie* is also a timeless masterpiece. The extended title track is assured a place in the history of pop music and 10 years after it was first released it still sounds as good as it did the first time. The album also contains the evocative 'Vincent'.

ROBERT GORDON: Are You Gonna Be The One (RCA ARL 3773) Prod: Robert Gordon/Lance Quinn/Scott Litt

Robert Gordon is well known in the UK from his time touring here with Link Wray. Then, with his greaser hairstyle and back-to-basics rock'n'roll approach, he was slightly ahead of his time. Now, his kind of rock is the vogue, and few singers do it better. The backing are kept sparse and direct while Gordon breathes his Elvis-influenced vocals. He sounds as good on fast numbers as on ballads. A good honest album.

SKADEFINGER: Greener Pastures (Ralph/Do It Ride 5) Prod: Skafinger/The Residents

Born in London and guitarist with the legendary Chilli Will & The Real Hot Spiders, Phillip Williams, alias Skafinger, is now a leading light in the San Francisco underground of The Residents. His music is a tuneful amalgam of various international styles undercut with a solid dance rhythm. This album is much more accessible.

KIM WILDE

DEBUT ALBUM — OUT NOW
FEATURES
THE TWO TOP TEN SINGLES
KIDS IN AMERICA
PLUS
CHEQUERED LOVE



MARKETING CAMPAIGN CONSISTS OF
MASSIVE NATIONAL FLYPOSTING
IN TEN MAJOR CITIES

LARGER THAN LIFE FULL COLOUR
CUT OUT WINDOW DISPLAYS

P.A. AND RADIO TOUR
IN OVER 20 MAJOR TOWNS
THROUGHOUT THE UK

RAK

SRAK 544

ON RECORD AND CASSETTE