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MUSIC WEEK

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Chrysalis moves to beat counterfeiters

THE FIRST UK-made product to incorporate a new US-developed anti-counterfeit device will be the forthcoming Pat Benatar album, *Crimes of Passion* (released August 29) on Chrysalis.

This is also the first LP on which the device is being applied in the US, and the UK company is using the same system. Since Chrysalis is pressed here by PolyGram Record Services, that company will obviously be responsible for the practical aspects of applying the system; and it is expected that initially it will only be at the distribution centre (when Chrysalis returns are scrutinised) that any reading or checking device will be used.

Chrysalis developed the device in the US, but would eventually like it to be applied to all its product worldwide, which would solve imports problems. As yet, Chrysalis UK regards its own use of the device to be of less importance here than

such use is in the US — where the counterfeiting problem is much greater.

In LA, Chrysalis president Sal Licata revealed that the system involves a "substance" on the LP jackets and cassette cases. The detecting devices will be paid for by Chrysalis as part of its undertaking to bear all the costs of initially implementing the system.

All 16 indie distributors used by the label will operate the system "in a partnership role". It is, according to Licata, who will bear financial responsibility for all counterfeit product detected in the return chain after the vetting process. Spot checks at retail level will be made later.

Licata said that his company was making this heavy investment because counterfeits are such a serious threat to manufacturers' viability in the US.

Other labels known to have been considering, or already implementing, other systems to the same end in the US include RSO,

Motown and WEA International.

WEA in London (which has recently set up its own import operation for finished US product on its own labels) would not comment on whether any device used in the US could soon be used here, but repeated remarks made by former deputy MD Richard Robinson in the past — to the effect that all genuine WEA product in the UK carries the Chrysalis system) which makes it possible to sort the real from counterfeit returns.

Mike Hutson, RSO MD, told *MW* that at the moment the UK company was simply monitoring its US counterpart's experiments with its own device "which is an extremely good one". But obviously, since RSO frequently brings in finished product from the US to beat parallel importers or service collectors of US product, albums carrying the device must already be in circulation here. RSO is also pressed by PolyGram, and Hutson added: "Anything we eventually do in the UK will have to be done through them."



BILLY CONNOLLY and Peter Cook recently received silver discs for the *Secret Policeman's Ball* comedy album. The presentation was made at the national press show for the *Secret Policeman's Ball* film by Martin Lewis (bottom right), producer of both the album and the film. Peter Walker, fund raising officer of Amnesty International, was presented with a silver disc. Profits from the record and the film go to Amnesty International. The comedy album (LP 9601) was released last December and late last month Island released *The Secret Policeman's Ball — The Music* (12WEP 6598) featuring all the music from the original stage show/film.

PolyGram helps dealers with survey of prices

AIMING FOR an objective view of what records really fetch in the marketplace, PolyGram has asked customers what they paid for their albums, rather than ask the dealers what they sold them for.

The results of a special survey, carried out by Attwoods, has led PolyGram to compile a list of "catalogued selling prices". This list replaces RRP on PolyGram product, and it has now been circulated to all that manufacturer's dealers.

Over a period of 13 weeks Attwoods used a sample of 12,000 households, where diaries were kept detailing what was bought in the way of records and musicassettes marketed by Polydor, Phonogram or Decca — and how much was actually paid.

The catalogue is to be updated regularly and the information supplied on a continuing basis. PolyGram intends the list to help dealers who were finding difficulty in translating the published dealer prices into a price they should charge the public.

Sales assistant speaks out on 'chart ticks'

A FORMER sales assistant in a record shop which, he claimed, made returns to the chart, spoke about chart hyping methods on the BBC2 *Newsnight* programme last Friday (8).

Dave Fagence, now a telephone sales executive at the Stage One Records wholesale/distribution company, told interviewer Robin Denselow: "You didn't have to put the ticks down, but every now and then you were expected to help out."

Fagence said that they were given "up to 10 LPs free" and said that the persons pressurising the shop were "from a very large record company".

His statement was the closest that the programme got to pinning down any real facts on hyping which was just one subject aired in the short item on the music industry's malaise.

Former EMI executive Colin Burn talked of gifts of T-shirts and albums to shops and said: "Everybody does it. It's common practice and it does work. EMI was less generous than other companies, but nevertheless we did do certain activities."

He added: "Certain companies give away watches or cameras," but just smiled when asked to name

them. "Everyone has a list of chart return shops," he said. "The EMI singles sales force visits only chart return shops."

BPI director general John Deacon was interviewed about the code of conduct, introduced earlier this year in an attempt to prevent hyping. "In the last few weeks we had to warn one company," he said.

After the programme, British Market Research Bureau director Guy Sutcliffe said that investigations would be made into Fagence's allegations and "appropriate action" would be taken. But he added that it was possible that, as a result of BMRB's own security checks, the shop concerned had been taken off the panel.

Trident unveils UK multi-track

THE SECRECY surrounding a project which could give a useful boost to the status of the British audio industry has now been fully lifted. Trident Audio Developments of Shepperton has formally announced its TSR multi-track tape machine — the first multi-track to be developed and manufactured in this country for at least 10 years.

HEAVY METAL music is booming. AC/DC and Deep Purple are heading the album charts. This month's festivals at Donington Park and Reading are dominated by heavy metal acts. In a special pull-out supplement this week, *MW* takes a look at the HM bands that are playing it.

Blondie spearheads Ampex drive

SALES OF Ampex blank cassette tapes will be boosted this autumn by a European-wide campaign featuring Debbie Harry and Blondie.

Colour posters of the band will be going up in thousands of Ampex dealerships — including 120 Tesco shops as well as independent hi-fi and record shops in the UK — helping to sell "three-for-the-price-of-two" bargain packs of blank tapes plus discounted single units.

The campaign will be mounted around a consumer competition featuring a first prize holiday for two in California and runners-up prizes of 1,000 Blondie posters. The competition will also be flashed on Ampex consumer press advertising.

Ampex will be promoting the campaign at the Harrogate International Festival of Sound and it will commence on October 1 and run for three months.



'Compass Kum'pas' for all its vagaries, is a magnificent album; Dave McCullough, Sounds.

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AT A party hosted by Mercury Records' president Bob Sherwood in New York, Peter Gabriel was presented with gold discs for UK sales of his current album. Pictured (L to R) in front of a giant Gabriel poster are, Tony Stratton-Smith (Charisma chairman), Tony Smith (manager), Gabriel, Bob Sherwood and Gail Colson (manager). Earlier, Gabriel had played to 10,000 people at his Woolman Ice Rink show in New York's Central Park.

Trojan and Taylor's link for distribution deal

TROJAN HAS finalised a non-exclusive distribution agreement with H. R. Taylor (Birmingham) to handle all Trojan back catalogue which will include the recent limited edition re-issued Tighen-Up series.

They will be handling around 70 album titles many of which have not been available for some years.

The TBL series will have an RRP of £3.95 and all other items including TRLS, HRLP, ATLP,



LOW and TMLP will all sell at £3.49.

"Trojan has such a large catalogue selling consistently well over the years," says general manager Clive Stanhope, "that we need more than one distributor to achieve a stronger share of the market place. We are pruning our full-price Trojan catalogue distributed by CBS to 66 albums and every six months we shall delete certain items and make them available from HR Taylors at mid-price.

"It is important to make clear that the same records will not be available from both sources and CBS will still be handling our single releases."

ARISTA RECORDS has signed The Allman Brothers Band to a long-term exclusive worldwide recording contract, ending widespread industry speculation as to the new record company affiliation of the band. Their first album for Arista, Reach For The Sky, has just been recorded and is being scheduled for release this autumn. To coincide with the release, the Allman Brothers Band will play London and Manchester dates in mid-September.

DAVEY JOHNSTONE, who has worked extensively with Elton John and Alice Cooper, has signed to Ariola Records for the world. A single, Love Is A Crazy Feeling (ARO 237) has been released.

AURA RECORDS has signed Barry Palmer, former lead singer of the German band Triumvirat. His first single, She's Leaving Home, has already been released.

POLYDOR HAS signed Manchester based heavy rock band A II Z to a long term worldwide contract. A live album, The Witch of Berkeley, is due for release in the autumn to coincide with a support spot on a major UK tour.

News in brief...

STIFF RECORDS, anxious to boost sales of the current Jona Lewie single, Big Shot Momentarily, is to release the record in a special 5" edition limited to 5,000 copies, with a dealer price of 35p and RRP of 60p. The catalogue number for the 5" is BUY-5-85.

IN WHAT they describe as "a bid to beat the home-tapers", Polydor will be issuing The Shadows' first album for the company, Change Of Address, on cassette first. The cassette (3184 147) will be released on August 26 and the album (2442 179) on September 5. A single, Equinox (Part V), from the album, has just been released.

TO CO-INCIDE with April Wine's appearance at the Donington Park Monsters Of Rock festival, Capitol is releasing a special 12" single featuring Ladies Man, Oowatanite, Get Ready For Love and I Like To Rock — the last three tracks were recorded live at Reading University earlier this year.

A FOUR-track EP by Gary Glitter is released by GTO Records this Friday. Available in a picture bag, it features four of Glitter's biggest hits, I'm The Leader Of The Gang, Rock And Roll Part Two, Hello Hello I'm Back and Do You Wanna Touch (GT 282).

NEW GTO signing Barry Christian has his first single Boy Meets Girl/I Can Detect You For 100,000 Miles (GT 280), released in two weeks time, in a picture bag. Also new from the label is The Scene's first single, Driving It Home, available on both seven and 12-inch. The latter features five tracks, serving as an introduction to the band, and retails at £1.99.

LEVEL 42's disco hit, Love Meeting Love, which is also picking up radio airplay, will be available in both seven and 12-inch (Polydor POSP 170) and POSPX 170).

MATHIS New Single

JOHNNY

The superb ballad that was a smash for the Commodores has always been the high point of any live performance by Mathis. Now available as a single 'Three Times A Lady' is destined to become another hit — this time by Johnny Mathis.



THREE TIMES A LADY

Johnny Mathis new single 'Three Times A Lady' CBS 8927
From the album 'All For You' CBS 86115

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



Moves..

OLIVER SMALLMAN Promotions has moved to 3rd Floor, 25 Bruton Street, London W1. Tel: 01 493 9703.

BLACK ECHOES Ltd has moved to 113 High Holborn, London WC1V 6JJ. Tel: 405 0698/405 0680 (editorial); 405 0461/405 0268 (advertising); 405 0854 (management).

HEADLINE, Virgin recording artists, have a new office: Headline/Chesstar Ltd, Unit G, 38 Shepherds Bush Road, London W6. Tel: 01 603 6125.

ALAN JAMES' Rhyme Enterprises has installed additional telephone lines in its London office: 01 486 6230 and 01 486 6239.

HANDSHAKE RECORDS, the new label set up by Ron Alexenburg and Peter and Trudi Meisel, has established headquarters in the penthouse of 25 West 56 Street, New York 10019. Tel: 212 245 3600. The west coast office, headed by Joel Newman, is at 8304 Beverly Boulevard, Los Angeles 90048. Tel: 213 852 0771.

BELLAPHON RECORDS has a new permanent telephone number at its UK office headed by Robin Taylor (33 Cork Street, W1): 01 734 6282.

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NEWS

Conn launches country label

COUNTRY MUSIC promoter Mervyn Conn is to launch his own label under the banner Mervyn Conn Presents — with the label design featuring a photograph of Conn himself.

Keith Hudson, ex-marketing man with K-tel, has been appointed managing director of the label which will be part of Conn's Deep Sea Music company. A pressing and distribution deal is expected to be

finalised this week.

First releases will include a single and album from Wanda Jackson, who has been signed directly to the label, to coincide with her September tour, and singles by J. J. Barrie and newcomer Razyzy Kramer.

Commented Conn: "The time is right for a new record company that is clearly targetted at country music buyers."

• See *Diary*, page 31.

Rough Trade: temporary closure to re-organise

THE ROUGH Trade group will be closing down for three weeks in September to facilitate massive re-organisations. Rough Trade Records and Distribution will close on September 1, with the record shop following suit on September 8.

The distribution and record label will be moving to 137 Blenheim Crescent, W11, from which all wholesale and record company functions will emanate from September 29.

The shop remains on Kensington Park Road, re-opening September 29 with a re-designed interior. Rough Trade Mail Order will move downstairs to occupy the old wholesale stockroom. Phone numbers will be announced as soon

as installation is made.

A statement from Rough Trade adds: "Anyone who has business with Rough Trade is strongly urged to make arrangements for their transactions prior to Friday August 30. Distribution of all Rough Trade records as well as all other independent distribution will continue on a wholesale level during closure through Red Rhino, Revolver, Discout and Inferno which Rough Trade hopes will develop and strengthen the independent distribution network.

"All shops who usually buy directly from Rough Trade are requested to deal with those distributors for the month of September."



CHARLIE DORE has signed a long-term worldwide deal with Chrysalis. Formerly with Island, Dore has, in the last year, achieved considerable international success. Her recent single, *Pilot Of The Airwaves*, reached No. 12 in the US charts, No. 4 in Canada and is currently in the charts in Germany, Japan and Australia. She starts work for her first Chrysalis album in September, with producer Glyn Johns. Pictured (l to r): Jan Rhodenbaugh (AnYporT Management), Robert Allan (lawyer), Terry Ellis (joint chairman Chrysalis Group), Charlie Dore, Mike Ross (manager), Chris Wright (joint chairman Chrysalis Group) and Doug D'Arcy (managing Director, Chrysalis Records).

BBC wins approval for local radio expansion

THE BBC has received government approval to expand its local radio

service in the South West of England.

However, the financially-straitened Corporation has trimmed its expansion plans and now aims to cover England with a network of 35 stations, the latest to be called Radio Devon (based at Exeter) and Radio Cornwall (based at Truro).

Music will continue to play a relatively minor part in the local network's output and Michael Barton, BBC Local Radio controller, comments: "The two county-sized stations will bring localised community-based programmes to the rural and remote areas as well as the towns and will eventually replace the present regional radio service. With this scheme there is the potential to develop more, smaller stations if resources become available."

The two South West stations are expected to be broadcasting before the end of 1982, while new stations in Norfolk and Lincolnshire go on air later this year and those planned for Cambridge and Northampton will be broadcasting by early 1982.

MCA mounts big drive for Tygers

MCA IS mounting a strong campaign on Wild Cat, the debut album from heavy rock band Tygers Of Pan Tang, which is released on August 22. Full page ads will be taken in the music trade and consumer press and in the Reading Festival programme where the band are playing on August 24. Posters, window and in-store displays are planned to tie in with the band's UK tour which starts in September.

A track from the album, *Suzie Smiled*, is released as a single this week, with the first 10,000 in full-colour bags.

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Clive Swan to replace Parkinson

CLIVE SWAN, formerly EMI Records general sales manager, has been confirmed as commercial director of PolyGram Record Operations Ltd, replacing Tom Parkinson who has left the company.

RON GALE, Pye/PRT UK sales manager, is leaving the company to accept a similar appointment at Bellaphon. He has been with the company for six years, joining as a salesman for the London area and later becoming London area manager.

WORKING UNDER the company banner Brass Neck, former WEA special projects manager handling press and A&R, Mick Houghton, is now involved in independent PR and is based at 132/134 Liverpool Road, Islington, London N.1. (Tel: 01-609 4376, 01-607 6257).

He will be handling all Zoo label acts, including Echo And The Bunnymen and Teardrop Explodes, plus Talking Heads, The Undertones, The Moondogs and The Ramones for their forthcoming tour . . . Stuart Littlewood has left Kennedy Street Artistes Ltd after five years and re-opened his own company Stuart Littlewood Associates. He can be contacted at PO Box 75, Oldham, OL1 3BU. Tel. 061-678 7273/4 . . . David Flavell from senior sales executive to assistant advertisement manager of *New Musical Express* . . . At EMI Music Publishing, Des McCamley is now manager of Screen Gems EMI Ltd. and Ellis Rich professional manager, international popular repertoire . . . Paul Jenkins and Peter Wells, formerly with Sarril Records, have left to form their own company, Capstan Music. Currently running a demo recording service for songwriters and publishers, they are also in the process of building their own studio.

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You're Gonna Need Somebody on Your Bond, Little Brown Dog,
Take a Giant Step, Airplay, L-o-v-e Love, And Who, Suva Serenade

"Take a Giant Step" MAG172

Single now available from album

 MAGNET RECORDS AND TAPES

NEWS

Thorn EMI steps up its video campaign

THORN EMI has begun to flex its muscles in the video market with a strengthened executive team and the creation of separate software production and marketing divisions.

A new company, Thorn EMI Video Programmes Ltd, has evolved out of EMI Audio Visual Services and main board member J.A. Sibley becomes a director replacing EMI man J. Kuipers who is retiring.

Donald MacLean, formerly head of EMI Audio Visual, is appointed managing director of a newly created Videogram Production Division, and Nick Bingham moves from Japan, where he was EMI's resident director, to be managing director of the Videogram Marketing Division. Garry Pownall and Byron Turner are appointed

production director and development director respectively.

"Production of original programmes for both cassette and disc presentations is to be stepped up," says a spokesman for the company, and special emphasis is to be placed on "inter-active" programme material with home computers linked to the VHD video disc for educational and entertainment purposes.

A recent newcomer to the company, Philip Nugus, is appointed marketing director and his previous experience in book publishing "will be of increasing significance", indicating that the company intends to draw on book marketing methods in its approach to selling video.

Platz and Richmond split

THE PARTING of the ways between David Platz of Essex Music and Howard Richmond of the Richmond Organisation after a 25-year association has resulted in a complete reorganisation of Platz's activities and redundancies believed to be in the region of 30 people.

He and Richmond are in the process of dividing the assets of the Essex Music Group to "facilitate the new and separate activities of the Richmond and Platz interests as well as to ensure the continuing exploitation of their catalogues".

Platz anticipates that the reorganisation will be completed by the end of the year, but at this stage can reveal no details of the future of Essex group subsidiaries.

The joint statement adds that "each of the new operations will streamline corporate administration and personnel needs in keeping with today's music business requirements, and many of those persons presently working within the Group will no longer be required to be employed in the new separate operations".

During his quarter-century association with US publisher Richmond, Platz achieved many hits and standard songs, beginning in 1955 with Lonnie Donegan's Rock Island Line.

Low turnout at Portsmouth

THE PORTSMOUTH Country Music Festival held last weekend, was blessed by sunny weather, the best country music bill ever presented in the UK, a first class

sound system and highly efficient organisation. Unfortunately it was not blessed by many paying customers.

CBS redundancies

EIGHT MEMBERS of the disbanded CBS singles sales promotion force have been made redundant. Four of the team have moved over to the main force, bringing its over-all strength up to 30. Martin Nelson, previously head of the single promotion force, has been appointed a regional sales manager with particular responsibility for radio promotion.

Fullmore Festivals, the promoting company, and the City Of Portsmouth had been hoping for 100,000 people over the three day event at the 120-acre site at Portsmouth Airport. It seemed unlikely however that more than a quarter of that target was reached, and most visitors appeared to live in the area, with few customers for the special trains laid on by British Rail.

Those who did attend were entertained by top American acts headed by Johnny Cash, Glen Campbell and the Nashville Superpickers.

Market survey

THE SURVEY of market share for the April-June quarter, published in *Music Week*, July 26, should have shown Arista Records having a 2.8 per cent share of the singles market in the Leading Companies graph.

At press time there was no comment from Fullmore Festivals on the extent of the financial loss sustained by the event, or whether plans for another festival next year would proceed.

Sky 2 earns Ariola first platinum LP

SKY 2 has earned itself platinum album status in just over three months, giving Ariola UK its first platinum award. The first Sky LP has passed double gold, and both debut and follow-up are currently in the chart. This week (August 15) Ariola is rush releasing a previously unrecorded piece which has regularly created interest at the group's concerts. This is an arrangement by composer and keyboard player Francis Monkman, of the mediaeval hymn Dies Irae.

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Playlisted on Radio 1

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Dealers fight companies in library row

From JOE BRONKHORST
JOHANNESBURG: Record companies in South Africa have kept their promise to cut supplies to record libraries and in retaliation small retailers are writing in complaint to the Competition Board, accusing the record manufacturers of restrictive trade practices.

For several small shops, already battling to compete with the chain store discounters, such a move by the manufacturers can mean slow death for their business. A Johannesburg dealer, who has refused to stop his library service because "it constitutes a third of my profits", has said that, if necessary, he will buy records from the cost cutters.

The big four companies — EMI, which is also the largest supplier of blank tape, WEA, Gallo and RPM — have all stopped supplying library owners.

To avoid the loss of supplies, other record dealers have written to manufacturers, promising to end their lending facilities. This has meant that they have had to refund thousands of rand in subscription fees to their borrowers.

The record companies have acted as "stage one of an attempt to prevent piracy and home taping," according to Matt Mann of RPM Records. "The record firms lost 50 per cent of their profits — about £15 million a year — through home taping."

Scott Richards sacked by MCA

From RICHARD FLOHIL
TORONTO: Scott Richards, one of the best-known figures in the Canadian music business and general manager of MCA (Canada) Ltd., has been sacked in a surprise move which saw the amalgamation of the firm's record division with MCA Distribution (Canada) Ltd.

George Burns, former distribution vice president, takes over Richards' job. The move was made, according to official spokesmen, for "purely economic reasons".

Insiders, however, note the fact that the label's best-selling act, Trooper (which accounts for a significant portion of MCA sales), has yet to make an impact in the US, and may well seek a new label in the near future.

Meanwhile, Richards, who said he was not surprised by the development, has still to announce his plans for the future. Despite the fact that he worked without an A&R budget, Richards has been responsible for a great deal of creative re-packaging of catalogue material, and the revival of the Apex label within the MCA Canada structure.

YES, EVERYBODY, home taping is widespread in Canada, too.

That's the unsurprising conclusion of the first of two studies conducted for the Canadian Recording Industry Association by the Gallup organisation of Canada.

"We share the views of our industry colleagues in the US and

Europe that home taping is eroding the business base of the record industry," says CRIA chief Brian Robertson.

Gallup surveyed 2,000 owners of tape recorders across Canada and 81 per cent said they purchased blank tapes for their own use, averaging six each a year. More than 55 per cent said they used tapes to record music from borrowed records (29.6 per cent) or music from radio and TV programmes (26 per cent). Additionally, 41.6 per cent said they used blank tapes to record music from their own record collections.

Taping of live concerts constituted 3.8 per cent of the response, while the recording of educational and spoken word material amounted to 6.6 per cent and 17.5 per cent respectively. Of blank tapes purchased, 84.3 per cent purchased cassettes, with 18.1 per cent buying eight-track cartridges, and 12.9 per cent obtaining reel-to-reel blank tape.

What the initial study did not include, however, was the percentage of turntable owners/record buyers who also have tape recording equipment. Without this information, of course, it is impossible to evaluate accurately the threat of home taping and it is to be hoped that this data will be included in the second more comprehensive study that is expected shortly from the CRIA.

CHOICE MUSIC is a new company based here in Toronto and involved in management and record production. First of four album projects in the works is the final live performance of Battered Wives, to be released as an LP on Ready

Records, distributed in Canada by Trend. Two previous Battered Wives albums were issued on Bomb Records, distributed by CBS/Epic.

Travelling to Britain shortly is former Battered Wives member Jasper, who will record in a London studio with members of the Lene Lovich band and Sham 69. The material, by Jasper himself will comprise an album and single releases, with a British recording deal in the offing.

Other product in the pipeline is an album by new wave group Blue Peter, and a solo album by another Battered Wives member, Toby Swann. Choice Music was formed by John Hughes, a former Wives member, freelance producer John Cavanagh, and Sandra Joyce, former CBS Canada publicist.

NOTORIETY NEVER hurt a rock and roll band and one Canadian group is now looking at major British and US offers as a direct result of a scuffle at one of its gigs.

Teenage Head, a rockabilly new wave band from Hamilton, Ontario, are no strangers to controversy. Starting with their name ("Head" is North American slang for oral sex), the band ran into some publicity problems early in their career.

Hard work, and a strong first album, won them a degree of modest acceptance, and by early summer, the band was earning between \$1,000 and \$1,500 (£369 and £553.50) for one-nighters.



RIO DE JANEIRO: Bhaskar Menon (left), chairman and chief executive of EMI Music Worldwide, presented a gold disc to EMI's Brazilian star Roberto Ribeiro during Menon's recent tour of EMI's Latin American offices. Ribeiro received the trophy for Brazilian sales of over 150,000 on his current album, the second by the samba singer to have been certified gold. On the right is EMI Odeon Brazilian managing director Rolf Dihmann.

Bloodshed in piracy war

From TAN BOON PENG

KUALA LUMPUR: The record industry here has been shocked by a brutal assault on Mrs. Beh Suat Pheng, general manager and director of EMI Malaysia and chairperson of the Malaysian Association of Phonogram Producers and Distributors (MAPPD), and somewhat surprised by the sudden resignation of MAPPD secretary Michael Chong from his job as local branch manager of Cosdel (Singapore).

Mrs. Beh was attacked outside the EMI Malaysia offices by two men, one armed with a staff. She suffered a severe head gash, which required stitches, and heavy bruising on her arm as she tried to fend off the assault.

In her MAPPD capacity, Mrs. Beh has been involved in mounting several raids against pirate tape manufacturers in Kuala Lumpur and has recently received several anonymous threats.

"This attack will not deter or discourage me from continuing the campaign against the pirates," she declared after receiving medical attention at the Kuala Lumpur General Hospital.

Her assailants are still at large and

police believe they are thugs hired to carry out the assault.

Michael Chong walked out of his Cosdel branch manager job last month over differences with his employers in Singapore, but was eventually persuaded to return to the company, which is the licensee for RCA, by the intervention of Cosdel general manager S. P. Sim. Chong has been MAPPD secretary since the association's inception last year.

Meanwhile, as the authorities and record companies continue their nationwide drive against piracy, disc executives are making doubly sure of their personal safety.

MAPPD vice-chairman and WEA Malaysia general manager Frankie Cheah, an outspoken anti-piracy campaigner, has received two live bullets in the mail as well as a series of death threats. Others have received anonymous 'phone calls from the pirates, whose threats range from inflicting damage on their cars to reprisals against their families.

As a precaution, one executive, who has been actively involved in a series of surprise raids on pirate operators, is carrying a baseball bat in his car, while others are varying the routes which they take to and from their offices.

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THE
BRAINS

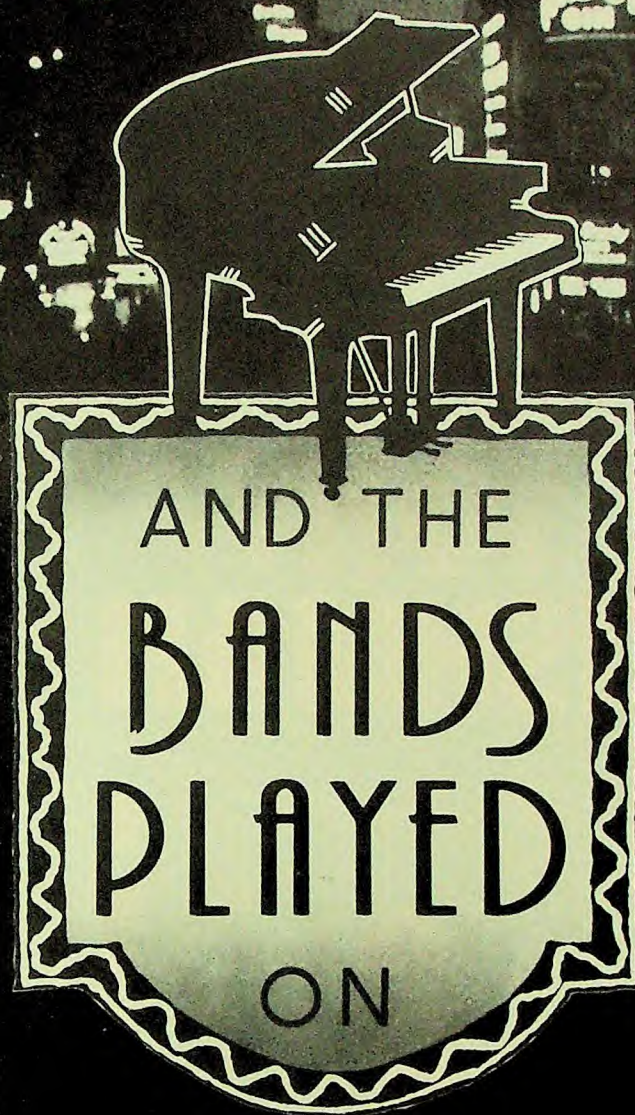
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Fred Hartley & His Sextet. Vocal: Brian Lawrence.

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Roy Fox & His Band. Vocal: Al Bowlly.

TIGER RAG

Jack Payne & His Band.

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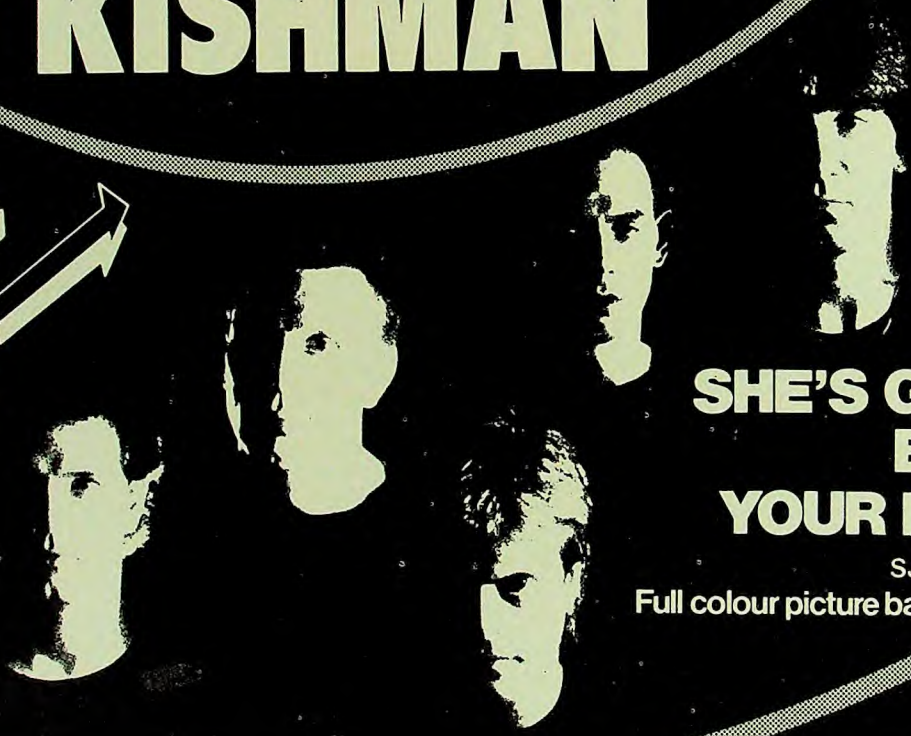
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TOP 75 SINGLES

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A-Z (TOP WRITERS)

A Lovers Holiday (Roman/Wiloughby)	45
All Over The World (J. Lynne)	18
Are You Getting Enough (L. Brown)	17
Ashes to Ashes (Bowie)	4
A Walk In The Park (N. Bailey)	40
Babooshka (Kate Bush)	12
Back To Front (Fingers/Ogilvy)	54
Bank Robber (Strummer/Jones)	31
Best Friend - Stand Down (Margaret/Beal)	60
Black Night (Blackmore/Gillan)	47
C30 C60 C90 (McLaren/Sayer)	65
Brazilian Love Affair (G. Duke)	29
Burning Car (J. Foxx)	42
Burnin' Hot (Jackson/Molinary/Foelbar)	74
Butcher Baby (Stotts/Svenson)	44
C30 C60 C90 (McLaren/Sayer)	65
Ashman/Gorman)	34
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Circus Games (Skids)	44
Could You Be Loved (B. Marley)	14
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Does It Feel Good/Give Up The Funk (W. Hall/Jr/C. Ward/B.T. Express)	73
Dreamin' (T. Brown/T. Smith)	70
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Emotional Rescue (Jagger/Richards)	41
Feels I'm In Love (R. Dorset)	16
For You For Love (Bell/Champlin)	63
Free Me (Russ Ballard)	39
Funkin' For Jamaica (T. Brown/T. Smith)	10
Give Me The Night (R. Temperton)	7
Girl Friend (McCartney)	57
Give Me Back My Man (K. Strickland/C. Wilson)	61
I Got You (N. Finn)	69
In The Forest (Villafane/Mathieson)	56
It's Still Rock And Roll To Me (B. Joel)	33
I've Just Begun To Love You (W. Shelby/R. Smith)	62
Jump To The Beat (Walden/L. Walden)	32
Kings Of The World Frontier (Adam Ant/Pirron)	48
Last Night Another Soldier (T. Mansforth/R. Cowie)	51
Let's Hang On (Crew/Linzer/Randell)	21
Lip Up Fatty (Bad Manners)	15
Love Will Tear Us Apart (Joy Division)	49
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Me Myself I (Armatrading)	25
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More Than I Can Say (Curtis/Allison)	8
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Neon Lights (Butler/Dio)	26
Oh Yeah (Ferry)	3
9 to 5 (F. Palmer)	5
Oops Upside Your Head (L. Simmonds/R. Wilson/C. Wilson/R. Taylor)	6
Paranoid (Ward/Butler/Osborne)	71
Private Life (C. Hynde)	24
Race With The Devil (A. Gurvitz)	33
Sanctuary (T. Mansfield)	58
747 (Strangers In The Night) (Saxon)	71
Shining Star (Graham/Richmond)	64
Sleep Walk (Curtis/Cross/Cann/Ure)	29
Summer Fun (R. Willis)	68
Back Strok'n (J. Flippin/B. Curtis)	55
Sunshine Of Your Smile (Cooke/Ray)	22
Theme From New York New York (F. Ebb/S. Kander)	67
There There My Dear (Rowland/Archer)	19
Theme From Invaders (Yellow Magic Orch)	28
Tom Hark (Bopapee/Good)	13
Use It Up & Wear It Out (Lazer/Brown)	9
Upside Down (Rodgers/Edwards)	2
Wednesday Week (John O'Neil)	23
Whole Lotta Rosie (Young/Young/Scott)	73
You Gotta Be A Hustler (S. Wilkinson)	30
You've Been Gone (B. Reid/R. Reid/W. Anderson)	46
Winner Takes It All (Andersson/Ulvaeus)	1
Xanadu (J. Lynne)	20

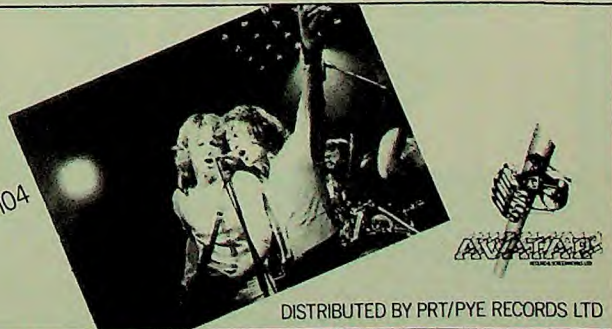
This Week	Last Week	Wks on Chart	TITLE / Artist (producer) Publisher	Label number
£ 1	1	3	WINNER TAKES IT ALL Abba (Andersson/Ulvaeus) Bocu	Epic EPC 8835 (C)
£ 2	2	5	UPSIDE DOWN Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)
▲ 3	5	5	9 TO 5 Sheena Easton (Chril Neil) Pendulum/Chappell	EMI 5066 (E)
▲ 4	NEW		ASHES TO ASHES David Bowie (Bowie/Visconti) Bewlay Brothers/Fleur	RCA BOW 6 (R)
▲ 5	9	3	OH YEAH Roxby Music (Roxby/Rhett Davies) E.G.	Polydor 2001 972 (F)
£ 6	7	6	OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)
▲ 7	10	4	GIVE ME THE NIGHT George Benson (G. Jones) Rod Songs	Warner Brothers LV 40 (W)
£ 8	4	7	MORE THAN I CAN SAY Leo Sayer (Alan Tarney) Southern	Chrysalis CHS 2442 (F)
▲ 9	3	9	USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/ATV	RCA PC 1962 (R/L)
▲ 10	16	5	FUNKIN' FOR JAMAICA Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)
▲ 11	14	6	MARIANA Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6617 (E)
▲ 12	6	7	BABOOSHKA Kate Bush (Bush/Kelly) Kate Bush/EMI	EMI 5085 (E)
▲ 13	26	3	TOM HARK Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)
▲ 14	8	9	COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor	Island WIP 6610 (E)
£ 15	15	10	LIP UP FATTY Bad Manners (Roger Lomas) Magnet	Magnet MAG 175 (A)
▲ 16	29	3	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One	Calibre 1 (A)
£ 17	21	5	ARE YOU GETTING ENOUGH... Hot Chocolate (M. Most) Chocolate/RAK	RAK 318 (E)
£ 18	24	3	ALL OVER THE WORLD Electric Light Orchestra (J. Lynne) Jet	Jet.195 (C)
▲ 19	11	6	THERE THERE MY DEAR Daxy's Midnight Runners (A. Wingfield) EMI	Parlophone R 6038 (E)
▲ 20	13	9	XANADU Olivia Newton John/Electric Light Orchestra (J. Lynne) Jet	Jet 185 (C)
▲ 21	18	12	LET'S HANG ON Darts (Boyce/Hartley) Ardmore & Beechwood/EMI	Magnet MAG 174 (A)
▲ 22	37	3	SUNSHINE OF YOUR SMILE Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)
▲ 23	12	7	WEDNESDAY WEEK Undertones (R. Bechirian) Warner Brothers	Sire SIR 4042 (W)
£ 24	25	4	PRIVATE LIFE Grace Jones (Blackwell/Sadkin) Hynde House Of Hits/Modern/ATV	Island WIP 6629 (E)
£ 25	28	10	ME MYSELF I Joan Armatrading (R. Gottehrer) Rondor	A&M AMS 7527 (C)
▲ 26	36	7	NEON KNIGHTS Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 3 (F)
£ 27	64	2	CAN'T STOP THE MUSIC Village People (J. Morali) Zomba	Mercury MER 16 (F)
▲ 28	27	10	THEME FROM THE INVADERS Yellow Magic Orchestra (H. Hosono) Rondor	A&M AMS 7502 (C)
£ 29	33	7	SLEEP WALK Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2441 (F)
▲ 30	40	3	YOU GOTTA BE A HUSTLER Sue Wilkinson (Trisha O'Keefe) Striped	Cheapskate CHEAP 2 (R)
£ 31	60	2	BANK ROBBER Clesh (M. Dread) Nine Den	CBS 8323 (C)
▲ 32	17	10	JUMP TO THE BEAT Stacy Lattisaw (Narada Michael Walden) Warner Brothers	Atlantic K 11496 (W)
£ 33	68	2	IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)
▲ 34	47	4	C30 C60 C90 Bow Wow Wow (McLaren) Copyright Control	EMI 5088 (E)
£ 35	74	2	MODERN GIRL Sheena Easton (C. Neil) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)
▲ 36	30	8	DOES SHE HAVE A FRIEND Gene Chandler (C. Davis/G. Chandler) Sunbury	20th Century TC 2451 (R/L)
▲ 37	20	8	CUPID I'VE LOVED YOU FOR A LONG TIME Detroit Spinners (Zager) Kags/Carlin	Atlantic K 11498 (W)
▲ 38	31	6	SANCTUARY New Musik (T. Mansfield) April	GTO GT 275 (C)

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) Publisher	Label number
39	39	3	FREE ME Roger Daltrey (J. Wayne) Island	Polydor 2001 980 (F)
£ 40	44	3	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8526 (C)
▲ 41	19	7	EMOTIONAL RESCUE Rolling Stones (C. Kinsey) EMI	Rolling Stones RSR 105 (E)
▲ 42	32	4	BURNIN' HOT Jermaine Jackson (Jackson/Hazel/Gordy) Jobete/Famous/Chappell	Motown TMG 1194 (E)
▲ 43	35	6	BURNING CAR John Foxx (J. Foxx) Island	Metal Beat VS 360 (C)
▲ 44	NEW		CIRCUS GAMES Skids (M. Glossop) Virgin/Arnakata/Warner Bros	Virgin VS 359 (C)
▲ 45	23	8	A LOVERS HOLIDAY/GLOW OF LOVE Change (J. Patrus) Warner Brothers	WEA K 79141 (W)
£ 46	61	2	YOU'VE BEEN GONE Crown Heights Affair (Bert Decoteaux) Planetary Nom	De-Lite MER 28 (F)
▲ 47	43	3	BLACK NIGHT Deep Purple (Deep Purple) B. Feldman	Harvest HAR 5210 (E)
▲ 48	48	3	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes) EMI	CBS 8877 (C)
▲ 49	22	8	LOVE WILL TEAR US APART Joy Division (M. Hannet) Fractured	Factory FAC 23 (P/RT)
▲ 50	NEW		DREAMIN' Cliff Richard (A. Tarney) ATV/Longman/Chrysalis	EMI 5095 (E)
£ 51	56	3	LAST NIGHT ANOTHER SOLDIER Angelic Upstarts (P. Wilson) Singature	Zonophone Z 7 (E)
▲ 52	34	10	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40 (Lamb/UB40) Graduate/New Claims/ATV/Interworld	Graduate GRAD8 (SP)
£ 53	54	3	RACE WITH THE DEVIL Girlschool (Vic Malle) Popgun/Louvigny	Bronze BRO 100 (E)
▲ 54	49	3	BACK TO FRONT Stiff Little Fingers (D. Bennett) Rigid Digits	Chrysalis CHS 2447 (F)
▲ 55	65	2	BACKSTROKIN' Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
▲ 56	46	4	IN THE FOREST Baby O (Villafane) Carlin	Calibre CAB 505 (A)
▲ 57	42	4	GIRL FRIEND Michael Jackson (G. Jones) McCartney/ATV	Epic EPC 8782 (C)
▲ 58	NEW		MARIE MARIE Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)
▲ 59	41	5	MY GUY/MY GIRL Amii Stewart/Johnny Bristol (B. Lang/S. May) Jobete	Atlantic/Hansa K 11550 (W)
▲ 60	NEW		BEST FRIEND - STAND DOWN MARGARET The Beat (B. Sargeant) Zomba/Beat Brothers	Go Feet FEET 3 (C)
£ 61	70	2	GIVE ME BACK MY MAN BS2'S (Davies/Blackwell) Island	Island WIP 6579 (E)
£ 62	75	2	I'VE JUST BEGUN TO LOVE YOU Dynasty (L. Sylvers III/D. Griffy) Chappell	Solar SO 10 (R)
▲ 63	52	4	FOR YOU FOR LOVE Average White Band (D. Foster) Island/Big Heart	RCA AWB 2 (R)
▲ 64	50	4	SHINING STAR Manhattans (L. Grahame) Content (Leosongs)	CBS 8624 (C)
▲ 65	51	6	BRAZILIAN LOVE AFFAIR George Duke (G. Duke) EMI	Epic EPC 8751 (C)
▲ 66	38	6	MY GIRL Whispers (Griffy/Whispers) Jobete	Solar SO 8 (R)
£ 67	72	2	THEME FROM NEW YORK NEW YORK Frank Sinatra (Sonny Burke) United Artists	Reprise K 14502 (W)
▲ 68	NEW		SUMMER FUN Barracudas (K. Laguna) Copyright Control	Zonophone Z 5 (E)
▲ 69	NEW		I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)
▲ 70	NEW		EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7553 (C)
▲ 71	55	9	747 (STRANGERS IN THE NIGHT) Saxon (Saxon/P. Hinton) Carrera/Heath Levy	Carrera CAR 151 (W)
= 71	NEW		PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SO)
▲ 73	59	4	DOES IT FEEL GOOD/GIVE UP THE FUNK B.T. Express (M. Brown) W	Calibre CAB 503 (A)
▲ 74	66	4	BUTCHER BABY Plasmatics (J. Miller) Street	Stiff BUY 76 (C)
£ 75	73	8	WHOLE LOTTA ROSIE AC/DC (Vanda/Young) EMI	Atlantic HM 4 (W)

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

CHEVY

NEW SINGLE
"TOO MUCH LOVING"
AAA 104

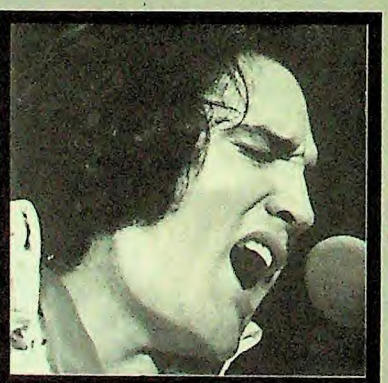
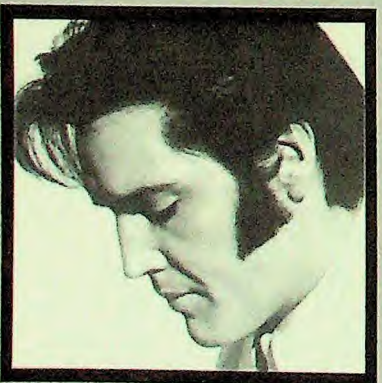
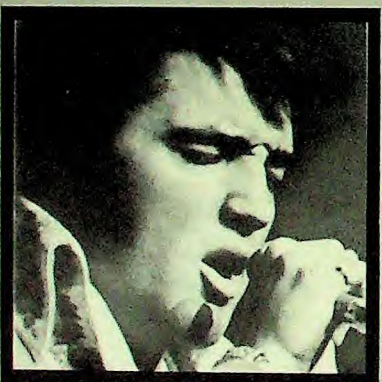
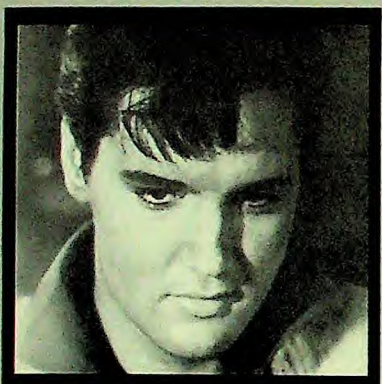
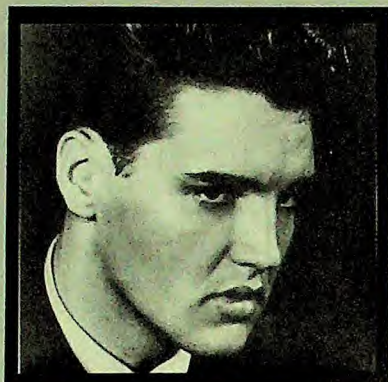


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 ME A MOUNTAIN; WELCOME TO MY WORLD; TRYING TO GET TO
 YOU; I'LL REMEMBER YOU; MY WAY.

COLLECTORS' GOLD FROM THE MOVIE YEARS

THEY REMIND ME TOO MUCH OF YOU; TONIGHT IS SO RIGHT
 FOR LOVE; FOLLOW THAT DREAM; WILD IN THE COUNTRY;
 DATIN'; SHOPPIN' AROUND; CAN'T HELP FALLING IN LOVE;
 A DOG'S LIFE; I'M FALLING IN LOVE TONIGHT; THANKS TO THE
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HEARTBREAK HOTEL; ALL SHOOK UP; A FOOL SUCH AS I; I GOT
 A WOMAN; LOVE ME; INTRODUCTIONS; SUCH A NIGHT;
 RECONSIDER BABY; I NEED YOUR LOVE TONIGHT; THAT'S ALL
 RIGHT; DON'T BE CRUEL; ONE NIGHT; ARE YOU LONESOME
 TONIGHT; IT'S NOW OR NEVER; SWING DOWN SWEET CHARIOT;
 HOUND DOG.

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 ME LORD; HOW GREAT THOU ART; LET ME BE THERE; AN
 AMERICAN TRILOGY; FUNNY HOW TIME SLIPS AWAY; LITTLE
 DARLIN'; MYSTERY TRAIN/TIGER MAN; CAN'T HELP FALLING IN
 LOVE.

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IT'S STILL HERE; I'LL TAKE YOU HOME AGAIN KATHLEEN; BEYOND
 THE REEF; I WILL BE TRUE.

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 I GOT A WOMAN/AMEN/I GOT A WOMAN; LOVE ME; IF YOU
 LOVE ME; LOVE ME TENDER; ALL SHOOK-UP; TEDDY BEAR/DON'T
 BE CRUEL.

LOST SINGLES

I'M LEAVIN'; THE FIRST TIME EVER I SAW YOUR FACE; HI-HEEL
 SNEAKERS; SOFTLY, AS I LEAVE YOU; UNCHAINED MELODY;
 FOOL; RAGS TO RICHES; IT'S ONLY LOVE; AMERICA THE
 BEAUTIFUL.

THE LAS VEGAS YEARS

POLK SALAD ANNIE; YOU'VE LOST THAT LOVIN' FEELIN'; SWEET
 CAROLINE; KENTUCKY RAIN; ARE YOU LONESOME TONIGHT?;
 MY BABE; IN THE GHETTO; AN AMERICAN TRILOGY; LITTLE SISTER/
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DAVID HAMILTON'S SINGLE OF THE WEEK

MAGIC — Olivia Newton-John

DAVID HAMILTON'S ALBUM OF THE WEEK

SOMETHING 'BOUT YOU BABY

Campbell/Coolidge Capitol EST 12075 (E)

CAPITAL: PEOPLE'S CHOICE

HE'S SO SHY Pointer Sisters

CLYDE: CURRENT CHOICE

JOHNNY AND MARY Robert Palmer

DOWNTOWN: MUSIC MOVER

MAGIC Olivia Newton-John

FORTH: STATION HIT

WATCH OUT BROTHER Eat At Joes

LUXEMBOURG: POWERPLAY

DREAMIN' Cliff Richard

BBC SCOTLAND: SINGLE OF THE WEEK

MAGIC Olivia Newton-John

PENNINE: PENNINE PIC

GIRLS ON THE BEACH Beach Boys

MANX ALBUM OF THE WEEK

START Jam

AIRPLAY ACTION

Listings exclude last week's Top 40

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC WILTSHIRE	BEACON	BRAMB	CAPITAL	CITY	CYCLE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORFELL	PENNINE	POCCOCKLEY	SANDSEA	SEASIDE	SHIMMERS	TRENT	VALLEY	THAMES	VICTORY	NON RELEASES	
AVERAGE WHITE BAND For You For Love RCA AWB 2 (R)																												
AXTON, HOYT Hotel Ritz Young Blood YB 92 (F)																												
ATHLETICO SPIZZ 80 Hot Deserts A&M AMS 7550 (C)																												
ATTRACTIONS Single Girl F, Beat XX7 (W)																												
B52's Give Me Back My Man Island WIP 8579 (E)																												
BT EXPRESS Give Up The Funk Calibre CAB 503 (A)																												
BABY O In The Forest Calibre CAB 505 (A)																												
BARRACUDAS Summer Fun Zonophone 25 (E)																												
BEACH BOYS Santa Anna Winds Caribou CRB 8633 (C)																												
BISHOP/ELLMAN Your Precious Love WB K 17668 (W)																												
BLUES BROTHERS Gimme Some Lovin' Atlantic K 15499 (W)																												
BOSS When The Chips Are Down RAK 320 (E)																												
BOW WOW WOW C30 C60 C90 EMI 5088 (E)																												
BOWIE, DAVID Ashes To Ashes RCA BOW 6 (R)																												
BROOKS, ELKIE Paint Your Pretty Picture A&M AMS 7547 (C)																												
BUBBA LOU/HIGHBALLS Love All Over Silent SSH 3 (SP)																												
BUNK DOGGER Young Blood RCA PB 5269 (R)																												
CAMPBELL/COOLIDGE Somethin' . . . Capitol C 16151 (E)																												
CARMEN, ERIC It Hurts Too Much Arista ARIST 351 (F)																												
CHARLES, RAY I Can See Clearly Now London HL 10554 (F)																												
CLASH Bank Robber CBS 8323 (C)																												
CROWN HEIGHTS AFFAIR You've Been Gone Mercury MER 28 (F)																												
CRUSADERS Soul Shadows MCA 630 (C)																												
CRAWFORD, RANDY One Day Warner Brothers K 17680 (W)																												
DE SARIO, TERRI/KC Dancin' In The Street Casablanca CAN 203 (A)																												
DI MEOLA, AL Roller Jubilee CBS 8863 (C)																												
DICKSON, BARBARA It's Really You Epic EPC 8838 (C)																												
DOOLEYS Body Language GTO GT 276 (C)																												
DR. HOOK Year From Now Capitol CL 16154 (E)																												
DUPREE, ROBBIE Hot Rod Elektra/Asylum K 12472 (W)																												
DA BIZ On The Beach																												
DYNASTY I've Just Begun To Love You Solar SO 10 (R)																												
EAT AT JOE'S Watch Out Brothers Gold Liner GO 1 (SP)																												
FINGERPRINTZ Bullet Proof Heart Virgin VS 358 (C)																												
FLACK, ROBERTA Don't Make Me Wait . . . Atlantic K 11555 (W)																												
FLATBACKERS Pumping Iron Red Shadow REDS 005 (A)																												
G FORCE You Jet 194 (C)																												
G, JOHNNY Blue Suede Shoes Beggars Banquet BEG 44 (W)																												
GIRLS Clap Clap Aura AUS 118 (SP)																												
GIRLSCHOOL Race With The Devil Bronze BRO 100 (E)																												
GOMEZ, RAY Summer In The City CBS 8659 (C)																												
INNER CIRCLE New Age Music Island WIP 6537 (E)																												
JAM Start Polydor 2059 266 (F)																												
JACKSON, MICHAEL Girlfriend Epic EPC 8782 (C)																												
JOEL, BILLY It's Still Rock 'n' Roll CBS 87533 (C)																												
JOHN, ELTON Sartorial Eloquence Rocket XPRES 41 (F)																												
JIMMY T AND RICHARD D Close Laser LAS 33 (W)																												
KING, CAROLE One Fine Day Capitol CL 16152 (E)																												

DISTRIBUTORS CUOE. A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, Y - Relay, Q - Chamdale, SP - Spartan, P - Pinnacle, RT - Rough Trade.

AIRPLAY ACTION

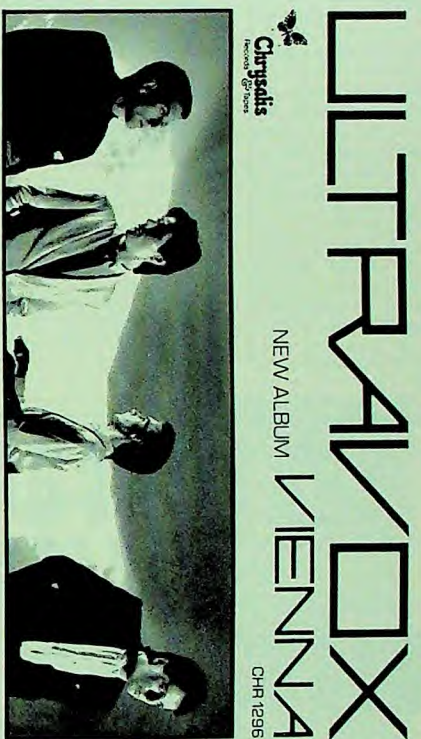
NEW RELEASES	VICTORY	TESSA	THAMES	VALLEY	TRENT	PENNINE	ORWELL	METRO	WILKINS	LUXEMBOURG	HALLAM	FORTH	DOWNTOWN	CLIVE	CITY	CAPITAL	BANK BEACON	BBC WEST	BBC EAST	BBC SCOTLAND	RAIDING	ADDITIONAL RECORDING WEEK	FEATURED
CLUST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST	ALIST

Listings exclude last week's Top 40

KINKS David Watts Arista ARIST 360 (F)																							
KISHMAN, TONY Staying With It RCA PB 5270 (R)																							
KNIGHT, GLADYS/PIPS Taste Of Bitter Love CBS 8890 (C)																							
KORGIS If It's Alright . . . Rialto TREB 118 (A)																							
LATTISAW, STACY Dynamite Atlantic K 11554 (W)																							
LEVEL 42 Love Meeting Love Polydor POSP 42 (F)																							
LAMBRETTAS Another Day Rocket XPRES 36 (F)																							
LINO I Believe Her RAK 319 (E)																							
LIPPS INC. Rock It Casablanca CAN 172 (A)																							
LUCAS, CARRIE Keep Smiling Solar SO 9 (R)																							
LOGAN, JOHNNY Save Me Epic EPC 8770 (C)																							
MANHATTANS Shining Star CBS 8624 (C)																							
MARDONES, BENNY Into The Night																							
MERTON PARKAS Put Me In . . . Beggars Banquet BEG 43 (W)																							
McLEAN, DON Since I Don't Have You EMI 5094 (E)																							
MILLER, FRANKIE Why Don't You . . . Chrysalis CHS 2448 (F)																							
MOBSTER Simmer Down Ensign ENY 41 (F)																							
NEWTON-JOHN, OLIVIA Magic Jet 196 (C)																							
NICK STRAKER BAND A Walk In The Park CBS 8525 (C)																							
O'CONNOR, HAZEL Eighth Day A&M AMS 7553 (C)																							
OVERLOAD Into Overload MCA 618 (C)																							
PALMER, ROBERT Johnny & Mary Island WIP 6638 (E)																							
PARKER, CECIL Really Really Love You EMI 5086 (E)																							
PETTY, TOM/HEARTBREAKERS Don't Do Me . . . MCA 596 (C)																							
POINTER SISTERS He's So Shy Planet K 12470 (W)																							
PRETTY THINGS I'm Calling Warner Brothers K 17670 (W)																							
PUBLIC SKOOL Baby Come Back Logo GO 388 (C)																							
PURE PRAIRIE LEAGUE Let Me Love You Casablanca CAN 201 (A)																							
PRELUDE Trick Of The Light EMI 5090 (E)																							
RUMOUR My Little Red Book Stiff BUY 81 (E)																							
RUTHERFORD, MIKE Time And Time Again Charisma CB 364 (F)																							
RICHARD, CLIFF Dreamin' EMI 5095 (E)																							
RHYTHM HAWKS Zodiac Hot Rock HR 004 (P)																							
SARSTEDT, ROBIN Somebody Loves Me Piccadilly 7P 193 (A)																							
SALFORD JETS She's Gonna Break Your Heart RCA PB 5271 (R)																							
SECRET AFFAIR Sound Of Confusion I-Spy SEE 8 (F)																							
SEDAKA, NEIL/DARA Should've Never . . . Polydor POSP 153 (F)																							
SCAGGS, BOZ Jo Jo CBS 8740 (C)																							
SHAKIN' STEVENS Marie Marie Epic EPC 8725 (C)																							
SILICONE TEENS Just Like Eddie Mute 008 (SP)																							
SIMON, PAUL Late In The Evening Warner Brothers K 17666 (W)																							
SINATRA, FRANK New York New York Reprise K 14502 (K)																							
SKA-DOWS Apache Cheapskate CHEAP 1(R)																							
SPLIT ENZ I Got You A&M AMS 7546 (C)																							
STIFF LITTLE FINGERS Back To Front Chrysalis CHS 2447 (F)																							
STRAKER, PETER Late Night Taxi Dancer Rocket XPRES 35 (F)																							
SKIDS Circus Games Virgin VS 359 (C)																							
SELECTOR The Whisper Selector CHS 1251 (F)																							
SHALAMAR I Owe You One Solar SO 11 (R)																							
TASTE OF HONEY Rescue Me Capitol CL 16156 (E)																							
THANE Traffic Jam Badge BAD 3 (P)																							
THE BEAT Best Friend Go Feet 3(A)																							
VALLI, FRANKIE Where Did We Go Wrong MCA 624 (C)																							
VIP'S The Quarter Noon Gems 39 (R)																							
VILLAGE PEOPLE Can't Stop The Music Mercury MER 16 (F)																							
WALDON, NARADA MICHAEL I Don't . . . Atlantic K 11549 (W)																							
WHITE, BARRY Rum & Coke ULG 8901 (C)																							
WILLIAMS, DON MCA 631 (C)																							

MCCARTNEY II
75
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MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



TOP 75 ALBUMS

Week-ending August 16, 1980

NEW = NEW ENTRY
 ◉ = PLATINUM LP (300,000 units as of Jan '79)
 ○ = GOLD LP (100,000 units as of Jan '79)
 ◐ = SILVER LP (50,000 units as of Jan '79)
 - 1 = RE-ENTRY

1	BACK IN BLACK	Atlantic K 50735	26	BREAKING GLASS	A&M AMLH 64820	51	DO A RUNNER	A&M AML 68514
1	AC/DC		70	Hazel O'Connor		27	Athletic Spiz 80	
2	FLESH AND BLOOD	• Polydor POLH 002	27	BLACK SABBATH LIVE AT LAST	Nems BS 001	52	THE WALL	Harvest SHDW 411
4	Roxy Music		38	Black Sabbath		36	Pink Floyd	
3	GLORY ROAD	Virgin V 2171	28	DUKE	Charisma CBR 101	53	RUMOURS	Warner Brothers K 56344
NEW	Gillan		24	Genesis		60	Fleetwood Mac	
4	DEEPEST PURPLE	□ Harvest EMTV 25	29	MAGIC REGGAE	K-Tel NE 1074	54	COMPASS KUMPAS	Back Door Open 1
2	Deep Purple		18	Various		71	Dalek I	
5	GIVE ME THE NIGHT	Warner Brothers K 56823	30	OUTLANDOS D'AMOUR	A&M AMLH 68502	54	TWELVE GOLD BARS	• Vertigo QUOTV 1
7	George Benson		46	Police		34	Status Duo	
6	OFF THE WALL	Epic EPC 83468	31	ONE STEP BEYOND	• Siff SEEZ 17	56	ORCHESTRAL MANOEUVRES IN THE DARK	Dindisc DID 2
9	Michael Jackson		29	Madness		37	Orchestral Manoeuvres In The Dark	
7	XANADU	• Jet JETLX 526	32	KING OF THE ROAD	Warwick WW 5084	57	PRETENDERS	Real RAL 3
3	Original Soundtrack		23	Boxcar Willie		68	Pretenders	
8	SEARCHING FOR THE YOUNG SOUL REBELS	Parlophone PCS 7213	33	CANT STOP THE MUSIC	Mercury 6399 051	58	GLASS HOUSES	• CBS 86108
6	Dexy's Midnight Runners		NEW	Soundtrack		65	Billy Joel	
9	KALEIDOSCOPE	Polydor 2442 177	34	WAR OF THE WORLDS	• CBS 96000/WCW 100	59	SAVED	□ CBS 86113
NEW	Sinouise & The Banishes		39	Jeff Wayne's Musical Version		43	Bob Dylan	
10	Sky 2	• Arista ADSKY 2	35	FROM A-B	GTO GTLP 041	60	HEART TO HEART - 20 HOT HITS	London RAY TV 1
10	Sky		59	New Musik		63	Ray Charles	
11	EMOTIONAL RESCUE	• Rolling Stones CUN 39111	36	CROCODILES	Korova KODE 1	61	HEAVEN & HELL	Vertigo 9102 752
5	Rolling Stones		32	Echo And The Bunnymen		49	Black Sabbath	
12	DIANA	Motown STMA 8033	37	READY & WILLING	• United Artists UAG 30302	62	21 AT 33	Epic PHOTO 5
14	Diana Ross		57	Whitesnake		-	Eton John	
13	UPRISING	Island ILPS 9596	38	WHEELS OF STEEL	Carrere CAL 115	63	THE PHOTOS	Rocket HISP 126
12	Bob Marley		26	Saxon		55	The Photos	
14	THE GAME	• EMA 795	39	CULTOSAURUS ERECTUS	• CBS 86120	64	GREAT ROCK & ROLL SWINDLE	Virgin V2168
11	Queen		35	Blue Oyster Cult		61	Original Soundtrack	
15	MCGARTNEY II		40	DUMB WAITERS		65	SPECIALS	

GERMANY

Ralph Siegel on success

SIX YEARS ago Ralph Siegel, son of the late Ralph Siegel Sr., a well known music publisher, formed Jupiter Records in Munich. The label is distributed by Ariola, and Siegel also controls the Siegel Music companies, founded in 1949, and Olympia Music Productions (launched in 1969).

With a total staff of 54 employees, the Siegel empire is a comparatively small but very effective one. Siegel has won US chart success with Silver Convention, similar distinction in France and Belgium with Papa Penguin, his Eurovision song written for Luxembourg, and is behind the internationally successful group Dschinghis Khan, which has had a particular impact in Japan. He talked to *Music Week* about his methods.

What is the philosophy behind your producing activities?

"First, you must know the personality of the artist exactly, and then be aware of the current taste and interests of the public. Most of all, you must not produce an artist the same way he or she has been produced 10 times before.

"I bear in mind the public's taste and current trends, and try to add some new ideas. The resulting product must be so interesting that the public will pay six marks for it. That's the main duty of a producer."

How do you account for your recent success with five singles simultaneously in the German top 50?

"Success is the result of trial and error, plus diligence, full involvement and affection for your profession, and very rare holidays!"

How do you rate the chances of German songs in foreign countries?

Dschinghis Khan provides a good example that German songs can be successful abroad too. We got to No. 5 and No. 13 in the Japanese chart during one year with German songs. But to make the US chart with German lyrics is an outside chance that might happen once in five or 10 years."

Do you believe that song lyrics should be related to and identifiable with everyday life and events or just romantic escapism?

RALPH SIEGEL is one of the busiest and most successful practitioners in the German music industry.

MUSIC WEEK's German correspondent, Michael Henkels, recently interviewed him on a wide range of topics.

"You should know what the general mood of the public is, whether they are happy or unhappy. Also very important is expressing lyrics in language which everyone understands and uses themselves. It's the language rather than the topics which count. We have learned — as the Americans did years ago —



RALPH SIEGEL

to use people's everyday language, enriched with original ideas and poetry."

Has music publishing changed considerably over the years?

"In the early Fifties, a publisher

usually acquired a song for the full term of its copyright. Nowadays in most cases, complete catalogues are involved in deals on very expensive rates for perhaps only a three-year period. This reduces your ability to build a title into a standard because somebody else may reap the fruits of your labour and expenditure later.

How do you view the home-taping situation?

"We worked very hard to make standards out of titles such as Feelings, Desafinado and One Note Samba, but generally now the publisher who produces masters of his copyrights has become much more important than the old-style publisher. Also, the printing of sheet music has become very expensive with small prospects of earning any appreciable sums."

How do you view the home-taping situation?

"People like the Meisels and I have a big advantage in comparison with the big companies, who can't really exist without us and what we can achieve through our personal contacts and friends. Manufacturers and distributors are very important, but they need good product to manufacture and distribute."

situation?

"The blank cassette is the cancer of our business. It's the worst thing that has ever happened to us, to all composers, songwriters, artists, musicians, studio workers — everybody in the business. The whole recording industry everywhere is affected. In Austria they now have a law for a levy on blank tapes, but here in Germany it seems to be a political question, and no party is willing to increase prices for the customer at the moment."

What is your connection with the London Producers Workshop?

"We co-operate with Jonathan Rowlands, a nice guy running a studio whose costs we share 50/50. He's working as a talent scout, and we're hoping for positive results from the talent which he locates."

Do you plan to open a London office yourself?

"We shall see. Actually we are discussing some foreign activities such as studios in Brussels or Rio de Janeiro, but regarding London, no comment at present."

What do you hope for from life?

"The energy to wake up early and work hard, plus occasionally a margin for error! I wrote my first song when I was 14, and got my first major success when I was 26. I have written and/or produced over 800 records, which needs endurance and a strong love for the business. Nowadays I wonder about short-sighted people who celebrate their first success but forget that they've got to keep on working."

Are you affected by the general malaise which seems to be depressing the industry?

"I have no reason to complain. The only bad thing over recent months has been the weather. I'd like to rebuild Munich in California."

How do you view the home-taping

"The blank cassette is the cancer of our business. . . it is a political question and no party is willing to increase prices."

Metronome: business is more than ticking over

HAMBURG: Although the business generally is facing a year of stagnant or slumping sales for the first time in many years, Metronome Records, a PolyGram company, has scored its third successful year in a row.

Managing director Rudi Gassner claims an 8.25 per cent share of the German singles market for the first half of 1980, and a nine per cent increase in total turnover value.

Most successful titles contributing to Metronome's singles market share were Rappers Delight by the Sugarhill Gang, Herbert by Gottlieb Wendeald, Der Wilde, Wilde Westen by Truck Stop, America by Gianna Nannini, and Momo by the Dutch Monotones.

In the album field, Metronome attained a 19 per cent increase in turnover, mostly due to a couple of TV-promoted releases in Rock Fire and an album of recordings by the late Rudi Schuricke. Other high selling LPs featured Milva, Sniff 'n' The Tears, Gianna Nannini and the Sugarhill Gang.

Although he declared in his

speech at Metronome's sales convention last autumn that the company would not be chasing new labels, Gassner made an exception for the Fantasy catalogue with its Fantasy, Riverside, Prestige and Milestone labels.

This catalogue is now being supervised at Metronome by label manager Horst Hohenboeken, who has had previous experience in jazz repertoire by working on Norman Granz's Pablo catalogue at DGG and MCA at Metronome. Additional Fantasy releases will be through DGG Import Service.

Gassner states that Metronome's success with labels like CNR, Can't Stop, De-Lite and Ricordi, plus good personal relationships and co-operation between Metronome executives and the Fantasy management led to the Fantasy deal.

There are rumours also that Fantasy's former distributor in Germany, Bellaphon, was unwilling to pay the advance money asked for a renewal of the contract.

TO PAGE 15

**THE FIRST HALF YEAR
OF 1980
WAS NOT SO BAD FOR US!**

WE WERE ABLE TO PLACE

15 TITLES

IN GERMANY'S TOP 75 CHARTS (MUSIKMARKT)

This is the result of concentrated promotion-work and good connections to the recording companies.

If you

decide that we are the right company to place your copyrights, please contact our International Director: Jürgen Thürnau

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GERMANY

Harvest is the pick of the crop

COLOGNE: In the early Seventies, EMI Electrola borrowed from the UK mother company the concept of the Harvest label as a showcase for young progressive groups such as Barclay James Harvest, Deep Purple and Pink Floyd.

From the initial German Harvest roster, only Triumphat are still with the label. The present line-up giving Harvest its unique profile include Eloy, Kraan, Eberhard Schoener, Scorpions, Wallenstein, Wintergarden, and Holger Szukay.

Due to a shrewd choice of acts, sensible financial advances and heavy promotion, Harvest in Germany has become the leading German rock label. Up to May this year, the total sales in Germany had topped 2.3 million albums and cassettes, including the high-selling Kling Klang LP by Kraftwerk.

Harvest label manager Gerd Lueticke estimates German sales on

Eloy at 750,000, Kraftwerk 450,000, and the Scorpions 350,000 units.

In several European countries as well as in the US and Japan, Harvest bands such as Kraftwerk, Scorpions, Triumphat and Eloy have been successful through tours, chart positions and healthy sales figures.

About 42 million radio listeners were reached by a massive campaign this summer, and EMI Electrola promoted Harvest in Germany bands for the first time by cinema advertising. Overseas concerts are proving to be another rewarding vehicle for record sales stimulation, with Scorpions headlining the Reading '79 festival, and appearing in Sheffield this month before a 52-date tour throughout the USA, some of them with Ted Nugent.

Lueticke says that the Harvest in Germany label policy limits the artist roster to about 10 acts, in line with the new general EMI policy.



KRAFTWERK: strong sellers for Harvest.

Italian influence on the increase

HAMBURG: Italian singer-songwriters are exerting increasing influence in the German record market in contrast to their French counterparts, whom hitherto have been unable to make much impact on German record buyers.

Italian stars such as Edoardo Bennato, Francesco de André, Gianna Nannini (Ricordi/Metronome), Lucio Dalla, Francesco de Gregori (RCA), Umberto Tozzi (CBS), Alain Sorrenti (Teldec) and others are achieving chart success and extensive coverage in the media.

Peanuts singer makes solo debut

HAMBURG: Metronome Records has released the first solo album by rising Japanese girl rock singer Carmen Maki.

Maki, a former member of the Peanuts group, is produced by ex-Vanilla Fudge drummer Carmine

News in brief...

Appice, and two songs from her LP, *It's Only Rock 'n' Roll*, will be featured this month in *Rock Pop*, one of Germany's most popular TV music shows.

75,000 see Led Zeppelin on tour

HAMBURG: WEA is claiming that Led Zeppelin have triumphed so far in the 1979/80 concert season, with a total of 75,000 people attending the band's two-hour show this summer.

WEA, incidentally, has changed its address, and is now located at Arndstrasse 16, 2 Hamburg 76 (Tel: 040 228 050; telex: 21 48 81 WEA D).

Music Deals

Mickey Jupp jumps in Line

HAMBURG: Mickey Jupp, ex-star of the Stiff label, has switched after a short stay with Chrysalis to the Hamburg-based Line Records, and is recording his first album for Line. The latter is run by ex-Teldec manager Uwe Tessnow, and is well known for its re-issues of classic rock recordings.

FRANKFURT: Bellaphon Records president Branko Zivanovic has set a distribution deal for Germany, Austria and Switzerland with Michelangelo, Carmeo La Bionda and Alfred Meyer, their publisher, for the soundtrack album of the Terence Hill movie *Supercop*.

The film's music and songs have been written by La Bionda, and one of them, *Super Snooper*, will be released as a single by Ocean.

HAMBURG: Warner Bros Music GmbH has fixed a co-publishing pact with Miau Musikverlage, and the first material following the arrangement will be new songs composed by the Berlin singer-songwriter Stefan Wagershausen, whose new album, *Hallo Engel*, has been well reviewed by the media.

Ariola's Chrysalis coup

MUNICH: After successful co-operation with Chrysalis Records in the Benelux countries, Ariola has obtained distribution rights for Germany, Austria and Switzerland as well as for acts of the calibre of Blondie, Jethro Tull and Leo Sayer. The agreement took effect from July 9.

It is rumoured to be the biggest pact concluded in the German market for years, and other companies which tendered unsuccessfully for the Chrysalis catalogue believe the sum involved is in the region of 10 million Deutschmarks (£2,380,952).

Statistics for the first six months of 1980 reveal that Ariola is still leading in the German LP and singles sales race.

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Dr. Hook

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In special colour bag.

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THE BIG ONES

SHAKATAK STEPPIN' POSPX 463

FATBACK BACKSTROKIN' POSPX 469

LEVEL 42 LOVE MEETING LOVE POSPX 470



THE FLATBACKERS

JUMPING IRON

NEW SINGLE

IN SPECIAL PICTURE BAG
Picking up airplay

REDS 005

TOP 75 SINGLES

1	WINNER TAKES IT ALL	Abba	Epic EPC 8835
2	UPSIDE DOWN	Diana Ross	Motown TMG 1195
3	9 TO 5	Sheena Easton	EMI 5066
4	ASHES TO ASHES	David Bowie	RCA BOW 6
5	OH YEAH	Roxy Music	Polydor 2001 972
6	OOPS UPSIDE YOUR HEAD	Gap Band	Mercury MER 22
7	GIVE ME THE NIGHT	George Benson	Warner Brothers LV 40
8	MORE THAN I CAN SAY	Leo Sayer	Chrysalis CHS 2442
9	USE IT UP AND WEAR IT OUT	Odyssey	RCA PC 1962
10	FUNKIN' FOR JAMAICA	Tom Browne	Arista ARIST 357
11	MARIANA	Gibson Brothers	Island WIP 6617
12	BABOOSHKA	Kate Bush	EMI 5085
13	TOM HARK	Pranhas	Sire/Hansa SIR 4044
14	COULD YOU BE LOVED	Bob Marley & The Wailers	Island WIP 6610
15	LIP UP FATTY		

26	NEON KNIGHTS	Black Sabbath	Vertigo SAB 3
27	CAN'T STOP THE MUSIC	Village People	Mercury MER 16
28	THEME FROM THE INVADERS	Yellow Magic Orchestra	A&M AMS 7502
29	SLEEP WALK	Ultravox	Chrysalis CHS 2441
30	YOU GOTTA BE A HUSTLER	Sue Wilkinson	Cheapskate CHEAP 2
31	BANK ROBBER	Clash	CBS 8323
32	JUMP TO THE BEAT	Stacy Lattisaw	Atlantic K 11496
33	IT'S STILL ROCK & ROLL TO ME	Billy Joel	CBS 8753
34	C30 C60 C90	Bow Wow Wow	EMI 5088
35	MODERN GIRL	Sheena Easton	EMI 5042
36	DOES SHE HAVE A FRIEND	Gene Chandler	20th Century TC 2451
37	CUPID/I'VE LOVED YOU FOR A LONG TIME	Detroit Spinners	Atlantic K 11498
38	SANCTUARY	New Musik	GTO GT 275
39	FREE ME	Roger Daltrey	Polydor 2001 980
40	A WALK IN THE PARK		

51	LAST NIGHT ANOTHER SOLDIER	Angelic Upstarts	Zonophone Z 7
52	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN	UB40	Graduate GRAB 8
53	RACE WITH THE DEVIL	Gr!school	Bronze BRO 100
54	BACK TO FRONT	Stiff Little Fingers	Chrysalis CHS 2447
55	BACKSTROKIN'	Fatback	Spring POSP 149
56	IN THE FOREST	Baby 0	Calibre CAB 505
57	GIRL FRIEND	Michael Jackson	Epic EPC 8782
58	MARIE MARIE	Shakin' Stevens	Epic EPC 8725
59	MY GUY/MIY GIRL	Amiti Stewart/Johnny Bristol	Atlantic/Hansa K 11550
60	BEST FRIEND—STAND DOWN MARGARET	The Beat	Go Feet FEET 3
61	GIVE ME BACK MY MAN	B52'S	Island WIP 6579
62	I'VE JUST BEGUN TO LOVE YOU	Dynasty	Solar SO 10
63	FOR YOU FOR LOVE	Average White Band	RCA AWB 2
64	SHINING STAR	Manhattans	CBS 8624
65	BRAZILIAN LOVE AFFAIR		

Week-ending August 16, 1980

● MILLION (PLATINUM)

● 1/2 MILLION (GOLD)

● 1/4 MILLION (SILVER)

PRICE 50p

HEAVY METAL

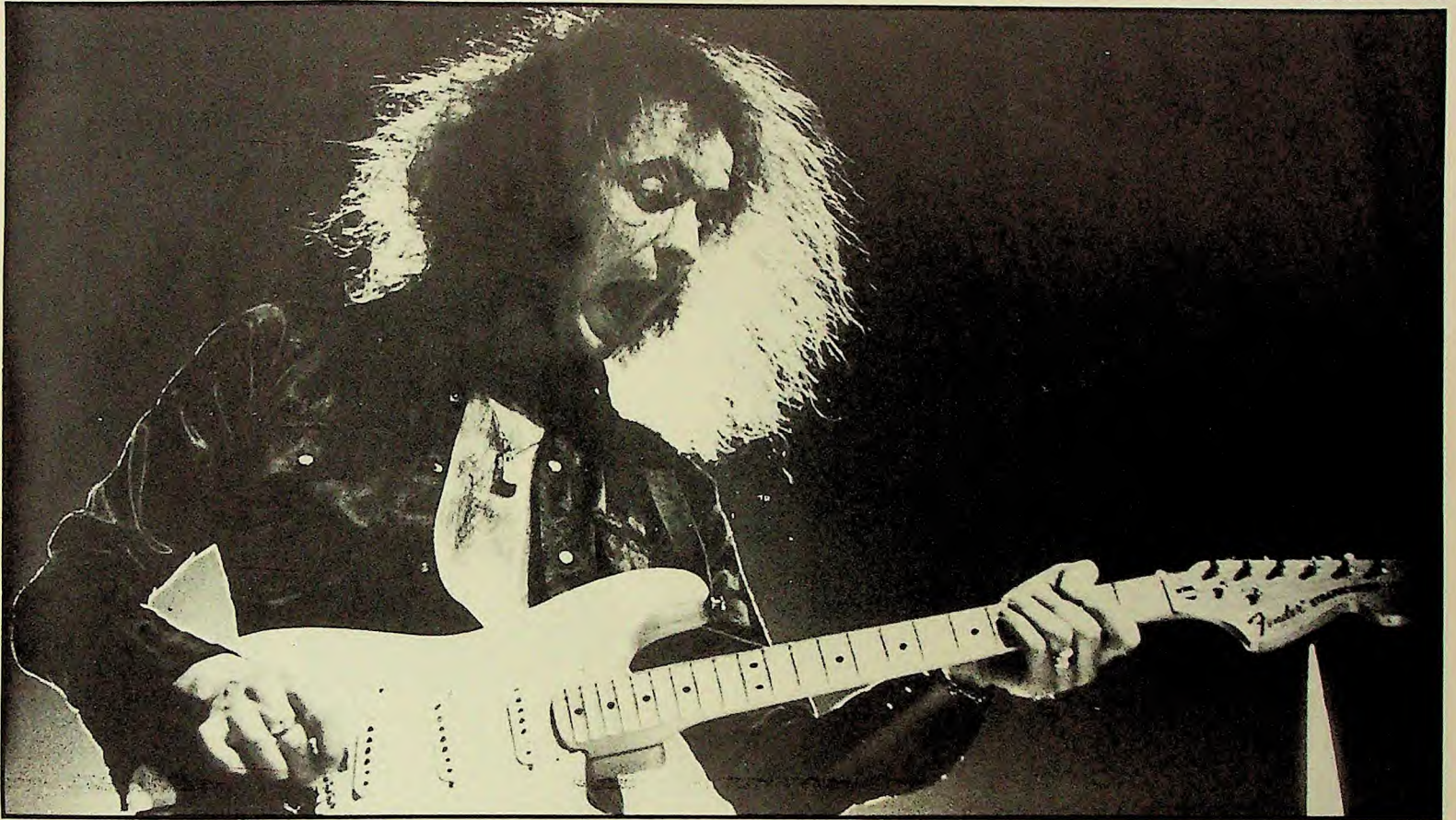
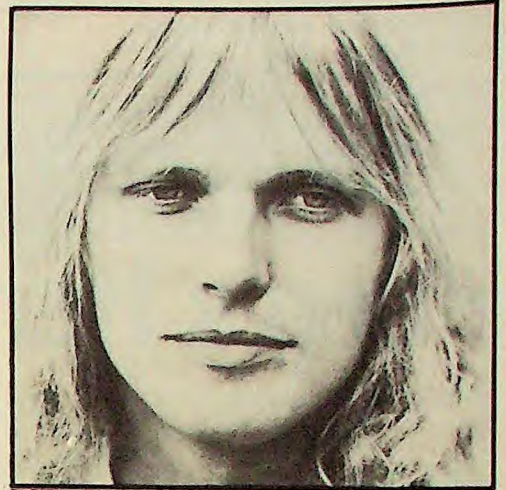
Published by Music Week

Schenker's back

AFTER MUCH speculation over his career since he left UFO, Michael Schenker has signed to the same record company as the band, — Chrysalis — and has his first solo album released on August 29.

Produced by Deep Purple bassist Roger Glover, the album is tentatively to be called The Michael Schenker Group.

Track titles have been arranged, although again they might be altered before the album is released. They are, side one: Armed and Ready, Cry For The Nations, Victim Of Illusion, Bijou Pleasurette and Feels Like A Good Thing; side two: Into The Arena, Looking Out From Nowhere, Tales Of Mystery and Lost Horizons. The catalogue number is CDL 1302.



RITCHIE BLACKMORE

Monsters of rock

RITCHIE BLACKMORE'S Rainbow head the bill at Saturday's Rock Monster Show at Castle Donington Race Circuit, Leics. Completing the heavy metal line up are Judas Priest, Scorpions, April Wine, Saxon, Riot and Touch.

Rainbow, worried that their fans will not be able to see, have arranged for giant video screens to be erected on either side of the stage and also quad towers are being used to supplement the 80,000 watts of sound.

The heavy metal boom is reflected in the bill for this year's Reading Festival — August 22, 23 and 24. Appearing there will be Krokus, Gillan, Rory Gallagher, Broken Home, Samson, Budgie, Pat Travers Band, Iron Maiden, UFO, Praying Mantis, Tygers Of Pan Tang, Girl, Magnum, Ozzie Osbourne's Blizzard Of Oz, Def Leppard and Whitesnake.

AC/DC

AC/DC have announced details of their first UK tour with new lead

singer Brian Johnson. The 20-date tour, starting at Bristol on October 19, will feature material from their new album, Back In Black, as well as older material. AC/DC are currently in North America and will arrive in the UK on October 18.

Gillan

GILLAN HAVE lined up a huge British concert tour to coincide with the release of their debut album for Virgin, Glory Road. The tour begins in Guildford on September 25, but prior to that they play Reading on August 22. The first 15,000 copies of the new album will contain two records — Glory Road itself, and an album titled For Gillan Fans Only which contains material previously unavailable in this country.

Motorhead

MOTORHEAD ARE to play a massive 33-date UK tour during October and November. The tour takes place over 39 days, starting at Ipswich on October 27 and includes four nights at London's Hammersmith Odeon November 26-29. A spokesman for the band promised the tour will be "their loudest and longest ever."

Motorhead are currently recording a new album for release in early October. A single will precede the as-yet untitled album in late September.

Hawkwind

CHARISMA IS releasing a sampler/compilation of Hawkwind material on September 5 (BG2) on a new mid-price series, priced £3.99. The series rejoices under a joint title of Repeat Performance.

Touch

TO COINCIDE with their debut UK appearance at the Castle Donnington Monsters of Rock Festival, Touch release a new single on Ariola entitled Don't You Know What Love Is, taken from their debut album Touch.

Atomic Rooster

ATOMIC ROOSTER, one of the foremost heavy bands from the early 70s have been reformed by original members Vincent Crane and John DuCann. Best remembered for their No. 1 hit Devil's Answer, the band are signed to EMI and an album is scheduled for September.


GIRLSCHOOL
NEW SINGLE
RACE WITH THE DEVIL
BRO 100

NEW ALBUM
Demolition
BRON 525

AVAILABLE FROM EMI

BRONZE



HEAVY METAL

Heavy metal is enjoying an upsurge at present. Deep Purple and AC/DC have topped the charts. Castle Donington and Reading festivals are dominated by heavy metal acts and numerous new, young heavy metal bands are breaking through, packing the concert halls and selling records. And the older bands aren't being idle either. On this page Ken Hensley, founder member of Uriah Heep — a band from

the old school of HM — waxes lyrical about the current music scene and on page four, Iron Maiden from the new wave of HM bands state their case. Heavy Metal is a very loose term and encompasses numerous bands and styles of music. Exactly what it is has never been clearly defined. In this special MUSIC WEEK supplement we have included a number of the bands we feel fall into this category.

Heep's Hensley stresses energy

"IF THIS group makes it I'll have to commit suicide," stated a noted writer in Rolling Stone magazine in 1970. The group in question were Uriah Heep. Ten years on, Heep are still in existence and have notched up three platinum albums, 29 gold albums and 14 silver albums. Their worldwide sales are in excess of 13 million units.

From the old school of British heavy metal, Heep have undergone numerous personnel changes during the last decade, have frequently changed their musical direction and have come in for more than their fair share of criticism. But their track record speaks for itself. They have more than survived through ten turbulent years.

Founder member Ken Hensley is currently planning the group's 15th album and has much to say about the past, present and future of heavy metal, of himself and of Heep.

"I suppose the Who were really the first heavy metal band if you look at it with regard to what bands are doing today. They have the same amount of energy and wrecklessness. But I think the real

core of heavy metal bands emerged in the late sixties and early seventies.

"Deep Purple were the band to which we were most closely compared, because we had a very similar in fact an identical line-up. But we had a very different approach. We tried to stress our individuality.

"Through our first couple of albums we were searching for a footing. We went off at all kinds of tangents. Our first album was pretty much pure energy. It wasn't exactly sophisticated.

"Vanilla Fudge were one of our major influences. We were influenced by everything that was going on around us then. We tried the orchestral bit, the low key bit with a few slow songs thrown in until round about Look At Yourself when we found our feet and made our stamp.

"It wasn't totally accepted at the time, but we felt we were going in our own direction. We were in such a hurry to succeed, we didn't really bother about refining our act. But rock and roll sets itself up for that. It's inherently noisy; it's loud music. I think in those days people were tending to criticise it as a form of music in a purist sense rather than an expression which is what I think rock and roll is, a tremendously expressive medium.

"Playing rock music really lets you let out all your aggression and your inhibitions. And that applies to the audience as well. That's why they enjoy it so much in such vast numbers. Over the years rock has tended to be overshadowed by various music trends. You can trace rock and roll back as far as you like, but the music as we know it has always been around. It's just that sometimes it goes to sleep for a little while.

Appeal

"It seems to go in circles. Now we find ourselves in the middle of a complete heavy rock upsurge. It's like being back in 1970 all over again."

So what does Hensley make of the new generation of heavy metal bands — the Saxons and Samsons of this world?

"They've certainly got a lot of energy. Bands like Iron Maiden and Saxon remind me so much of us when we first started. All the energy, enthusiasm and everything else is there. The production and the material is slightly crude, but this is all part of the appeal.

"Kids don't go along to a rock and roll show to be impressed by technical perfection or outstanding musicianship. They go to be moved. And if a show actually moves the kids, that's what it's all about. They like to be relieved of the pressure of a normal day and get out of themselves for a while. It's a band's main job to help them to do this."

Hensley is a firm believer in "keepin' it simple."

"I'm not really the greatest fan of out and out three-chord noise. I like Van Halen very much, but I go even further and get into bands like Dixie Dregs.

"The chief factor about rock and roll and the most important ingredient is simplicity. I've always thought this with Heep because our successful songs have always been the simplest. The audience relates to

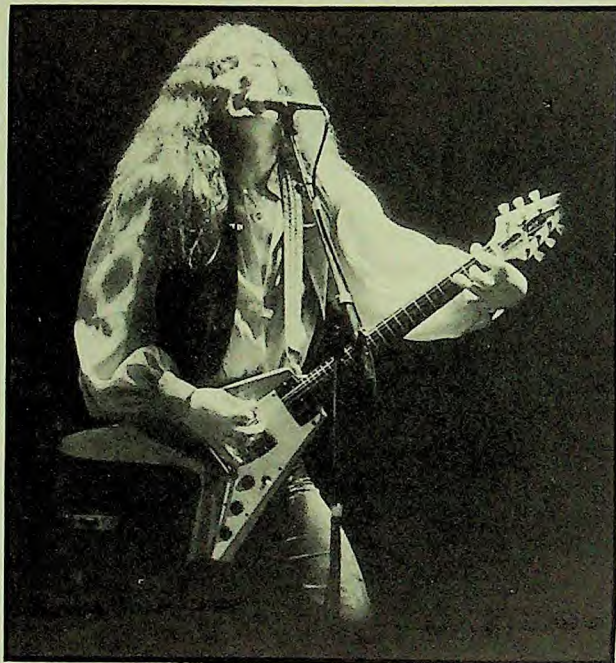
those risks is that there may be a drastic change in the economic situation nationally and worldwide. A recession such as we are experiencing at present is always a possibility and the good businessman will prepare himself for it, live through it and come out the other side.

"I'm no businessman, but I sympathise with the guys who are suffering at the moment. I don't think in any way the role of the artist should be equated with the role of the businessman. They're two separate functions. Now, because they can't play with their computers any more, it doesn't mean I can't play with my piano.

"Eventually the world — and the business — will sort out its financial

"How do you define heavy metal? What constitutes a heavy metal band?"

"I can't remember when or where I first heard the expression. I've no idea where it came from, it's a sort of obscure epithet if you ask me. It must relate to the strings on a guitar I suppose. It used to be called high energy rock and roll. But if someone



KEN HENSLEY of Uriah Heep: "We were in such a hurry to succeed, we didn't bother about refining our act. But rock and roll sets itself up for that. It's inherently noisy. It's loud music."

says heavy metal, you know what to expect. We never called Uriah Heep a heavy metal band, we've never been that out and out crude. But if we have to move along with the label then we'll do it.

"I like to feel that we have more to our music than we did in the early days. It's taken us a long time to grow up, but that's the best thing about music. And touring keeps you feeling so young. People often say 'aren't you too old to rock and roll,' but there's no such thing really when you're surrounded by kids who have that much energy. There's such great feedback with the audience."

And Hensley hasn't go a lot of time for 'The Business' —

"It really is garbage, most of what goes on in and around this business and I hate this so much. There's so much bullshit. It's a constant distraction. The kids don't want to know about anything but the music.

"The music business is a gamble. When I started out and left home to become a musician, I was young and fearless and I didn't recognise that at the time I was taking a big gamble. But it paid off.

"People in this business have to set themselves up as businessmen and as such they take risks. One of

problems and the business will come back into it. If there's any positive thing in a situation that's so full of negatives, it is that a lot of good music will emerge. Adversity always seems to bring out the best in certain people, especially musicians."

And Hensley's advice to young bands in the position he was in 12 years ago?

"The main thing that helped us to succeed was pure determination. We were fortunate in having as our mentor Gerry Bron. Apart from finance, he spurred us on a lot, gave us encouragement, but you still need that determination.

"In what are adverse times, it's much harder for new bands to emerge and break through. Record companies are having to be careful, be more selective with their budgets. There's a lot less money flying around.

"I want to see many more new heavy metal bands emerge because I think it's time Britain started providing the majority of musical influences as it used to. It switched across to the States for a while and now it's time for it to come from here again.

"Young bands must stick to it and have total belief in what they're doing. They must set themselves

targets, go for them, and not be distracted by anything around them. You've just got to follow that path, have total conviction and dedication. It's a tall order, but if I can do it, anyone can."

Looking to the future, Hensley plans always to stay in music.

"I couldn't retire. I like working too much. I've got a fairly clear picture of my future. I don't ever want to stop performing.

"But looking beyond Heep, I'll be concentrating on writing and production, but in a very different field to Heep. I feel my music will go in a completely different direction. I remember seeing Elton John on television when he said it was time for him to break away from his established line and write music that was important to him. I feel much the same way. But there's no rush.

"There's everything to look forward to. One of the schemes I have in mind for the future is an operation which sets up, as cheaply as possible, an advisory service to musicians, because it's so important to encourage young musicians. I don't think that this should come from the business per se, better to come from another musician.

"I'd like to utilise the experience I've gained over the last 15 years to help young bands. I wish there'd been something on these lines when I first started, but then there was much more money about and much more freedom.

"It's still all very exciting. Punk rekindled everybody's interest. New wave took it a bit further and now heavy metal is re-emerging. There is a lot of life left in the business. There's so much going on out there."

Throughout his career, Hensley has stayed with Gerry Bron and Bronze Records.

"We have always worked as a team. Gerry has always been like the sixth member of the band. It's a lot different to your average band/manager relationship. He's been virtually like a father to us.

"You don't change a winning combination. Like a good football team, if it's making progress you leave it alone. In our case the changes have been changes in personnel rather than in management.

Dedicated

"Basically it's the band's responsibility to succeed and to continue to succeed. It's very easy to blame the record company or blame the agency for not doing this or that. It's up to the band to provide the motivation on a long term basis.

"If you just want a short career you can go round blaming everybody else until there's no one left to blame. We want to keep Uriah Heep going for as long as it makes sense, for as long as it's making music that's worth listening to. This means being really dedicated and keeping your nose to the grindstone. It's much harder to stay successful than to become successful. Once you're up there, it's a long way down. We've been down a couple of times and struggled back. We've got ourselves on a very firm footing now.

"It's a very competitive business out there. There are a lot of people waiting to gobble up those dollars, waiting to take your position on the ladder."

Cozy Quits



COZY POWELL

CASTLE DONINGTON Monsters Of Rock Festival will be the last appearance of Cozy Powell as the drummer of Rainbow.

Cozy has been with Rainbow for over five years.

Ritchie Blackmore commented: "Cozy and I have been together a really good five years and I wish him nothing but success in his future ventures."

Cozy commented: "Castle Donington will be my last appearance with Rainbow. I gave my notice during the 1979 US tour and agreed to play until the end of the Japanese and European tours. My plans for the future will be announced in the next few weeks."

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HEAVY MOVERS



Chevy
Too much loving
AAA 104

Touring up to late September promoting their Single 'TOO MUCH LOVING' on the Avatar Label AAA104. Chevys signature tune was also on E.M.I.'s 'Metal for Muthas' Volume two. They are currently recording their debut album which will be released to coincide with their dates on the major U.K. and American Tour.

Dark Star

NEW SINGLE **Lady of Mars**
AAA 105



The Kings of mysterious Metal-whose track, 'The Lady of Mars' was the most featured track airplaywise on E.M.I.'s 'Metal for Muthas' Volume two cat. no. EMC3337 and has already been on Heavy Metal charts in the U.K. and had constant airplay in Europe including the favoured John Peel's and Tommy Vance's shows here.

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HEAVY METAL

HAWKWIND

Diary of a band

1969: Hawkwind formed having previously been known as Group X and Hawkwind Zoo. Debut performance at All Saints Hall in London's Notting Hill Gate. Signed to UA in November.

1970: Release of debut album Hawkwind (August) and single Hurry On Sundown. Public awareness of the band following free gig outside the gates of Isle Of Wight Festival.

1971: October — release of In Search Of Space.

1972: Appeared at Greasy Truckers party at Roundhouse, recorded highlights appeared on Greasy Truckers album and Glastonbury Fayre album. Another track, Silver Machine, remixed and released as a single in June, reaching No. 3 in the charts. November — release of third UA album Doremi Fasol Latido.

1973: Release of Space Ritual double album. Urban Guerrilla released as single, reaching 39 in charts before being withdrawn due to outbreak of terrorist bombings in London. Started first US tour in November.

1974: UK tour, second US tour. September — release of Hall Of The Mountain Grill. Giant UK tour December/January 1975. 1975: Release of Warrior On The Edge Of Time. Topped bill at Reading Festival.



1976: Signed to Charisma. LP Astounding Sounds And Amazing Music released. UA released compilation album Roadhawks.

1977: Another UA compilation album, Masters Of The Universe. Second Charisma album — Quark Strangeness And Charm.

1978: Hawkwind temporarily cease operations, later renamed Hawklords and album of same name released on Charisma.

1979: PXR5 recorded in January 1978 finally released in May. Return to name Hawkwind.

1980: Signed to Bronze Records. Release Hawkwind Live and single Shot Down In The Night.

Throughout Hawkwind's chequered career, members have come and gone with alarming regularity. The current line-up is: Dave Brock, Tim Blake, Harvey Bainbridge, Simon King, Huw Lloyd Langton . . . and those who have been, at one time or another, members of Hawkwind: Terry Ollis, Nik Turner, Dik Mik, John Harrison, Mick Slattery, Dick Taylor, Thomas Grimble, Dave Anderson, Lemmy, Del Dettmar, Stacia, Bob Calvert, Simon House, Alan Powell, Paul Rudolf, Adrian Shaw, Paul Hayles, Martin Griffin, Steve Swindells.

Iron Maiden up front in new league of rockers

IN THE summer of 1976, when punk was on the lips of everyone in the music business and spikey-topped kids were strutting down the Kings Road in bondage gear, a few miles away in East London Led Zeppelin fan Steve Harris was pounding away with a heavy metal band Iron Maiden.

It wasn't an easy start. Although they were getting the fans in at the local pubs, the larger club owners didn't want to know and record companies certainly weren't interested.

But Harris did not give up, describing heavy rock as his "religion". With progress being so slow, the band went through numerous changes, ending up with Harris on bass, Paul Di'anno on vocal, Clive Burr on drums and Dave Murray and Dennis Stratton on lead guitars.

Maiden still has a heavy East End flavour, with the band insisting it gives a close family-affair feel to their gigs, that they are in touch with their audience and they don't care too much about riches as they've never had much money anyway. Heavy Metal has been the cause — they treat it that seriously — and one that they have done a great deal to promote.

New wave

As the "new wave of British heavy metal", as it has been dubbed, has come to the forefront of the music scene, it is perhaps because bands like Maiden are in touch with their audience that they have succeeded, when it was thought to merely live in the sentimental value of back catalogues.

"People think that the band's come from nothing to being big in about six months, but we've been doing things when we were semi-pro, working through our holidays, pretending to be sick and going to do gigs further away at weekends to get this far," explained Harris.

"We didn't see ourselves as pioneers because we'd been going for a long time. We thought we were breaking through because of the work that we'd been doing.

"We were young, fresh and into our music, although we weren't making any money," interjected Burr. "We have never had any money. It has always been a case of go out there, play our music and hit them with all we've got. We don't think we might all be millionaires or we might be able to buy Rolls Royces. All we think about is getting on stage.

"It is like one big family in the East End and our supporters are like a family as well. I don't know of any other fans that are as peaceful and as friendly as ours. There is never any trouble. We've had four young girls come back stage who were 12, 13 years old and their dad was outside. They were exact miniatures of headbangers with desert boots and flared jeans. We were knocked out that young people like that are into our music.

"When we were young they were hived off by the record industry saying 'you are young, so you've got to like teenybop'. Now they are saying this is the music that we want to hear."

Burr feels it is that accessibility that is the main force of new British heavy metal rather than particular styles of music. The band admit that their influences stem from Led Zeppelin and, later, Van Halen and Rush.

The audiences, though, are a complete mixture of the remainder of the old school and a new generation of youngsters who often have older brothers and sisters who liked heavy metal. The band reckon, rather romantically, that the older kids are taking the "young 'uns" under their wing.

And there is no doubt, that heavy metal has become very, very popular, re-generated by bands like Maiden flogging it out round the club circuit while fans had to wait for about two years before traipsing down to Knebworth to see their idols. Yet Maiden don't see heavy music as ever having died out, feeling that they would have made it by hard work alone what ever.

something in it — it's too easy to slag off something that is really liked."

There is no doubt that Iron Maiden has been elevated to pretty much star status in this country, filling venues like the Rainbow with only one album to their name, while this time last year the group were playing village halls in Devon.

And they have had no problems adapting. In a modest studio suite in North West London, the band happily down Bloody Marys and vodkas over games of space invaders before a meeting with their manager to discuss future plans. Unlike the old image of bands being long-haired druggies, Maiden exude an air of health rather than degeneracy.

Other than Clive Burr — himself bronzed and fit — none of the band smokes, while they are all keen sportsmen. Harris is a West Ham fanatic and had trials there when he was a schoolboy; lead vocalist Paul

and good, but the criticism that has been put to new heavy metal bands is that they are simply playing as dead ringers for artists that have gone before.

"As far as the Zeppelins and the Purples are concerned, I don't think that we're different to them, we are really extensions of them," explained Burr. "You can imagine them when they first came on the scene it was a similar thing, but they are millionaires and so on now.

"I think the youngsters hear us first now. But they are bound to hear the old standards like Stairway To Heaven when they come to gigs, but they are obviously going to pick up on the new wave of HM."

"The way that Iron Maiden is we are going to be like those bands that can still supply the goods after a long time. We are not the sort of band that is going to be big headed as we've come from working class backgrounds and we don't care if we play Madison Square Gardens or the Marquee."

It now looks as if Madison Square might not be as far away as you might think, as the band are embarking on a European tour with Kiss later this month, giving them an international boost, and their album is getting promoted in America as well.

Success

Harris maintains that whatever the band's success he will still drink in the bar with the audience before a gig, will still sign autographs and never be aloof towards Iron Maiden fans. They and they alone are the people who give him his bread and butter, he said.

But he added: "The only trouble is that when you play to big audiences there is more distance between us and the fans, although playing the Rainbow was like playing in a large club. But we are no different to them, except that we happen to be lucky enough to be able to play instruments.

"When they pretend to play guitars it is fantastic, because for that night they are Iron Maiden. At the end of a gig it's like a big knees-up, like a big wedding party, and to me that is brilliant. I like talking to our fans, asking them what they thought of the show and that."

And as the wheels of heavy metal grind slowly round the world with world tours, European tours, gigs vans traipsing around little clubs across the country, Iron Maiden are working their way up the hierarchy of heavy bands that has built up for over 12 years, with the rewards being big and bountiful at the end.

They will probably never see the clubs they played in 1976 again, but they promise never to be aloof. As Harris says: "wherever our fans are, we will play." It is that attitude, more than any other that has regenerated heavy metal while the megastars have stayed at home.

It proves, that however popular Led Zeppelin are, and will remain to be, the public wants something new and fresh. And honest entertainment is at the club down the road. Iron Maiden are one of the groups that have put new wave into the heavy metal language for that very reason.



IRON MAIDEN: "The way that Iron Maiden is we are going to be like those bands that still supply the goods after a long time."

With their album shooting into the charts, their point does seem to have been proved. Like a lot of HM bands, Harris reckons it's the road work that's put them there. At the same time, he refutes the notion put forward by many that it is simply a revival perpetuated by bandwagon jumpers.

"It is only because during that interim spell the press wouldn't write about heavy bands," he said. "When the thing started building up again they decided to write about it and people said it was a revival. I think it would have built up again anyway, we've just done a 40 date tour and people really came along to have a good time.

"We've been slagged off, yet you can't get rid of HM because so many people like it. Really there must be

Di'anno plays football, karate and squash.

On stage and off they are heavy metal archetypes though, in the way they dress and in their total devotion to the music. Punk and new wave music is frowned upon, with Harris insisting that reward come to bands that can play. When the Sex Pistols are mentioned it brings forth vociferous debate between him and Burr, who insists that they were a complete con, having no talent whatever. Harris sticks to his line that there must be something in a band that is popular.

But despite this respect for "musicianship", Maiden realise that is the way the band work as a unit that is important to their success, along with their honest intentions and rapport with audiences. All well



DEBUT ALBUM

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HEAVY METAL

An A-Z guide to a selection of current heavy metal bands (album listings are selective).



AEROSMITH

MANAGERS DAVID Krebs and Steve Leber are partly responsible for Aerosmith's success. In 1974 they simply put them on the road and kept them there, going from state to state, region to region and country to country until they started to become accepted.

And by 1977 the band was setting house records and their first four albums on CBS had each sold over two million copies.

"I think we're one of the hardest, if not the hardest-working band in the business," says drummer Joey Kramer. "The amount of energy that we put into that show every night is tremendous. And we are working about nine months of every year. Being on the road isn't all that people might think it is. A lot of people imagine that it's just a great time, but it's really different. We have fun playing the gigs, but you just try living in hotels for six straight weeks."

Singer Joe Perry has, of course, left the band but they are still going and Kramer insists that the band will stay on the road for a long time to come.

A new album, *Night In The Ruts*, is due for release in November '80.

Albums: *Aerosmith*, CBS 65486; *Get Your Wings*, CBS 80015; *Toys In The Attic*, CBS 80773; *Rocks*, CBS 813147; *Draw The Line*, CBS 82147; *Live Bootleg*, 88325.



ANGEL CITY, above

IN THEIR native Australia *Angel City* (Epic) are just about the number one heavy metal band and stunned a couple of Marquee audiences with their British debut earlier this year.

Their music is based around a pounding bass rather than guitar riffs with brothers Rick and John Brewster splashing what lead and rhythm is necessary over the top.

The band is fronted by vocalist Doc Neeson who leaps and bounds round the stage with his arms flailing like a distracted windmill. Could well be dubbed the new wave of Australian heavy metal! Albums: *Angel City* EPC 84253.

APRIL WINE

"WE'VE DONE enough touring to know that a great album and a great show go hand in hand. We've experimented with different kinds of songs in the past that sounded good on an album, but didn't do anything for our show. This time we've concentrated on the kind of song that, when you hear it on your stereo or on your radio you say: 'I'd like to see the band do that song live.' Myles Goodwyn talking about April Wine's *Harder . . . Faster* album

April Wine are one of Canada's top rock attractions.

Albums: *First Glance* (EST 11852), *Harder . . . Faster* (EST 12013)

BAD COMPANY

PAUL RODGERS came to London at the tender age of 17 to "hit the big time" with his local group, but didn't make it until he eventually formed *Free* in 1969.

The man loves R&B and cites Otis Redding, Wilson Pickett as two of his biggest influences and is showed through on much of his early material with the group — *All Right Now* still being a juke box classic.

When the band broke up in 1972 he formed a band called *Peace* that did a tour with *Mott The Hoople*, and it was there he met Mick Ralphs and they started exchanging musical ideas. What transformed was "the best band I've ever played with," according to Rodgers.

Mick Ralphs agrees: "People said I was stupid to leave something like that and I suppose it was a pretty heavy decision, but I just felt that what I was getting into with Paul was more worthwhile he explains. "I wanted to play a ballsier kind of rock 'n' roll and for me, *Bad Company* had been much more satisfying.

Albums: *Desolation Angels*, Swansong SSK 59408.



BLACK SABBATH

THE FIRST name to roll on to anyone's lips when heavy music must be Sabbath and ever since their debut album of the same name hit the charts over a decade ago, the Birmingham group have never failed to attract a large following.

Now Ozzy Osborne — the man with the most famous V sign in the world bar Churchill — has left to form his own band, Sabbath are fronted by the enigmatic Ronnie James Dio, although the band did have a brief spell with fellow brummie Dave Walker on vocals when Ozzy temporarily left.

Their latest offering, *Heaven and Hell*, has shot into the charts, though, and there is no doubt that they intend to remain on the circuit for some time.

Just for the record, they began life as a band called *Earth* who were a jazz oriented outfit before changing their name because another band was operating under the title.

Albums: *Black Sabbath*; *WWA 006*; *Paranoid WWA 007*; *Master Of Reality WWA 008*; *Volume IV WWA 009*; *Sabbath Bloody Sabbath WWA 005*; *Technical Ecstasy 9102 750*; *Never Say Die 9102 751*; *Sabotage 9119 001*; *Heaven And Hell 9102 752*;

BLUE OYSTER CULT

THE TURNING point for BOC came in this country with the release of their live album *On Your Feet Or On Your Knees* in 1975, and almost unnoticed, the band have elevated themselves to superstar status.

In 1976 they developed the most sophisticated laser light show in rock, costing \$100,000, as if to assure their status. By 1978 the group had played 250 shows before half a million punters in a year of almost solid gigging. And to prove their adaptability Eric Bloom sang almost the whole of their set in Japanese when they went to that country.

BOC see their *Mirrors* album as another turning point in their career.

"It was change with a capital C," said Bloom. "It was just a question

of trying to go in and make another album and have it seem fresh, not just going into the same studio again with the same people — it was starting to seem old. We wanted to have different production a few albums ago and one thing led to another and we didn't, it was the band's fault we didn't get it on soon enough because we were too busy, and we could never ever get it together to make it happen."

Latest release is *Cultosaurus Erectus*.

Albums: *Blue Oyster Cult*, CBS 64904; *Tyranny & Mutation*, CBS 65331; *Secret Treaties*, CBS 80103; *On Your Feet Or On Your Knees*, CBS 88116; *Agents Of Fortune*, CBS 81385; *Spectres*, CBS 82371; *Mirrors*, CBS 86087; *Cultosaurus Erectus*, CBS 86120;

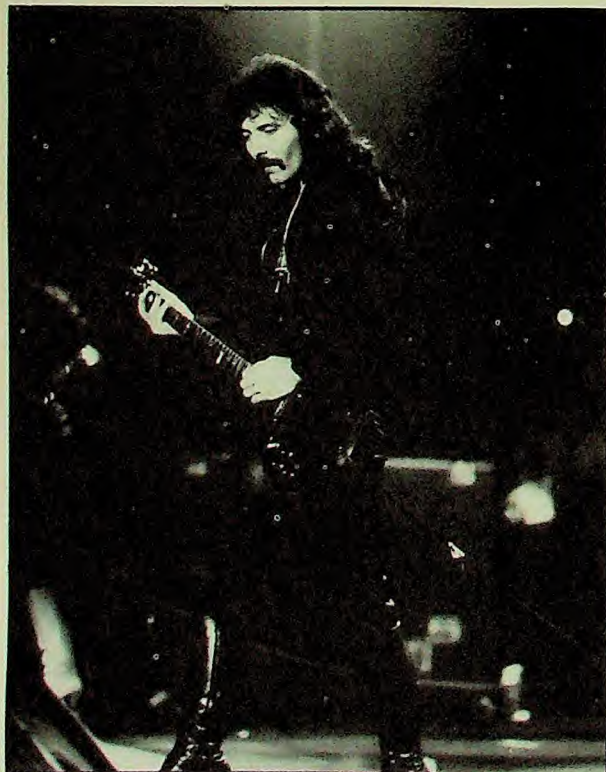


AC/DC

ENERGETIC, HARD-living band from down under who don't take their image too seriously, but are devastating on stage. Tragedy hit a few months ago when singer Bon Scott died after an excessive drinking bout. He has been replaced by Brian Johnson who features on their latest album, *Back In Black*. Albums: (all on Atlantic): *High Voltage* (K50257), *Dirty Deeds Done Dirt Cheap* (K50323), *Let There Be Rock* (K50366), *Power Age* (K50483), *If You Want Blood* (K50532), *Highway To Hell* (K50628), *Back In Black* (K50735).

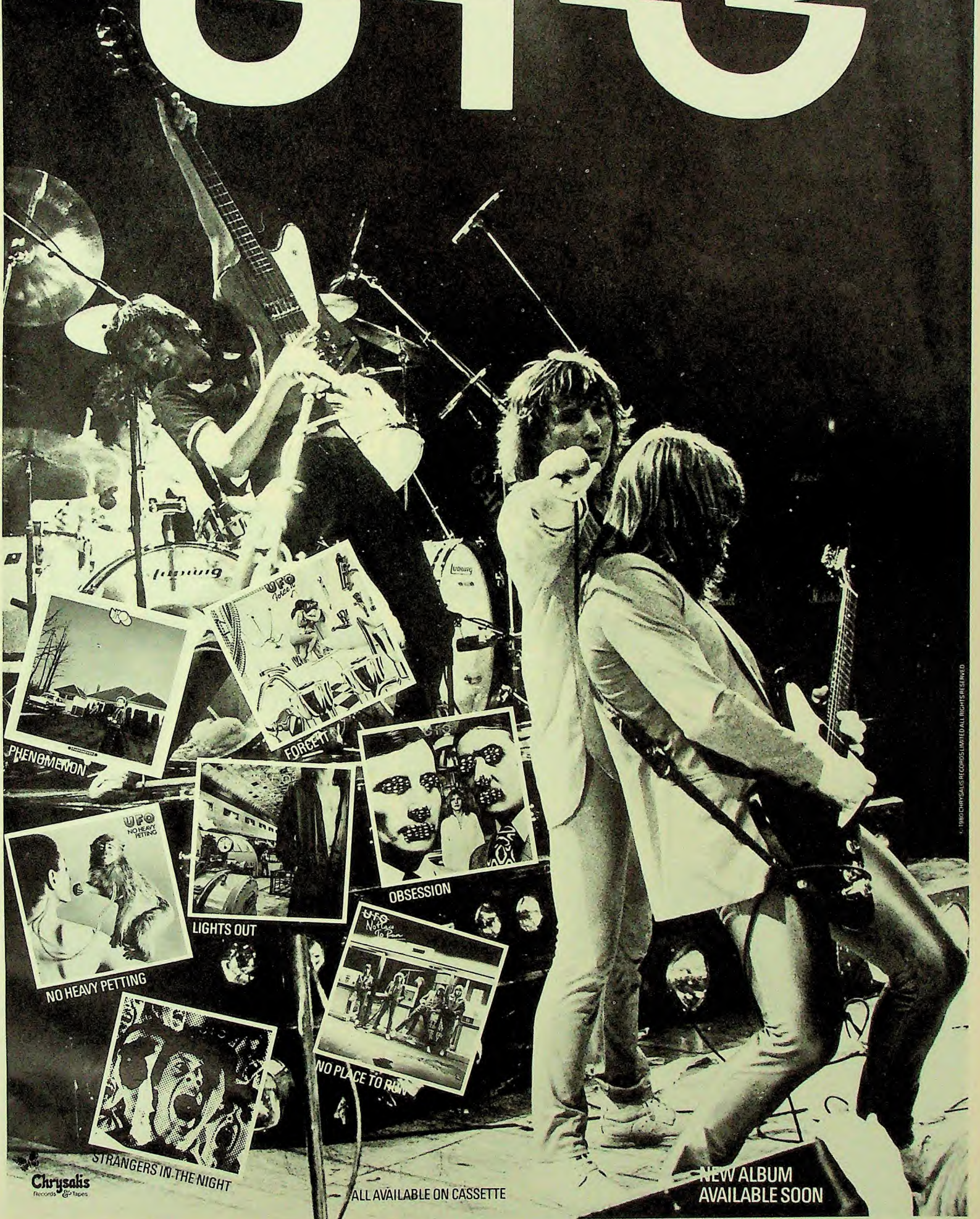
ACCEPT

A FIVE-piece band from Solingen, West Germany, who have been together for some ten years. Recording-wise, they made their vinyl debut in 1979 with self-lifted, LP, released by Brian in Germany, but not released at all in the UK. Now signed to Logo for the UK, their debut album for the label is *I'm A Rebel* (LOGO 1025).



Tony Iommi of Black Sabbath

UFO



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HEAVY METAL



BOSTON

TO MANY this group are the Rolls Royce of heavy metal with careful production and song writing being their hallmark — although some purists don't like the style. But the fact that they've sold six million albums proves that they are more than just another band, to say the least.

Their debut album on Epic had gone gold before they had even played a gig according to band

leader Tom Scholz, who has a 24 track studio in his Boston basement.

On their second album he reckons to have spent 1,000 hours in the studio, adding that as many as eight or nine guitars can be featured in a phrase where the listener will hear only one. Being a perfectionist, he feels that two years spent playing, taping, re-taping and clipping were all worth it.

Albums: Boston, EPC 81611; Don't Look Back, EPC 86057.

BROWNSVILLE

LIKE MANY American heavy metal bands, Brownsville hail from an industrial area — Michigan and their style is in keeping with rasping rock that is so popular over there, exemplified by their British hit, Smokin' In The Boys Room.

Their only British album, Air Special, (EPC 83161) was produced by the man behind Ted Nugent and Cheap Trick, Tom Werman, someone who singer/guitarist/harp player Cub Koda sees as ideal for the band: "He had a good rock and roll attitude."

CHEVY

MIDLANDS-BASED band signed to the recently established Avatar label. Have built up big following in the Midlands. Their signature tune, Chevy, included on EMI's Metal For Muthas compilation. First single, Too Much Loving (AAA 104) out now. An album will be released to tie in with planned tour of America as support to Alvin Lee in October. Currently playing UK dates. Line-up: Martin Cure, Paul Shanahan, Bob Poole, Andy Chapman, Steve Walwyn. All their songs are co-written.



DEF LEPPARD

THIS YOUNG five-piece outfit from Sheffield (their average age is only 18) financed their own maxi single, Getcha Rocks Off, before signing a major deal with Vertigo and were at the forefront of the new wave of heavy metal with their Hello American single earlier this year.

But although they're young they have had a lot of experience with

drummer Rick Allen trained by Joe Cocker drummer Kenny Slade, and Pete Willis has played bass since the tender age of six.

They were voted in at number four under Melody Maker's brightest hope For The Eighties section in is Christmas poll and number in the NME poll under the best act category.

Albums: On Through The Night 9102040.

ETHEL THE FROG

DOUG SHEPPARD is the writer and guiding light of this Hull band who released their debut EMI album, Ethel The Frog (EMC 3329), earlier this year.

FIST

A FOUR-piece band from Newcastle, who formed in 1977 as Axe, fronted by guitarist Keith Satchfield, who like the other members, had previously played in a variety of north-eastern bands. They started gigging around their local area in March 1978, but broke up eight months later as the punk/new wave boom made it difficult to find work. They reformed in 1979 with new bass player John Wyle and changed their name to Fist to avoid confusion between themselves and the American heavy metal band Axe. They signed to local independent label Neat Records in February of this year. Their first single, Name, Rank And Serial Number, was released in March and made the alternative and heavy metal charts in the rock press. MCA signed the band in May and released the single.

FOREIGNER

LITERALLY HUGE in America, the band have rocked to stardom since their formation in 1977 when their first Atlantic album was released — and has notched up over three million sales.

Included in the band are Ian McDonald, who was with King Crimson, and Mick Jones on guitar, who was previously doing the round with Spooky Tooth. But they both decided to move away from their more avant garde roots.

"I think there are two directions you can take," says Jones. "Either you take the direction where you try and become completely avant garde, really become a pioneer — like we've done a bit in our time I suppose, Ian more than I."

There's either that way of looking at it, which doesn't appeal to me, or there's the semi-commercial way.

"We're probably conscious, after the kind of experience we've had, that songs have to have a certain structure and a certain thing about them to be special and at the same time commercial."

Albums: Foreigner, Atlantic K50356; Double Vision, Allah K50476.

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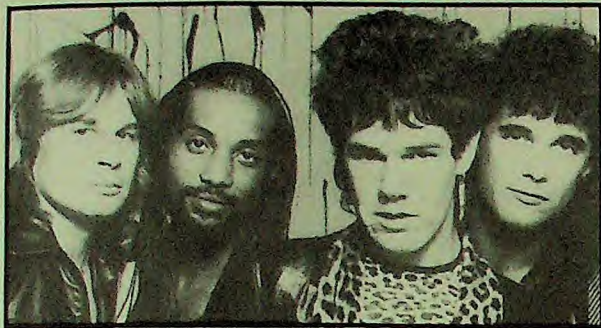


ELOY · Colours



EMI ELECTROLA

HEAVY METAL



G-FORCE, above

G-FORCE is the latest phase in the varied career of guitarist Gary Moore — for the first time Moore is fronting his own band.

As guitarist for Thin Lizzy on their Black Rose album, he achieved acclaim for both his playing and his songwriting. His solo album, Back On The Streets, included the top ten single, Parisienne Walkways, in summer '79.

Moore started his career aged 17 in a band called Skid Row which was signed to CBS. His other past credits include a CBS solo album, Grinding Stone, John Hiseman's Colosseum II and Andrew Lloyd Webber's Variations.

Completing the line-up of G-Force are drummer Mark Nauseef, bass player Tony Newton (whose credits include playing with Stevie Wonder) and vocalist Willie Dee.

Their debut album, G-Force, was released in May this year, following which the band toured as support to Whitesnake.

Albums: G-Force.

GAMMA

GAMMA ARE the new band configuration of Ronnie Montrose — one time Van Morrison sidekick (he worked on Tupelo Honey and St. Dominic's Preview) and best known for his success between 1973 and 1976 with his own band, Montrose.

Gamma comprise: Ronnie Montrose (guitars), Jim Alcivar (synthesisers), Davey Pattison (vocals), Alan Fitzgerald (bass) and Skip Gillette (percussion).

Albums: Gamma 1 (Elektra K52163).



RORY GALLAGHER

number on Top Priority in keeping with the original inflection he puts to standard blues licks.

Albums: Rory Gallagher, CHR 1258; Irish Tour '74 CTY 1256; Tattoo, CHR 1259; Blueprint, CHR 1253; Against The Grain CHR 1098; Deuce, CHR 1254; Live! In Europe CHR 1257; Calling Card, CHR 1124; Photo Finish, CHR 1170; Top Priority, CHR 1235.

RORY GALLAGHER

ALTHOUGH NOT strictly heavy metal, Gallagher has been at the forefront of the rock movement during the Seventies starting with his band Taste.

From the band's highly successful On The Boards album onwards, Gallagher has managed to mould blues and jazz styles into his own.

His debut album under his own name came out on Polydor in 1971, and from that time onwards established himself as one of the top live performers, especially with his adaptations of blues standards with the slide guitar.

The man from Cork, Ireland, has always maintained a modest personality both privately and during his many interviews. But although he's kept a low profile, he always sells out his numerous tours and his live impetus comes over particularly strongly on his Irish Tour '74 album.

His latest album, Top Priority, shows him moving back to a more elemental hard rock sound from the jazz inflections of Calling Card.

Even so, he manages to include the electric sitar on the Philby



GILLAN, above

WHEN IAN Gillan left Deep Purple in 1973, he took a couple of years off before returning in 1975 with the Ian Gillan Band and the album Child In Time. Two further albums, Clear Air Turbulence and Scarabus were released on Island in 1977.

Extensive line-up changes prompted a shortening of the name to Gillan shortly before they recorded their Top 20 album, Mr Universe in 1979.

There have also been four albums released in Japan and not here.

Gillan are now Ian Gillan, guitarist Bernie Torme, Mick Underwood (drums), John McCoy (bass) and Colin Towns (keyboards). After a brief hiatus following the conclusion of their deal with Island, Gillan signed to Acrobat Records for which they cut Mr Universe.

Now Gillan are with Virgin and their debut album, Glory Road, is released this month.

"Deep Purple were always slightly annoyed to be continually lumped in with all of the heavy metal fans," says Gillan, "as there was more to them than that."

"Gillan is not merely a heavy metal band, but a group with other

qualities — colour, dynamism and melody."

Albums: Mr Universe, (Acrobat); Glory Road (V 2171).

GIRL

THEIR FIRST single, My Number, was released on October 19, 1979, and three days later they played their first main gig at London's Music Machine which received favourable acclaim in the rock press. European and UK tours with UFO followed and their debut album, Sheer Greed, released February 1980, reached 33 in the charts.

Girl, signed to Jet, were formed by lead vocalist Philip Lewis and guitarist Gerry Laffy. They recruited Phil Collen on guitar, Garry's brother Simon on bass and former Skid Row drummer Dave Gaynor. In March and April this year they toured with Pat Travers.

The band have more recently undergone a change in line-up with the departure of Dave Gaynor because of musical differences. He has been replaced by Brillo who, as a bass player, has toured with such as Peter Frampton, Johnny Halliday and Gary Wright.

Album: Sheer Greed.



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HEAVY METAL



GIRLSCHOOL

THE VERY idea of an all female heavy metal band has often provoked a reaction of sarcasm and failure, which is not surprising since most female bands simply haven't made it as musicians.

Girlschool is probably the first female band to overcome the cynics and be accepted for what they are — one of the new generation of heavy metal bands.

They started life as Painted Lady in 1977 and the line-up now is: Kim McAuliffe, Enid Williams, Kelly Johnson and Denise Dufort. Released debut single, Take It All Away on independent City Records. In December last year they signed to Bronze.

Album: Demolition Bronze BRON 525.

SAMMY HAGAR

"THERE WERE only two things to do in Fontana, fight and chase girls. Since I was too young for the girls, I was going to be a professional fighter until I saw Elvis on television. When I saw how excited my sister got just watching him, I decided I was going to be what he was, a rock and roll star.

"That was going to be my ticket out of Fontana." — Sammy Hagar.

Hagar started playing clubs in the San Bernardino area with various line-ups and later went to San Francisco where he teamed up with Ronnie Montrose. The Hagar-Montrose partnership splintered after several tours and two albums.

Hagar recorded a solo demo tape and a contract with Capitol followed. He opened for the label with Nine On A Ten Scale which included the Van Morrison penned Flamingoes Fly.

Charismatic on and off stage, Hagar comments: "My goal in the studio is to capture the total confidence and the spark and energy that I have on stage.

"Performing is the final aspect of the art in its true raw sense, the completion of the masterpiece after hours and hours of hard work, writing, rehearsing and recording.

"For that audience on that night, you've got one shot at it, so you'd better be good."

Albums (all on Capitol): Musical Chairs (EST 11706), Street Machine (EST 11983), Loud & Clear (EST 25330), Danger Zone (EST 12069), Sammy Hagar (KEST 11599), Nine On Ten Scale (EST 11489).



SAMMY HAGAR.

MOLLY HATCHET

A SOUTHERN rock band spearheaded by a three-guitar attack, Molly Hatchet follow on where The Allman Brothers and Lynyrd Skynyrd left off. Coming from Jacksonville, Florida, they are seen in their native country as the "people's band".

They got recognition by British audiences when they played the Reading Festival last year, when at the end of their set the crowd demanded three encores.

Albums: Molly Hatchet, EPC 83250; Flirtin' With Disaster, EPC 837916.



VAN HALEN

WITH THE Van Halen brothers from Amsterdam and David Roth and Michael Anthony from America's Midwest, the result is a merger of classical training and American rock and roll. Formed six years ago, the band played a succession of parties, beer bars and clubs, culminating in a contract with Warner Bros.

After spiking the debut triple platinum album Van Halen into the charts, the band went on to complete two successful world tours, playing

to over two million people and racked up record sales of nearly seven million units between Van Halen and Van Halen II.

On the road the band uses a mere 700,000 watts of light, 40,000 watts of sound and 50 tons of equipment.

Their third album, Woman And Children First (1980) is also their third with producer Ted Templeman and features keyboards for the first time.

Albums (Warner Bros): Van Halen (K56470), Van Halen II (K56616), Women And Children First (K56793).

JOURNEY

DOES FRUMIOUS Bandersnatch ring a bell? No. OK. Well that's where the Journey story begins with a man called Ross Valory who played in the aforementioned band along with Santana player Gregg Rolie.

Valory then went on to play for various groups — including Steve Miller — until he joined up with another Santana player Neal Schon and rhythm guitarist George Tickner. Journey came to play their first gig in San Francisco on New Year's Eve, 1973. In early '74 Aynsley Dunbar joined the band,

replacing Tubes drummer Prairie Prince and the debut album Journey was released early in 1975.

But it wasn't until the release of Infinity that they were established as a heavy metal band and Steve Perry was chosen as lead singer to carry them away from their progressive instrumental rock. Their fifth album was Evolution and the latest offering is Departure now with Steve Smith on drums after Dunbar left for Jefferson Starship.

Albums: Journey, CBS 80724; Look Into The Future, CBS 69203; Next, CBS 81554; Infinity, CBS 82244; Evolution, CBS 83566; Departure, CBS 84101.

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HEAVY METAL



JUDAS PRIEST

HAILING FROM Birmingham, Judas Priest have borne the brunt of just about all the criticism that has been thrown at heavy metal, but as Rob Halford said a couple of years back: "we still manage to pack out the halls".

They are the epitome of the cult, though, with macho chains, belts and lots of leather, while in the States Halford used to ride a bike on stage. By simply slogging their guts out in every club and every country, Priest have managed to build their following.

Offstage, though, the band are quiet and amiable with a strong sense of humour, which is probably what has carried them through the endless days on the road. Their first album was released on Gull Records, which didn't exactly have everyone running after them, but a fine performance at Reading Festival in

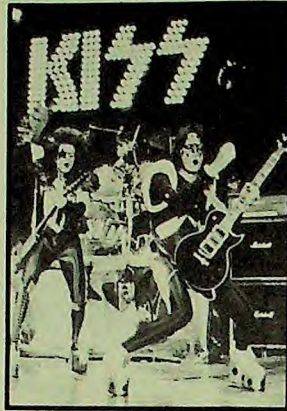
1975 led their signing to CBS in 1976.

In '77, when punk was at its heyday and heavy metal was at its nadir, they recorded *Sin After Sin* with Roger Glover, having had a hit with their second album *Sad Wings Of Destiny*.

"Roger Glover was really useful to us," says Halford. "He gave us a completely free hand with material, but also came up with really useful suggestions — he looked at it all from a musician's point of view and it really helped."

Now with a stable line up — the band was formed by K.K. Downing and Ian Hill on bass — with Dave Holland on drums the band is enjoying the current heavy metal boom, although it was gaining success for some time.

Albums: *Sin After Sin*, CBS 82008; *Stained Class*, CBS 82430; *Killing Machine*, CBS 83135; *Unleashed In The East*, CBS 83852; *British Steel*, CBS 84160.



KISS

EXTRAVAGANT AMERICAN outfit Kiss play the UK in September with new drummer Eric Carr who has replaced the departing Peter Criss. Gene Simmons, as much an actor as a bassist, Ace Frehley and Paul Stanley remain the original band.

Albums: *Alive (Casablanca CALD 5001)*, *Destroyer (CAL 2009)*, *Double Platinum (CALD 5005)*, *Dressed To Kill (CAL 2008)*, *Dynasty (CALH 2051)*, *Hotter Than Hell (CAL 2007)*, *Kiss (CAL 2006)*, *Kiss Alive II (CALD 5004)*, *Love Gun (CALH 2017)*, *Rock and Overture (CALH 2001)*, *Kiss Unmasked (Mercury 6302 032)*.

LED ZEPPELIN

WHEN JOHN Bonham was invited to join Zep he was reluctant because he had a good £40 a week steady job, he said. Little was he, or the rest of the band to know that they were to become about the biggest band in the world.

Even the name was thought up by Keith Moon, who said that the band would go down like a lead balloon. But from the rip-roaring blues-based first album, Led Zeppelin could do no wrong.

The band was formed by Jimmy Page in 1968 when he left the legendary Yardbirds and got a group of musicians together in a small London rehearsal hall. Robert Plant was with the Alexis Korner Blues Band, John Paul Jones was a session player while Bonham was a rising young drummer.

Every album they have released has gone gold and Page must have

few regrets from leaving art college to become a session man playing with people like the Kinks, the Who, Van Morrison and Joe Cocker. Paul Jones had played with the stars too, including the Stones on their *Satanic Majesty's Request* album and he arranged Donovan's *Sunshine Superman*.

Brummies Plant and Bonham knew each other when they both played in a group called The Band Of Joy and it was due to Plant that Bonham reluctantly left his work with a guy called Tim Rose.

Albums: *Led Zeppelin*, Atlantic K40031; *Led Zeppelin 2*, Atlantic K40037; *Led Zeppelin 3*, Atlantic K50002; *Four Symbols*, Atlantic K50008; *Houses Of The Holy*, Atlantic K50014; *Physical Graffiti*, Swan Song, SSK89400; *Presence*, Swan Song, SSK59402; *The Song Remains The Same*, Swan Song SSK 89402; *In Through The Out Door*, Swan Song SSK59410.



MAGNUM, above

"THE BAND look like roadies at a fancy dress party." States one rock writer.

"Magnum appeared against a painted backdrop of a giant fist encased in metal, adorned with spikes, an image only slightly less subtle than their music and as grossly overweight as their lead singer," commented another critic.

Magnum, a five piece band from Birmingham, formed over three years ago, began by playing cover versions of hit songs. It was not until they went on the road that they started performing their own material. The creator of Magnum's sound is Tony Clarkin, writer and lead guitarist. He is supported by Colin Lowe (bass and strings), Kex Gorin (drums), Bob Catley on lead vocals and new member Mark Stanway on keyboards.

Albums: *Kingdom of Madness (JETLP 210)*, *Magnum II (JETLP 222)*, *Marauder (JETLP 230)*.

LUCIFER'S FRIEND

BASICALLY A German band, Lucifer's Friend also have two British players, lead vocalist Mike Starrs and keyboards man Adrian Askew.

Based in Hamburg and recording for WEA, the group was formed in 1970, but since then has undergone many line-up changes due to financial problems and former singer John Lawton going to Uriah Heep.

At one time the band members were formed to go into session work — including guitarist and keyboards players Peter Hecht and Peter Hesselin going to work for James Last!

They have been back on the road in Germany after a long absence and have started doing more "commercial" numbers with clear rhythms and harmonies. One of the few groups to have two keyboard players.

Albums: *Sneak Me In*, WEA K52203.



MARC STORACE.

KROKUS

SWITZERLAND'S TOP rock band, Krokus — Chris von Rohr, Tommy Kiefer, Fernando von Arb, Freddy Steady and Marc Storace — are making waves in other territories. Signed to Ariola, their debut UK album, *Metal Rendezvous (ARL 5056)*, received favourable reviews and has sold well.



FRANK MARINO & MAHOGANY RUSH

THIS BAND have all the "sonic subtlety of an automobile factory in full swing" says their record company, although it does add that the band came together to play hard rock with "brains".

Hailing from Montreal, the band started jamming together in 1970 for fun and found that they were making a niche in the area. In '71 they managed to get a spot at a huge festival at the Montreal Expo grounds and led them to record their debut album *Maxoom* on the Canadian label Kotai Records.

But it wasn't until 1975 that they got known outside their home country and cut an album *Strange Universe* on 20th Century Records in America, and it was then that Frank Marino's guitar style was developed and they signed to CBS — giving them their debut UK recordings.

Mahogany Rush IV was released and they have built up a cult following over here. Despite all that, Marino is only 24 so the band still retains its youthfulness. Marino picked up a guitar at the age of 15 simply because, he says: "I got into because I enjoy it, not for any other reason."

Albums: *Mahogany Rush IV*, CBS 81417; *World Anthem*, CBS 81978; *Mahogany Rush Live*, CBS 82621; *Tales Of The Unexpected*, CBS 83494; *What's Next*, CBS 83897.



MOTORHEAD

MOTORHEAD, Fronted by the eccentric Lemmy have two albums out on Bronze. *Overhill (BRON 515)* and *Bomber (BRON 523)*. The band has an extensive autumn tour scheduled.

When the New Year's Honour's List in January 1980 included a knighthood for the commander and crew of a certain group, and were followed by promotion to rank of rock and roll marshalls, contemporaries muttered all over again that Lemmy, Phil and Eddie could get away with anything. Only the good die young. You have been warned.

MOTHER'S FINEST

GREW UP from the singing team of Joyce Kennedy and Glenn Murdock who are now husband and wife. The group have built up a large following, especially in the Southern States of America. All the band's songs, combining rock, blues and funk, are written by the complete group, says Murdock.

"Someone comes up with a skeleton of an idea, and takes it down to the basement where we all complete it together," he says. "Everyone fits the idea into their own personal way of playing. Everyone is himself, playing in the group together. Show business means exactly what it is, and we can identify with the audience."

Albums: *Mother's Finest*, EPC 81595; *Another Mother Further*, EPC 82037.

Jennie Halsall Public Relations Consultants

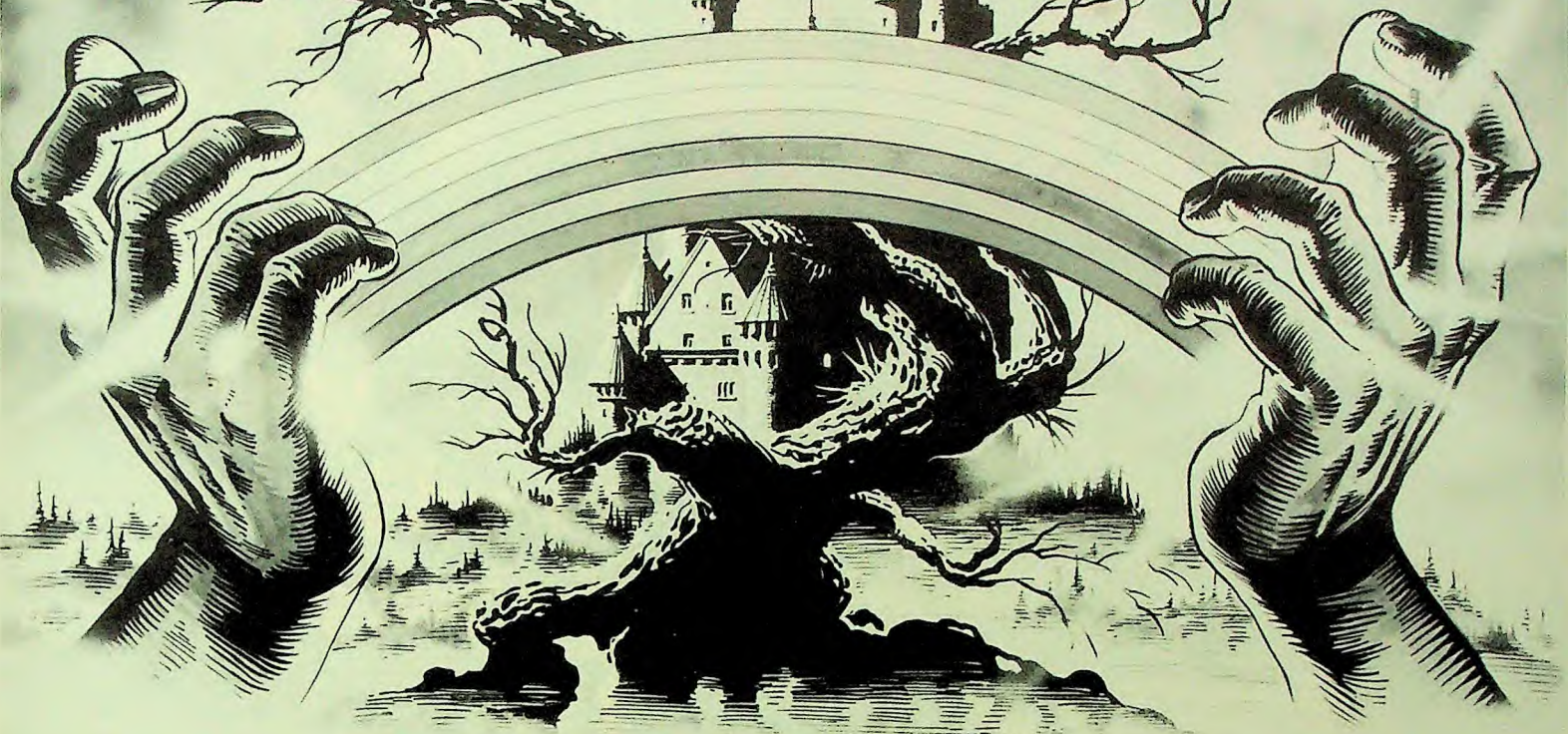
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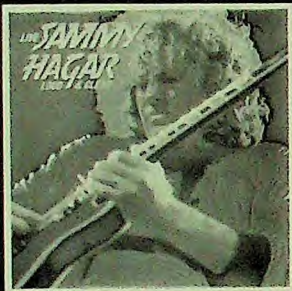
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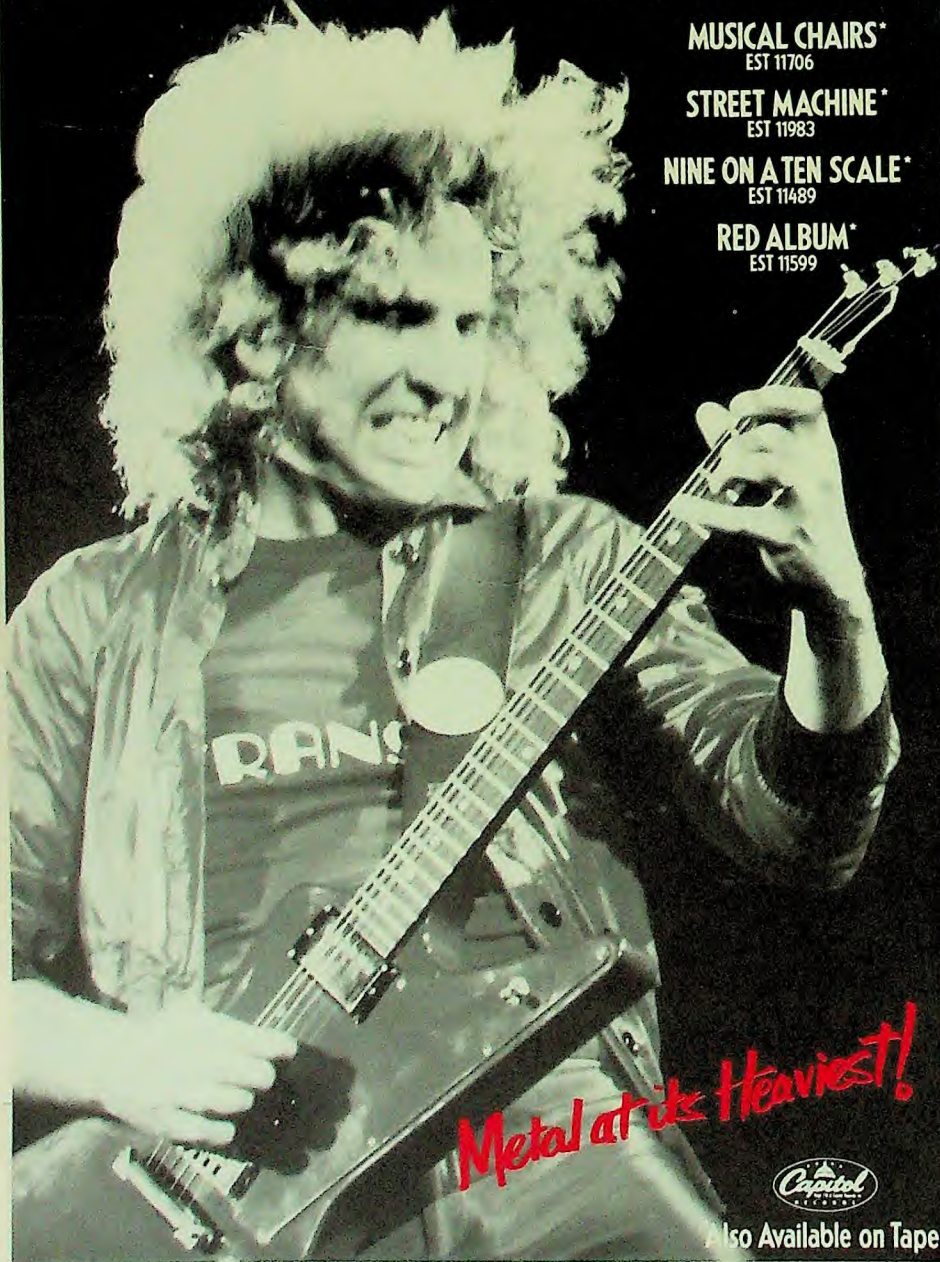
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HEAVY METAL



TED NUGENT

PROBABLY THE epitome of an ultra loud rock and roller, Ted Nugent is one of the most contemporary figures in the current HM circuit. But many people don't know how far the 32-year-old's career has spanned.

Nugent formed his first group at the age of 12, and while he was still a teenager had eight albums released with his first recording band the Amboy Dukes.

"I started playing guitar when I was about six or seven years old. I was highly impressed by Ricky Nelson and Elvis Presley and took about two years of guitar lessons in Detroit at the Royal School of Music, learned the basics and fundamentals and got into the boogie-woogie and honky tonk," Nugent recalls.

"Did my first professional performance at the age of 10 at the Detroit State Fair Grounds for the

Polish Arts Festival. I was a sensation. That year I had my first band called the Royal High Boys. We played in and around Detroit. By the time I was 12 I started a band called the Lourds, and when I was 14 we played at the brand new facility called Cobo Hall and opened up the concert for The Supremes."

After all that, and schedules that have had him playing 300 gigs a year, Nugent reckons that he is in his prime.

"The 1980 tour is a phenomenon of modern times. We were doing in excess of 150 dates. And I do believe I'm approaching my prime. There's plenty more where this came from. I crave it!"

Albums: Ted Nugent, EPC 81196; Free For All, EPC 81397; Cat Scratch Fever, EPC 82010; Double Live Gonzo, EPC 88282; Weekend Warriors, EPC 83036; State Of Shock, EPC 86092; Scream Dream, EPC 86111.

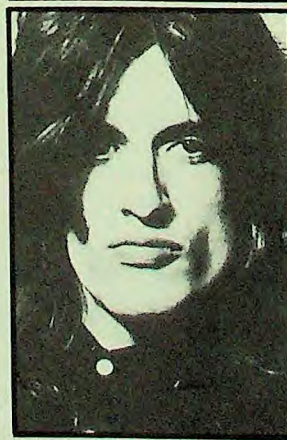


OSZDY OSBOURNE'S BLIZZARD OF OZ

SINCE HIS dramatic departure from Black Sabbath, heavy metal fans have been waiting for news of their hero Ozzy Osbourne. On August 24 all will be revealed when he presents his new band at the Reading Festival. A debut album will be released in September.

During his 11 years with Sabbath, Ozzy's reputation as a wild man and hell raiser reached legendary proportions. But after eight studio albums and many world tours, Ozzy and Sabbath parted company when he realized "we had come to crossroads in musical directions."

Blizzard's line-up is completed by guitarist Randy Rhodes, bassist Bob Daisley (ex-Rainbow) and drummer Lee Kerslake (ex-Uriah Heep).



JOE PERRY PROJECT

IT CAME as a surprise when Perry left the highly successful Aerosmith to form his own band, but he insists that he is not particularly concerned with money and was a little "tired of playing big halls".

"I have no desire to go back to those caverns," he says. "There are a few good places, but personally I'd rather perform in a more intimate setting. Aerosmith broke out of Detroit and Cleveland and we did it with live gigs and that's how I plan to set up the Joe Perry Project."

"I'm not putting the band together to go out and try and make a lot of money and just scam it."

Albums: Let The Music Do The Talking CBS 84213.



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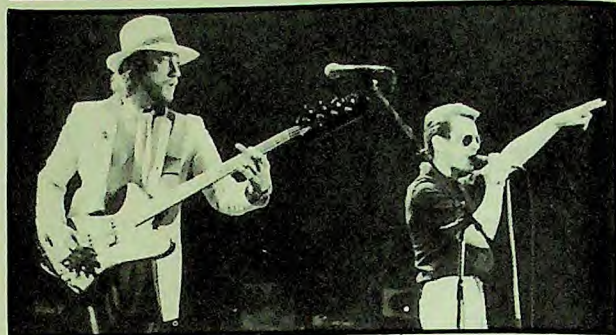
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QUARTZ

BIRMINGHAM BAND formed in 1977 featuring Mick Hopkins (lead guitar), Taffy Taylor (vocals), Malcolm Cope (drums) and Derek Arnold (bass). Their first album, *Quartz*, released on Jet in 1977. In 1978 they toured with AC/DC and Climax Blues Band. In 1979 they formed their own label through Redingtons Rare Records, Birmingham, and cut two singles and a live album. In July this year they signed to MCA worldwide and in September will be supporting Gillan on all dates.



RAINBOW

FRONTED BY Ritchie Blackmore, *Rainbow* — bill headers at this weekend's Donington festival — have undergone numerous personnel changes during their career, but the band remains one of the biggest attractions in heavy rock. The current line-up features Don

Airey on keyboards, Cozy Powell on drums, Ritchie Blackmore on lead guitar, Roger Glover on bass and Graham Bonnet on vocals.

Albums (all on Polydor): Ritchie Blackmore's *Rainbow*, 2490 141; *Rainbow Rising*, 2490 137; *On Stage*, 2657 016; *Long Live Rock 'n' Roll*, POLD 5002; *Down To Earth*, POLD 5023.

RAVEN

THE LATEST signing to Neat Records have been hailed as the heavy metal Ramones, while the band have recently supported Whitesnake and Iron Maiden. The trio are said to produce a form of "athletic rock", make of that what you will and have just released their first single, *Don't Need Your Money*, backed with the stage favourite *Wiped Out*.

RIOT

AMERICAN BAND Riot are signed to Capitol and have had one album, *Narita* (EST 12081) released in the UK. States lead vocalist Guy Speranza says: "My favourite musicians include Roger Daltrey, Robert Plant, Sammy Hagar, Steve Marriott, Paul Rodgers, Foghat and Montrose. "My philosophy of life? Keep rockin'!"

REO SPEEDWAGON

WHILE REO remain an almost unknown entity in this country, they have a reputation in the States for simply being out and out rockers, and quite happily sell out tours there.

They started off in 1970 in their native Champaign, Illinois, playing bars and clubs around the area. On stage they give the appearance of being real rock stars, with mucho glam and bright lights supporting them. Their seventh album, *You Get What You Play For*, recorded at two sold out nights at Kansas City and St Louis, captured the essence of Reo's live performances.

But British fans only have two albums available to them, *You Can Tune A Piano But You Can't Tuna Fish* and *Nine Lives*. Also a 10 year anniversary album is available.

Albums: *You Can Tune A Piano, But You Can't Tuna Fish*, EPC 82554; *Nine Lives*, EPC 83647.



SAMSON

"IN THE current wake of heavy metal, call it what you will, numerous aspiring HM acts are springing up daily while Samson have been doing their groundwork — indeed their history stretches back a lot further than many. Countless live appearances as well as several changes in personnel within the band have resulted in a stable, solid line-up . . . More than anything else Samson deliver." — Geoff Barton, *Sounds*.

The band — guitarist Paul Samson, vocalist Bruce Bruce, bassist Chris Aylmer and drummer Thunderstick — consolidated its line-up in 1979 and a tour as support to Robin Trower brought them to prominence?

"It was the first tour that everything was really positive and exciting," Paul Samson recalls. "We'd basically been feeling each other out up to that point and suddenly felt really confident."

In July this year, they released *Head On*, their first album for Gem. Album: *Head On* (GEMPL 108).

RUSH, above

SCIENCE FICTION, complex arrangements, displays of virtuosity and hard rock and roll into one for the Canadian three-piece that sounds as if it comprises twice that number.

Formed in 1974, they were seen by many as being a "new Led Zeppelin", but have since departed in other directions, especially with their 2112 album with an entire side taken up with a story of a society in the 22nd Century living under the "Temples Of Syrinx — a race of priests who regarded music as a corrupt force and who reckoned that a guitar was a "toy that helped destroy the elder race of man."

Pomp (ous) rock with heavy roots and musicianship that is loved by fans. Latest release is *Permanent Waves* (9100071). Other releases: *All The World's A Stage*, 6672015; *Rush* 9100011; *Fly By Night*, 9100013; *Caress Of Steel*, 91000187; 2112, 9100037; *A Farewell To Kings*, 9100042; *Hemispheres* 9100059;

HEAVY METAL

**SAXON**

SAXON BEGAN their career as Son Of A Bitch back in 1976, playing the usual rock clubs and occasional concert support gigs. Their demo tapes were finally accepted by Claude Carrere's Carrere Records and a contract followed.

The album Saxon (CAL 110) was released May 1979 and a nationwide tour with Motorhead followed. 1980 saw the release of their second album, Wheels Of Steel, which charted immediately and put the band well and truly on the heavy metal map. Albums: Saxon, CAL 118; Wheels Of Steel, CAL 115.

**STYX**

STYX' HISTORY begins in Chicago in 1963 when twin brothers Chuck and John Panozzo learned to play bass and drums respectively. Joined by accordion player Dennis de Young and guitarists John Curulewski and James Young, they were, by 1968, playing the Chicago circuit as The Tradewinds.

In 1970, they signed with Wooden Nickle Records, an RCA subsidiary, and took the name Styx. Four albums, Styx I, Styx II, The Serpent Is Rising and Man Of Miracles followed at yearly intervals.

The band switched to A&M and John Curulewski dropped out to be replaced by Tommy Shaw from Alabama and 1976 saw the release of Crystal Ball.

A 200-date tour prepared the band for the next LP, The Grand Illusion, their seventh album and over two years it notched up sales in excess of three million copies.

All this time, the band's live reputation and following was building apace. Pieces Of Eight and Cornerstone, their two latest albums show that the band still know where it's at.

Albums: Equinox AMLH 64559; Crystal Ball, AMLH 64604; The Grand Illusion, AMLH 64637; Pieces Of Eight AMLH 64724; Cornerstone, AMLK 63711.

**STATUS QUO**

"THE AUDIENCES would pick up on certain riffs and start stomping and clapping and we'd realised that was what they wanted. We used to write songs from the riffs that they'd picked on — at one time most of our numbers would come from the audiences.

"That's why we got the name of a people's band, really. They just happened to click for that shot on the cover (of Piledriver), and once again the audiences began to pick up their own image of what we were like, or what they imagined us to be.

"And we were really like that, all the movements were natural. To really rock, you have to move, otherwise it's boring; anybody can

sit and play it. We were also like what the audiences imagined us to be, basically. We used to drink at the bar, and sit and chat with people. There was never any big star trip with us." — Alan Lancaster.

Status Quo have always played it straight, often leading the younger kids into other heavy metal bands. In Britain every release since Piledriver has done well and the band have built an enormous following. Headbanging starts here!

Albums: Piledriver 6360082; Hello 6360098; Live 6641580; Quo 9102001; On The Level 9102002; Blue For You 9102006; Rockin' All Over The World 9102014; If You Can't Stand The Heat 9102027; Whatever You Want 9102037.

**SHAKIN' STREET**

TAKE AN Italian, a Frenchman and a Bulgarian and you have the backbone of Shakin' Street, fronted the beautiful girl singer from Rome, Fabienne Shine.

**SCORPIONS**

THE SCORPIONS are probably the most successful German heavy rock band, not only in their own country, but also abroad, and especially in the UK where they are now established in the top league. They are on the bill for Castle Donington.

Albums: Love Drive, Harvest SHSP4097; Animal Magnetism, Harvest SHSP4113.

Shine has had a career in films, been to the US where she got into rock 'n' roll and in Paris in 1975 set about forming a group. She met up with Parisian (of Russian parents) Eric Lewy and Mike Winter on bass and Armiki Tigrane.

Albums: Shakin' Street, CBS 84115.

**SHOOTING STAR**

A SIX man Kansas based band led by Van McLain (guitar/vocals) and Gary West (guitar, piano, vocals) who write all the group's material. The line-up is completed by Steve Thomas on drums, bassist Ron

Verlin, keyboards player Bill Guffey and Charles Waltz (violin/keyboards/backing vocals). Signed to Virgin in early 1979 and began work on their self-titled debut album with producer Gus Dudgeon.

Album: Shooting Star.

PAT TRAVERS

CANADIAN PAT Travers began playing guitar at the age of 12, inspired from the start by guitar heroes such as Hendrix. His first band, Red Hot, played mostly dance music and rock and roll in the French clubs around Quebec — "One place was so tough even the police were afraid to go there."

Spells with Merge and Ronnie Hawkins followed before Travers hit the yellow brick road to London, and eventually landed a recording deal with Polydor. Current line-up: Peter Cowling (bass), Tommy Aldridge (drums), Travers and Pat Thrall (guitar).

Albums (all on Polydor): Pat Travers, 2383 395; Makin' Magic, 2383 436; Putting It Straight, 2383 471; Heat In The Street, POLD 5005; Go For What You Know, POLS 1011; Crash 'n' Burn, POLS 1017.

THE TYGERS OF PAN TANG

FORMED IN December 1978, the Whitley Bay group were playing "benefits" at local schools and were spotted by a guy from a local label Neat Records. They recorded a three-track single Don't Touch Me There With the initial pressing of 1,000 selling out in 10 days.

Desperate for money, the group took their act into working mens' clubs — notoriously difficult — and managed to win through. Headlined the Newcastle Mayfair Ballroom and pulled over 15,000 people.

They have added a new guitarist John Sykes to the line-up, who will add strength to present guitarist Robert Weir and makes the group a five-piece.

Albums: Wild Cat, MCF 3075.

**THIN LIZZY**

SINCE WHISKY In The Jar hit the charts, Thin Lizzy have slowly climbed the ladder to success, but it was really 1976 that put the seal on the whole thing.

Jailbreak and Johnny The Fox were in the charts along with a Decca compilation called Remembering Part One, plus the single The Boys Are Back In Town that has almost become the group's anthem. Since then Lizzy have established themselves as a major hard rock force both here and in the States.

Phil Lynott, the band's leader has recently released his Solo In Soho album, but insists that Lizzy comes first: "If it becomes a showdown between my solo career and Thin Lizzy, well Thin Lizzy comes first," he says. "I don't want to become a solo artist, I really don't. In a couple of years time maybe, if the boys are tired of touring or something."

But the band's pulling power is enormous — 30,000 came to

Reading and 20,000 to Dalymount Park in Dublin — and on stage they have the reputation of being a must not only for HM fans, but anyone who likes hard rock.

Albums: Nightlife 6360116; Fighting 6360121; Live And Dangerous 6641807; Jailbreak 9102008; Johnny The Fox 9102012; Bad Reputation 9102016; Black Rose 9102032; Chinatown (number to be fixed).

TOUCH

MANAGED BY Bruce Payne of Rainbow fame, Touch were formed by New York songwriter/musician Mark Mangold (keyboards), Craig Brooks (guitars), Doug Howard (bass) and Glenn Kithcart (drums).

Signed to Ariola, not a lot can be said about the band since their publicity people say: "Touch will not be touring, doing interviews, appearing on TV or boring the pants off anyone with PR bull — the music says it all."

Album: Touch Ariola ARL 5036.

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UFO

UFO is the prime example of a band who stuck it out until they met success. Breaking big in Germany before they got any success bar a minor cult following in Britain, it has been UFO's road work that has brought them success.

Lead vocalist Phil Mogg, born in North London, has always felt that he should be in a rock and roll band, despite the traditional working class values ingrained in him.

"They had the classic lines," says Mogg of his community, "Get yourself a good trade' and so on. When I became a musician they thought I'd gone bleeding mad, they never figured I'd make a go of it. But I was hooked.

"I started to go to lots of shows, you know, Clapton with the Blues Breakers, The Yardbirds and The Animals. I was completely absorbed in rock. Pretty soon I thought: 'Hey, I can do that too'."

Mogg formed the band in 1971 with Pete Way on bass and drummer Andy Parker. Their

original guitarist, Mick Bolton, left in 1973 and it was then they managed to drag Michael Schenker away from The Scorpions and returned to England to be signed by Chrysalis. Schenker could speak no English but fitted into the band.

The rest is history. UFO recorded Phenomenon followed by Rock Bottom and Doctor Doctor, then came Force It and they were joined by keyboards player Danny Peyronnel who recorded No Heavy Petting with them. But things didn't work out and he was replaced by Paul Raymond who also took on some guitar work.

Now Schenker has left the band and been replaced by ex-Lone Star guitarist Paul Chapman, who also joined the band temporarily when Schenker disappeared for a while.

And the band intends to just keep on working.

Albums: Phenomenon CHR 1059; Force It, CHR 1074; No Heavy Petting, CHR 1103; Lights Out, CHR 1127; Obsession, CDL 1182; Strangers In The Night, CHR 1066; No Place To Run, CHS 2399.



URIAH HEEP

IN FEBRUARY this year, Uriah Heep celebrated their tenth anniversary, but when one considers the constant controversy and unpredictability that has surrounded Heep during its existence, it is remarkable that Heep got past its fifth anniversary. For example, the *Rolling Stone* statement of 1970 — "If this group makes it I'll have to commit suicide;" Mick Box's broken arm on the first date of a three month US tour, the tragic death of Gary Thain and, at the time, the seemingly insane decision to fire lead vocalist David Byron at the height of the band's popularity. The current line-up of Heep is: Mick Box, Trevor Bolder, Ken

Hensley, John Sloman and Chris Slade. Heep's track record: Three platinum albums, 29 gold albums and 14 silver albums, with total world album sales of 13 million units.

Albums: Uriah Heep Live, BRSP 1; Very 'Eavy Very 'Umbie, BRNA 142; Salisbury, BRNA 152; Look At Yourself, BRNA 169; Demons and Wizards, BRNA 193; The Magician's Birthday, BRNA 213; Sweet Freedom, BRNA 245; Wonderworld, BRON 280; Return To Fantasy, BRNA 335; Best Of Uriah Heep, BRON 375; High and Mighty, BRNA 384; Firefly, BRNA 483; Innocent Victim, BRON 504; Fallen Angel, BRNA 512; Conquest BRON 524.

HEAVY METAL



DEMON

New band round-up

AS HEAVY metal bludgeons itself to the forefront of the British music scene again, many small bands are building up loyal followings in their wake. We run through some of the newer and less well-known acts currently on the circuit...

MYTHRA — who have sold 15,000 copies of their last EP — have signed to Street Beat Records and have just released a new four-track EP in both seven and 12-inch formats. The seven inch includes Killer backed with Death and Destiny and UFO, while the 12 inch version also includes Overlord. The EPs go through Pinnacle, which also handles several other acts.

LIMELIGHT, currently touring have a single entitled Metal Man out on the future Earth label (SER006), while **SILVERWING** is also releasing its new single, Rock 'n' Roll Are Four Letter Words through the company.

Look out, too, for the **PARALEX** 12 incher Travelling Man, Black Widows and White Lighting from Reddington's Rare Records (DAN 4) who also have the **QUARTZ** version of Nantucket Sleighride (DAN 1). And **SLEDGEHAMMER** whose single of the same name has been a good seller are now selling a different mix to the original on the Valiant label (STRONG 1).

Snapping at their heels are

other new heavy metal favourites. **DIAMOND HEAD** have Shoot Out The Lights (MMDH120), **TRESPASS** have One Of These Days (CASE 1). **CYANIDE** have Fireball while **NOT SENSIBLES'** Margaret Thatcher (RRO21) continues to shift a fair few copies.

And from Stoke-on-Trent **DEMON** release a single this month on the aptly titled Clay Records — it's entitled Liar, backed with Wild Woman which should be going through MCA after a licensing deal. From Sweden the **EF BAND** have sold 6½ thousand copies of their Self Made Suicide and will be recording on some of their dates for a proposed live album to be released this autumn, with a single Devil's Eye also planned for release.

VARDIS, the all-powerful three-piece are sticking to their more melodic brand of HM and are recording their second single. But it won't be their 100 MPH single re-released although its hotly in demand from HM fans, with only 1,000 pressed. If I Were King is still selling but their next single is out on Logo Records to be called simply Let's Go.

And watch out for **TORA** on the New Mancunian Metal label, who have a single entitled Red Sunsetting (TT5000).



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MAX WEBSTER

A CANADIAN four-piece that were formed seven years ago, although the only time British fans have had a glimpse was when they supported Rush in 1979.

In their home territory and elsewhere, they have a reputation as being slightly peculiar, both in their lyrics and dress. And keyboard player Terry Watkinson has a strange habit of jerking around his keys. But their strangeness is something singer/guitarist Kim Mitchell denies.

"We've always been told by some people that we were weird," he says. "But we weren't, otherwise we wouldn't have stirred such a buzz with so many kids in Canada. It's just taken some people a generation to get hip, that's all!"
Albums: Mutiny Up My Sleeve, Capitol EST 11776; A Million Vacations, Capitol EST 11937; Magnetic Air, Capitol EST 25392.

WILD HORSES

WILD HORSES were formed last year by two Scottish refugees — Brian Robertson from Thin Lizzy and Jimmy Bain from Ritchie Blackmore's Rainbow. The line-up is completed by drummer Clive Edwards and guitarist Neil Carter. They signed to EMI towards the end of 1979.
Album: Wild Horses EMC 3326.

WHITE SPIRIT

NORTH EASTERN band first put together in the summer of 1975; although of the original members only guitarist Janick Gers and drummer Graeme Callen are left. Vocalist Bruce Walker joined in 1978, as did Malcolm Pearson (keyboards) and bassist Phil Brady. Released first product via Neat Records. Debut album for MCA expected in the autumn.

WITCHFYNDE

THE BREAK for Witchfynde came when they toured with Def Leppard earlier this year, and the lads from the Derbyshire/Nottingham area are now completing their own tour. They have just changed their bassist, now Pete Surgey who replaces Andro Coulton who was on their Give 'em Hell album. The group was formed in the autumn of 1975 and will mark its fifth anniversary with a new album and single titled In The Stars. Focal point of the band is guitarist Montalo.
Albums: Give 'em Hell, Rondolet ABOUT 1.

Music Week's Heavy Metal supplement was compiled and written by JIM EVANS and SIMON HILLS

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WHITESNAKE

AFTER DEEP Purple broke up in July 1976, the various members went their own ways.

David Coverdale, above embarked on a solo career. Ian Paice and Jon Lord teamed up with Tony Ashton and Bernie Marsden to form the short lived Paice, Ashton and Lord.

Coverdale formed a touring band, Whitesnake, which included Micky Moody, Bernie Marsden, Neil Murray on bass and David Dowie on drums. To complete the line-up Jon Lord joined on keyboards.

Whitesnake then recorded the Trouble album for EMI International. It was an impressive

debut.

After recording their second album, Love Hunter, their first for Liberty United, Ian Paice replaced David Dowie on drums.

Their most recent album is Ready An' Willing which features nine tracks, six written by the band, and three by Coverdale himself who also originated the sleeve concept for the album.

Albums: David Coverdale (Purple TPS 3509 (EMI)); Northwinds — David Coverdale (Purple TPS 3513 (EMI)); Trouble — Whitesnake (INS 3022 (EMI Int)); Love Hunter — Whitesnake (UAG 30264 (Liberty United)); Ready An' Willing — Whitesnake (UAG/TCK 30302).

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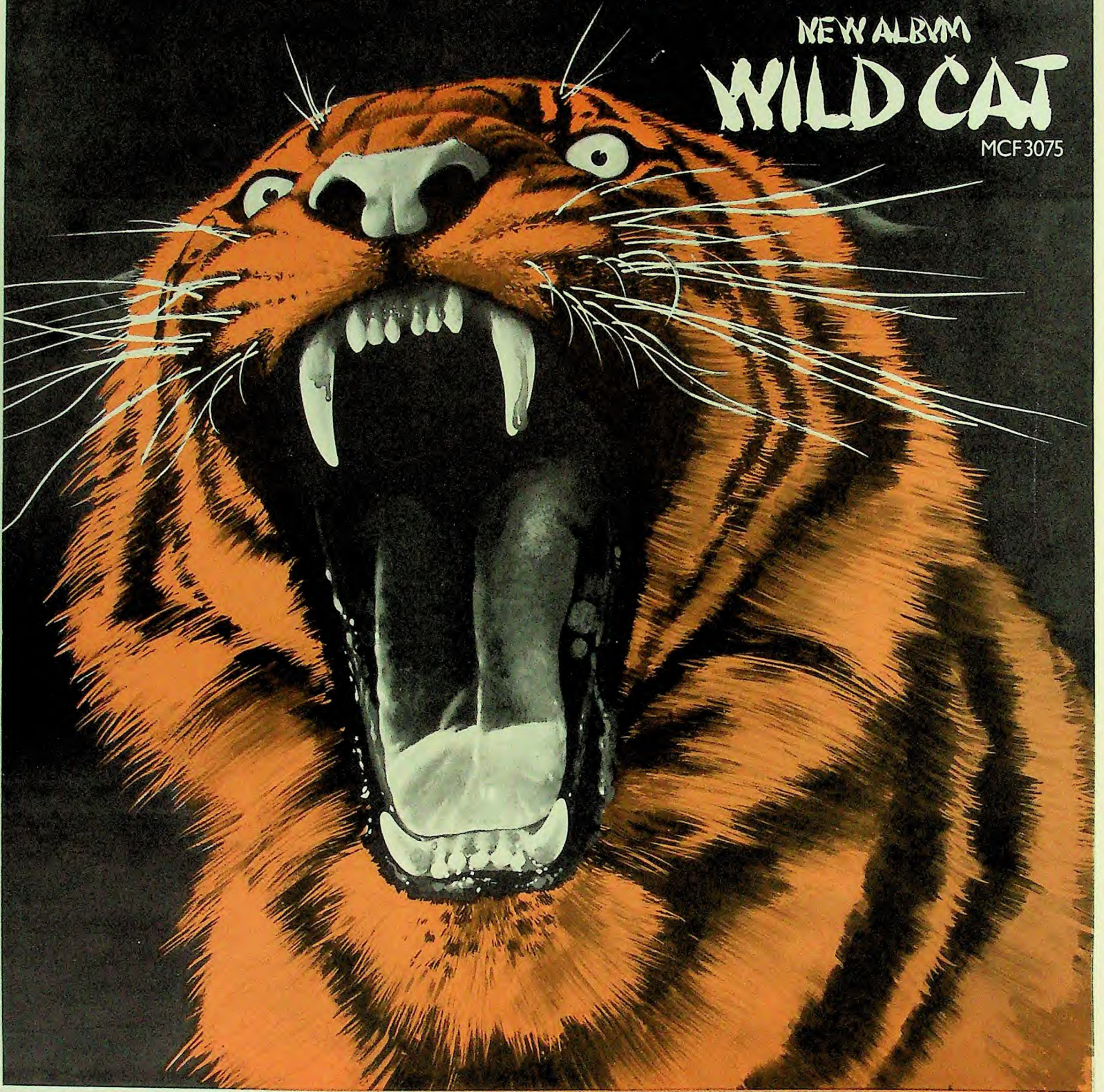
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TIP SHEET

Quick tips

THE IMPORTS are a modern band with a modern American sound who are now looking for a management, publishing and recording deal.

Frustrated by the limited music scenes of their home towns, they came from far afield to form the band in London. Doug Campbell (bass, vocals) is from Canada; Melvin Evans (keyboards) is Welsh; Richard Phillips (guitar, vocals) is from South England and Matt Allan (drums) is Scottish. The band headlined at the 101 Club last week and are at the Trafalgar (Shepherd's Bush) on August 16 and 30.

CONTACT: Doug Campbell, 5a Tudor Road, London SE 19 (01) 771 2717.

HELEN SHAPIRO is looking for agency representation and management following the decision of her manager, Tony Barrow, to retire from the business. She can be contacted c/o The Alberty Theatre, London (01 836 5650), where she is currently starring in Oliver.

GIUITARIST PAUL Brett, in the charts with the K-tel album, Romantic Guitar, is free of all publishing and recording commitments after four albums for RCA. Contact his manager Alan Wade at Music Sales, 72 Newman Street, W1 (01 636 9251).

LEO SONGS Copyright Service Bureau has been instructed on behalf of substantial "overseas clients" to acquire UK music publishing companies. Ray Ellis of Leo Songs says: "These may either be active or dormant. Interested persons should reply to us in the strictest confidence by mail or phone." Contact Leo Songs Copyright Service Bureau Ltd., 4a Newman Passage, London W1. (01) 580 7118.

Bloc bookings

ANY NAME act or record label who would like to have product considered for release in the Eastern Bloc should contact Stephen James, managing director, DJM Records, who will be happy to assist and add his expertise in accomplishing this task.

James, and Paul Davis, business affairs co-ordinator for the DJM Group, have recently returned from sewing up several deals in this seemingly lucrative area, which includes releases for Elton John, DJM artist John Mayall and for K-tel's Elvis Presley Love Songs LP.

"There is, however," explains James, "a limited capacity, say 25 LPs per year of Western artists in each country, so there is very little room to get releases for other than name artists. But we've had success in Poland, where there is also a singles market, and in Czechoslovakia and East Germany, and in getting the money due out."

CONTACT: DJM Records, James House, 5 Theobalds Road, Holborn, London WC1. (01) 242 6886.

Contract and cash prizes in Northern talent contest

EMI RECORDS is joining forces with Northern brewery Joshua Tetley's in a bid to find pop talent in the Yorkshire area. The "supergroup" contest offers a top prize of £2,500 plus musical equipment and the chance of an EMI recording contract.

The competition is open to all professional and semi-professional bands whose manager, or group leader, is based in the Yorkshire area, Tyne and Wear, Durham and Northumberland. Applicants have to submit two photos and an audition cassette of at least two numbers.

Winners of the three semi-finals will take part in the gala final which will be televised on January 26, 1981. Each heat winner will have one original track recorded for an album which will be released by EMI before the semi-final dates. Closing dates for entries is August 29 1980 and application forms can be obtained from Joshua Tetley & Son, The Brewery, P.O. Box 142, Leeds (0532-35282).

South London showcase

AGENTS, BANDS, management and independent labels are invited to come have a look at a new South London venue in the Crystal Palace Hotel (CPH). Peter Walmsley has set up this spot, which features two or three new bands each Friday night.

The bands are paid and Walmsley looks to receive a tape, vinyl, promotion material or will audition any interested artist if a demo is not available. Contact Peter Walmsley at P.O. Box 224, London SW4 (01) 720 8392.

Edited by
NIGEL HUNTER

PUBLISHING

Music Deals

NEON MUSIC is to represent the House of Bryant, a well-known country music catalogue, throughout Europe in conjunction with John Blower of Showcase Music, Bryant's European representative.

The Nashville-based Bryant enterprise is owned by Felice and Boudleaux Bryant, who penned country standards such as Bye Bye Love, All I have To Do Is Dream, Love Hurts and Raining In My Heart recorded by the Everly Brothers and Buddy Holly among others. The House of Bryant catalogue is available for sub-publishing throughout Europe, and Neon will be fixing deals on behalf of the Nashville company.

RED BUS Music (International) has set a catalogue deal for the group's copyrights for the Netherlands with EMI Music Publishing Holland. Subsidiary companies involved are Our Music, Chibell Music, Mother Goose Music and Grade One Music, and among the copyrights in the pact are In The Summertime, Make Love To Me, Sweet Little Rock 'n' Roller, On The Shelf, and the recent chart entry, Feels Like I'm In Love by Kelly Marie.

BRISTOL-BASED Fried Egg Records has concluded a three-year publishing deal with Heath Levy Music.

Castlebar hopefuls

CASTLEBAR: 27 songs have qualified for the final stages of the Castlebar International Song Contest to be held in this County Mayo town from October 6 to 11.

There are 11 English entries, including two by Zack Laurence, who won last year's contest with Talkin' To A Stone. His 1980 contenders are Feeling Sorry For Yourself and Kentucky Blue, both written with Paul Ferguson. Others are Time Will Tell and Written All Over Your Face by EMI MOR A&R man Bob Barratt (the second in collaboration with Colin Frechter), Funky Minuet and Don't Stay For The Sake Of The Children by Ed Welch (the second with Barry Mason), and Kathleen Goodnight by Barbara Dickson. Laurence also has an entry, Pizza, in the orchestral section written with Ken Howard and Alan Blaikley.

Ireland has five contenders, including Liam Hurley (composer of this year's Eurovision winner What's Another Year) with Adam And Eve and She's A Sexy Lover, both written with Val Kearney, and the remainder comprise one each from Bulgaria, Czechoslovakia, France, West Germany, Gibraltar, Iceland, Holland, Norway, Poland, USA and Yugoslavia.

Printed music sales up says MPA

STATISTICS RELEASED by the MPA indicate that sales of printed music in the last half of 1979 registered a slight increase over the results for the same period in 1978.

The invoiced trade value of the total turnover was £7,046,000 compared with £6,566,000 in 1978. Of this total, £2,030,000 came from overseas sales, a minimal rise on the 1978 figure of £2,003,000. Total sales in the UK and Northern Ireland were £5,016,000, compared with £4,563,000 in 1978.

The statistics were compiled from returns submitted by 25 MPA members, one less than for 1978. The MPA has reminded those participating in the analysis that the publication of the results has been considerably delayed by the late arrival of returns at the chartered accountants supervising the survey.

VETERAN STAFFMAN Dennis P. Gillard, OBE, has decided to take an early retirement from his

News in brief...

directorship at Boosey & Hawkes, and will leave the company on October 31.

Gillard has been with the company for 45 years, and was appointed a director in 1963. He has represented the B&H group's interests in the UK and abroad.

ST. PIERRE Publicity has arranged a publishing pact with Ron McCreight's RMO Music for I'm A Computer by Goo Q, and is negotiating for a major label release of the disc, which is at present available in a limited edition on the independent Rising Star label. Rising Star is headed by Peter Davies, the composer-performer-producer responsible for the single, who is managed by Roger St. Pierre and Bernie Cochrane of St. Pierre Publicity.

TALENT

Edited by
CHRIS WHITE

Star line-up for Exiled project

CONCEPT ALBUMS are notoriously difficult to break in the marketplace although there have been notable exceptions such as Evita and Jeff Wayne's War Of The Worlds. The latest songwriter to take the gamble is Bob Mitchell whose musical project, Exiled, has just been released by RCA Records.

Exiled has certainly attracted a star line-up — actor Robert Powell is narrator and the singers include

Malcolm Forrester of Panache Music, my music publishing company, and he told me to go ahead.

"From there I started collaborating with Steve Coe and other people, such as recording engineer Trevor Vallis, became involved in the project. The first record company we approached was RCA, in April last year, and both Derek Everitt and Bill Kimber, were fascinated with the idea and said that they also wanted to be involved."

Mitchell was the general architect of Exiled, although working closely with Coe. Several of the songs were



CELEBRATING THE launch of the new Exiled concept album on RCA Records, left to right: Colin Blunstone, Trevor Vallis, Terry Cassidy, Lesley Duncan, Bernie Frost, Bob Mitchell, Robert Powell, Francis Rossi and Steve Coe.

Francis Rossi of Status Quo, Colin Blunstone, Nazareth's Dan McCafferty, Lesley Duncan and the Seiko Brothers. Mitchell was inspired to work on the idea because of his fascination about the origins and legends of life.

Mitchell, originally from Blackpool, has been involved in music professionally for five years, writing with fellow Lancastrian Steve Coe. Together the two have had various successes including Sarah Brightman, The Sandpipers and most recently with Ellie Warren, whose single Shattered Glass picked up a lot of airplay.

Some 18 months ago Mitchell was managing Mountain Records band Marseille when he decided to start songwriting again.

"I have always had an interest in the mysteries which surround us in daily life and gradually the ideas for Exiled began to take shape," he says. "I took the rough outline to

written with specific artists in mind — for instance, Miles Away for Colin Blunstone and In The Image Of Man for Lesley Duncan.

"We did have some disappointments, but generally we got all the singers and musicians involved that we wanted. RCA already have at least four of the tracks earmarked for single release — the first is likely to be Terry Cassidy's Something Inside Us Is Dying in September, followed by the Blunstone, McCafferty and Rossi contributions."

The album is likely to have worldwide release — every RCA territory which has been offered the LP has said yes, and in fact Exiled was released in France two weeks ago. Already Mitchell has a second project up his sleeve, although he is reluctant to go into detail about it yet. Again, however, he is likely to work closely with Steve Coe on the idea.



PHONOGRAM HOSTED a small cocktail party for Village People during their recent visit to the UK to promote the film, Can't Stop The Music. The soundtrack album is released on Mercury. Left to right: Phonogram marketing manager Tony Powell, Village People's Randy Jones, David Hodo, Ray Simpson (kneeling), Alex Briley, Glenn Hughes, Felipe Rose (kneeling); Phonogram head of promotion Annie Challis and MD Ken Maliphant.

Edited
by
TERRI ANDERSON

RETAILING

The men from Loppylugs have ears to the ground

THE INDIE label and the indie retailer often give the same strong reason for their own existence.

In the words of a couple of men whose involvement in the first grew directly out of their involvement in the second: "The priority has to be a belief in the importance of music — as wide and varied as possible — as a part of our culture. Because, from the business angle, there can only be a very few of the independents that make the sort of profits that the majors expect, to justify the signing of a band. Or, in retail terms, the sort of profits that multiples make all round to justify selling a fairly restricted range of record titles at large discounts".

The record shop at which Richard Dunn and Dick Edwards can daily be found behind the counter has been doing business successfully, near Finchley Central station in

North London, for about six years. They worked there as assistants for some time and six months ago came into the business as partners. From selling and talking about records they soon realised that they wanted to move ahead to making them.

"Close contact with our younger customers has convinced us that there is an appreciable amount of untapped and unrecorded talent which the major companies are too busy to see. Thus we have joined the ranks of the small label brigade."

The first single from Loppylugs Productions, of 377 Regents Park Road, Finchley, is End Of Something by Sons of Cain. The London-based band comes well within the two Loppylugs men's definition of "little known but talented artists" of the kind for whom their label intends to "keep a wider range of music available on vinyl than is purely financially viable."



THE MEN behind Loppylugs — Richard Dunn and Dick Edwards.

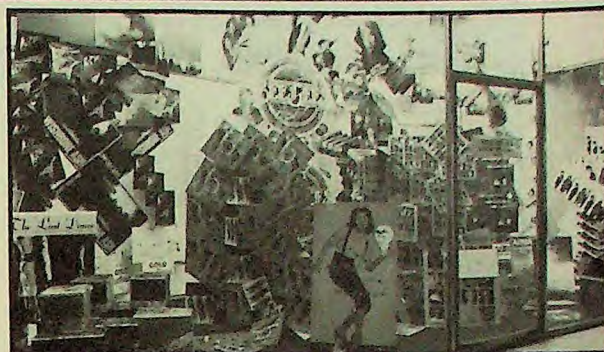
There is no shortage of aspiring live and unrecorded talent in the shop's area. Numerous pubs and clubs in the vicinity offer local groups a chance to display their musical abilities and inventiveness to the public. Among these venues are the Duke of Lancaster in Barnet, the Stapleton, in Crouch End, and the Moonlight in West Ham.

The Sons of Cain, who have been together as a band for a year, sent Dunn and Edwards a tape, and invited them to a gig. Dunn and Edwards knew that the band had won the interest of EMI, but found that they agreed with their own ideas about the great creative (if far less potentially lucrative) opportunities offered by a small indie label.

There are not a great number of labels teamed with retail businesses, but there must be many who sympathise with the feeling that "retail is a good base from which to start a label, because of the knowledge gained from working behind the counter."

Dick Edwards adds: "Whilst the retail trade is in decline, live music is very healthy, small labels are buoyant and there is a growing demand for the sort of bands that are on these labels."

The shop covers a wide range of music and as a small retail outlet follows the maxim that to survive relatively well financially (as it is doing) it must foster very good customer relations, offering the best possible service.



ONE of the photographs Leicester dealer Jack Ainley sent to the industry.

Getting in the picture

IN A unique piece of what, within the record industry would probably be under the heading of PR, an independent Midlands record dealer has decided to publicise his shop — not to the people he sells to but to those he buys from.

Jack Ainley, of Ainley's in Leicester, is certainly a well-known figure in the trade, but still feels that "there are too many people in the London offices of record companies who don't realise that there are record shops north of Watford — and there are a lot of good ones."

Following the sound promo/publicity maxim that it is a good idea to make sure that people have a face to go with the name, Ainley has sent out sets of colour photographs showing the display windows, the interior and the stock room of his shop in the centre of Leicester.

They have gone to managing directors, sales executives, accounts and ordering staff. The object of the exercise, which cost Ainley some £200 for the services of a

professional photographer and about 100 sets of prints, is simply to make sure that those who deal with Ainley's know that it is a very large, well-stocked, well organised records-only establishment.

"People have mental pictures of the image of Boots, or Smiths, or Windows, or Harlequin, but many of them probably thought my shop was some small corner shop or something," he explained.

He admitted that he had had no real idea of what concrete results he expected from his PR effort, but he is happy to report that he has had a number of encouraging calls. Some people simply rang to say they thought his idea was a good one, some offering increased professional interest — such as help with future window displays, which are something Ainley's makes a big point of in its vast window space.

"I think what I did surprised a few people in the record companies," Ainley summed up, "and I think it will have a good effect."

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18	LIVE 1979	Bronze BRON 527	43	GREATEST HITS	Whitfield RRTV 1	68	PARALLEL LINES	Chrysalis CDL 1192
19	ME MYSELF I	ABM AMLH 64809	44	ROMANTIC GUITAR	K-Tel ONE 1079	69	HOT WAX	K-Tel NE 1082
20	REGGATTA DE BLANC	ABM AMLH 64792	45	HIGHWAY TO HELL	Atlantic K 50628	70	SKA 'N' B	Magnet MAG 5033
21	VIENNA	Chrysalis CHR 1296	46	DEMOLITION	Bronze BRON 525	71	SOMETIMES YOU WIN	Capitol EST 12018
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23	PETER GABRIEL	Charisma CDS 4019	48	THE MAGIC OF BONEY M	Atlantic/Hansa BMTV 1	73	HANG TOGETHER	RCA PL 13526
24	ANOTHER STRING OF HOT HITS	EMI EMC 3339	49	BEAT BOYS IN THE JET AGE	Rocket TRAIN 10	74	ASTAIRE	Mercury 9109 702
25	BAT OUT OF HELL	Epic/Cleveland International EPC 82419	50	SHINE	RCA XL 13123	75	GREATEST HITS VOL. 2	Epic EPC 10017

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Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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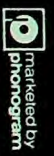
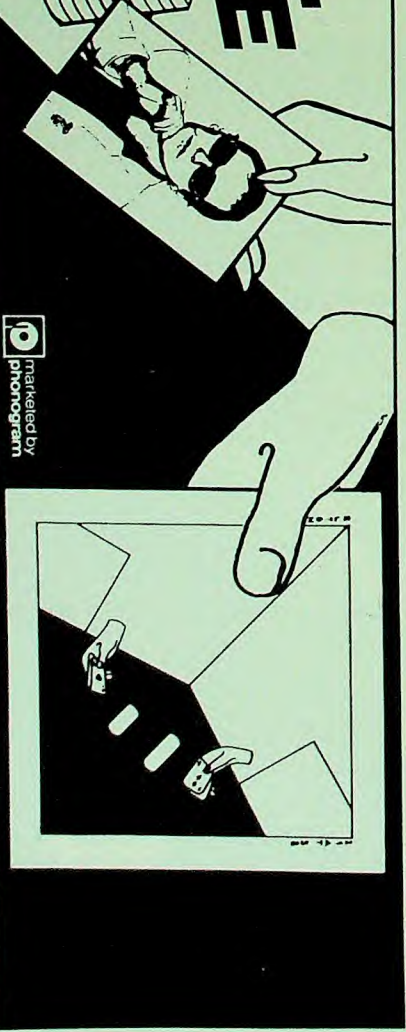
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SARTORIAL ELOQUENCE

Elton John's new single, entitled 'Sartorial Eloquence', is taken from his album 21 at 33.



Single: XPRE5 41

LP: HISPD 126

Cassette: REWMD 126

Edited
by
DAVID DALTON

BROADCASTING

News in brief...

ADVERTISING REVENUE for the ILR stations for June was £4,051,130 (compared with £3,214,464 for the same period last year), bringing the total for the year so far to £22,195,099 (£17,339,613). . . . *Radio Luxembourg* has found some cheer in the JICRAR results, which indicate a growth in the station's audience penetration in ILR areas to be 7.5 per cent and Luxembourg audiences spent 8.9 per cent more time listening. The company's chairman *Sir John Rodgers* explains the improvement: "We have researched the target audience of young people and provided them with their choice of entertainment of music and news . . . *Metro Radio* has adopted a single Top 30 playlist, dropping the New Sounds and Here and There categories . . . As presenter *Adrian Love* switches from Capital to Radio One, *Capital* snatches one back from the Beeb — record librarian *Stephen Hounsell* who will look after an estimated 35,000 albums and 25,000 singles . . . There may be a recession in the record industry and it is summer, a traditionally slack period, but it doesn't seem to have affected the number of singles being churned out, for Radio One controller *Derek Chinnery* reports 140 arriving at Egton House for consideration during one recent week.

Capital first to raise ad rates

CAPITAL RADIO is the first to announce new ad rates following the spring JICRAR results.

A new ratecard is to be introduced in the autumn showing average increases of about one third on current rates, so that a 30 second Peak Time spot during the Breakfast Show will cost £550, while a Prime Time 30 second daytime spot will be £400. The cheapest night time category C will be £10 per 30 second spot.

The increases raise the London

Radio commercials to be recognised by awards

THE COMMERCIAL radio industry is getting together for the first time to organise annual advertising awards, with the first awards dinner set for the London Hilton on November 10.

Under the sponsorship of AIRC, the national airtime sales companies AIR Services, BMS, RS&M and Capital Radio, there will be 17 specific categories, plus a special gold award for the best commercial. There are three radio station categories — for Station Produced Commercial, Station Promotion Announcement and Station ID Jingle — and record ads will be covered by the Entertainment

station's cost per thousand during the Peak period to 81p.

Capital's sales director Tony Vickers attributes the rises to inflation but has also announced a number of special packages which he hopes will satisfy advertisers' demands and better represent listening patterns.

New clients will benefit from an introductory discount of 20 per cent within the first 13 weeks up to a maximum spend of £30,000 and a similar discount is allowed to advertisers test marketing new products in the Capital area.

category in the Advertiser/Agency section.

Commercials broadcast between October 1, 1979, and September 30, 1980, will be eligible and the closing date for entries is September 16. Entry forms are available from AIRC and the fee is £25.

Chairman of the awards organising committee, AIR Services MD Gerry Zierler, comments: "For the first time the ILR industry as a whole will recognise and honour the best of the year's radio commercials with the ILR Advertising Awards 1980. We hope that any advertiser and ad agency that is proud of their recent achievements in radio will want to enter."



WHEN ARISTA jazz/funk artist Tom Browne visited the UK recently for a promotional tour, the label's promotion head, Alison Short, made sure he met Andy Peebles in person, for the Radio One DJ gave Browne's current chart single *Funkin' For Jamaica* an early airplay boost by making it his *Record Of The Week*.

Eastway post for Blackwell

EDDIE BLACKWELL has been appointed chief executive of Radio Eastway, the successful franchise applicant for the Southend/Chelmsford area based in his home town, Southend.

Already a member of the Eastway board, chaired by David Keddie, Blackwell will remain a director of AIR Services. He is currently vice chairman of the national radio sales house and was managing director from its inception until 1978.

He handed over the reins two years ago to Gerry Zierler who says: "Eddie and I have worked closely together for seven years and I'm delighted that this is not going to change. His knowledge of the business is tremendous and Eastway will be off to a flying start."

Blackwell takes up his new appointment on January 1, 1981.

Pride wins listeners' poll

THE TOP 20 All Time Favourite Country Records in Britain compiled from listeners' votes were broadcast on Radio Two's Country Style on Sunday and Charlie Pride came out on top with *Crystal Chandeliers*.

The poll, organised by Country Style presenter David Allan and producer Ray Harvey, attracted more than 3,000 votes. Listeners were invited to vote for their all-time favourite country record — from any year and by any artist.

Nobody was more surprised about the result than Pride himself who commented: "I've been doing this song *Crystal Chandeliers* in my stage act for over 10 years and it's a great favourite of mine too. I had a hit single with it in America in 1968 but it was never released as a single in Britain until this year although it has been around in album form."

The other songs voted into the Top 20 were (in order) *You're My Best Friend* (Don Williams), *Stand By Your Man* (Tammy Wynette), *Blanket On The Ground* (Billy Jo Spiers), *El Paso* (Marty Robbins), *I Love You Because* (Jim Reeves), *Gypsy Woman* (Don Williams), *He'll Have To Go* (Jim Reeves), *Rose Marie* (Slim Whitman), *Four In The Morning* (Faron Young), *Boy Named Sue* (Johnny Cash), *Coward Of The County* (Kenny Rogers), *Okie From Muskogee* (Merle Haggard), *I Walk The Line* (Johnny Cash), *Ring Of Fire* (Johnny Cash), *Jolene* (Dolly Parton), *Lucille* (Kenny Rogers), *I'll Take You Home Again* (Kathleen (Slim Whitman), *Distant Drums* (Jim Reeves), *I Love The Sound Of a Whistle* (Box Car Willie).



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RELEASES

Compiled by:
Singles: DIANE WARD
Albums: JANET YEO

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SHE'S LEAVING HOME, Unknown Singer, BARRY PALMER, Aura AUS 119 (SP)	
SMALL TALK, I'm The Best Thing That Ever Happened To Me, AMY, Earlobe ELS 2 (A)	
SOMEBODY LOVES ME, Got A Date With An Angel, ROBIN SARSTEDT, Piccadilly 7P 193 (A)	
SOMETIMES WHEN WE TOUCH, The Fluter's Ball, CLEO LAINE/JAMES GALWAY, Red Seal SOM 1 (R)	
SPACE INVADERS MEET THE PURPLE PEOPLE EATERS, Country Cooperman, RUSS ABBOT, EMI 5098 (E)	
SPLIT DECISION, Now That You're Mine Again, Detroit Spinners, Atlantic K 11558 (W)	
STAND STILL, I Don't Wanna Be Like You, HUANG CHUNG, Rerwin RERWIND 3 (SP)	
SUNBURST, Lion, TRIBESMAN, Rok ROS001 (P)	
SUZIE SMILED, Tush, TYGERS OF PAN TANG, MCA 634 (C)	
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Jethro Tull	
MICHAEL SCHENKER	CDL 1302
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7 EPIC (CBS) THE RHYZE	EPC 32557
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SELECT SINGLES

Edited by
TONY JASPER

CHART CERTS:

BEAT
Best Friend (FEET 3, PolyGram)
CLIFF RICHARD
Dreamin' (EMI 5095, EMI)
OLIVIA NEWTON-JOHN
Magic (Jet 196, CBS)
SKIDS
Circus Games (Virgin VS 359, Virgin)
ROBERTA FLACK
Don't Make Me Wait Too Long (Atlantic K 11555, WEA)
LOCKSMITH
Unlock The Funk (Arista, 12'', ARIST 364, PolyGram)
OTHERS:
JUDAS PRIEST
The Ripper EP (12'' Gull, GULLS 7112, Pye). Plug all-time classic rock cut Victim Of Changes on B-side, three cut 12'' with other, Never Satisfied. Early Priest, all cuts. The Best Of Judas Priest (GILP 1026).

X-EFFECTS
19 (French Gymnastics)/Female Pulse (Pre-Fab Z-02, Indie). Talking Heads-styled vocals, some aggression on guitar backing with drums essential, useful plus in key changes. Vocals progress into more earthy forceful tones. Interesting but no more.
TUXEDOMOON
Scream With A View (Charisma 12'' PRE 712, PolyGram). Four cuts, initial Nervous Guy, throbbing beat, vocals forced back; violin, electric percussion, synthesiser blend in way to make sane person what title says.

RANDY CRAWFORD
One Day I'll Fly Away (Warner K 17680, WEA). Delicious spine-chilling vocal reading of song which slightly flabs.

PASSPORT
Rub-A-Dub (Atlantic K 11461, WEA). Late sax disturbs gradual placidity of disc with bright beginning. Instrumental cut in general disco mould, not reggae as title might suggest.

THE BRAINS
Raeline (Mercury 31, PolyGram). Title cut plus also listed A side instrumental Treason off debut album, The Brains (6337 103). Fast up-tempo mix heavy rock — alternative style, irritating slow-down with sound effects, chorus pushed hard, ends before maximum consolidation of interesting number.

THE TRENDS
This Dance Hall Must Have A Way Out (MCA 629, CBS). Seems lacking in verse or maybe verse sounding chorus, whatever the case, vocals are punched home, but there are no memorable lines.

TONY KIRSHMAN
Staying With It (RCA PB 5270, RCA). Immediate up-tempo cut given fine production with engaging beat but not so sure over early back-ups which produce MOR against rockish nature of rest, vocals read well, one odd taping brevity on vocal.

WILKO JOHNSON
Oh Lonesome Me (Blockhead BLO-1A, EMI). Familiar artist goes almost hillbilly on Don Gibson number, almost, but not quite, convinces in slow-down, more spaced vocal reading. Pic bag.

KATY HEATH
Why Don't We Go Dancing? (Automatic K 17676, WEA). Country twangs on dance theme but song pleasant and little else.

RIKKI AND THE CUFFLINKS
She's Crazy (MCA, MCA 623, CBS). Fast riding chorus with unremarkable lyric, sax break for enlivening otherwise acceptable but unlikely hit 45.

DON WILLIAMS
I Believe In You (MCA 631, CBS). Slow number with lots of contemporary allusions on lyric with pros and cons of few things worth believing in. Album rather than 45 cut.

THE BALLOONS
Jean-Paul's Wife/The Slope (Earwacks WAK 002, Indie). First double-B sided release. Preference here for The Slope, slow-building with off-beat guitar chords, half-talked sung vocals, good finale once beat increases. Alternative market. B/W bag.

T
TAKE THE MONEY AND RUN, Long Live Love, DEX, Fabulous FABS 102 (A)
TAKE US TO YOUR LEADER, Photomaton, THE BOOKS, Logo BOOK 2 (C)
THAT'S ROCK 'N' ROLL, Top Late, THE CRYING SHAMES, Logo GO 385 (C)
THE AFFECTIONATE PUNCH, You Were Wrong, THE ASSOCIATES, Fiction FICS 11 (F)
THE CLASH AND SPECIALS GO TO JAIL, Rudies Ska, DON DRUMMOND JNR. AND THE SKA STARS, Rush Release NIBZ 001 (One Stop)
THE PRETTY ONES, Autotheft, GUIDED MUSCLE, Rocket XPRES 38 (F)
THE ZOO, Holiday, SCORPIONS, Harvest HAR 5212 (E)
THIS DANCEHALL MUST HAVE A BACKWAY OUT, Fiction, Love And Romance, THE TREND, MCA 629 (C)
THIS IS IT, Not On Your Life, MILLIE JACKSON, Spring POSP 159 (F)
TOKYO NIGHTS, TBA, KROKUS, Ariola ARO 241 (A)
TOO LATE, Castles, LIFE, Media Screen 2 (P)

U
URBAN GORILLA, High Rise Hillbillies, SATELLITES, Rerwin RERWIND 2 (P/SP)

W
WATCH OUT BROTHER, Hide My Face, EAT AT JOES, Gold Line GO 1 (SP)
WHEN I THINK OF YOU, This Ol Man, RUDDY THOMAS, HawkEye HD 027 (P)
WHOSE PROBLEM, Crybaby, MOTELS, Capitol CL 16162 (E)
WHY NOT ME, Can I Get A Wish, FRED KNOBLOCK, Scotti K 11556 (W)

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Edited
by
NICOLAS SOAMES

CLASSICAL

Brahms songs book set for good sales

Lieder, Brahms, Jessye Norman, mezzo-soprano, Geoffrey Parson, piano Ulrich von Wrochem, viola. 9500 680, £5.45. 7300 775, £5.60.

This is a beautiful selection of Brahms songs including popular ones such as Die Mainacht and Standchen as well as Gestille Sehnsucht and Geistliches Wiegenlied for voice, piano and viola. Norman proves herself an ardent Brahms interpreter, making the most of her versatile voice, sounding like a soprano at times, and like a contralto (with an almost Ferrier sheen) at others. Her appearances in this country should boost the sales of this record, especially her recital at the Wigmore Hall towards the end of next month.

Sonatas for Harpsichord, Volume 2, Padre Antonio Soler, played by Gilbert Rowland, Nimbus 2128 SAM 45, £4.85.

This is very much like the first volume of Soler Sonatas, marvellously clear, and with generous amounts of music even though the album runs at 45 r.p.m. Rowland injects all the verve that these works — not great pieces of art, but enjoyable for all that — require. Rhythmic, confident, the performances have the vitality of a live performance which, after all, they are. As on the first volume, there are mistakes but I do not on the whole find them intrusive. The 45 r.p.m. still remains an interesting selling point, particularly with just under 30 minutes on each side.

Octet, Schubert, Music Group of London, Enigma K53590.

This is a typical Enigma release. There are seven other available versions, including one from the Academy of St Martin-in-the-Fields Ensemble which, presumably, will be this disc's main rival. But the Music Group of London do play

well and deserve to record this work, especially as the musicians give such a relaxed and enjoyable reading. How well it will sell depends, perhaps, on whether the group maintains its normally busy touring of the music clubs up and down the country.

Le Cygne, Allegro Appassionata, Saint-Saens, Elegie, Serenade, Papillon, Faure, Sonate pour piano et violoncello, Leon Boellmann, Andre Navarra, cello, Annie D'Arco, piano, CAL 1854.

Despite the popularity of the Faure and Saint-Saens pieces, the real interest of this record lies in the Sonate. The 19th century French composer Leon Boellmann was primarily an organist and is best known for his organ works, but he wrote other things too, including a number of works for cello. His Sonate, apart from being quite flashy, is a passionate though sequential piece of heroics. It certainly is a work that deserves to be in the catalogue (this is the only recording) and Navarra is an idiomatic interpreter here — even



JESSYE NORMAN

Reviews

though his reading of Le Cygne and the Elegie is a bit dull.

Sonata No 2 Rachmaninov, Sonata No 5, Vers La Flamme, Marta Deyanova, piano, Nimbus, DC 905.

There is only one other recording of Rachmaninov's Sonata No 2 and that features Vladimir Horowitz which is tough competition indeed, but Marta Deyanova provides the very special quality of spontaneity. This is a direct cut disc, and the fact that she was prepared to make a disc of this repertoire without the safety net of the editing process is indicative of her prowess as a pianist. She certainly makes a powerful impression, particularly in Rachmaninov. Unfortunately, as yet, she has not the reputation in this

Disappointing Mendelssohn

Violin Concerto, Mendelssohn, Romances, Beethoven, Konzertstück, Schubert, Bournemouth Sinfonietta, Ronald Thomas directing from the violin. CRD 1069.

I was looking forward to this after the success of the Beethoven Concerto made by the same forces, but I find Mendelssohn's Violin Concerto is less satisfying. The violin tone seems less sympathetic and while Thomas is, of course, sensitive to musical shape, some of the magic of individual phrases is lost. The Romances and Schubert's Konzertstück fare better, however, and the coupling is an attractive one.

country that she enjoys elsewhere. Interestingly, the piano goes badly out of tune by the end of side 2, one of the problems of direct-cut: the rest of the side was too good to ditch.

Italian Baroque Guitar, Harvey Hope, Response Records, RES 804. Distribution: Pye Records.

This is another intriguing record from Hope, a player who, though best known as a session musician is a leading authority on the Baroque guitar. This, his second record, presents a group of obscure composers from 17th century Italy: Foscarini, Corbetta, Pesori, Bartolotti and others who please in not profound pieces for the smaller five-course guitar. It somehow does not have the special quality that so distinguished RES 800, but will be of interest to guitar buffs and early music collectors.

Les Grandes Toccatas, D minor, C major, F major, J. S. Bach, Andre Isoir, CAL 1701. Volume 1 of the Complete Organ Works of Bach.

This is clearly going to be a very different series to the one already well under way by Peter Hurford. Isoir is very much a mainstream

organist, one who is particularly known for his performance of French music, and from these Toccatas, he shows himself to maintain an uncomplicated approach to Bach. There is a lot of spirit in the playing, and the record does come in the attractive Calliope gatefold packaging. But whether the series will catch on over here, with Hurford and even Rogg available, remains to be seen. This is a particularly popular coupling, however.

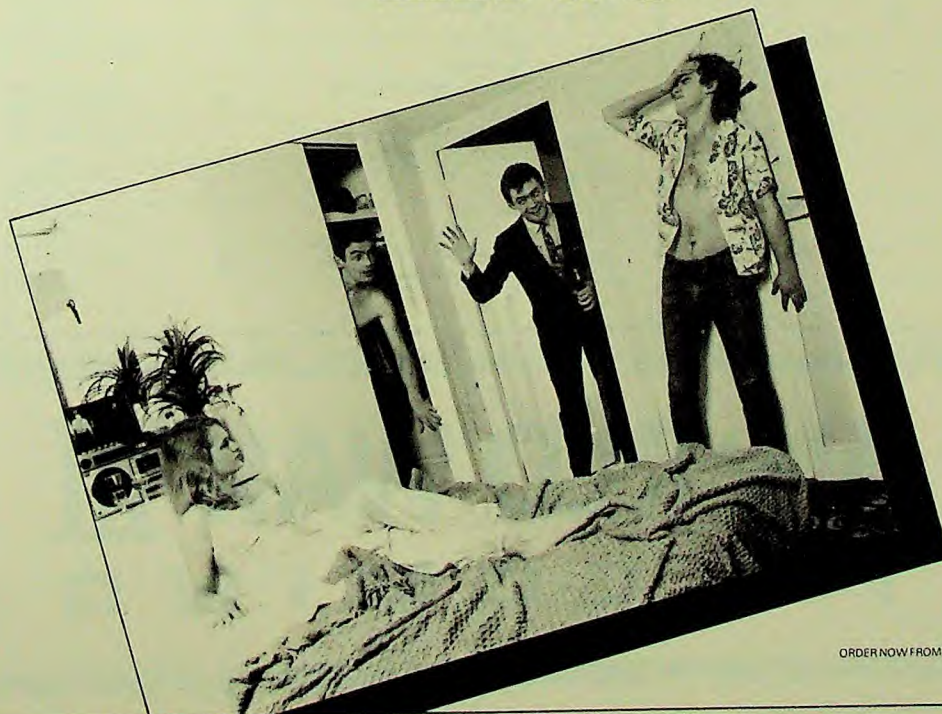
Dances from Terpsichore, Praetorius, Short Airs Both Grave and Light, Anthony Holborne, Dances, Lambranzi, played by The Praetorius Consort, directed by Christopher Ball. CFP 40335.

Like so many of CFP's early music contributions, this is an outstanding bargain. The music is superbly and authoritatively played—James Tyler is the lutenist — with the musicians making full use of the lively and bright percussion ideas in use during the Renaissance. There is nothing dry or academic about this disc: it's rhythmic, cheerful and pleasant, and can be recommended to expert and layman alike.

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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	2	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735	39	35	5	CULTOSAURUS ERECTUS Blue Oyster Cult (Martin Birch)	CBS 86120 (C) C: 4086120
2	4	12	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	40	75	2	DUMB WAITERS Korgis	Rialto TENOR 104 (A) C: ZCTEN 104
3			GLORY ROAD Gillan	Virgin V 2171 (C) C: TCX 2171	41			LIQUID GOLD Liquid Gold	Polo POLP 101 (C/CR) C: POTC 101
4	2	5	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25	42	40	5	RHAPSODY AND BLUES Crusaders (Crusaders)	MCA MCG 4010 (C) CMCGC 4010
5	7	4	GIVE ME THE NIGHT George Benson (Quincey Jones)	Warner Brothers K56823 (W) C: K456823	43	52	25	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
6	9	40	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	44	31	5	ROMANTIC GUITAR Paul Brett (Jeff Jarrett)	K-Tel ONE 1079 (K) C: OCE 2079
7	3	5	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526	45	61	5	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K4 50628
8	6	4	SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners (Pete Wingfield)	C: TC PCS 7213 Parlophone PCS 7213 (E)	46	56	7	DEMOLITION Girlschool (Vic Maile)	Bronze BRON 525 (E) C: TC-BRON 525
9			KALEIDOSCOPE Siouxsie & The Banshees	Polydor 2442 177 (F) C: 3184 146	47	33	8	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Robert John Lange)	Atlantic K 50532 (W) C: K4-50532
10	10	16	SKY 2 Sky (Sky/Clarke/Bandall)	Ariola ADSKY 2 (A) C: ZCSKY 2	48	41	19	THE MAGIC OF BONEY M Boney M (Frank Farian)	Atlantic/Hansa BMTV 1 (W) C: BMTV 41
11	5	7	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111	49	44	7	BEAT BOYS IN THE JET AGE Lambertas	Rocket TRAIN 10 (F) C: SHUNT 10
12	14	9	DIANA Diana Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033	50	51	12	SHINE Average White Band (David Foster/Average White Band)	RCA XL 13123 (R) C: XK 13123
13	12	8	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596	51	27	4	DO A RUNNER Athletic Spizz 80 (Dave Woods/Athletic Spizz 80)	A&M AMLE 68514 (C)
14	11	6	THE GAME Queen (Queen)	EMA 796 C: TC-EMA 796 (E)	52	36	4	THE WALL Pink Floyd	Harvest SHDW 411 (E)
15	13	12	MCCARTNEY II Paul McCartney (Paul McCartney)	Parlophone PCTC 258 (E) C: TC PC TC 258	53	60	8	RUMOURS Fleetwood Mac (Caillat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
16	19	14	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	54	71	2	COMPASS KUMPAS Dalek I	Back Door Open 1 (F)
17	8	4	CLOSER Joy Division (Martin Hannett)	Factory FACT 25 (P/RT)	= 54	34	22	TWELVE GOLD BARS Status Quo (Williams/Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
18	15	2	LIVE 1979 Hawkwind	Bronze BRON 527 (E)	56	37	25	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: DIDD 2
19	21	13	ME MYSELF I Joan Armatrading (Richard Gottfreh)	A&M AMLH 64809 (C) C: CAM-64809	57	68	31	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3
20	16	44	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	58	65	3	GLASS HOUSES Billy Joel	CBS 86108 (C)
21	20	5	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	59	43	8	SAVED Bob Dylan (Jerry Wexler/Barry Beckett)	CBS 86113 (C) C: 40-86113
22	28	12	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001	60	63	5	HEART TO HEART - 20 HOT HITS Ray Charles	London RAY TV 1 (F) C: RAY MC 1
23	22	11	PETER GABRIEL Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015	61	49	17	HEAVEN & HELL Black Sabbath (Martin Birch)	Vertigo 9102 752 (F) C: 7231 402
24	17	4	ANOTHER STRING OF HOT HITS Shadows	EMI EMC 3339 (F) C: TC ENC 3339	62	-	1	21 AT 33 Elton John	Rocket HISP 126 (F) C: REWIND 126
25	25	75	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	63	55	9	THE PHOTOS The Photos (Roger Bechirian)	Epic PHOTO 5 (C) C: 40-PHOTO 5
26	70	2	BREAKING GLASS Hazel O'Connor	A&M AMLH 64820 (C) C: CAM 64820	64	66	11	GREAT ROCK & ROLL SWINDLE Original Soundtrack	Virgin V2168 (C)
27	38	7	BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nems BS 001 (SO/L) C: -	65	69	41	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001
28	24	20	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	66	54	4	HEAD ON Samson (Samson)	Gem GEMPL 108 (R) C: GEMK 108
29	18	14	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074	67	50	2	SKY Sky	Ariola ARLH 5022 (A) C: ZCARH 5022
30	46	70	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	68	30	3	PARALLEL LINES Blondie	Chrysalis CDL 1192 (F) C: ZCDL 1192
31	29	41	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	69	48	10	HOT WAX Various	K-Tel NE 1082 (K) C: CE 2082
32	23	9	KING OF THE ROAD Boxcar Willie	Warwick WW 5084 (M) C: WW 45084	70	-	1	SKA 'N' B Bad Manners	Magnet MAG 5033 (A)
33			CAN'T STOP THE MUSIC Soundtrack	Mercury 6399 051 (F) C: 7199 051	71	73	2	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018 (E) C: TC EST 12018
34	39	19	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000	72	58	4	BRAZILIAN LOVE AFFAIR George Duke (George Duke)	Epic EPC 84311 (C)
35	59	3	FROM A-B New Musik	GTO GTLP 041 (C) C: GTMC 041	73			HANG TOGETHER Odyssey	RCA PL 13526 (R) C: PK 13526
36	32	4	CROCODILES Echo And The Bunnymen	Korova KODE 1 (W)	74	-	1	ASTAIRE Peter Skellern	Mercury 9109 702 (F) C: 7109 452
37	57	11	READY & WILLING Whitesnake (Martin Birch)	United Artists UAG 30302 (E) C: TCK 30302	75	-	1	GREATEST HITS VOL. 2 Abba (Ulvauss/Andersson)	Epic EPC 10017 (C) C: 40-10017
38	26	19	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115					

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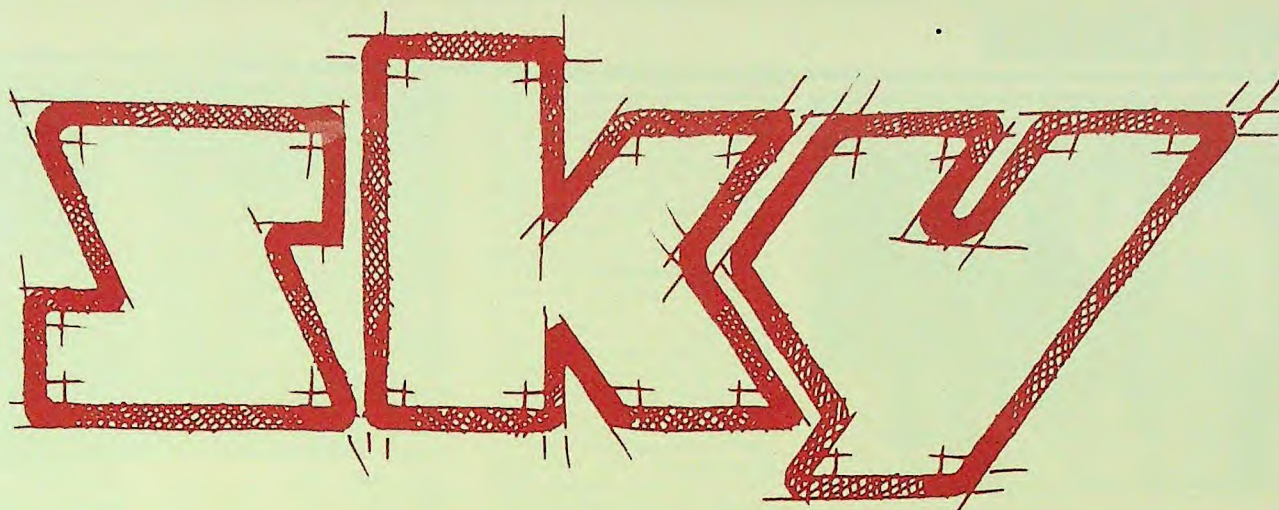
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ALBUM REVIEWS



GILLAN
 Glory Road. Virgin V2171. Producer: Gillan. Debut album for Virgin can't fail to take the charts by storm. With or without the current HM boom Gillan are a dynamic band, driven by Ian Gillan's familiar voice, which, if anything, has strengthened over the years. Some of the Gothic keyboard runs and melodies do sound a bit hackneyed, but this is HM at its best and the album is bound to be a biggie.

GLEN CAMPBELL
 Somethin' 'Bout You Baby I Like. Capitol E-ST 12075. Producer: Gary Klein. On his last UK visit Campbell proved himself a master of many musical styles and although his latest appearance was at the Portsmouth Country Festival, he again shows on this album that he is equally at home handling a country ballad like Show Me You Love Me (duetting with Rita Coolidge) or rocking at a faster tempo as on the title track or Hollywood Smiles. His broad appeal and promotion attending his visit should help this chart.

THE KINKS
 One For The Road. Arista DARTY 6. Producer: Ray Davies. Sadly, The Kinks just don't make singles anymore, so it is the older cuts that

make this album worthwhile — Lola, Stop Your Sobbing, Till The End Of The Day, David Watts and You Really Got Me are all included here, so the band must realise it too. Probably appeal to old die-hards only.

VARIOUS
 I Am Woman. PolyStar WOM TV1. Producers: Various. Female artists from labels other than Phonogram and Polydor come together for this powerful TV album. Includes Aretha Franklin, Judie Tzuke, Tina Charles, Three Degrees, Sister Sledge and Sheila B. Devotion doing recent hits. All releases still fairly hot.

Q TIPS
 Q Tips. Chrysalis. CHR 1255.

Producer: Bob Sargeant. Following hot on the heels of bands like Dexy's Midnight Runners and UB40, Q Tips are among the new breed of white soul bands that have built up a steady following through grafting in clubs up and down the country. There are seven self-penned tracks on the album and a sprinkling of old soul classics including their single Tracks Of My Tears.

VARIOUS
 Heavy Horns. Mercury 6498 031. An awful cover hides a wealth of good music in this commendable compilation. Side one features three tracks by Cannonball Adderley and Nat Adderley and two from the Oscar Peterson Trio with Clark Terry. Side two features Dizzy Gillespie with one track by Gato Barbieri.

GATO BARBIERI
 Under Fire. Phillips 6321 116. If you like fierce and intense jazz then this re-release of 1973 album is for you. With Lonnie Liston Smith, Stanley Clarke, Airto Moreira and John Abercrombie among the backing musicians, Barbieri blazes through El Parana, Yo Le Canto A La Luna, Antonica, Maria Domingas and El Sertao.

THE CATES
 Steppin' Out. Ovation Records. Ovation 1740. Producer: Brian Fisher. Close harmony country music from the Cate Sisters (?) duo with the odd touch of boogie woogie. Their voices are good but the arrangements will cloy to all but their most ardent fans after a few plays.

MOE BANDY
 The Champ. CBS 84426. Producer: Roy Baker. A familiar name after his appearance at the Wembley

Country Festival last year, Bandy's good-time knock-about country music will sell well among country buyers but is unlikely to break into the general market. Worth stocking if your country albums usually sell.

CANDI STATON
 Candi Staton. Warner Bros K 56803. Producers: Jimmy Simpson and Candi Staton. Candi Staton has got one of the strongest soul voices around, and on this album, although the lyrics aren't all they could be at times, its quality shines through. Artist needs a hit single to re-establish her identity with record buyers, but this is a good album.

HUEY LEWIS AND THE NEWS
 Hewie Lewis And The News. Chrysalis. 1292. Producer: Bill Schnee. Pop-ish rock release from a band led by Lewis who has worked with Nick Lowe and Dave Edmunds. The Band has been building up a steady American following, but this is fairly limp and won't have mass appeal for this market.

JO JO ZEP AND THE FALCONS
 Screaming Targets. WEA 99094. Producer: Pete Solly. This Australian band have softened down their usual R & B approach and the result is not unlike many American soft rock offerings. Sales will depend on sympathetic airplay.

RANDY VANWARMER
 Terraform. Bearsville. ILPS 9618. Producers: John Holbrook and Ian Kimmet. Impressive album from American singer-songwriter who has enjoyed limited chart success here with Just When I Needed You Most. Sales for this album would receive a filip with a reasonable single.



LEO SAYER
 Living In A Fantasy. Chrysalis CDL 1279. Produced by Alan Tarney. The working team of Sayer and Tarney, who has worked heavily with Barbara Dickson, has already resulted in *More Than I Can Say*, included here, being a single hit and there can be little doubt that the album will follow suit.

AMY HOLLAND
 Amy Holland. Capitol E-ST 12071. Producers: Michael McDonald and Patrick Henderson. Always difficult to sum up the chances of a new lady vocalist — they seem either to click or to bomb. She has the voice and the looks, plus some good material given a sort of Steely Dan treatment on some numbers. Time will tell if she has that magic sales appeal.

THIRD WORLD
 Prisoner In The Street. Island. ISLP 9616. Live soundtrack album from a talented band that doesn't live up to expectation. Reggae fans should endeavour to obtain the cassette version which has extended versions of tracks.

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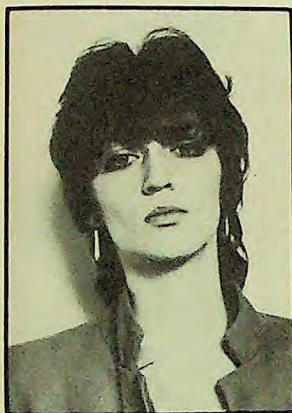
ALBUM REVIEWS



THE ALLMANS

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The Best Of The Allman Brothers. Capricorn 2429 198. They're all here: Jessica, Ramblin' Man, Midnight Rider, Southbound and a host of other excellent tracks that made the Allman Brothers Band one of the biggest draws in America and they sound as fresh as ever.



VARIOUS

The Shape Of Finns To Come. Cherry Red ARED 8. Producers: Various. Sub-titled *The Best Of Finnish Rock*, it does not quite live up to that as it misses out a number of promising Finnish talents. Nevertheless it is good to see a showcase such as this given an airing abroad and producers like Richard Stanley are guiding the artists along the right lines.

JO LEMAIRE AND FLOUZE

Jo Lemaire and Flouze. Rocket Records TRAIN 11. Producer: Sylvain Van Holme and Jean Marie Aerts. *Very interesting release from Belgian six piece band fronted by lead singer Jo Lemaire (pictured left). Flouze don't sound as provincial as most European bands do to UK audiences. Most of the tracks are strong and only falter (for the English listener) when Lemaire doesn't sing in English. Her voice is like a more conventional Siouxsie Sioux. Calenders has been released as a single and with enough airplay could chart. A band worth watching.*

BENE. KING

Music Trance. Atlantic SD 19269. Producer: Bert de Coteaux and Mass Production. A rather bland up tempo offering from soul stalwart King but will get plays in the discos and get a sales boost there.

VARIOUS

This Is The Fifties. EMI THIS 13. Special-priced nostalgia compilation which features some of the biggest hits of the Fifties by artists like Alma Cogan, Michael Holliday, Ronnie Hilton, Gracie Fields and Ruby Murray. Other albums in the This Is series include *This Is The Spinners* (THIS 7), *This Is Des O'Connor* (THIS 11) and *This Is London* (THIS 12).

** (Each album)

BARRY WHITE

Barry White's Sheet Music. Unlimited Gold ULG 83927. All seven numbers here have been written, produced and arranged by White who still retains a following although his sales have been below par as of late. The LP is one of his more commercial offerings however and airplay should assist sales.

LIQUID GOLD

Liquid Gold. Polo POLP 101. Producer: Adrian Baker. Good looking pop group with highly danceable disco sound who are likely to clock up more cabaret and TV appearances than album sales. Continued singles success, however, with numbers like *Substitute* — featured on the LP — will help sales tick over.

PRISM

Young And Restless. Capitol E-ST 12072. Producer: Bruce Fairbairn. More from the label's Canadian connection, though this Vancouver band is one for the future and

Capitol will be lucky to establish them here without a tour. Classy rock exemplified by the title track promises a healthy future.

VARIOUS ARTISTS

American Heroes. WEA AHLPL 1. Album of the musical by Barry Mason and M. Heath Johnson, due to be staged in October; obviously hoping for the same album-before-show success of the Rice/Lloyd-Webber blockbusters. Unlikely to get it. Overblown pretentiousness of pre-publicity may be a calculated ploy, but it is all in aid of lyrics and music which (on the most generous judgement) will obviously only come into their own when seen fully dramatised on stage. Brecht, Shakespeare and Star Wars are all evoked for comparison by one of the creators of this apparently plot-free piece of ephemera, and on the evidence of the LP it would be kindest to assume that Johnson's tongue was firmly in his cheek when he said it. Only Ursuline Kairson, (as anti-slavery heroine Harriet Tubman) really deserves any laurels, and even her best number, *Movin' In The Right Direction*, betrays the promise of a bluesy intro by easing into disco-rock rhythms. Only relentless airplay — which it does not honestly merit — could get this LP off the ground, but the stage show could save the day by putting the words and music into some memorable context.

THE INVISIBLE MAN'S BAND

The Invisible Man's Band. Island. ISLP 9537. Producers: Alex Masucci and Clarence Burke. American dance band music that might have picked up sales had the disco boom continued. Now, however, it sounds dated and not very inspiring.

KID CREOLE AND THE COCONUTS

Off The Coast Of Me. Island. ILPS 7012. Producer: August Darnell. Ten piece band that might go down well in Chic New York nightclub, but will do nothing here in terms of record sales.

FINGERPRINTZ

Distinguishing Marks. Virgin V2170. Producer: Nick Garvey. A neat combination of pop vocals and more frenetic instrumentals which meet each other almost half way on tracks like *Bulletproof Heart*, which benefits from guest keyboard work from Bernie Clarke. Lead vocalist and chief songwriter Jimmie O'Neill is the leading light of the band who have not yet established a large enough following to ensure a chart place.

WILLIE NELSON AND RAY PRICE

San Antonio Rose. CBS 84358. Producer: Willie Nelson. Nelson's star is definitely high at the moment with his "outlaw" status attracting a younger audience. But this album with Price will probably only appeal to MOR country enthusiasts.

TOY

Bad Night. Logo MOGO 4010. Producers: Artists. This Belgian band has been dues-paying since 1972, and — like the new Payola label to which it is signed and which was set up in imitation of the lively and successful UK independent labels — they pay tribute to the US/UK rock and rhythm and blues sound in their own music. It's easy to listen and absent-mindedly tap the feet to, with fleeting reminders of oldies like Roger Chapman and newies like Dexys Midnight Runners. Worth a try if you carry a lot of this kind of music and regularly shift little known exponents of it.



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American Commentary



Handshake firms deal with CBS. . .Geffen label will scout in UK. . .Video disc doubts

NEW YORK: The Ron Alexenburg/Peter and Trudy Meisel/Ariola partnership known as Handshake has made the long-rumoured CBS distribution deal for the US official, bringing Alexenburg back to a working relationship with a branch system he came to know intimately during his 13-year tenure at the company.



Handshake (see logo, right) will do its own promotion and marketing while CBS will handle manufacturing and distribution. Quality will handle distribution in Canada, and the first release in North America, the Amii Stewart/Johnny Bristol duet, My Guy/My Girl, is scheduled to hit the streets as this is being written.

Commented CBS' Dick Asher on the agreement: "I anticipate a great deal of success from CBS' new association with Ron Alexenburg and Handshake. This unique relationship will result in comprehensive distribution throughout the US for the existing releases being planned by the Handshake label."

This deal, plus one with Midsong and an anticipated one with Neil Bogart's Boardwalk label, represents CBS' expansion into non-owned label distribution, theoretically giving the company a new low-risk profit centre.

It also pulls together quite a number of corporate entities, and stretching things but a mite, brings quite a number of major executives all under some very large umbrellas.

OVER AT the probably-to-be-named Geffen Records, John David Kalodner will be handling A&R, moving over from Atlantic. Kalodner, who was responsible for Atlantic's signing of Foreigner and AC/DC among others, called *Music Week* specifically because he "wanted my English contacts to know we're not going to be an LA-based Eagles company". Much of his scouting time will be spent in London as well as in NY and LA.

OTHER NEW alliances: Al Kiczales named VP finance and administration at Handshake . . . Gary Le Mel set as VP of music for all divisions of Boardwalk, bringing publishing and A&R under his domain . . . James Harrison appointed staff assistant to the deputy president and chief operations officer, CBS Records Group. Titles at CBS are now written around the edges of business cards — no lie . . . Allman Brother Band linked to Arista for future recordings, while the status of their past catalogue remains to be resolved in the courts. PolyGram is believed to be the leading contender in that acquisition, given that it was to them that Capricorn defaulted on its loans.

By IRA MAYER

THE SCREEN Actors Guild/American Federation of Television and Radio Artists/American Federation of Musicians strike against the Association of Motion Picture and Television Producers has had only minimal direct impact on the recording industry as yet.

While some agreements have been reached between record manufacturers and AFTRA musicians on new contract terms, finalisation of a new contract is contingent on settlement of issues relating to video disc, cassette and pay television performances between SAG and the ANPTP and AFTRA and the AMPTP.

The Musicians Union is seeking payments for its members for re-run and secondary sales of pictures on which they have worked. Meanwhile, manufacturers will be owing retroactive raises to those affected by the new contract whenever it is actually completed. Most raises are in the 8-12 per cent range. Affected directly are several projects slated to be produced specifically for video cassette and video disc as well as studios specialising in film and TV scoring and in commercials.

NOT ALL forecasts for the video disc future are rosy. Several market analysts have come to the fore of late predicting dire prospects for those companies investing heavily in the development of disc hardware and suggesting that other technological advances have already made the disc obsolete.

As digested in *Video Marketing Newsletter*, analyst Tom Hope sees the disc hurt by, "Too many formats, fast rise in cable penetration, recession, competition from improved VCRs, lack of money in the institutional/educational market to cross-promote the consumer product, consumer preception of lack of recording capability".

Another analyst, Willard Thomas, opines that: "A new system which allows the user to record will emerge. The technology is here. It just requires someone looking at the needs of tomorrow's market instead of yesterday's hit parade." Thomas forecasts that RCA's losses "will be far greater than those CBS lost on EVR".

Supporting such views is a survey by Venture Development Corporation of Massachusetts, that indicates that, of VCR owners, 60 per cent don't want disc players while 30 per cent do. Of non VCR owners, 35 per cent want VCRs but no discs, 20 per cent want both and 10 per cent want the disc but not the VCR. Twenty three per cent think they want one or the other but are not sure which. Only 11 per cent have no interest in either.

Less formal surveys by the same firm show that many customers lured to the home video market by the excitement surrounding the Magnavision disc system bought VCRs once inside the store.

AMENDMENT TO my column item on ex-Stiff man Barry Taylor's new management/publishing/label venture (*Music Week*, July 26) — this is in association with Abe Hock, formerly with Atlantic and Swan Song (not in association with Atlantic/Swan Song as stated).

OPINION

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

Pity the poor publisher

AFTER COLLAPSING with hysterical laughter at Jonathan King's letter (*MW* July 26), it suddenly occurred to me that it is just possible that his recommendations for revitalising the music industry were serious. On the off-chance that such is the case, I feel obliged to take him up on the point that relates to music publishers, I quote: "I would attempt a radical cut in the publishers' share of record royalties (not the writers)."

I would like to remind Mr King that, *ipso facto*, the publisher is not paid any royalty from the record company, he is merely collecting monies on behalf of the writer. In theory, a writer may enter into an agreement with a record company whereby he would be entitled to receive 100 per cent of the royalty due. The fact that most writers, of their own volition, elect to assign their rights to a publisher does not alter the basic truth, *ergo*, you

cannot cut the publishers royalty without greatly affecting the writer.

Publishers today have to pay out the lion's share of the 6/4 per cent they receive from the record companies. If we take the average ratio of writer/publisher split as being 75/25, it will be clear that the writer will take 4 2/3 per cent leaving the publisher with a mere 1 1/3 per cent. Add to that the fact that publishing deals lately are becoming more primitive, i.e. 80/20, 85/15 etc., it soon becomes apparent that publishers are not making that much money. Moreover, out of this minuscule percentage they must pay advances, make demos, prepare top lines and, in general, provide the services which are expected of them.

These comments are made without malice and are intended solely to present the other side of the picture for any interested parties. Too many people are eager to knock the publisher and accuse him of profiteering without being fully aware of the economic facts.

LEN BEADLE, managing director, April Music, London W1.

GLENN SIMPSON must be very naive if he thinks the public will be influenced by posters in shops declaring "Home Taping Hurts" (Music Week, August 2).

As long as the industry keeps manufacturing music centres and blank cassettes of course the public will use them to tape at home.

The only answer is a hefty levy on tape and hardware which may not be a deterrent but will at least help compensate for stolen royalties and sales.

MACTAVISH ROGERS,
Adeyfield Lodge, Hemel Hempstead, Herts.

THANK YOU for the piece in *Tipsheet (MW August 2)* on The Gas. I'm amazed at the kind of response a band can get after appearing on that page . . . the phone hasn't stopped ringing.

SHARON JOHNSON, Perham Road, London W14.

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DIARY

MG sounds on the record

ONE OF the most unusual albums to come our way — it features the throaty growl of legendary MG cars dating back to 1923 — is the enterprising brainchild of West London record shop owners **Kenneth and May Roe**.

Both MG car fanatics for years, the Roes have set up a label named

after their shop, West 4 Tapes & Records, and the MG album is the first in a whole series they plan covering classic cars including Lotus and Ferrari.

The album has interviews with MG owners and drivers and you can hear the sound of their cars and even the sound of MG cars being made at the Abingdon factory. Its release is entirely coincidental with the recent controversy over the closure of the factory.

The Roes recorded all the sound effects and interviews themselves with the help of narrator **Nicky Nolan** and the whole thing was edited on a Revox in the front room of their Chiswick home.

MG — Just For The Record — (WES 88000, £4.99, via Lugtons) will sell well to MG car enthusiasts,

and Mr and Mrs Roe deserve plaudits for their modest but enterprising venture.



SOME MAY consider it the height of conceit for the owner of a label to have his picture illustrating it, but there is a precedent — Norman Granz featured on his jazz records in the Fifties — and Mervyn Conn (pictured above as he will appear on his new label — story p4) can justifiably argue that his name is now so synonymous with country music that his smiling face will actually help to sell records.

QUOTE BY **Ron Alexenburg** on the logo of his new Handshake label (see American Commentary opposite): "The two hands gripping symbolise the trust and sincerity in our relations with our artists, the industry, and the public. We want the logo to say to everyone in the music industry, 'we're reaching out to you and we're only a handshake away'."

URGH!

THE ULTIMATE music-oriented movie is being put together by producer **Michael White**, featuring 30-odd new wave bands filmed live in concert in New York, London, Paris and Barcelona, with a budget of \$1½ million and a soundtrack album on A & M.

Entitled **URGH!**, it will contain "no ham fisted dialogue, no confused story line, just the music", according to its publicity. Bands already signed to appear include **Police**, **Stranglers**, **Specials**, **UB40**, **Gary Numan**, **The Beat**, and **Ramones**.

Miles Copeland will be co-ordinating the compilation album and **Ian Copeland** will promote the concerts. The director will be **Derek Burbridge**. Filming starts this week and it is planned for release early next year.

EMI'S FAMOUS collection of vintage phonographs, gramophones and accessories will be auctioned by **Christie's** of South Kensington on September 27.

The proceeds of the sale, covering the greater part of the company's historic collection, will be devoted to the preservation and improvement of the extensive EMI archives, comprising written material, catalogues and gramophone records dating back to its foundation as **The Gramophone Company** in 1898.

PERFORMANCE

Pink Floyd

THE EARLS Court performances of Pink Floyd's **The Wall** (EMI double album) lived up to expectations and proved to be the most lavish and spectacular rock show ever to hit London.

The Wall is no masterpiece, in fact to listen to at home it amounts to a mass bore-in with perhaps two memorable cuts. But as a stage show, the whole concept gels. **Roger Waters** combined his songwriting talents with the curious visions of cartoonist **Gerald Scarfe**, the music of the rest of the band, a devastating light show and a host of special effects and gimmicks. The sound system was superb.

As the show developed, The Wall was slowly but surely built, brick by brick, across the stage until it completely hid the band. Later, it collapsed and the allegory was complete.

In between were several highlights: **Dave Gilmour** playing a searing guitar solo perched on top of the wall, **Waters** poking his head through a hole in the wall to sing **Goodbye Cruel World**, a spitfire crashing into the wall, slides of **Vera Lynn**, the token appearance of the flying pig.

Superb theatre, but all horribly depressing. If he goes any further, **Waters** will have to take his own life on stage and drop atom bombs on the rest of the world.

JIM EVANS

Ted Nugent

THE MOTOR City madman returned to **Hammersmith Odeon** last week to show that he's still as loud, proud and charismatic as any of today's guitar heroes.

His music is not just heavy metal head-banging fodder. It's much much more than that. He may shout and scream and leap around like a

demented member of **Dr Teeth's Electric Mayhem**, but underneath he plays solid rock 'n' roll. Supreme in this category was **Great White Buffalo**. The harder, faster numbers such as **Cat Scratch Fever** and **Wango Tango** drove the denim-clad masses wild.

Nugent is always exciting to watch, but with the passing years he seems to have lost the cutting edge to his teeth. He still puts everything into the act — at **Hammersmith** sweat was pouring off him in such waterfalls it was surprising he didn't electrocute himself — but it seems that it's now a case of "going through the old routine". But what a routine.

JIM EVANS

Dexys
Midnight Runners

FRESH WITH their Number One single success, **Geno**, "the young soul rebels" packed out the unlikely **Lyceum-sized venue, The National Club**, in London's **Kilburn**.

They may not like labels but, like it or not, they are leading the so-called new wave soul revival. They have gained further notoriety from their single-minded guidance of their own affairs, culminating in an expensive two finger gesture towards the consumer music press.

Their soul sound is built from a solid base and driven with great energy and virtuosity by the two saxes and trombone. They featured material from their current EMI album, **Searching For The Young Soul Rebels**, also dipping into the past to pay tribute to classics like **Seven Days Are Too Long**, but the high point was undoubtedly the superbly performed **Geno** (dedicated to **Geno Washington**) followed by the current chart single, **There There My Dear**.

Although their short-term chart

success is assured, it is difficult to see how they will outlive the newly discovered genre in the long-term.

DAVID DALTON

Mechanics

WEST COUNTRY band **The Mechanics** recently played six London gigs in less than a week and their penultimate date, at **Fulham's well-known pub rock venue, The Greyhound**, revealed that the band are rapidly picking up a following.

The **Mechanics'** music is gutsy rock combined with plenty of commercialism, and in bass player **Dave Quinn** the band also have a songwriter of some skill. **Guitarist Al Hodge** provides some meaty vocals while drummer **Alan Eden** adds to the band's strength in live performances.

They included their new single for **Big Fish Records** (previously **Riviera Records**), **Talking To The Wall**, and their debut single, **I Don't Want To See Your Picture**.

CHRIS WHITE

Paul Goodman & Lezlee Carling

PAUL GOODMAN is a young performer, still without a recording deal but destined for great success. **Lezlee Carling** is a lady who looks like **Dana Gillespie** but whose singing style is more in the **Elkie Brooks** mould.

The two have previously done successful solo spots at **Maunkberry's**. Now they have teamed up and their debut as a duo was 50 minutes of solid, musical entertainment.

Goodman writes songs that are witty, perceptive and occasionally barbed. His voice isn't the greatest but his sheer stage presence more than makes up for that.

CHRIS WHITE

DOOLEY

THE NEW format of **Top Of The Pops**, which returned to BBC1 last week after the musicians' strike, gives greater emphasis to the **BMRB/Music Week/BPI/BBC** chart with its segmentation of the **Top 30** and break-down of the **Top 10**, and will make the chart an even more potent sales-puller than before . . . What's holding up the **RCA-PRT** merger? — Could it be the American company is holding out for a larger share of the equity? Heir apparent **Michael Levy** is maintaining a gentlemanly silence on the subject while he waits for the two principals to haggle, but he must be getting impatient with the uncertainty hanging over their deliberations . . . Great excitement at **DJM** over **Jenny Darren**, and big marketing campaign planned for her new album in the autumn — having heard a white label, **Dooley** much impressed . . . Talking of girl singers, **Red Bus** deserve congratulations for sticking with **Kelly Marie** over the years as she has had success on the **Continent** while a hit in the **UK** eluded them — until now . . . **April Music MD Len Beadle** looking at pastures new?

FORMER EMI Music PR man and **Music Week** reporter **Philip Palmer** has landed a dream job — as a wine salesman (potential customers call him on 0844 52704) . . . **Blondie's Debbie Harry** not only promoting blank tape (see page one) but also lending her figure to a series of ads selling jeans . . . Welcome back to the charts after 17 years to **Mike Berry** with **The Sunshine Of Your Smile** . . . The publishers of defunct **Record Song Book** disowning last week's quote from a former employee blaming music publishers asking unrealistic prices, and they say its demise was due simply to falling circulation . . . **Daughter, Zoe**, for **Paul Lynton** and wife **Ruth** . . . **Spartan** sales manager **Mike Denton** has married girl friend **Anjie** . . . **Phonogram** press officer **Norman Divall** celebrating 21 years in the music business having started as a junior on **Record Retailer** . . . **Journalist/songwriter/singer Paul Phillips'** **Driver 67** hit requested by **HRH Princess Margaret** on **Ed Stewart's Radie One** prog for the **Queen Mum's** birthday, and as a result it is being re-released on **Logo**.

FILM FUN: **The Pretty Things** perform title track and appear in sci-fi horror pic **The Monster Club** along with **Vincent Price** and **Donald Pleasance**, due out next March; **British composer/arranger/conductor John Cameron** signed to write the music for next EMI **Agatha Christie** film, **The Mirror Crack'd**; **Work on The Killing Of Georgie**, based on **Rod Stewart's** hit expected to start in the **US** early next year with **Stewart** himself providing the soundtrack music . . . **Public Eye Enterprises' Glenn Simpson** following up his home-taping proposals (**MW** August 2) with personal letters to record company MDs . . . **Sex expert Xaviera Hollander** triple cassette pack (Retailing last week) is distributed by **Spartan** . . . **Capital Radio's** studio one back in action having been rebuilt with new acoustic treatment and more compact console . . . **John Miles** producing stunt man **Eddie Kidd's** next single, and they both share the same manager, **Cliff Cooper**.



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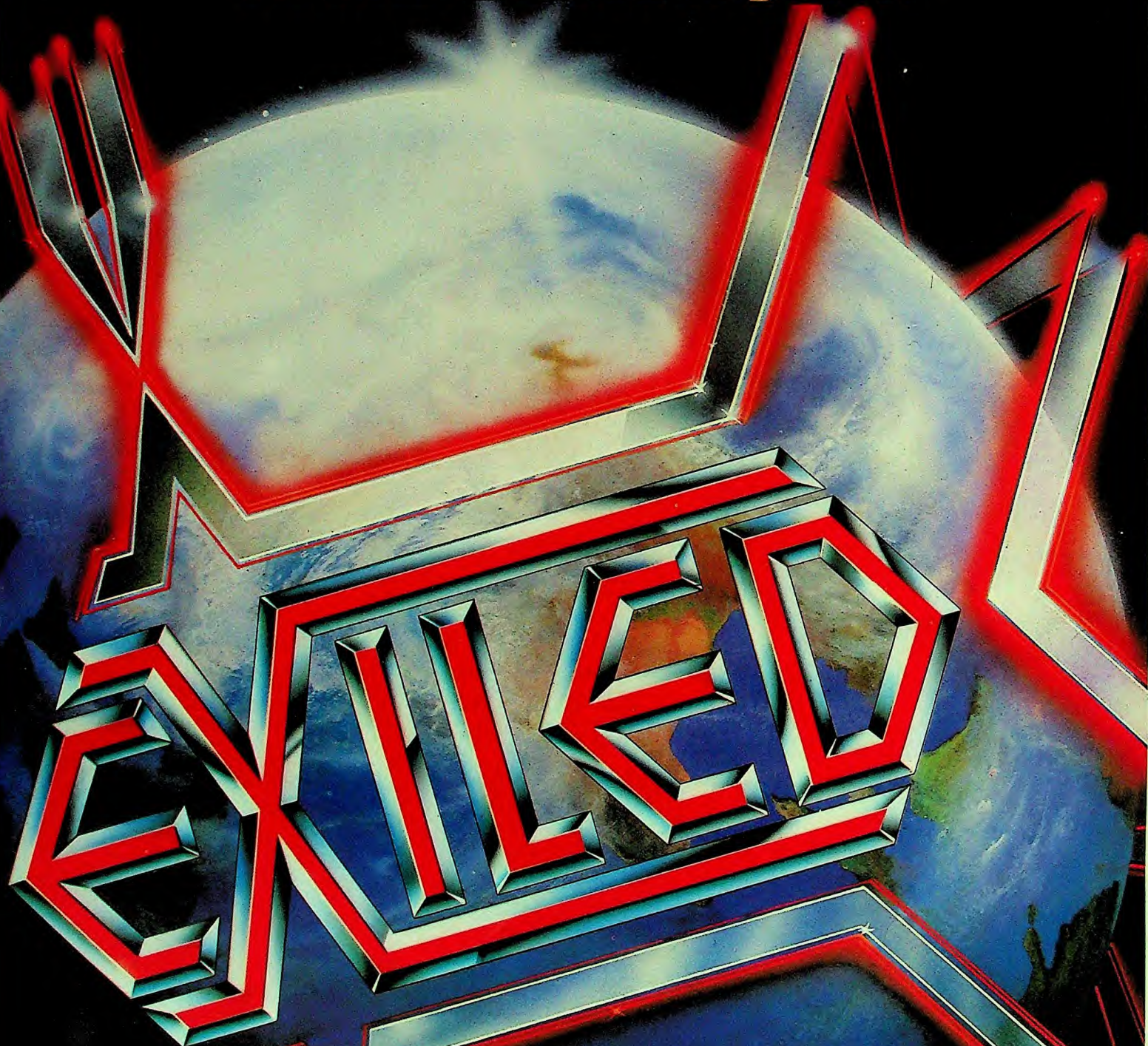
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