

RECORD BUSINESS

WITH
RADIO WEEK

Singles chart, 10-11; Album chart, 29; New Singles, 30; Airplay guide, 20-21; Video, 8; Geoff Love special, 24.

June 30, 1980 VOLUME THREE Number 15

60p

Busby replaces Bush as Liberty and EMI unite

EMI ASTONISHED the record industry last week when it amalgamated EMI Records UK and Liberty-United under md Cliff Busby – and then lost its third managing director within two years when John Bush walked out of Manchester Square after just seven weeks at the helm.

EMI and Liberty-United employees were expecting to be told last Friday of a further wave of redundancies. These could number 50-80 job losses. It is expected that Manchester Square will house the staffs of the merged companies.

Busby, who was brought in from EMI Italy after Ramon Lopez's exit at the end of April, is said to have resigned 'for personal reasons' in an EMI statement. He had worked for EMI for 25 years and is now thought to have returned to Italy. Cliff Busby becomes managing director of the new operation with immediate effect. Based at Manchester Square, he will report to chief operating officer Ken East.

East told *RB*: "John was quite happy with the changes and supported them. Due to other circumstances things didn't work out. We now have a vacancy

for a UK regional director." East declined to comment on the specific reasons for Bush's sudden exit, but speculation internally was that he objected to being appointed regional director when the new head of EMI Records would not have been reporting to him. But a greater mystery is why EMI appointed Bush to the job in the first place only to change his responsibilities less than two months later.

Pending the appointment of a regional director, Music For Pleasure md Richard Baldwin, World Records md Austin Bennett, finance director Nick Payne, manufacturing and distribution director Roger Shenton and personnel and administration manager Eddie White will also report to East.

Chairman and chief executive EMI Music Worldwide Bhaskar Menon told *RB*: "The decision to amalgamate our UK record operations into a single rationalised organisation will considerably enhance our impact in the rather difficult situation prevailing in the UK market.

● PAUL WATTS, who was EMI's international division general manager and has worked for the company for 11



DICK ASHER, deputy president, unveils a commemorative plaque at the official opening of the new CBS factory at Aylesbury. Looking on is Maurice Oberstein, chairman of CBS UK. Asher described the £10 million computer-controlled plant as: "The furthest advanced manufacturing facility in the world. We should be able to make the finest records in the world. It gives us great optimism for the future of CBS in the UK."

years, is leaving. From July 1 he is succeeded by Richard Lyttelton who is currently managing director of EMI Finland.

● PHILIP BRODIE, former EMI Records md who returned from running Pathe Marconi in Paris to take over manufacturing responsibilities at EMI has also resigned.

● BOB HART, video co-ordinator and director of corporate pr at EMI is to work for the company in America.

Surprise Sabbath LP tops *RB* indie chart

A HITHERTO unknown Sabbath 'live' album has shot to the top of the *RB* Indie Chart and is destined to make a high entry in the album chart. It is exclusively distributed by Surrey wholesaler Stage-1.

Entitled *Live At Last* (BS001) the album was recorded in the mid-70s at The Rainbow and Manchester's Free Trade Hall. It contains one hour's music including an extended version of 'Paranoid' and Stage-1 is supporting the release with £35,000-worth of consumer

press advertising.

Full page advertisements have been taken in *MM*, *NME* and *Sounds* through July.

Live At Last is the first chart album to be distributed exclusively by Stage-1, which claims almost 70,000 sales of the disc including foreign orders, within a week.

The album is on the NEMS label, which has been pressing both in Europe and the UK to keep up with orders. Stage-1 has an exclusive deal for Black

Sabbath's NEMS back catalogue too and is reporting increased sales. Stage-1 is handling Boots, Smiths, HMV, Virgin and Our Price outlets, with major one-stop and rack jobbers looking after other accounts.

"We have several similar projects under way," said Stage-1's Terry Shand. "And there is one particularly interesting major name rock band which recently parted with a major label which wants to take part in a similar project."

Pye-RCA deal is confirmed

THE MERGER of RCA and PRT-Pye was formally agreed last week.

The new company to be known as RCA Records/PRT, in which RCA will hold a 51 percent interest, is scheduled to become operative from August 1, under the temporary managing directorship of Jack Craigo, the man in charge of RCA. PRT chairman Louis Benjamin will become non-executive chairman of the new company, while continuing with his existing responsibilities for ACC's Stoll-Moss theatre interests.

As well as catering for the interests of the two companies in records and tapes, RCA/PRT will take on responsibility for home video. Associated Communications Corporation will be making available its feature film and video catalogue to form the basis later this year for an entry into the prerecorded video cassette business and eventually the videodisc library. RCA SelectaVision video disc will provide programmes for which it has UK rights, among them feature films and childrens programmes.

"This is the most exciting and positive step that any record company has taken in 1980," commented Craigo. "It presents a terrific opportunity for both companies to grow and give us the turnover and profitability to make the investment in talent.

"We will take a bigger chunk of the market than perhaps our competitors realise."

Craigo stressed that his appointment would last only until a permanent managing director has been appointed and familiarised with the company. He confirmed that Magnet chief Michael Levy was among a number of candidates both internal and external. He felt sure that there would be a role for Derek Honey,

● To Page 2



there, there, my dear
dexys midnight runners

R6038

new 45

EMI plan for 3 videos

EMI RECORDS is to lay out over £500,000 on the production of three exclusive music programmes for release on video cassette and videodisc.

The move - which heralds the first commitment to music video software by a major UK record company - was announced last week at a Thorn-EMI presentation for the JVC videodisc system, which will be jointly marketed and manufactured worldwide.

EMI is currently unwilling to reveal details of the three programmes, and they will not be out until the problem of royalty rates has been solved. According to EMI video projects manager, Geoff Kempin, the programmes will initially be available on video cassettes and subsequently on videodisc - probably in late 1981.

At the presentation, Thorn EMI company secretary, John Sibley, said that JVC videodisc system would be launched in the US and Europe late 1981, with a catalogue of about 200 videodiscs, made up of feature films.

The videodiscs will be manufactured in Europe, and Sibley estimated that it would require an investment of between £20 million and £23 million to set up a manufacturing plant capable of producing one million discs a month.

European retail prices, and the range of features to be offered by the basic JVC videodisc player, have still to be firmed up. However US prices are likely to be \$30 dollars for the player, 150 dollars for the random access unit which provides special features and around 20 dollars for a videodisc.

The JVC VHD system also has the capability to play back AHD (Audio High Density) music discs which are played via the random access unit. These digital sound recordings will be launched in Europe six months after the videodisc.

From page 1.

PRt ind, "a very accomplished records man."

Although August 1 is the proposed merger date, Craig felt that this might be premature for a full amalgamation of resources. It was more likely that this would become a date for a meeting of the new board of directors to consider an operating blueprint. Not completely person selection would not be properly determined for up to 10 months.

With 500 people employed by RCA in sales, distribution, manufacturing and at head office, plus a similar number at Pye, Craig admitted that some redundancies were inevitable. But he stressed that there would be a need to improve the staffing of certain areas, which neither company had been strong enough to contemplate individually in the past.

According to Craig plans for future use of manufacturing, distribution, sales and administrative facilities, as well as office accommodation, would be contained in the operating blueprint to be drawn up by the front-line management of Pye and RCA and presented to the board in August.



SHROPSHIRE BAND The Lazers came to Birmingham to record numbers for a live compilation album of up-and-coming Midlands acts and so impressed Big Bear Records that Jim Simpson signed them on the spot. They will be cutting a single for release later in the Summer but can be heard next month on the double LP *Live At The Barrel Organ*, along with 11 other Midlands bands. Jim Simpson is seen here completing the signing outside the Barrel Organ pub with The Lazers, whose singer, 22-year-old Carol Decker (former art student and life-guard) boasts "the most beautiful bum in the business".

Boul's Prom rescue scheme rejected

IN SPITE of new initiatives in the form of proposals to save the Promenade Concerts made by Sir Adrian Boul, the Musicians Union will not deviate from its stance that the BBC attempt to salvage the event is an "absurd delusion".

Sir Adrian suggested that a temporary compromise could be reached if the BBC were to record the concerts for

BPI links with the FBI in anti-piracy battle

THE BPI anti-piracy unit has established contact with the FBI in America as the latest step in its campaign against illegal manufacture of records and tapes.

The BPI's chief investigator Bill Hood has recently visited America for meetings seeking closer co-operation with them, Tony Hoffman, head of the anti-piracy unit told last week's Annual Meeting.

He reported that growing public awareness of piracy problems, stimulated by the recent press campaign, had brought a thousand percent improvement in co-operation in the last year.

A Freefone would soon be available to encourage people to report their suspicions of illegal activity.

An increasing problem facing the BPI is the growing sophistication of illegal product. According to Hoffman, counterfeit promotion copies are the latest fashion to arrive here from the USA. He also disclosed it is now possible to acquire a comprehensive catalogue of labels for use on albums. Hoffman suggested that the intention was not for these to be re-sold to the public but for dealers to return them to manufacturers for credit purposes.

Hoffman also displayed two pirate

picture discs one of which purported to be a nude photograph of a well-known female singer. These were selling for about £70.

Noting that home taping 1979 had cost the industry an estimated £228 million in lost sales, John Deacon, BPI director general, reported that there was now "a genuine reality" of legislation approving the imposition of a blank tape levy. The Department of Trade was pressing the BPI for information to include in a forthcoming Whitford Green Paper.

Pointing out that questions relevant to the industry's case were due to be asked in the Commons, Deacon said: "The Parliamentary battle is about to hot up. The BPI will be fighting to make its case heard."

The appointment of John Frain as chairman of the BPI in succession to Lord Wood was formally approved. Richard Robinson and Gerry Bron were appointed to the council, while the appointments of David Fine and Richard Branson, who had been co-opted since the last Annual Meeting, were ratified, and retiring members Maurice Oberstein, Monty Lewis and Tony Morris were re-elected.

11 more go from Phonogram

THE CONTINUING poor economic state of the record industry is blamed by Phonogram Records for last week's news of 11 more redundancies at the company.

Leaving Phonogram at the end of the month are: Promotion executive Dennis Astrop; TV promotion executive Don Percival; marketing manager's assistant Brenda Dilloway; press officer Barbara Salisbury; contracts co-ordinator Laura Jean Prestage; classical promotions person Dolly Williamson; John Holman from international; singles co-ordinator

Liz Jacka-Slater; field promotion executive Barbara Isaacs; secretary Carole Pini and receptionist Jayne Condon.

The company will be moving to new offices at the Chappell complex in Bond Street late next month, and all eleven of those losing their jobs leave Phonogram at the end of June.

Commented Phonogram md Ken Maliphant: "Due to the economic state of the record industry at the moment, we have unfortunately had to make these staff reductions. We have tried to

stave off this action as long as possible."

stave off this action as long as possible."

WHSmth tests disc bar-coding

W.H. SMITH is introducing a bar-coding experiment in the record department of its Portsmouth store.

Special cash-registers will be used and if results are successful, then it is possible that the majority of W.H. Smith stores will be equipped with "intelligent" tills by 1985. Bar-coding is an electronic system of recording sales and sophisticated inventory control.

In the WHS experiment, each record title will be given a unique number. Copies will then be stickered with the number shown both in ordinary numer-

percent of the Promenade Concerts' material and representing around one-fifth of the present strikers, to stop striking for two months only to resume its action afterwards just to put Promenade money into the BBC's pockets.

The BBC last week expressed its desire to discuss this initiative with the MU, but the Union said that it was absurd to expect the BBC Symphony Orchestra, responsible for around 65-70

percent of the Promenade Concerts' material and representing around one-fifth of the present strikers, to stop striking for two months only to resume its action afterwards just to put Promenade money into the BBC's pockets.

The Union's Stan Hibbert told RB that the whole idea was a non-starter.

"I'm already too late for the Proms to be staged," he said. "The BBC is selling tickets and Proms tee-shirts which should read 'BBC Titanic 1980'."

The BBC has been criticised for hanging on to its Albert Hall booking in the face of grim opposition from the musicians. While the Corporation has admitted to costs approaching £400,000, both the *Daily Telegraph* and *BBC's Herald* calculations put the BBC's expenses nearer £1 million.

Intervision to sell video in Virgin stores

THE VIRGIN retail chain has licensed video software company Intervision to sell pre-recorded video cassettes in three of its outlets - the Oxford Street megastore, Kensington High Street and the proposed Glasgow megastore.

Intervision, which will install sales counters and provide the sales staff, will retail its own range of pre-recorded video titles plus selections from other companies in its division plus a straight rental fee to Virgin.

If the introduction of video cassettes at the three Virgin stores proves successful it is likely to be extended to other Virgin branches later in the year.

MULLINGS

IN THIS curious world of ours, where the executive turntable is spinning at such a rate that the top echelon is having increasing difficulty in maintaining its grip, could there be anything currier than the case of **Chiff Busby**. Were it not for the implication of high drama (or black comedy) at Manchester Square, his rise to the top has the plot line of one of those Hollywood smalltown-boy-makes-good scenarios. The beginnings were in the postroom, the departure came after 25 years out of frustration when he was in control of sales and distribution. The return came through the sidedoor, as general manager of the then independent UA Records, which later became EMI-owned and led to his appointment as md. Now Busby is not just one of the handful of EMI men to leave and rejoin, but the first to have done so and become the managing director. A much-liked personality, everybody will wish the quiet man well in a task which looks ominously difficult... and simultaneously some sympathy for **John Bush** who took almost as long as Busby to get to the top, but scarcely had time to make his mark. . . .

AN INTERESTED spectator at the official opening of the CBS factory in Aylesbury was 76-year-old **Leslie Gouldstone**, the man who started it all back in 1947 when Oriole installed a small pressing plant in premises shared with a garage at Aston Clinton. Six people were employed and the factory was able to press records varying in diameter from 3-ins, for use in talking dolls, to 16-ins for BBC transcription purposes. When CBS bought Oriole as the basis for its UK operation in 1964, Gouldstone remained at the plant until he retired 11 years ago. The manufacturing tradition is today being continued by his sons **David**, quality director at CBS, and **Roger**, now one of the top men in Pickwick manufacturing in America. The opening was performed by deputy president **Dick Asher** and if anybody had dared ask him, in the words of the Campari commercial, "Were you truly wafted in from paradise?" he could honestly have replied: "No - Luton airport" which is where he had left the company jet, after presiding over meetings in Marbella, while taking the short journey by road to Aylesbury and whence he returned immediately after the opening to fly back to the States.

THE RUNNING discount battle between **Andy's Records** of Cambridge and **Our Price** (RB June 23) continues unabated. Both are currently offering top 30 albums at £1.99 - £3.00 on list... incidentally signs are displayed outside **Harlequin** Oxford Street announcing a Closing Down Sale... EMI singer **Sheena Easton** features on **The Big Time** TV series this week which tells the story of her progress to professional pop singer, with advice from **Dusty Springfield**, **Dorothy Squires** and **Lulu**... publication return of MM and NME may be short-lived - a new pay offer has been rejected by the journalists and the possibility of a new disruption of production looms... can **Capital Radio** be entirely happy with the 45,000 turnout for the ageing hippies show at Knebworth? It attracted well over 100,000 less than last year's **Led Zeppelin** shows and 55,000 less than previous gigs with the **Stones** and **Pink Floyd**. Those Wembley concerts by the **Beach Boys** beforehand couldn't have helped the attendance any... .

WAS IT the downpour, was it the presence of only two of the band instead of five, or was it the army's irritation at **Simon Kinnerley's** disclosure of the venue in the **Daily Mail**, that caused the abrupt cancellation of **EMI's** lavish launch, complete with surgical equipment mementoes, of the **Rolling Stones** *Emotiona Rescue* LP at the Duke of York's barracks in King's Road last week?... farewell to **Forbes Cameron**, Kennedy Street publicity director, who is going to beat the drum for the new Manchester Palace Theatre, opening next March, while continuing to look after **Barclay James Harvest** and **Mike Harding**... the Japanese gentlemen from JVC looked a touch scrutible at last week's press preview jointly with EMI-Thorn of its videodisc in face of some probing questions from **Adrian Hope** of the *New Statesman* on technical aspects of an admittedly impressive system which tended to overshadow the stunning sound produced by the AHS digital discs simultaneously demonstrated... at a select supper recently to celebrate the 25th anniversary of the **Beaux Arts Trio**, the esteemed gentlemen were seranaded by **James Galway**, the man with the golden flute, ably assisted by the man with the EPNS spoons, **Ken Maliphant**.

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"GOIN' BACK"



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Pye Records (Sales) Ltd.,
132 Western Road,
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Tel: 01-648 7000.
or Tandem sales team.

RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG
01-636 9311. Telex No: 265 55

EDITOR/MANAGING DIRECTOR Brian Mulligan

DEPUTY EDITOR (News) John Hayward

EDITORIAL David Redshaw (Production / Reviews);

Tim Smith (Retailing); Frank Granville Barker (Classical);

Gabrielle James (Radio)

RESEARCH Godfrey Rust (Director), Dafydd Rees (Assistant Manager); Barry Lazell; Patricia Thomas; Alan Jones; Ian Shephard.

ADVERTISING Nigel Steffens (Manager); Roger Kent (Sales Executive); Jane Redman (Classified); Jackie Harvey (Production).

COMMERCIAL/CIRCULATION Richard Tan (Manager); Ken Ball (Accountant)

Subscriptions c/o RBP Ltd., Oakfield House, Perrymont Road, Haywards Heath, Sussex RH16 3DH.

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£100,000 splash on Newton-John, ELO film soundtrack

JET RECORDS is spending £100,000 on promotion and marketing of the film soundtrack album *Xanadu* featuring music by ELO on one side and Olivia Newton-John on the other. The LP is released on July 11 and retails at £5.29.

The week of release sees full page advertisements in the consumer rock press and the following week space has been booked in *Look Now*, *My Guy*, *Smash Hits* and *TV Times* plus a page in *July's Film Review*.

Window displays will go into 500 record stores in the week beginning July 14 incorporating mobiles, stand-ups and sleeves with a competition for retailers.

A radio advertising campaign is planned for the week ending July 21 on radios City, Clyde, Forth, Metro, Piccadilly, BRMB and Capital, while the campaign continues through August with posters on London buses, British Rail stations and other sites nationwide.

Jet sales director Ray Cooper commented: "As with *Discovers* last year, a major proportion of our promotional expenditure will be utilised in high

Merchandising

quality point of sale. The national poster and consumer press push will be spread over two months to give sustained coverage before the film opens in early Autumn.

RADIO ADVERTISING and extensive in-store displays are lined up by Decca Records to support next week's release of the new *Justin Hayward* album *Night Flight*.

CBS RECORDS is to release a dance music compilation album titled *Grooves on July 4* at the special price of £3.99. Featured among the eight sequenced tracks are Rodney Franklin's 'The Groove' and Bobby Thurston's 'Check Out The Groove'.

DIRECTION RECORDS, the 60's soul label, has been reactivated by Epic and the first two releases are now available. They are an EP by former Moon front man Noel McCalla titled 'Begin' (EPC 8731) and a single 'Love Letter' (EPC 8733), recorded live at Dingwalls earlier this year, by newly formed soul outfit *The Step*.

RETAILING AT £1.79, Cupol's 12-inch single 'Like This For Ages' (BAD 9) with the 20-minute 'B' side 'Klubba Cupol' is released by 4 A.D. Records this week.



HAVING FORMED a new publishing company - *Byper Music* - no wonder directors Billy Lawrie (left), former head of a&r at Arista and Laurence Ronson (right), previously a director of the Heron Corporation, are smiling. Their first signing is Carl Palmer (centre) and his new outfit *PM*, whose first single 'Dynamite' came out on June 20.

FROM JULY 4, *DuoDisc* is promoting a limited offer on *Martha* and the *Muffins* Metro Music album (DID 1). Up to 8,000 albums will be available to dealers at £2.43 yielding an rrp of £3.99. The band's new single 'About Innomia' will be pressed in a limited green vinyl edition. Both single and LP will be advertised in the consumer rock press preceding the group's national tour with *Roxy Music*.

DUE TO the current success of the film 'The Wanderers', Phonogram Records is re-activating the movie's theme track 'The Wanderer' (Philips 6146 700) by Dion - first released in 1962 and making the charts again in 1976.

PRESSED in olive green vinyl and packaged in a picture bag is the first solo single from UK Subs vocalist Charlie Harper entitled 'Barny London Army' out on July 4.

RCA RECORDS is 12-inching new singles by The Whispers 'My Girl' (SO 12-8) and Leon Haywood 'If You're Looking For A Night Of Fun' (TCD 2454) - both of which will also be available on 7-inch - as well as releasing a 12-inch Budge EP (BUDGE 1).

TO COINCIDE with release of *Slaughter* and the Dogs' new single 'I'm The One' (DJS 10945) and current set of live dates, DJM Records is taking advertising space in the consumer rock press for a fortnight after release plus space in the July issue of *ZigZag*. A limited edition of the 45 contains an extra live track 'What's Wrong Boy'.

RADAR RECORDS is planning a July release date for a Bram Tchaikovsky 12-inch EP containing six tracks and selling at £1.99. The songs are 'Mr President' (French version), 'New York Paranoia', 'Rock 'n' Roll Cabaret', 'Strange Man, Changed Man', 'Lonely Dancer' and 'Pressure'.

THE ELECTRIC Eels release a three-track 10-inch EP on *Rocket Records* 'Slippery Discs' in a full-colour sleeve (XPRES 3410) featuring 'Not In Love (With The Modern World)', 'Double Complications' and 'Yellied Reggae'. There will also be a normal 7-inch version available (XPRES 34).

Ins & Outs

RICK BLASKEY has been appointed artist development manager at A&A Record Marketing, the joint marketing arm of Ariola and Arista Records. Blaskey spent five years at Phonogram, latterly as product manager and was more recently involved with independent management and consultancy.

JACK STEVEN. *Jeff Nathan*, *Terry Rose* and *Pearce Carr* (formerly of *Music Market*, Oxford) have all recently joined the *Jeffrey Collins* sales team, working from new offices above the company's new warehouse in Burnt Oak, Middlesex.

THE LOGO Group is moving offices. From June 30 all companies can be contacted at 119 Wardour Street, W1V 3TD (Tel: 734 6710).

Deals

AYLESBURY BAND The Deezeds' debut single 'Matt Black' (DOG 1001) is released on July 18 on new label Bulldog Records, distributed by Dolphin Distribution, Unit 11, Rabans Lane, Aylesbury, Bucks (Tel: 0296 86192).

FIVE-PIECE German heavy metal band *Accept*, currently on new German label *Reflektor*, has been licensed in this country to Logo Records. The group's latest album *I'm A Rebel* (LOGO 1025) is released on July 11, preaced by a single 'I'm A Rebel on July 4' (GO 389).

NEWLY-FORMED Cavalcade Records has signed a distribution deal through Pinnacle for its first single 'Satisfy The Citizens' by The Citizens (CAV 1).

SECTOR 27, the new group formed by Tom Robinson, has formed its own record label called *Panic Records* to be distributed by *Faully Products*. The band's first 45 'Not Ready' (Sec 27) is out on July 4, with an album to follow, produced by Steve Lillywhite within a few weeks.

CHAS CHANDLER's Cheap Skate Records has signed a long term deal with singer-songwriter *Steve Wilkinson* and her first release will be a self-penned single called 'You Gotta Be A Hustler If You Want To Get On' (CHEAP 2) out on June 28.

TV GUIDE

Albums to be advertised this week on television

ATV
THE INCOMPARABLE
Ella Fitzgerald
HEART TO HEART
Polydor POLTY 9
Decca RAYTV 1

GRANADA
LOVE LETTERS Pat Boone
THE MAN & DEAN STORY
Jan & Dean
SOUND SENSATIONAL
Bert Kaempfert
K-Tel NE 1083
K-Tel NE 1084
Polydor POLTY 10

SOUTHERN
SOUND SENSATIONAL
Bert Kaempfert
Polydor POLTY 10

TRIDENT
HEART TO HEART
Ray Charles
Decca RAYTV 1

WESTWARD
LOVE LETTERS Pat Boone
K-Tel NE 1083

Top 10 N.M.E Indie Album Chart
Top 20 Sounds (RB) Indie Album Chart

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OF EXPECTATION
A STARTLING NEW ALBUM

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Cassette: DKM 63717



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The single *Free & Easy*
c/w
I Don't Know (Where Loves Comes From)
and *Hotel California* on 12"

2 track single also available on 7"

Produced by
Skip Drinkwater & Bobby Watson



THE DISCO CHART

Compiled by RB Research from returns from specialist disco-orientated shops.
The Last Wks RPM (Reb. set-min) supplied by West Midlands @ Paul Anthony Dist. BHM 12-83

#1	4	4	HUMP TO THE BEAT STACY LATTISAW	Atlantic K11494(T)	W	120	83%
2	1	8	BEHIND TO THE GROOVE TEENA MARIE	Motown TMG12/TMG 1185	E	118	82%
3	2	7	BACK TOGETHER AGAIN ROBERTA & DONNY	Atlantic K11491(T)	W	111	53%
4	5	9	FUNKYTOWN LIPPS INC	Casablanca CAN/CANL 194	A	124	44%
#5	7	7	THEME FROM INVADERS YELLOW MAGIC ORCH.	A&M A&M J&MSP 724 C		79%	
6	6	11	LET'S GET SERIOUS JERMAINE JACKSON	Motown TMG12/TMG 1183	E	110	49%
7	3	6	SCRATCH SURFACE NOISE	WEA K1629(T)	W	119	71%
#8	10	9	USE IT UP, WEAR IT OUT ODYSSEY	RCA PD 11963/PC 1162	R	128	75%
9	3	4	LOVE IS HOLY CHANGE	WEA K1614(T)	W	117	84%
#10	13	3	CULD YOU BE LOVED BOB MARLEY	Island WIP/12WIP 6610	E	Reg.	53%
#11	1	1	CUPID - I'VE LOVED YOU DETROIT SPINNERS	A&M K 11468 W			
12	11	7	THIS FEELING FRANK HOOKER	DJM DJ5 10947/OJR 18012	C	116	90%
#13	43	8	HANGIN' OUT (REMIX) KOOL & THE GANG	De-Lite KOOL 9,912	F	117	84%
#14	1	1	FUNKIN' FOR JAMAICA TOM BROWNE	Arista ARIST 357/12-357	F	112	89%
15	20	6	SUBSTITUTE LITTLE GOLD	Polo 4/12-4	C	35%	
16	12	10	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR	De-Lite MER/MERX 9 F	116	15%	
#17	38	3	SUNSET PEOPLE DONNA SUMMER	Casablanca CAN/CANL 198	A	142	48%
18	5	5	DOES SHE HAVE A FRIEND? GIE CHANDLER/20th Century TC/TC2 2451	R	90	81%	
#19	25	4	LAST NIGHT RANGELAND RANDY CRAWFORD	Warner Bros W/12WIP 6717	W	109	88%
#20	27	6	IN THE FOREST BABY O	(Baby O 1003) Imp	126	65%	
#21	33	7	IN THE MOOD (TO GROOVE) AURRA	Salsoul SAL 312-3 R	127	84%	
22	18	4	YOU GOT WHAT IT TAKES BOBBY THURSTONE	A&A EPC/13EPC 894	C	120	75%
23	17	5	LIGHT UP THE NIGHT BROTHERS JOHNSON	A&M A&M J&MSP 7526	C	122	68%
24	26	16	(OOPS) UPSIDE YOUR HEAD G&B BAND	Mercury MER/MERX 22 F	108	89%	
25	35	9	TWILIGHT ZONE MANHATTAN TRANSFER	Atlantic K11476(T)	W	128	36%
26	16	11	POLICE & THIEVES JUNIOR MURVIN	Island WIP/12WIP 6539	E	Reg.	45%
27	14	9	KEEP IN TOUCH FREEZE	Calibre CAB/CABL 103	A	133	71%
#28	1	1	GIVE ME THE NIGHT GEORGE BENSON	(Owens/Warner Bros 49055) Imp	N/A		
29	29	3	WALK TALL MARK SOSSIN	Prestige PFC 105	R	120	100%
30	20	3	REALLY REALLY LOVE YOU CECIL PARKER	(The 66) Imp	112	100%	
#31	1	7	MUSIC TRANCE BEN E. KING	Atlantic K11495(T)	W	118	91%
#32	48	2	BRAZILIAN LOVE AFFAIR GEORGE DUKE	Epic EPC 8751 13-8751	C	0%	
#33	1	1	IF YOU'RE LOOKING LEON HAYWOOD	20th Century TC/TO 2454	R	118	82%
34	21	4	GIVE PEACE A CHANCE LONNIE LISTON SMITH	CBS/13CBS 8680	C	119	100%
#35	47	6	DO YOUR THANG ONE WAY W. AL HUDSON	MCA 619	N/A		
36	15	10	LET'S GO ROUND AGAIN AVERAGE WHITE BAND	RCA AWB 1/12-1 R	126	38%	
37	32	4	WHISTLE BUMP DEDATO	Warner Bros LV 39	W	118	100%
#38	1	1	ALL NIGHT THE NIGHT INVISIBLE MAN'S BAND	Island WIP/12WIP 6671	E	120	100%
39	19	12	JUST CAN'T GIVE YOU UP MYSTIC MERLIN	Capitol CL 16446	E	122	43%
#40	1	1	ON THE ONE CAUCUS	Casablanca CAN/CANL 199	A	118	95%
41	24	7	IT'S ALL RIGHT SHONUF	Ensign ENY 37/312 F	122	81%	
42	22	5	UNDER YOUR SPELL PHYLLIS HYMAN	Arista ARIST 343/12343 F	92%		
43	37	5	I AIN'T NEVER ISAAC HAYES	Polydor 2001 965/2141 262	F	124	81%
44	41	3	POWER TEMPTATIONS	Motown TMG12/TMG 1186	E	79%	
#45	1	1	NIGHT OF LOVE JIMMY RUFFIN	RSO 2000 459 F	127	N/A	
46	34	10	SHE'S OUT OF MY LIFE MICHAEL JACKSON	Epic EPC 8384	C	Slow	N/A
47	31	4	MUSIC GARY BARTZ	Arista ARIST 355/12 355 F	107	75%	
48	46	2	I LIKE WHAT YOU'RE DOING YOUNG & CO	(Brunswick D 213) Imp	119	100%	
#49	1	1	CAUGHT YOU DANCING STEEL PULSE	Island WIP/12WIP 6596	E	45%	
50	36	11	SHOULD I LOVE YA NARADA MICHAEL WALDEN	Arista K11413(T)	W	117	64%
51	1	1	MY GIRL WHISKEYS	Solar SO 8/12 B	118	78%	
52	52	5	TAKE YOUR TIME (DO IT RIGHT) SO'S BAND	Tabu TRU 856/13 8564	C	119	57%
53	1	1	KING OF THE WORLD SHEILA R. DEVOTION	Careers CAR 150(T)	W	98%	
54	39	13	TWO PLACES AT THE SAME TIME RAYDIO	Arista ARIST 334 F	115	65%	
55	1	1	I DON'T WANT YOU ANYMORE TAVARES	Capitol CL 16446	E	94	N/A
56	25	7	MY TURN TO LOVE YOU EDDY GRANT	Ice GUY 37/37-12 C	118	84%	
57	30	5	LET'S GET IT TOGETHER EL COCO	Avi AV18/AV18L 109	A	117	92%
58	44	2	SUGAR FROSTED LOVER FLAKES	(Magic Disc MD 1960) Imp	118	100%	
59	53	8	EVERY GENERATION RONNIE LAWS	United Artists UA 1207	E	65%	
60	1	1	SPACE RANGER SUN	(Capitol 4873) Imp	125	N/A	

Key to Singles Distributors

A-Pye B-One Choice C-CBS D-Stage Die E-EMI F-Phonogram G-Spartan & Rough Trade H-Fast Products J-Fresh K-Creole L-Lyons M-Spartan N-Nug G-Président P-Phonogram Q-Rough Trade R-RCA S-Seneca T-Graduate V-Red Rhino W-WEA Y-Wind L2-Solid Imp. imp.

UK DISCO LPS				IMPORT LPS			
19	UPRISING	Bob Marley	Island	1	RHAPSODY AND BLUES	Ciudadets	MCA
2	HEROES	Continuance	Motown	2	BRASILIAN LOVE AFFAIR	Atlantic	Atlantic
3	DIANA	Diana Ross	Motown	3	CAMERON	Atlantic	Salsoul
4	LET'S GET SERIOUS	Jermaine Jackson	Motown	4	THE GLOW OF LOVE	Change	PFC
5	ROBERTA FLACK	feat. DONNY HATHAWAY	Motown	5	CELESTIAL	DAVID GILBERT	US Columbia
6	OFF THE WALL	Michael Jackson	Arista	6	ONE WAY FEAT. AL HUDSON	Island	MCA
7	HOW WE MAY BECOME	Randy Crawford	Warner Bros	7	BLUES NOTE LIVE AT THE ROXY	Blues Note	Blue Note
8	MAGIC OF BONEY M	Atlantic/Hansa	Atlantic	8	RENEE AND ANGELA	Capitol	Capitol
9	BURNING	Average White Band	RCA	9	S.O.S. (S) (S) (S) (S) (S)	Casablanca	Casablanca
10	GREATEST	Johnny Johnny Watson	DJM	10	PATTI BROWNE	Patti Brooks	Atlantic
11	GREATEST	Country Reggae	Whitford	11	LET'S GO ROUND AGAIN	Average White Band	Atlantic
12	LET ME BE YOUR ANGEL	Shirley Lynders	Island	12	ABOUT LOVE	Black and Blue	US Columbia
13	LIGHT UP THE NIGHT	BROTHERS JOHNSON	A&M	13	RHYTHM THROBBER	Mark Soskin	Prestige
14	PRIME TIME	Roy Ayers And Wayne Henderson	Polydor	14	SUN OF THE UNIVERSE	SUN	Capitol
15	EVERY GENERATION	Ronnie Laws	De-Lite	15	CAMEOS	Camero	Choccolate City
16	SURESHOT	Coveri	De-Lite	16	SPECIAL THINGS	Pleasure	Family
17	LOVE IN EXILE	Eddy Grant	Atlantic	17	INFLATION	Timpani	Family
18	LOVE TRIPPIN'	Country Spinners	De-Lite	18	NOBODY	Turnstone	Blues
19	LOVE IS THE ANSWER	Lionel Smith	CBS	19	1980 B.T.	Express	US Columbia
				20	DREAMS AND DESIRE	Fever	Fantasy



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THE STALEMATE over royalty rates for music video programmes continues to be the major stumbling block in attempts by the record industry to move into the increasingly significant video software market.

And unless a surprise breakthrough is achieved, there seems little chance of an agreement being reached between music publishers, record companies, videogram producers and the Musician's Union over the next few months.

The result of this deadlock is only too obvious. From the hundreds of pre-recorded programmes currently available on video cassette, only a minute proportion are exclusively music – and many of those are of poor quality, featuring second-division bands.

So far only Chrysalis and Beggars Banquet among the record companies have succeeded in releasing any music video cassettes. Chrysalis managed to negotiate worldwide rights for Blondie's *Eat To The Beat* in America. Beggars Banquet reached a similar one-off deal in the UK for the Gary Numan cassette. Neither company is willing to reveal the royalties agreed upon.

Among the video software companies, VCL has built up the most impressive range of music programmes,

PROMOS FOR songs are – far more than commercials – a sales-generating form whose best examples achieve real artistic excellence. David Mallet's 'I Don't Like Mondays', for instance, rewards repeated viewing – and so does practically everything directed by Russell Mulcahy. Exuding the tousled charm of an antipodean butch elf, Mulcahy likes to describe himself – he comes from Wollongong – as a canned Australian with gravy. He, Mallet and the hyper-efficient Lexi Godfrey are now teamed up in a very superior production company, MGM, in offices that are an oasis of calm grey tweed and cool bamboo. Champagne lubricates conversation that's as witty as it's businesslike.

Mulcahy's first promo to gain instant recognition as something way out of the ordinary was 'Video Killed The Radio Star' with Buggles. Even those TV viewers who have seen this little jewel in 1-minute segments, will be left with a lingering image. The screen is always busy, but what's happening always adds an exciting new dimension to music and lyrics. Seen whole, the visual intelligibility and craftsmanship are unavoidable.

Promos, Mulcahy avers, are made in editing, not direction – but he takes no chances, and when shooting tries to

Royalty stalemate hampers music release programmes

However, according to marketing director, Steve Webber, negotiations for retrospective payment are still going on for most of the catalogue, with full clearance only obtained for those produced by the company itself.

"There's two tons of product just waiting to be released on video cassette," commented Webber. "The different parties have been trying to reach an agreement for six years and they still haven't even worked out the ground rules for video royalties. It's becoming a very serious situation."

The one-off deals firm up by Chrysalis, Beggars Banquet and VCL prove that it is possible to put out a music video, but, until a standard rate card is agreed, the vast majority of companies are unwilling to devote the time and money to lengthy, and possibly even eventually unsuccessful, negotiations.

The crux of the problem is the vast gulf between what the publishers, represented by the MCPS, and the record companies consider the appropriate

level for mechanical royalties on music videos.

Earlier this year, the MCPS published its proposed rate card for royalties, and it drew immediate rejection from record companies. Based on a nine-per-cent sliding scale, the maximum payment on the retail price of a music programme would be 61 per cent because of a built in special allowance to cover the high cost of producing and packaging video cassettes.

Commenting on this rate, Michael Kuhn, Polygram's director of legal and business, said: "The general feeling among record companies is that this rate is too high – video royalties shouldn't be any higher than those paid per minute on audio recordings."

In an attempt to resolve the stalemate, the BPI set up its own Video Association, which so far has been conspicuous by its lack of action. However, Kuhn was due to present a set of alternative video rates to the BPI at the end of last week. Details of these new proposals are

Charles Robinson's Video View

cover as many angles as he can. It's difficult, he says, to tell a story because you never know which segment of the promo is likely to be shown, but he tries to get the bite in early, and establish a definite style at once. "I think videodiscs will need a strong line, a concept running through, so you can watch it over and over again, not just fading in and out of a song." He's talking now about pop albums, not promos, and using the word "videodisc" in anticipation, although product is both made and sold on tape.

"By doing this, you can have multiple bands; so a videodisc can have multiple appeal. With Virgin, for instance, you don't just have to do one on the Sex Pistols, you could do a videodisc with 12 of their bands, all related into the story. You don't need to do that with Bowie, Blondie, McCartney or ELO, they'll hold up in their own right. But a lot of bands, I think, won't, and it's therefore best to combine them. Before the

'Video' award-winning promo, Mulcahy had directed about 40 of them. "I like making promos!" he says. "There's a certain freedom in them, and an element of danger, but you learn to surround yourself with talented people. So when in there, and the studio looks like the army's just been in. Then all of a sudden the lights go on, action starts happening, the set revolves or whatever, and it works. Magic!"

His company MGM, stands for Mallet, Godfrey, Mulcahy. "It doesn't cost much for us to run," he says. "We get 50 per cent of the money up front – sometimes 75 – so there's no great risk in cash flow. What we're always worried about is losing our creative freedom, and our freedom, full stop. We don't want always to have to get the nod from some Mr. Big. This is going to be a very important decade. London will be a vital place for videodiscs and the video music industry. We mean to stay ourselves, and right in the centre."

He began his career as a film editor at TV stations, watching the Vietnam war from the editing table, while yearning to be a film director. He won a prize for a rock short on Sydney television, plunged into making rock films, then was sent over to Britain. A contact at Virgin sent him along to see Lexi Godfrey and Jon Roseman. He was signed up for two years and instantly set off to America.

Recent promos include Sheila B Devotion (a weird medley of scaffolding and vintage motor cars), Showaddywaddy (a kitsch Dracula romp), John Foxx in a fantasia of illuminated cubes, The Stranglers prowling around a violent fairground and gloomy highrise housing estate, The Gorgies telling us that 'Everybody's Got To Learn Something' from a hooded set, and Demis Roussos unforgettably trilling 'I Need You' at a grand piano inside a Roger Cormanesque ruined abbey while a cowed monk leans meditatively over

the set at present available.

Not the BPI's video rate card is however unlikely to be accepted by the music publishers. Caroline Robertson, MCPS licensing and video manager, commented: "We feel our rates are right. We're quite happy to talk to the BPI, but so far we haven't been approached."

The whole situation has been further complicated by the setting up of a rival video association by EMI Videogram following concern that the BPI VA was unlikely to adequately represent the interests of non-record company video operators.

The organisation has just held its first meeting and a working party, including representatives from the BBC, ITC, Intervention, EMI Videogram and Captn Video, has been set up to decide such aspects as membership, financing and priority issues, which naturally include video royalty rates. The working party is to be chaired by John Kuipers, of Thorn-EMI.

Gary Pownall, EMI Videogram managing director, said: "It was felt that a specialist video association which was not directly linked to either the record or film industries was needed. We hope record companies will join this association as well as the BPVA."

"Talks with music publishers, video producers and the Musician's Union will be one of the first priorities," commented Pownall. "Obviously we want to keep royalties as low as possible and the MCPS rate card is quite impossible. It's a very slow process and we're only just beginning to inch forward."

The record industry's last beginning to realise the urgency of an agreement on video royalty rates. But with talks still in their early stages, or yet to be launched, any standardisation of royalties remains a long way off. And in the meantime the amount of music programmes available on pre-recorded cassette will continue to be severely restricted.

the Steinway, and a totally unexplained live panther cats up large areas of the foreground. ("But what does he do for an encore?" – Meat Loaf). Also '12 Bars To The Minute' with 10cc, featuring skating maestro Alan Jones in a variety of outfits. It's all winged Mercury to bowler-hatted businessmen.

"My love's fantasy in horror," Mulcahy says, and it shows in all his work. "The images I've got in my head! I'm for ever having to censor my head." Next year he's going to direct a full-length feature *Zombie Girls Of The Stratosphere*, scripted by Keith Williams. The plot is an intriguing mixture of 40s nostalgia and science fiction. A big project is in the pipeline, but if it doesn't happen, videos with Diana Ross one starring a skating hamburger for Macdonalds beckon from America.

Some of the best work in video today is happening in promos, and Russell Mulcahy's big output is consistently remarkable for its invention and craftsmanship. From a hooded set, and Demis Roussos unforgettably trilling 'I Need You' at a grand piano inside a Roger Cormanesque ruined abbey while a cowed monk leans meditatively over



RUSSELL MULCAHY directs the recent Showaddywaddy promo.



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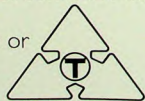
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TRILION

The unsung heroes of rock.

NO ONE wants to be the last one on the block to spot a trend, so record executives have been rushing in front of microphones to proclaim that the videodisc revolution is upon us. They warn that we'd better start swimming or we'll sink like a stone because after all, it is a new decade so the videodisc has to be the sight and sound of the industry's future. They even Paul Revered this cry on national television on a recent poorly conceived "20/20" segment that wrongly placed the future of the music industry in the hands of the videodisc.

Well, not so fast gentleman. We've all sat through this movie before. "Quadrumania" or "Last Tango In Seneurround"? Techo-advances in the arts are not always salvation. Sometimes they're just distractions. Don't these new v/v machines have a pause button?

The future of the videodisc industry is probably rosy, but its relevance to the music industry is highly speculative. I seriously question whether we should be so eager to grasp at the videodisc as a panacea for industry problems.

There will obviously be a significant impact on home entertainment over the next 10 years, and retailers and distributors of the hardware and software will benefit. But to spread the gospel that the aural record as we know it is just a stepping stone to the brave new world of video is misleading and harmful.

All hard evidence and past history, points to the new visual medium making strong inroads in general interest films, educational films, pornographic films . . . but minimal waves in music. Even the finest concert performance movies - witness the fate of *The Last Waltz* - don't do nearly as well at the box office as narrative movies.

Abstract animation as accompaniment to music has never taken hold. While the video jukebox (Scopitone) was introduced with great fanfare it was ultimately greeted by the public with widespread apathy. The visual element - as most viewers of the first round of rock videodiscs will attest to - doesn't hold up under repeated viewing. It becomes boring. It is not what people want out of music when they listen at

Videodisc: Hope or Hype?

A RAZOR-SHARP, dissenting view of the possibilities of video by Arista's American president Clive Davis.

home. When top record company executives go in front of the "20/20" cameras and solemnly proclaim to a nationwide audience that this has to be "the next step" I wonder what they feel our industry has to be saved from. We've only begun to tap the possibilities of audio reproduction with the increasing use of 24 track and digitally produced sound. We're at the beginning of an invigorating rock'n'roll renaissance. There are enough new musical talents out there to keep us busy for the next several years. The emergence of Elvis Costello, Graham Parker, the Clash, the Pretenders, the flowering of Michael Jackson, Tom Petty, Blondie, Angela Bofill; the continued creative energy of the Eagles, Pink Floyd, Elton John, the Isley Brothers, the Who, the Doobie Brothers, Stevie Wonder, and the Grateful Dead all bode well.

To channel so much energy, so many resources, so much money, into a potential adjunct in the hope that it will lift us out of some imagined doldrums is a venture that speaks of panic and diversion, not creativity.

Here we are facing potentially dangerous serial price hikes which, especially in view of home taping, might be difficult to pass on to the public and at the same time talking of going into our pockets to finance videodiscs that will mean at least a 100 percent to 500 percent increase in album production costs that will have to be passed on to consumers.

The fact that, eventually, the videodisc itself will not be much more expensive to manufacture than today's disc isn't the issue.

It's the "programming cost" that has to be amortized. That's the crucial problem. So where's the logic? If price affects the sale of music how do we expect to sell music with pictures?

No one is saying that the Pink Floyd fan in Des Moines, where the band

doesn't appear live, won't buy a videodisc of *The Wall* to share with his friends and get the experience second hand. Or that artists like the Stones, Springsteen, Led Zeppelin, Sinatra, Manlow, and the Kinks don't have audiences who will want to own hour-long performances on disc as concert souvenir-mementos. Obviously, there are ways in which a record company can use video as a meaningful extension for certain acts.

But how many artists are in that category? How many visual albums will the average household have to own before it loses interest, and how frequently will they be played?

I'm not sure what the future holds, but my gut feeling is that the videodiscs involving music won't have the immediacy of a concert, the imaginative dimension of the aural record, or the sustaining grip of the story film.

I can see a secondary hybrid where the

fidelity and content of the music becomes subordinate to the image, where masterful music is trivialized by inadequate vignettes. Also the production costs per project will escalate to the point where many fewer albums are made and many fewer artists are heard.

Don't for a moment write off the phonograph record and its still great potential. Don't believe that the audience that grew up with the record buying habit - those people whose first album was *Rubber Soul* or *Tapestry* or *Highway 61 Revisited* - will suddenly feel they've been missing something all these years. Don't be sure that those people who have made an investment in record and tape collections and increasingly sophisticated stereo equipment will easily be swayed to the videodisc.

There is probably some validity to the theory that as movie concert and sporting event prices soar, people will take their amusement more and more within short reach of the refrigerator. But let's not be hasty. There are at least two pleasures that should be possible to enjoy with your eyes shut. One of them is music.

This article first appeared in Billboard magazine.

Briefs

THE BBC, independent TV companies and the film industry have set up a joint body to police copyright infringement and piracy in the video industry. BBC Enterprises has also signed a deal with 3M for manufacture and distribution of BBC programmes on video cassettes - once agreements have been reached with unions.

A NEW video production company, aimed at servicing the record industry, has been set up by the London based film and video Right Angle. Known as Right Angle Rock, it will operate from the parent company's offices at 93, Wardour Street, London W1. Its first production is for Graduate Records' band UB40.

THE PROBLEMS of video rights will be the subject of two special conferences due to be held in London during October and November.

Oyez International Business Communications Ltd is stage "Video Clearances - A Practical Guide To Clearing Rights For Video" on October 8 at the Carlton Tower Hotel. Fee for the day is £105. Chairman will be PolyGram legal affairs director Michael Kuhn.

On November 24-25 Nord Media will be running the 2nd International Video Rights Conference at the Piccadilly Hotel. Registration fees are between £115 and £230.

The sixth Vidcom - International Videocommunications Market - will also be held in Cannes from September 29 to October 2, with more than 250 companies expected to be attending.

A NEW video software distribution company was launched earlier this month to handle programmes released by the German company Videoring.

Called TCR, the company is a subsidiary of Hi-Fi Care and is based at Kirkham House, 54a, Tottenham Court Road, London W1. Tel: 01-580 9112.

NEW VIDEO

Code No	VHS	Price	Running Time
ADULT			
AMATURE NUDE WIVES SPECIAL (World of Video 2000)			
ANRX	19.95	24.95	60mins
A LITTY EVENING WITH BERNARD MANNING (World of Video 2000)			
CVIX	29.95	39.95	60mins
ELECTRIC BLUE VOL 3 (World of Video 2000)			
063	31.00	39.95	60mins
EXPOSE (Intervention)			
TBA	39.95	N/A	TBA
HARD CORE (Intervention)			
TBA	39.95	N/A	TBA
LET'S GET LAD (Intervention)			
TBA	39.95	N/A	TBA
FEATURE FILMS			
MIRAGE (Intervention)			
TBA	39.95	N/A	TBA
THE HEIST (Intervention)			
TBA	39.95	N/A	TBA
ANGELS WITH BOUND HANDS (Intervention)			
TBA	39.95	N/A	TBA
PRIVATE & PUBLIC LIFE OF			
ADOLF HITLER (World of Video 2000)			
TBA	49.95	59.95	120mins
CHILDREN			
SUMMER DOG (Intervention)			
TBA	39.95	N/A	TBA
SUPER SEAL (Intervention)			
TBA	39.95	N/A	TBA
FUNGICHO (Intervention)			
TBA	39.95	N/A	TBA



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THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pops
Maximum radio play plus BBC's
100% = Top Of The Pops

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.

Action Of The Week



JOY DIVISION

This Week	Last Week	Who on Chart	TITLE/ARTIST	Label/Cat. No.	D	Discs/Use	
1	1	8	66	78	EM1 5051	E	
2	3	7	41	71	○ CASABLANCA CAN/CANL 194	A	
3	4	7	35	72	ATLANTIC K11481/K11481T	W	
★	4	5	7	34	78	RIALTO TRES 115	A
★	5	18	4	29	9	DERAM BUM 1	F
★	6	10	5	28	37	MOTOWN TMG/12TMG 1185	E
★	7	26	2	28	74	PARLOPHONE R6037	E
★	8	11	3	28	58	GRADUATE GRG/12 GRAD 8	W
★	9	28	3	27	66	ATLANTIC K11496(T)	M
★	10	30	3	27	81	JET 185	C
11	2	9	28	24	○ CBS 8536	C	
12	6	3	23	73	EM1 5076	E	
★	13	14	9	21	50	DINDISC DIN 15/15-10	C
★	14	83	2	21	*	FACTORY FAC 23	P
15	15	10	20	43	YOU GAVE ME LOVE - USE YOUR BODY AND SOUL CROWN HEIGHTS AFFAIR	F	
16	7	8	20	37	OVER YOU ROXY MUSIC	F	
17	9	9	19	36	LET'S GET SERIOUS JERMAINE JACKSON	F	
★	18	19	5	19	65	SUBSTITUTE LIQUID GOLD	C
19	8	10	18	22	NO DOUBT ABOUT IT HOT CHOCOLATE	E	
★	20	42	3	18	19	747 (STRANGERS IN THE NIGHT) SAXON	W
★	21	31	6	17	70	TO BE OR NOT TO BE B.A. ROBERTSON	W
22	12	7	17	28	RAT RACE - RUDE BUOYS OUTA JAIL SPECIALS	F	
23	17	4	17	3	(I'M NOT YOUR) STEPPING STONE SEX PISTOLS	F	
★	24	58	2	17	54	USE IT UP AND WEAR IT OUT ODYSSEY	R
25	13	5	16	13	CHRISTINE SIOUXSIE & THE BANSHES	F	
26	23	9	14	57	MIDNIGHT DYNAMOS MATCHBOX	A	
27	20	5	14	17	BREAKING THE LAW JUDAS PRIEST	F	
★	28	53	3	13	29	COULD YOU BE LOVED BOB MARLEY & THE WAILERS	E
29	21	7	13	42	D-A-A-ANCE LAMBRETTAS	F	
30	29	5	13	63	THE SCRATCH SURFACE NOISE	E	
★	31	39	6	13	66	ME MYSELF I JOAN ARMATRADING	W
★	32	82	2	13	63	CUPID - I'VE LOVED YOU FOR A LONG TIME DETROIT SPINNERS	E
33	24	6	12	54	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT ROD STEWART	W	
★	34	41	5	11	69	LET'S HANG ON DARTS	W
35	35	7	11	65	I'M ALIVE ELECTRIC LIGHT ORCHESTRA	W	
36	36	7	11	54	CHINATOWN THIN LIZZY	W	
★	37	44	6	13	4	COMPUTER GAME (THEME FROM THE INVADERS) YELLOW MAGIC ORCHESTRA	F
38	16	4	11	30	POLICE SINGLES' SIX-PACK POLICE	C	
★	39	45	3	10	66	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND	W
★	40	43	3	11	3	EMPIRE STATE HUMAN HUMAN LEAGUE	C
41	33	5	10	43	NEW AMSTERDAM ELVIS COSTELLO	W	
★	42	69	3	10	30	SUNSET PEOPLE DONNA SUMMER	W
43	34	8	9	37	TWILIGHT ZONE - TWILIGHT TONE MANHATTAN TRANSFER	A	
44	38	7	8	31	LITTLE JEANNIE ELTON JOHN	F	
45	32	10	9	7	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES JONA LEWIE	C	
46	22	7	9	9	WE ARE GLASS GARY NUMAN	B	
★	47	59	3	6	60	RUNNING FROM PARADISE DARYL HALL & JOHN OATES	R
48	54	4	8	27	LIP UP FATTY BAD MANNERS	A	
★	49	65	3	6	60	KINGS CALL PHILIP LYNOTT	F
50	25	4	9	5	WHO WANTS THE WORLD STRANGLERS	E	
★	51	78	2	6	58	LAST NIGHT AT DANCELAND RANDY CRAWFORD	W
52	48	4	5	55	HOT LOVE DAVID ESSEX	W	
★	53	61	3	6	25	DO YOU DREAM IN COLOUR BILL NELSON	M
★	54	68	2	6	44	NEWS AT TEN VAPORS	E
★	55	■	1	6	26	A LOVER'S HOLIDAY CHANGE	W
56	27	4	7	2	SANCTUARY IRON MAIDEN	E	
57	40	10	7	8	LET'S GO ROUND AGAIN PART 1 AVERAGE WHITE BAND	R	
58	46	3	6	16	SLEEPING ON THE JOB GILLAN	C	
★	59	■	1	6	5	SLEEPWALK ULTRAVOX	F
★	60	74	3	5	39	FANTASY GERARD KENNY	R

THE SINGLES CHART - 100

★	This Week	Last Week	Wks on Chart	Sales Index	Single Index	TITLE/ARTIST
★	61		1	6	*	WHOLE LOTTA ROBBIE AC DC
	62	37	10	6	5	SHE'S OUT OF MY LIFE MICHAEL JACKSON
★	63	70	5	4	49	NOTHING LEFT TO LOUSE SAD CAFFE
★	64		1	4	52	WEDNESDAY WEEK UNDERTONES
	65	47	11	6	3	POLICE AND THEEVES JUNIOR MURVIN
★	66	76	7	5	17	THE ROYAL MEL GERRY RAFFERTY
★	67	96	2	5	39	DOES SHE HAVE A FRIEND? GENE CHANDLER
★	68		1	6	*	DREE DEEPS DONE DIRT CHEAP AC DC
★	69	67	3	5	14	THE HARDER THEY COME JOE JACKSON
★	70		1	5	*	HIGH VOLTAGE AC DC
	71	66	4	5	1	I EYA TOYAH
★	72	77	3	4	19	THE OTHER SIDE OF THE SUN JANIS IAN
	73	60	3	5	*	NO ROOM AT THE ATHLETIC SPINN BOB
	74	49	9	5	2	MIRROR IN THE BATHROOM BEAT
★	75		1	4	39	SANCTUARY NEW MUSIC
★	76		1	5	*	RUNNIN' WITH THE DEVIL VAN HALEN
★	77	78	1	3	51	MORE THAN I CAN SAY LEO SAYER
	78	63	5	4	23	SOLDIERS SONG HOLLIES
	79	80	6	4	*	LOYALTY REVOLUTIONS - PERSONS UNKNOWN GRASS - POISON GIRLS
★	80	95	2	4	4	AWAY FROM HOME KLARK KENT
★	81	58	6	4	5	IT'S WRITTEN ON YOUR BODY RONNIE BOND
★	82	100	2	3	36	HEY GIRL EXPRESSOS
★	83	92	3	4	7	THIS FEELIN' FRANK HOOKER & POSITIVE PEOPLE
★	84		1	4	*	NEON KNIGHTS BLACK SABBATH
	85	57	6	3	21	IN THE NIGHT BARBARA DICKSON
★	86		1	4	*	IT'S A LONG WAY TO THE TOP AC DC
★	87	96	1	4	*	HOLIDAY IN CAMBODIA DEAD KENNEDYS
★	88		1	4	*	HANGIN' OUT KOOL & THE GANG
★	89		1	4	*	BACKS TO THE WALL SAXON
★	90		1	1	05	EMOTIONAL RESCUE ROLLING STONES
★	91		1	2	66	STAY AWAY ROBBIE DURRAE
★	92	97	3	4	3	OOPS UPSIDE YOUR HEAD GAP BAND
★	93		1	4	*	SPACE STATION NUMBER 8 MONSIEUR
	94	90	2	3	3	CATCH ME IF YOU CAN BRENDA SHENE
	95	89	2	3	*	VERSIE SAMSON
★	96	51	6	3	19	DELLA AND THE DEALER BOBBY AXTON
★	97	50	11	3	4	JUST CAN'T GET YOU AWAY MYSTIC MERLIN
★	98	52	16	3	*	GENO DEXY'S MIDNIGHT RUNNERS
★	99	82	12	3	1	CHANGES MAGNUM
★	100	79	3	3	*	HEATSTROKES KROKUS

Label/Cat. No.	Dater
ATLANTIC HM 4	W
EPIC EPIC 8384	C
RCA S4D 4	R
SIR S9 4042	W
ISLAND WIP 6539	E
UNITED ARTISTS BP 354	E
20TH/CH SOUND TC 2451	R
ATLANTIC HM 2	W
AMM AMM/AMX 7536	C
ATLANTIC HM 1	W
SAFARI SAFE 28/L28	M
CBS 8611	C
ROUGH TRADE RTSD 0	5
GO FEET FEET 2	R
GTO GT 275	C
BERRYS BRMS HM 10	W
CHRYSLER CJS 2442	F
POLYDOR 2059 246	F
CASQ 42 1984-1	C
AMM AMX 7532	C
MERCURY MER 13	F
WEA W18246	C
DJM DJS 10547/DJR 18012	C
VERTIGO SAB 3	F
EPIC EPIC 8593	C
ATLANTIC HM 3	W
CHRYSLER CJS 2467	W
DEE-LITE KOOL 9/1317	F
CARRIERS H 6	W
ROLLING STONES RSR 105	E
ELECTRA K12450	W
MERCURY MER/MERX 22	F
BERRYS BRMS H 9	W
PLAY 135	M
GEM GEM 34	F
ATLANTIC WY 82	F
CHRISTON (EPIC 3383 8594)	13
DEE-LITE KOOL 9/1317	13
PARLPHONE R6063	C
IEB 188	C
ARIELLA A 233	A

KEY TO DISTRIBUTORS
 A - Pye; B - One Step; C - CBS; E - EMI; F - Phonodisc; H - Lightning; I - Solomon & Paves; J - Chameleon; K - Creole; L - Logistics; M - Spartak; O - Presidents; P - Pineapple; Q - Rough Trade; R - RCA; S - Sealed; T - Faulty Products; U - Scottis; W - WEA; X - Clyde Factors; Y - Wynd Up.

KEY
 ■ New Entry
 ● Bullet
 ● Platinum Disc (1 million sales)
 ● Gold Disc (½ million sales)
 ● Silver Disc (¼ million sales)
 * Index less than 0.5
 (Platinum, Gold, Silver Disc information supplied by the British Phonographic Industry)

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RECORD BUSINESS Charts are used by Radios Capital, Luxembourg, BRMB, Forth, Beacon, Tees, Trent, Plymouth and 210; the Daily Star and Evening News, Smash Hits, Superpop, Black Echoes.

All charts are compiled by Record Business Research and enquiries should be referred to the research director, Godfrey Rust (01 836 9311).

ALBUM REVIEWS

Top 10

THE ROLLING STONES: Emotional Rescue (Rolling Stones CUN 39111) Prod: The Glimmer Twins

While the Stones can still produce the occasional solid dancing track ('Dance', 'Send It To Me' and 'Where The Boys Go' will doubtless be heard at parties throughout the land this Summer) they still seem to have difficulty producing something truly exciting for today's market. Bill Wyman's bass lines don't 'move' enough for today's fizzier musical tastes, Jagger's singing sounds lacklustre, the songs just don't cut it any more, and in short there's now a real shortage of attack and aggression. In the year that R&B is supposed to be making a comeback, couldn't the Stones have produced for a single something more memorable than the irritating disco-lampoon 'Emotional Rescue'?

BOB MARLEY & THE WAILERS: Uprising (Island ILPS 9596) Prod: Bob Marley & The Wailers

Following his triumphant return to British gigging at the recent Crystal Palace Garden Party, Marley's recording also returns to form with *Uprising*. The old team of the Barrett brothers in the rhythm section, Junior Marvin on guitar and the soul-

ful I Three work up plenty of feeling on a series of mid-tempo work-outs that hit a steady groove, from the opening, optimistic 'Coming In From The Cold' followed by devotional songs like 'Zion Train', and a hard-hitting rasta view of female emancipation on 'Pimper's Paradise' with a most unusual slow acoustic guitar number 'Redemption Song' to round off proceedings. Should prove to be Marley's biggest UK album for some time.

Top 60

ULTRAVOX: Three Into One (Island ILPS 9614) Prods: Various

At the end of the 70s Ultravox was genuinely pushing back the boundaries of accepted rock music, but became swamped by the punk explosion, eventually losing lead singer and main writer John Foxx to a solo career. Now that the band's bleak vision has been popularised by the likes of Gary Numan this 'Best Of' collection of 10 tracks from the three albums released on Island makes interesting listening, and contains most of the best numbers including 'The Wild, The Beautiful and the Damned', 'Hiroshima Mon Amour', 'Dangerous Rhythm' and 'My Sex'. Chart action may well result as cult interest has been building up of late.

GORDON GILTRAP: Performance (K-tel NE1081) Prod: Jon Miller / Rod Edwards / Roger Hand

An interesting attempt to further develop Giltrap's appeal to a wider spectrum of album buyers. There is some fine music here. Giltrap displays all his virtuosic range, both electric and acoustic, and with the aid of excellent orchestrations and fine back-up support, rings the stylistic changes with impressive ease. His approach is not a world away from what Sky is doing with such success and will appeal to a similar audience.

LIVE WIRE: No Fright (A&M AMLH 64814) Prod: Simon Boswell

Second album from Live Wire, and the one that looks set to establish its name as a leading UK band. This time guitars of Mike Edwards and recent addition Simon Boswell really gell together well, forming a strong and recognisable sound of their own to back ten excellent songs. The musicianship is of a very high standard, although the vocals could be just a little less gruff and urgent. Given the right radio support, this could be a big album.

Best of the rest

GIRLSCHOOL: Demolition (Bronze BRONX 525) Prod: Vic Maile

Strong debut album from this all-girl metal outfit that seems to have all

the right licks and poses for success in this rapidly expanding field. Apart from a version of Gun's 'Race With The Devil' all the material is self-penned, in the main by guitarists Kelly Johnson and Kim McAuliffe and sounds good and rocking. The experienced Vic Maile has given the record lots of volume - always a good idea with metal - and the result is much better than The Runaways or similar bands.

MANUEL & THE MUSIC OF THE MOUNTAINS: Fiesta (EMI TWOD 2003) Prod: Norman Newell


A 21st anniversary album (although not identified) featuring the most consistent of home-produced instrumental sounds. Now enhanced by the technical advantages of digital recording, Manuel LPs are finding a new market among hi-fi collectors as well as holding on to loyal followers. With his masterly handling of rhythm, strings, harps and voices, Geoff 'Manuel' Love has come up with some glittering new arrangements, full of Latin fire and rhythm, which totally revitalise oldies like 'Granada', 'Donkey Serenade' and 'In A Little Spanish Town'. In addition are intriguing treatments of more contemporary pieces like 'Rise', 'Music Box Dancer' and 'Hooray! It's A Holy-Holiday'.


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ON THE RADIO

Hot on the RB Airplay Guide

- AMII STEWART & JOHNNY BRISTOL/MY GUY (K11550)
- KATE BUSH/BABOOSHKA! (EMI 5085)
- WHISPERS/MY GIRL (Solar 90 8)
- ULTRAVOX/SLEEP WALKING (Chrysalis CHS 2441)
- COMMODORES/OLD-FASHIONED LOVE (Motown TMG 1193)
- RACEY/REST OF MY LIFE (RAK 317)
- GIBSON BROTHERS/MARTANA (Island WIP 6617)

DISCO/SOUL

Top newswellers on RB's Disco Chart

- DETROIT SPINNERS/CUPID (Atlantic K11498)
- TOM BROWNE/FUNKIN' FOR JAMAICA (Arista ARIST 357)
- BEN E KING/MUSIC TRANCE (Atlantic K11495)
- LEON HAYWOOD/IF YOU'RE LOOKING (20th Century TC 2454)

IMPORTS

Fastest moving Disco/Soul imports

- GEORGE BENSON/GIVE ME THE NIGHT (Qwest/Warner Bros)

Hear Record Business charts

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NEW RELEASES

Due in the shops this weekend

- SHAM 69/UNITE AND WIN (Polydor 2059 259)
- AVERAGE WHITE BAND/FOR YOU FOR LOVE (RCA ANB 2)
- MARITHA & THE MUFFINS/ABOUT INSOMNIA (Dindisc DIN 19)
- MICHAEL JACKSON/GIRLFRIEND (Epic EPC 8782)
- PHOTOS/FRIENDS (Epic EPC 8785)
- HOT CHOCOLATE/ARE YOU GETTING ENOUGH (RAK 318)
- TOM PEITY & THE HEARTBREAKERS/
DON'T DO ME LIKE THAT (MCA 596)
- CHORDS/THE BRITISH WAY OF LIFE (Polydor 2059 258)

ROCK

Top action from the RB Top 100 and Indie Chart

- ULTRAVOX/SLEEP WALKING (Chrysalis CHS 2441)
- BLACK SABBATH/NEON KNIGHTS (Vertigo SAB 3)
- DEAD KENNEDYS/HOLIDAY IN CAMBODIA (Cherry Red 13)

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Singles Chart Singles Chart Country Chart Country Chart Country Chart Country Chart






Country Chart Disco Chart Country Chart Country Chart

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- DEL SHANNON
Hats Off To Larry/ Little Town Flirt
JBO5
- DEL SHANNON
Runaway/ Keep Searchin' JBO1
- FREDDIE AND THE DREAMERS
You Were Made For Me/ I'm Telling
You Now JBO17
- GERRY & THE PACEMAKERS
Ferry Cross The Mersey/ Don't Let
The Sun Catch You Crying JBO2
- LITTLE RICHARD
Good Golly Miss Molly/
Tutti Frutti JBO13
- LITTLE RICHARD
Rip It Up/ Keep On Knocking JBO14
- P.J. PROBY
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NEW RELEASES

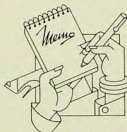
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THIS BOY/MIND BLOWING DECISIONS— SNOOPY (DOG 1)

I NEED A WOMAN TONIGHT— TYRONE (EAR 23)

HAVE YOU GOT "THE FEELING"/SATURDAY NIGHT
FEELING

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The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

Basic Key
A - Main Playlist/Chart
B - Breakers/Climbers
C - Extras
 ☆ - Hit Picks
 ☆ - Station Pick

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	LYNDON	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND	WYND
71	★																								
72	B																								
73	B	C																							
74	B																								
75	B	C																							
76	★																								
77	C	B																							
78	B																								
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92	C	A																							
93	B	C																							
94	B																								
95	B																								
96	B																								
97	B	C																							
98	B																								
99	B																								
100	A																								

Key To Station Playlists

- MBCA SOUND CENTER
- A List
- B List
- C List
- Hit Pick
- Penine
- Breaker
- A List
- B List
- C List
- Hit Pick
- Penine Pick
- Thames Valley
- A List
- B List
- C List
- Hit Pick
- Plymouth Sound
- A List
- B List
- C List
- Hit Pick
- Peoples Choice
- CBC Cardiff
- A Top 30
- B List
- C List
- Hit Pick
- BBC SCOTLAND
- A List
- B List
- C List
- Hit Pick
- Single Of Week
- BBC WALES
- A List
- B List
- C List
- Hit Pick

The Radioactive symbol ⚡ is awarded for a gain of at least 3% in the airplay rating - equivalent to one major or two or three minor IR station playlists.

Each playlist is weighted according to approximate frequency of play and published reach as indicated by available audience research.

- Key To Distributors**
- A-Pyo
 - B-One Stops
 - C-CBS
 - D-Stage One
 - E-FM
 - F-Program
 - G-Rough Trade/Spartan
 - H-Fast
 - I-Family Products
 - J-Fresh
 - K-Caspar
 - L-Luglons
 - M-Lowman
 - N-Neat
 - O-Independent
 - P-Prince
 - Q-Rough Trade
 - R-RICA
 - S-Salscia
 - T-Graduate
 - U-ASD
 - V-Rad Rhino
 - W-WEA
 - X-Headings
 - Y-Wynd Up
 - Z-Bullet



Airlines

CAPTIAL PROBABLY broke even on Knebworth '80 despite only half the available 100,000 tickets being sold - believed to be due to the poor choice of acts. The station says it would rather have had 50,000 people there in peace than 100,000 in the chaos of last year. The police were delighted - only 17 charges were made and just two people asked to leave the site. *Aidan Day* also delighted - with the sound system, using digital delay, which was "spot on". An interim dividend of 71 percent for *Plymouth Sound* shareholders following half-yearly figures showing a gross income for the six months to March 31 of £284,500 compared to £198,800 for the whole of the previous year. *Peter Powell* takes over Kid's old slot on Radio-1 from June 23 - July 18 followed by *Newsbeat's Richard Skinner* for six weeks.

Strawbs man for Tees

RADIO TEES has appointed ex-Strawbs lead singer David Cousins as programme controller. He replaces Bob Hopton who has joined BRMB. Cousins, whose appointment takes effect this week, became involved in ILR in 1978 as a member of the successful consortium for Exeter/Torbay. He will now resign his directorship of DevonAir.

Cousins graduated from Leicester University in 1961 and after a successful career in broadcasting and market research formed the Strawbs, Strawberry Music and Summerland Songs. In the group's ten-year life from 1968 the Strawbs released 16 albums which sold more than 3 million copies. The group's most successful single, 'Part Of The Union', charted in Britain and Europe.

Managing director Toby Horton



says Cousins will bring an immense range of musical experience and wide knowledge both of broadcasting and of analytical market research. "This will be the ideal complement to our already strong news and current affairs operation. I am confident that this appointment will represent an asset both to Radio Tees and to the ILR network as a whole," he said.

More demo chances on air

THIS TUESDAY Charlie Gillett brings demo tapes to Capital Radio - a move Radio London's Stuart Colman finds ironic. For once the ILR station is "a little late doing this" he says. Colman, who took over from Gillett at Radio London, hosted his fourth demo show

on Saturday - a series which has already secured a number of recording contracts for bands including Magnet signing Bad Manners.

Colman's *Echoes* becomes a demo show every four months, the latest featuring pannelists Paul Gambaccini of Radio-1, Dave Dee of Double D Records, Brian Reza of Magnet and John Darnley of EMI. Entitled 'Opportunity Rocks', it gave 12 London bands the chance to be heard on air and discussed by the panel. They were The Record Players, John O'Connor, P G & The Holograms, Steve Boalch & Martin Coslett, The Gulliver Smith Band, Dynamo, J J & The Fliers, Real & The Robots, Steve Brown's Universe, Colin Chapman, The Colah Brothers and a soul band of uncertain title at the time of going to press.

The 12, chosen from around 75 quality tapes, crossed the musical spectrum in style and presentation. Colman says he found the standard as high as ever, if not better. This time he received more tapes than previously but bands still send in cassettes thereby wasting their chance.

Edited by GABRIELLE JAMES

On the Move

AS PERMITTED by *Radio Week*, Eddie Vickers, 37, joins Severn Sound as programme controller this week from the BBC. Beginning his broadcasting career with BFBS in Cologne where he worked with DLT on the top German TV show *Real Beat*, he became the first producer to join BBC Radio Leicester in 1968.

After six years with Leicester he did v/o's for BBC-TV in London for three months before working for four years as Berlin correspondent for radio and television. On his return to the UK Vickers became acting deputy manager at BBC Radio Medway before transferring to news and current affairs. London is a regular member of Radio-4's *The World Tonight* team.

TWO NEW members have been appointed to the IBA's Advisory Committee in Metro's area. They are Beryl Sloan, secretary to the North Tyne-side Community Health Council and Councillor Leonard James of Durham County Council, also a systems advisor.

Cardiff polls 40% reach after 6 weeks

INITIAL DIPSTICK audience research by CBC shows a weekly penetration of just 40 percent in the immediate Cardiff district. It was the only part surveyed because, says managing director Tony Gorard, at the time the IBA had yet to approve the station's TSA and an indication of listenership was desired.

Carried out to JICRAR specifications six weeks after the station went to air, the study gave Radio-1 supremacy with 46 percent reach, and Radio-2 achieving 33 percent. Deanna Hallett, research manager at AIR Services, set up the research and trained members of the Cardiff Community Trust to do the 325 interviews from 13 sample points in the Cardiff and Penarth areas.

The RADIO WEEK Yearbook

is now being prepared

The following categories will be included

* All BBC and commercial radio stations *

* Local radio stations due on air *

* Record companies and labels *

* Radio production houses *

* Recording studios *

* DJs *

* Equipment manufacturers *

* Independent Promotion Companies *

* Broadcasting training facilities *

* Affiliated organisations and copyright societies *

* Services *

If you have received a questionnaire please return it without delay. If you have not, and wish to be included, then contact Gabrielle James at Record Business.

* Final deadline July 4 *

Rockshow Report

MOST AIRPLAY Descending Order

- 1 THE UP ESCALATOR
Graham Parker
Stiff SEEZ 23
- 2 THE PHOTOS
Various
Epic PHOTO 5
- 3 PETER GABRIEL
Peter Gabriel
Charisma CDS 4019
- 4 SENT FROM COVENTRY
Various
Kathedral KATH 1
- 5 SCREAM DREAM
Ted Nugent
Epic EPC 86111
- 6 G-FORCE
G-Force
Jet JETLP 209
- 7 FLESH & BLOOD
Roxy Music
Polydor POLH 2
- 8 TANGRAM
Tangerine Dream
Virgin V2147
- 9 JUST CAN'T STOP IT
Beat
Go Feet BEAT 011
- 10 JUST ONE NIGHT
Eric Clapton
RSO RSDX 2

MOST ADDED Descending Order

- 1 DEPARTURE
Journey
CBS 84101
- 2 KILLER WATTS
Various
Epic KW 251
- 3 FACE TO FACE
Angel City
Epic EPC 84253
- 4 SAVED
Bob Dylan
CBS 86113
- 5 LET THE MUSIC DO THE TALKING
Joe Perry Project
CBS 84213
- 6 LOVE IS A SACRIFIC
Southern Jitters
Mercury 9111081
- 7 DEFECTOR
Steve Hackett
Charisma CDS 4018
- 8 ROADIE
Soundtrack
Warner Bros K66093
- 9 DO ANIMALS BELIEVE IN GOD?
Pink Military
Epic EPC8500H
- 10 TOUCH
Teuch
Ariola ARL 5036

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DANCIN' WITH TEARS IN MY EYES
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AND HER LATEST SINGLE
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CAROL KING · PEARLS · EST 120 · ALSO ON TAPE



Geoff Love and the music of the millions



IT'S THE 21st year in the music business of Manuel and the Music of the Mountains – alias Geoff Love, musical director extraordinaire. In this special tribute, *Record Business* examines the magic that has made Love an institution in the MOR field with UK sales of 11-and-a-half million LP units to his credit.

Raffini and Syd Millward's Nitwits. After army service he enlisted with Harry Gold's Pieces Of Eight, one of the first British bands to carry Dixieland jazz to the masses. His friendship with producer Norman Newell, his partner in the Supertunes production company, provided him with an early opportunity to become a musical director. That was 25 years ago and the partnership continues to flourish as the Manuel sound grows in popularity around the world.

It was Newell who urged Love to record, 'The Honeymoon Song' after attending a screening of the film. "It was a beautiful piece of music, but in the film it didn't sound anything like the record. I just felt somehow that it needed a Latin treatment and that's how it came out", says Love. It is rather a simple explanation of the emergence of a remarkable instrumental sound, for the Music of the Mountains has a most unusual line-up. There is a choir, string section, Latin-American percussion, five guitars and two harps playing rhythm behind a front-line of one mandolin, four guitars and one harp. It is not, points out Love, an aggregation which lends itself to touring. "I don't think there would ever be enough guitarists let alone harp players all available all the same time to go on the road", he says. However, compromise by using transcriptions for the available instruments of the orchestra during concerts which give a fair approximation of the real thing.

The Music of the Mountains is something special to Love and he will not entrust the orchestrations to anybody. It has been this way since the beginning – apart from one occasion when he asked a colleague to put some charts together but didn't much like the results.

With the sound kept in his head – he admits to playing only a few basic chords on the piano – Love writes down every note of all arrangements himself, displaying a considerable stamina in doing so. He tackles the work at his Enfield home or his house in Spain and such are the powers of his concentration that he can work without a break from 9am – 6pm, sustained only by sandwiches and a regular supply of coffee provided by his wife Joy. He

doesn't demand total peace and quite either. He works with the door open, undisturbed by the activity of the house. There are only two sounds which distract him – the radio and a baby crying. The hardest part of any arrangement is the introduction something he can spend "hours or days on" but once Love has that composed to his satisfaction he expects the rest of the arrangement to fall into place without a great deal of difficulty, although the reality of the recording has been known to cause him to rethink his treatments.

Love's recording of 'The Honeymoon Song' presented EMI with something of a problem. At the time he was on the charts in his own name with a big, brassy mambo version of 'Ritairal' and it was felt that to release another single so soon would kill the sales of the existing hit. But delay would have been equally damaging so it was decided to keep Love's true identity a secret. Because of the nature of the music, the name Manuel and the Music of the Mountains was suggested and approved. 'The Honeymoon Song' became a hit and Love found himself having to assume a new recording identity. The secret was well kept for something like four years until he did an instrumental version of 'Never On A Sunday'. There were, however, "32 other versions coming out. We needed to get an edge, so we decided the time had come to open up".

The press responded positively to the revelation that the source of the romantic Latin-American sound was a black Yorkshireman. With Manuel garnering a strong spread of publicity the record went on to become a big hit. Since then, Manuel and the Music of the Mountains has become a regular feature of EMI's MOR activity with a steady output of material ranging from the personalised treatments of suitable pop repertoire to carefully selected adaptations of classical themes. One of the latter provided Manuel's most unexpected hit with the 'Rodrigo Guitar Concerto' in 1976. Love actually heard the melody for the first time in Spain in 1971 when he caught vocal version on the television performed by the Swingle Singers. He had not heard the guitar arrangement when he decided to include it on an album of classical melodies.

Four years later, Pete Murray played the 'Rodrigo' in his BBC Open House programme. Public interest was stimulated to the point that EMI released it as a single, but it lost its momentum in the Christmas rush. However, in January 1976 sales started building again and the record not only found its way into the charts, but also paved the

Turn to P. 27

AT The sharp end of the pop business, career longevity is notable by its absence. With a few exceptions, singing for a living has never been a recipe for longterm survival. An identifiable instrumental sound, on the other hand, commands a privileged place in public esteem that gives it a staying power capable of outlasting virtually anything singers can offer. In the post-war era recording has been notable for the development of three distinguishable orchestral styles in Britain. The first was the strict tempo arrangements of Victor Sylvester. The second was the lush, cascading strings sound of the Mantovani Orchestra. The third is Manuel and the Music of the Mountains, a sound originated by musical director Geoff Love and going stronger than ever in the 21st year of its existence.

Conceived originally for a special arrangement of a film theme 'The Honeymoon Song', the Manuel Sound has been heard on no less than 29 albums for EMI, of which 12 still command a place in the catalogue. But the Manuel recordings only account for a small proportion of the output of the amazingly prolific Love. He has maintained an association with the Music for Pleasure budget company since its inception in 1965, during which time he has had 40 albums released which bear his name (as well as, a brace of Manuel collections). The budget releases have given this unassuming Yorkshireman a public identity and personality which is the very antithesis of the anonymity of Manuel, a name which many record buyers even after all this time would not relate to the end of the Max Bygraves TV Show. Precise sales details of a career of such length are not easy to come by, but some research through the files indicates that Love's total UK sales are 1.4 million copies for EMI and 10 million plus for IMP.

Love is one of those ageless characters for whom music is something of an elixir of youth. Indeed it comes as a surprise to discover that he has been a pro musician since 1939. Pre-war he was a gigging trombonist, playing with bands like Jan

Norman Newell, studio wizard

WHILE GEOFF Love has always been the architect of the Manuel sound, the master builder responsible for the finished product in his longtime producer and business associates Norman Newell. The continuing success of the Manuel albums over the 21-year span has been very much a combined effort to the point that Love's trust on Newell's judgement is total and ultimately unquestioned.

After 25 years of working together, Love affectionately describes their relationship as 'a bit like Darby and Joan'. While they might argue in a professional sense over the finer points of an arrangement, their mutual respect is such that Love can claim: "We have never had a row in a personal way in all the years we have known each other."

Bearing in mind Love's painstaking personal commitment to the Manuel sound, it is interesting to discover how much faith he places in Newell's controlroom knowhow in the produc-

tion of an album.

The routine which they have adopted over the years requires Love to take the orchestra through the first arrangement until it is being performed to his and Newell's satisfaction. Then one take is taped and Love retires to the control room for playback.

"After that," says Love, "I don't listen to any other playback until we have a tea break or until the orchestra has gone home. If I did I would start making changes. Unless Norman has any serious doubts I just listen to the finished recording once and that's it."

"Norman is the man in charge and he has the last word. Even after I have spent hours putting together what I think is a beautiful intro, he might not like it and after we have argued about it, it will usually agree to any changes he suggests. He is right, I am too close to the music and it is possible to become self-indulgent. I trust him implicitly."

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
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The 'hombres' who give Manuel his studio sound

WITH A sound as distinctive as Manuel and the Music Of The Mountains, the musicians who interpret Geoff Love's arrangements take on a special importance.

He knows that there are certain key players without whom the special sound will not emerge to his liking. So critical are they to the finished product that Love has been known to cancel a session if too many of them are not available.

Some of the regulars on Manuel recordings include veteran guitarist Ivor Mairants, the man who was featured soloist on the 'Rodrigo' hit, harpists David Snell, Marie Gossens and Sheila Bromberg, Bram Martin (cello), William Armon (leader), Vic Flick (guitar) and Jock Cummings (percussion). Mike Sammes has always been in charge of the voices, while Max Jaffa was the orchestra's first leader. Also used from time to time have been percussionist Tristram Fry and Kevin Peake, now stalwarts of the Sky line-up.

The musicians are not rehearsed before the sessions take place and see the arrangements for the first time in the studio. An album will be completed in 12 hours as a rule. Nine hours are taken



HANDPICKED FOR the job: Left to right - Alan Parker, Steve Ganna, Vic Flick, Alan Sparkes, Ivor Mairants, (Norman Newell and Geoff Love) and Sheila Bromberg.

with recording the orchestra and the choir, the remaining three go on overdubbing the solo guitars. Now that all Manuel recordings are digitally recorded there is no time taken up with remixing.

Because of the strong bond of respect which Love has for his top sessionmen, he is content to leave the interpretation of his arrangements very much in their hands.

"I can't write for anybody except me and I don't try to," he says. "But I know certain musicians can give me a certain sound and I leave it to them to play the music in a way that they would like. Music is such a personal thing. You can't tell people how to play and if they want to change it, then I allow them to do so, just so long as they tell me what they are doing."

Digital will give Manuel boost

NOTWITHSTANDING 21 years and 29 albums, EMI feels that the best may still be to come so far as public acceptance of Manuel and The Music of the Mountains is concerned.

In Britain, with total sales growing steadily in the direction of 1.5 million copies, the signs are of a growing awareness in radio internationally of the Manuel albums which is spinning off an increased interest among record buyers in all the countries where EMI is established.

"The Manuel sound is unique," points out Victor Lanza, general manager of EMI's MOR Division. "There have been many attempts to copy it, both in this country and in Europe, particularly in Germany. Internationally, it is starting to spread. Australia and New Zealand have always been good markets, but now other territories, particularly Japan and America are starting to take notice. Beautiful music, as the Americans call it, is on the way back."

Lanza anticipates that the decision to use Manuel as a spearhead of its UK digital recording activity will give albums like *Supernatural* and *Fiesta*, released last month, a real edge not just with hi-fi buffs but with all easy-listening record buyers who enjoy the very best available sounds on record.

Lanza and his staff maintain close contact with Love when his two annual albums are in the planning stage, meeting for discussions over content, sleeve designs and promotion.

As well as the Manuel recordings, Love also provides EMI with occasional albums under his own name. These also have a useful sales longevity. A *Banjo Party* album which has sold over 100,000 copies since it was released in the mid-70s is being promoted for the Christmas buying season as is his *World's Greatest Pop Party* compilation.

MANUEL AND HIS MUSIC OF THE MOUNTAINS Current Catalogue Listing

Single	Release date
EMI 2383 'Rodrigo Gtr. Concerto Theme'	11.75
Albums & Tapes	
STWO 5 This is	1.71
EMSS 1 More Manuel	11.73
TWOX 1051 Very Best of	8.76
NTS 112 Blue Tangos	3.77
NTS 152 Cha Cha with Manuel	8.78
TWOX 1073 Magic of	11.78
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NTS 172 Cavatina	6.79
TWOX 1061 Mountain Fire	10.77
* D TWOD 2001 Super Natural	9.79
* D TWOD 2003 Fiesta	6.80
T DCMMC 5008 Open Roads	12.78
T TCTWGX 1069 Music of Manuel	4.78
* T TCIDL Ideas - Manuel	4.80
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Music of the Millions. From P. 24

Love comes into his own on MfP

RUNNING PARALLEL with Geoff Love's alter ego existence as Manuel are his recordings for Music for Pleasure, made under his own name at the rate of two orchestral albums and two Geoff Love Singers albums a year. These have delivered phenomenal cumulative and individual sales over the years and have undoubtedly helped Love emerge as the recording personality which the anonymity of Manuel would never have really allowed.

He has recorded 40 albums for the budget label and although MfP cannot come up with a precise figure, the company believes that a total of over 10 million copies would be erring on the conservative side.

Certainly, MfP managing director Richard Baldwin, who remembers Love being credited as musical director on some of the very first releases back in 1965, can point with pride to some quite extraordinary figures on individual albums.

His album sales surged forward when MfP and Supertunes contracted for a series of albums based around popular film music about nine years

ago. The best-selling champion is *Big Western Movie Themes* which has racked up a total of 800,000 albums and, over a period of four years, 90,000 cassettes. Running it close is *Big War Themes* - 760,000 LPs and 80,000 cassettes. "These two albums just go on selling. They are always in our list of top sellers," says Baldwin. He's particularly impressed that even an album like *Walizes With Love*, which was not initially regarded as having outstanding commercial potential, has reissued. *Story Of A Starring Night* has over a two-year period sold 122,000 LPs and 49,000 cassettes.

MfP has high hopes for continued sales staying power with a new series of albums entitled 'Your 100 Favourite Love Songs', by the Geoff Love Singers. The first volume, featuring 14 evergreen ballads, was released in May and the second in the six-part series is due in the Autumn.

"We always work closely with Geoff and Norman on the concept of his albums, and the results have been very satisfying for all concerned," says Baldwin.

for another hit version by classical guitarist John Williams.

He will be in the studios again in August recording a Manuel album for release before Christmas, and will be back again in January for an Easterime album. In the meantime he will be taking the Geoff Love Orchestra out on the road for two weeks of concerts in October, and next February will make his annual visit to the Trinidad carnival, an occasion which he regards as invaluable for stimulating new musical ideas.

The Manuel sound has survived all the changes of fashion through music has progressed over the past 21 years and with digital techniques now emerging - the *Fiesta* LP was digitally taped - Love himself reckons that future prospects for the Music of the Mountains are as exciting as at any time.

"Even after all these years, I still don't regard making the Manuel records as just a job of work," he says. "Each one is different and there are always new sounds to attract your interest and to experiment with. I don't know why Manuel and the Music of the Mountains has turned out to be so popular. I just thank God it has."

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