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MUSIC WEEK

21ST
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1959

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 80p

Bellaphon pulls in Boardwalk

THE GERMAN Bellaphon company, which recently set up a UK operation, has pulled off a major coup in securing Neil Bogart's new Boardwalk label for exclusive distribution in the UK, Germany, Austria and Switzerland.

The deal was negotiated between Bellaphon president Branko Zivanovic, Bellaphon UK chief Robin Taylor and Bogart, who told *Music Week*: "This is a rare opportunity to be in at the beginning of two new independent companies and our joint strengths will create a formidable force on the European record scene."

Zivanovic said: "This is an important and far-reaching step in the expansion programme to which we are committed."

First product under the deal is likely to be the soundtrack of the film *Popeye* with music written by Harry Nilsson.

Dealer Tour postponed

THE THIRD *Music Week* Dealer Tour, scheduled to begin in Bristol on September 29, has been postponed to 1981.

"We very much regret the need to postpone the tour, which had been proved to be a highly successful event in previous years, but this has been forced upon us by lack of sufficient support to make this year's tour viable," said *Music Week* promotion manager Avril Barrow.

Although 60 per cent of stands had been booked, this was not enough to finance the operation.

Music Week apologises to the thousands of dealers across the country who were looking forward to this annual opportunity to meet and talk with record companies, distributors and accessory firms.

And *Music Week* wishes to specially thank the following companies who had pledged support for this year's tour: EMI, PolyGram Group, Virgin/Stiff, DJM, BBC Records, GTO, Wynd Up, Pace Minerva, Hot Property/Badge Sales.

Dates for a 1981 Dealer Tour will be announced shortly.

● *Wynd Up plans tour* — see page 4.

BIRD growing

THE DEALERS co-operative, BIRD, continues to grow with the addition last week of the Peanuts Records chain which has two shops in London and one in Cheltenham. The big Newcastle store, Windows, is also talking to BIRD's founders about joining the group. Meanwhile, legal and financial advice is being taken on making it a limited company.

Survey reveals dramatic home-taping figures—new lobby opposes levy

Home-taping licence scrapped

HOME-TAPING has been very much in the spotlight during the past week with a new survey revealing the extent of taping among young pop fans, a new lobby opposing the proposed tape levy, and the suspension of the home taping licence by MCPS.

The home recording licence,

Arden denies sale of Jet—but sacks twelve

INDUSTRY SPECULATION that Jet Records was being bought out by CBS or was becoming a licensed label were quickly scotched by the company's president Don Arden when he flew in to London from Los Angeles last week.

But he did announce a "streamlining" of the company involving about a dozen redundancies. Among those losing their jobs are sales director Ray Cooper, international director Andy Stevens and marketing manager Alan Cunningham.

Arden told *Music Week*: "Our deal with CBS is exactly the same as it was — all we have done is made staff cuts."

"I should think we are having more success than anyone at the moment, but you can have hit LPs and singles and the difference between what that means now and what it meant even as recently as two years ago in terms of sales is huge."

Explaining the redundancies, he said: "I think everyone in the industry agrees that you have got to cut your coat to suit your cloth and we have been running this company overstaffed."

"Our main problem is that we have always combined the record side with the management side of the company and half the people who have been made redundant are in the

which, for £1.73 (including VAT), allowed legal home taping, is no longer available. The Mechanical Copyright Protection Society has stopped issuing it following a decision by the British Phonographic Industry to withdraw its support from the scheme (*MW* August 9).

The future of the licence will be discussed at a meeting of the Mechanical Rights Society next Monday (8), but it is obvious that by its action, the BPI has forced MCPS to abandon the licence in its present

form. Any unilateral licence issued by the MCPS would not cover recording rights owned by BPI members and, in effect, the public would have to seek permission to record from each record company.

MRS vice-president, Ron White, commented: "The decision of the BPI to withdraw from the home licensing scheme has left us in a very vulnerable and unfortunate position. If a member of the public wants to be honest and pay for the privilege of recording our music, we should let them, but obviously we can't grant permission for records issued by BPI members."

The BPI argues that income from the licence barely covers administration costs and allows the public to home tape without recompensing the industry for lost royalties and sales.

Meanwhile, a readers' survey carried out by *Record Mirror* has revealed disturbing statistics. The magazine says that 94.7 per cent of all readers who filled in a questionnaire on taping habits admitted that they taped from records and the radio and TV. And 61 per cent said that they would have

bought the records if they had not had taping facilities at home.

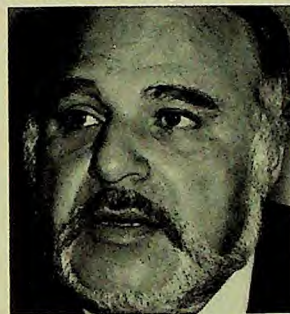
Commenting on the survey, a BPI spokesman said: "These figures are the most serious indication so far of the extent of home taping and are considerably in excess of the figures that have been produced for the BPI by outside market research organisations."

"The figure of 61 per cent is particularly alarming and merely underlines the devastating loss of business that is now being suffered by the record industry due to home taping."

A new lobby opposing a proposed levy on blank tape and/or tape hardware is bringing pressure to bear on the Department of Industry.

The Business Equipment Trade Association claims that the levy is "utterly absurd" and "tantamount to a penalty on business efficiency".

The association argues that many businesses use blank tape for dictation machines, word processing equipment and mini-computers, and a levy aimed at compensating music copyrights would be unfair on business users who do not record music.



DON ARDEN: "We have been overstaffed".

management area."

While Don Arden continues to head the company, David Arden continues as president and Ronnie Fowler as managing director. Sharon Arden will move from the Los Angeles office, which Don Arden insists is not being closed, to London where she will become involved in management and office administration.

Optimism from PolyGram

A REFRESHINGLY optimistic view of the future of the music business is offered in the annual report of the PolyGram Group: "PolyGram is confident that the decline of 1979, which continued into 1980, is only temporary and that there is still ample room for growth in the music industry," it says.

The report looks back to another period of stagnation during the years 1973 to 1975 which was followed, in the US record industry alone, by an annual average increase of 20 per cent from 1976 to 1978.

"Potential for worldwide growth is underscored by the fact that still only 0.25 per cent of consumer expenditure is made on recorded music, and in industrialised nations

still only 65 per cent of homes — a growing figure — own record playing equipment," the report goes on.

The report also reveals that the PolyGram group as a whole, encompassing records, music publishing, film, television, video and direct marketing activities, achieved a turnover for 1979 of DM 2,275 million, although being down on the previous year's record breaking figure of DM 2,372 million.

"The Group's results were influenced by the weak music market, growing piracy, home taping and the unhealthy returns situation in the United States," said president Coen Solleveld.

Chart committee meets

THE CHART code of conduct committee meets in London on Wednesday (3) this week to investigate allegations of chart hyping made in Granada TV's recent *World In Action* programme.

The committee will also consider WEA managing director (and BPI chairman) John Fruin's invitation to visit WEA as part of their enquiries. WEA was the main target of the programme's allegations.



THE NEW ALBUM
RECORDED LIVE AT THE MARQUEE

INSIDE

Retailing 6 ● Publishing/Broadcasting 8 ● Tipsheet 16 ● Talent 17 ● Classiscene 20 & 21
● Listings/Select Singles 28 ● Studioscene 29, 30 & 31 ● American
Commentary/International 34 ● Performance/Letters/Dooley 35

NEWS

Golden Oldies' TV programme

ROCK ARTISTS from the Fifties and Sixties — including Frank Ifield, Martha and the Vandellas, Dion, Gerry and the Pacemakers and Wayne Fontana — are to feature in a new TV pop series.

Entitled Unforgettable, it will be directed by Nick Abson of the promotional video company Rock Flix and produced by David Heath Hadfield. Musical director is Mike Moore.

Abson claims it will be the first music light entertainment TV programme undertaken independently in Britain.

The series comprises 3 programmes, all to be shot at Cinatra's of Croydon in a similar style to the old Ready Steady Go programme. Negotiations are taking place with British television companies for its release as well as for world syndication. Video rights have also been written into contracts.

The producers are to back up the programme with an album from the series, and possibly books and other promotional items.

"There will be an invited audience of 600 couples and it will be directed in such a way that one number will go into the next very quickly," said Abson.

ICA seminars will discuss industry

THE MUSIC industry is to be the subject of public debate yet again when the Institute of Contemporary Arts stages a series of seminars during September tying in with its Rock Week concerts.

The first session (Wednesday, September 3) spotlights the role of the music press and asks how far the press can predetermine public taste in music. The panel includes Robin Denselow, rock critic of *The Guardian*, Derek Jewell of the *Sunday Times*, Neil Spencer of the *New Musical Express*, Nina Myskow

of *The Sun* and Kris Needs of *ZigZag*.

Next Wednesday (10), the subject will be the record industry's demise and questions whether declining record sales are due to increasing public awareness and "a refusal to fall for marketing ploys". The panel includes Tony Wilson of Factory Records and Richard Scott of Rough Trade.

Finally, the musicians will have their say on the following Wednesday (17), when Jake Milton of Blur and Mark Smith of The Fall will be among those debating "the hard sell" from the musicians' point of view.

The ICA is at 12 Carlton House Terrace, London SW1. Each session starts at 7.30pm and tickets cost £1.

New labels...

REWIND RECORDS releases *Urban Gorilla* by The Satellites (Rewind 2), a West London band discovered by Rat Scabies who also produced the single. Also scheduled for release are *Stand Still* by Huang Chung (Rewind 3) and *Tomorrow's Mine* by Jump.

CONTACT: Harry Barter, 20 Great Portland Street, London, W.1. (631 3247). Distribution by Spartan.

THE SURREY SOUND Record Label is an off-shoot of Surrey Sound Studios, based at Leatherhead. First release is *Keep On Proving It* by Jeff Scott and The Hitmakers (HMS 1), produced by Nigel Gray.

CONTACT: Joy Watson, Surrey Sound Studios, 70 Kingdon Road, Leatherhead, Surrey (Leatherhead 79444). Distribution: Pinnacle.

CRASH RECORDS has been set up as a sister company to Satril Records, catering for the rock/new wave market. First release is *Lovey Dovey* by Vince Cadillac & Ties, who are currently in the UK for promotion and to record a new album.

CONTACT: Henry Hadaway, Satril House, 444 Finchley Road, London, NW2. Tel: 435 8063.

THIRD KIND Music, based in Bristol, releases its first single, *Riot*, by 3D Productions (Third Kind TK 5001), this month. Further releases are planned for later in the year. Distribution is via Rough Trade, Tol and Revolver Records.

CONTACT: Ronald Green, Third Kind Music, 11 Seaton Road, Easton, Bristol 5. Telephone: 0272 511523.

THE UPSET, who have just finished a 30-date tour supporting *Dexy's Midnight Runners* and are now embarking on a month's tour of their own, release a double A-sided single on Phonogram. First 5,000 copies of *Hurt/Lift Off* (UPSET 1) will have a picture label and bag.

LATEST GALLAGHER & Lyle single, *Living On The Breadline* (Mercury MER 33), taken from their next album, will be picture bagged.

THE NEW album by American female singer Pat Benatar, *Crimes Of Passion* (Chrysalis CHR 1275) will retail for the special price of £3.99 (LP and cassette), reverting to normal price after the first 10,000 copies. Display packs will be available for dealers.

PREVIOUSLY RELEASED on the specialist label Aves Record, *You're Lying* by Linx will now be available on both seven and 12-inch formats via Chrysalis Records. The latter version, with a dealer price of £1.09, will feature an extended version on the A-side and an instrumental version on the B-side. Catalogue numbers: CHS 2461 and CHS 12 2461.

THE LATEST Stevie Wonder single, which co-incides with his Wembley appearances and features a track from his new album, will also be the artist's first 12-inch single release. *Masterblaster (Jammin')* is taken from the *Hotter Than July LP*; catalogue numbers Motown TMG 1204 and 12/TMG 1204.

THE CLOSING date for the Tetley/EMI Records Supergroup competition has been extended to October 17.

tel and marketing to have a optimistic attitude the present and the despite the increasing difficulty of obtaining commercial airtime, the raised charges, and the generally depressed state of the d market.

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omotion which is ve have ion on he-hour ls of the e record th this. of press reading proving

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EMI's Nicr unenthusiastic "A high pei from TV-promo. opinion we are givn much of our catalogue. Up to a

Image transfers artis

PETER CONYNGHAM who worked for Festival for years, confirms McDonald's commitment to transfer some of its local

VAN MORRISON THE ALBUM COMMON ONE



ALBUM 6302021 CASSETTE 7144021



Stones 45s in box set

A SPECIAL edition of 12 double A-side singles of the Rolling Stones' hits of the Sixties are released by Decca. The tracks will include Gimme Shelter from the Let It Bleed album, available for the first time as a single.

Catalogue numbers of the singles, which will be picture-bagged, are STONE 1-12. A dealer counter display box, consisting of 36 singles and a poster, will be available and in addition special collectors boxes, holding the set of 12 singles, will be available to the public through special mail order.

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Gee and Davison liaison venture

A NEW company providing a liaison and co-ordination service between record companies, independent labels, and artist managements goes into operation this week.

The Liaison and Promotion Company (abbreviated to The LP Company, has been set up by Clifford Gee, former general manager of Gem Records and Gary Davison, formerly UK head of the now defunct Infinity label.

Commented Gee: "We believe this is a revolutionary new service and a much-needed one. With staff cut-backs it is increasingly difficult for record companies to offer a full range of facilities to their artists and independent labels. The LP Company will get involved in all areas of major company activities such as marketing, advertising, sales, promotions, press, dealer liaison and production."

The LP Company will also be catering for the needs of international clients.

"We can act for international artists, managers or labels in all aspects of foreign artists careers in the UK, including advising on concert tours," said Davison.

"When we were considering setting up the company we were aware of the frustration felt by artists and independent labels in the handling of their product," added Gee and Davison. "Our aim is to alleviate these frustrations."

The LP Company is based at 4d Oxford and Cambridge Mansions, Old Marylebone Road, London NW1. Tel: 01 723 3623/4.

EMI IS going on TV in September for two compilation albums — Smokie's Hits (RAK/SRAK 540) and The Very Best Of Don McLean (Liberty United UAG 30314).

Lugtons lose Herzog

A VETERAN of the music industry, Lugton's chairman Charles Herzog, has retired from the company after 56 years' service. He joined Lugtons as representative and after 15 years on the road, covering most of England and Wales, he was invited to take over the radio department and became an expert on components, particularly radio valves.

Mr Herzog was appointed a director at this time and when component manufacturers began appointing distributors, he was able to establish Lugtons as a major distributor, with its own specialist department.

"This new section contributed



much-needed turnover to compensate for the loss of sales when major record companies withdrew their franchises," says Lugtons.

He served as joint managing director until 1973 and was then appointed chairman of the board. Music Week joins his many friends and colleagues in the industry in wishing him a happy retirement.



The Smokie campaign will run for three weeks starting next week in Tyne Tees and also covering London, STV, Border, ATV, Yorkshire and Granada areas. It features 13 hits plus the band's latest single. Back-up merchandising includes window displays, posters, showcards and press advertising.

The Don McLean album includes his Lib/UA hits plus more recent hits on EMI International. Campaign starts September 15 and will run in London, Granada, ATV, STV, Grampian, Ulster, Border, Yorkshire and Tyne Tees. Posters and showcards are available.

● Ariola is TV advertising the Sky 2 album this autumn kicking off in the ATV area on September with a 30 second commercial featuring the single, Toccatà. Other areas will be announced later.

EMI RELEASES Up Your Way (HW 1001) by The Houghton Weavers, a North Country group in the vein of Fivempenny Piece and The Spinners, who have already had their own TV series. Window and in-store displays will be available, featuring the group's logo, and there will also be various personal



AT SAMEA (Pressing), chairman Bernard Bain will now also act as joint managing director while James Skinner, formerly director of factory operations, is also appointed joint managing director, and Colin Medlock becomes sales director

Joint works managers at Orlake custom pressing plant, Bill Burgess and Richard Gentle, to general manager and sole works manager respectively

Record Merchandisers' development manager, Max Mansfield, promoted to national accounts manager; and Doug Fryer promoted to key account manager for the north of England

Steve Reeves from Radio Luxembourg programming department to Plastic Speech label working on promotion and A & R

Janice Cable appointed assistant to the secretary of the Music Publishers Association

Graham Bonfield to Spartan Records as N-E England sales representative, from CBS

Bob Fisher, formerly EMI Records product manager, to BBJ International as general manager, music division, together with Dee Hibden as executive assistant, with responsibilities for Peach River Records, Rag Baby Records and BBJ/Campbell Connelly music publishing.



POLYDOR GENERAL manager, pop product, George McManus, presents Chas Chandler with the first copies of the Jimi Hendrix 12 albums box set and the six singles set, which are to be released in September. Chandler, who produced Hendrix's first two albums, managed the artist and also signed him to Polydor.

appearances and a radio tour to promote the LP.

EMI MOR division is adding a further batch of titles to its mid-price This Is Series during September. Amongst the artists featured are Shirley Bassey (THIS 15), Edith Piaf (THIS 1), The Black And White Minstrels With The Joe Loss Orchestra, (THIS 1) The Seekers (THIS 19) and Jimmy Young (THIS 20). All the albums feature many of the artists' greatest hits and the Black And White Minstrel LP is a straightforward re-issue of the EMTV album from two years ago. List price of each album is £2.99.

STATESIDE BAND The B52s release their latest album called Wild Planet (Island ILPS 9622). It will be supported by in-store displays, posters, flyposting, badges and advertising.

FOLLOWING THE release last week of the Ozzy Osbourne band's new single, Crazy Train (JET 197) the band will be touring in support of the new LP, Blizzard of Ozz (JET LP 234). Release date and start of tour is September 12. The album will be supported by full page ads in the music trades, followed next week by full page ads in the consumer music press; by in-store displays, PAs in the record shops in four towns;

displays and leafleting at concert venues; and local paper advertising in four towns for the LP and the tour. The first 15,000 copies of the album will contain a free poster.

RIVA RECORDS signing The Lookalikes release a single, Call Me If Your Really Want Me (RIVA 24), and the first 10,000 copies will be issued in a colour bag and selected singles will also have a special Lookalike badge attached. Later this year the band will be touring the country for the first time since they appeared as special guests on the Thin Lizzy tour in June.

THE DEBUT single — Let's Go — from Vardis on Logo will include a bonus live single with the initial run of 10,000. The single released on September 12, also comes in a picture bag.

An extensive ad campaign is being lined up to back the single and a live mid-priced album — 100mph — to follow on October 17. The first 10,000 albums will contain a free two colour poster. There will be shop and window streamers available, as well as extra posters for in store use.

The group is currently touring the UK and will also accompany Hawkwind on their 30 date UK tour starting from October 10.

MIDNIGHT CHASER

MCA638
NEW SINGLE

from the forthcoming album 'WHITE SPIRIT'

MCA RECORDS
1 Great Pulteney Street, London W1 3PW
Distributed by CBS (960 2155)

MSD expands facilities

MULTIPLE SOUND Distributors is planning a new operating company to strengthen its distribution facilities, a joint venture promotion with PRT, and a TV investment of £1.5 million boosting a dozen album packages.

Independent Record Distributors Ltd. opened on Monday of this week under the control of Tony Hamlin, one of the original founding directors of Relay Records. IRD's specific purpose is to supply MSD product to the independent trade — a task previously handled by CBS — while MSD concentrates on the multiple business. Over 2,000 independent accounts have been keyed into MSD's IBM computer installation, which has an on-line link with the IRD warehouse.

The joint promotion campaign with PRT will be on a Robin Sarstedt album and MSD is starting its own autumn marketing with the release of Little Miss Dynamite by Brenda Lee (WW 5083). Packages which have been area-tested earlier this year will also be reactivated during the autumn in the shape of The Very Best Of Val Doonican, Gallagher and Lyle's Greatest Hits and Mellow Music by Acker Bilk.

In addition to Warwick releases, there will be four new packages on the Parade label, together with further issues on Tempo, the children's specialist series, and on the Chevron budget label exclusive to F. W. Woolworth.

RCA reshuffles and PRT 'fights back'

IN THE wake of the failure to merge RCA Records UK and the Pye PRT company, the American company has announced moves to strengthen its management, while PRT is, in the words of managing director Derek Honey, "preparing to start fighting back".

At RCA, divisional director of commercial marketing John Howes and divisional director of finance Ed Lavish have been appointed to newly created positions of deputy managing directors.

Both report to managing director Jack Craig, who will commute to New York where he is due to take up the vacant position of vice president of RCA's domestic operations. Howes adds A&R and business affairs to his responsibilities which already include merchandising, sales, press and promotion. Lavish will oversee all financial, operational, planning and personnel functions.

At PRT this week, the company's salesmen were being pulled in to head office for a sales meeting, in lieu of the joint sales conference for the planned new company, to be briefed on Autumn campaigns.

"We are continuing as before and after six months of virtual stagnation while the talks went on, we are now planning for the future again and preparing to fight back," managing director Derek Honey told *Music Week*.

The company is also on the point

of announcing a new series of double album packages in the mid-price range.

Meanwhile, over at Magnet Records, managing director Michael Levy was also planning to consolidate his position in the market place after having been poised to sell his company to RCA/PRT and head the new joint company.

Speaking publicly for the first time on the situation, he said that he had been approached by Lord Grade of ACC and RCA president Bob Summer to head a joint company which would incorporate their record activities, certain music publishing activities, and the launch of the video disc.

"The new company was to have incorporated Magnet with its label identity being maintained on a worldwide basis. The main task and challenge in the running of the new venture was to have streamlined both RCA and ACC's substantial loss-making record operations into a unified major profitable venture," he said.

"I was given firm assurances by both sides that the joint venture was definitely proceeding. The news that the venture had been terminated was not relayed to me and the first indication I had was the formal press statement."

Levy added that Magnet Records and Music will continue with its existing roster of artists and "will continue to develop as a major independent force in both records and publishing throughout the world."

AIRC to appeal against needletime decision

By DAVID DALTON

AFTER LENGTHY deliberation — reflecting divided opinion in their ranks — the Independent Local Radio stations have decided to appeal against the decision of the Performing Right Tribunal on needletime payments.

In July, following an 80-day hearing, the tribunal set a new sliding scale of payments by ILR stations to Phonographic Performance Ltd rising to 10 per cent of net advertising revenue (*Music Week*, July 26). The previous maximum was seven per cent.

After being granted an extension, the Association of Independent Radio Controllers, which sought a reduction in needletime royalties on behalf of the 19 original ILR stations, had to appeal by September 1 and last week issued a brief statement: "The association has now met and has resolved that an appeal be lodged against the findings of the Performing Right Tribunal."

Capital Radio was most severely hit by the tribunal result, while the smaller stations stood to gain financially in comparison to the former payment scheme. Yet it seems that a significant number of the smaller stations have lined up with the big metropolitan ILR's, feeling that to let many of the principles established by the tribunal findings go unchallenged would be a retrograde step and might adversely affect future copyright negotiations.

The appeal against the tribunal findings has to be made on points of law and at press time it was understood that AIRC is to challenge the result on as many as 46 specific points of law. The appeal is first lodged with the Performing Right Tribunal, who are asked to justify their decisions in law, and then AIRC will then proceed with an appeal to the Chancery Division of the High Court which is unlikely to be heard before late November.

Depending on the number of points of law ultimately contested, the appeal hearing is likely to last up to seven days and the result will be monitored closely by the BBC which is due to begin negotiations with PPL on its own licensing agreement within the next few months.

In the meantime PPL will apply the old needletime payment scheme until the outcome of the appeal is known.

Wynd-Up 'meets dealers'

A BELIEF that "a shot in the arm" is needed by a rather depressed record trade at present, combined with "disappointment at the degree of apathy" in the music business now, has led Wynd-Up distributors of Manchester to undertake a meet-the-dealers tour along the lines of *MW*'s postponed tour.

Those lines will in fact be followed very closely, national sales manager John Champion points out. The towns, and the venues within those towns, which were to have been visited by the *MW* tour have — subject to final confirmation — now been booked by Wynd-Up, although the projected dates will differ.

Wynd-Up will be supported by the

various companies it deals with in the accessory side of its wholesaling operation, including BASF, TDK, Agfa, Memorex, Dynamic, Belt Up, Michael Platt record cases, Bib, Zerostat, Allsop (makers of video and audio cassette head cleaners) and all the pre-recorded video companies Wynd-Up distributes for.

Approaches are also being made to record companies which might wish to take part, and decisions from these are expected this week. Wynd-Up does not see its tour as a profit making exercise, but as a way to show people in the trade the range of products distributed by the company and sold by its team of reps.

Radio 1 may let pluggers see programme logs

FOLLOWING CONCERN expressed at the scrapping of Radio One's playlist which has been viewed by many as a valuable marketing tool, Radio One controller Derek Chinnery has confirmed that programme running orders will still be made available and has outlined to *Music Week* a further possibility for accurately monitoring the station's output.

The running orders — lists of records to be played in a particular programme — are posted at the so-called pluggers' "wailing wall" at Egton House up to four days before transmission date, but these lists are subject to alteration.

Chinnery suggests that record

companies might prefer to use programme logs compiled after transmission.

"I can see that the running order may be important to a plugger who wants to be seen to have achieved something," says Chinnery. "But I think it would be of greater value to a record company to have an accurate list of what has been played, rather than a possibly inaccurate guide a few days beforehand."

"The PAB (programme as broadcast) lists, which we have to compile for PPL and PRS for the purposes of apportioning payment, would normally be available 24 hours after the event."

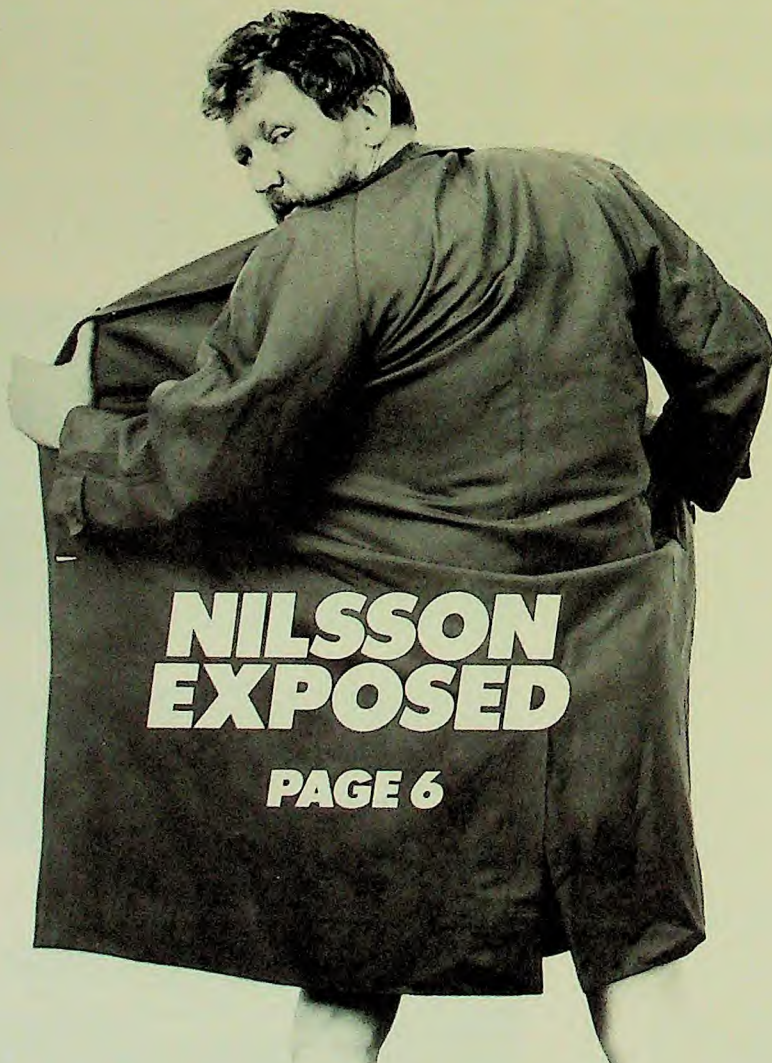
Report shows average profits down

A NEW financial report on the music industry — analysing sales and profits during the years 1976-1979 — claims that the average profit margin for the industry fell from 7.3 per cent to 5 per cent during the period, and that the average return on capital fell from 49.6 per cent to 34.2 per cent.

The tables of company accounts reveal that Virgin Retail turned a £7,000 loss in 1976/77 into a £113,000 profit in 1978/79, while Record Merchandisers turned a £624,000 loss into a £222,222 profit in the same period.

Another success story appears to be Wynd Up Records increasing its profitability by £278,000 between 1977 and 1979. Of the record companies surveyed, Chrysalis Records is shown to have come from a £243,000 loss in 1976/77 to a profit of £689,000 in 1978/79.

● *The Music Trade*, published by ICC Business Ratios, 81 City Road, London EC1. Price £80.



**NILSSON
EXPOSED**

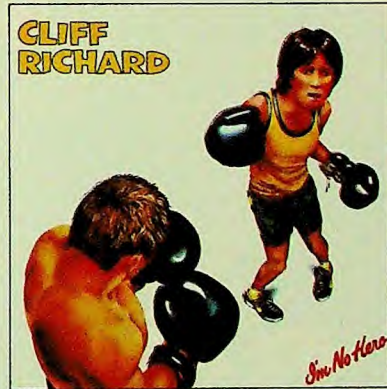
PAGE 6

CLIFF RICHARD



THE
NEW ALBUM

I'm No Hero



featuring the single
DREAMIN'

Extensive advertising in National,
Consumer and Music press.
Window and instore campaign using
Full Colour cut-out displays,
double crown posters and streamers.
Full colour bus front advertising sites

EMI Album EMA796 Single EMI5095

RETAILING

All you want to know about video but were afraid to ask!

A LADY in the store said that her sister had just had a baby, and they were thinking of naming the nipper Xanadu, after the box office smash. I should never have got involved in the conversation, but I offered the information that Xanadu had been borrowed from a famous "bit of poetry by Coleridge". As every record retailer knows, the piece begins: "In Xanadu did Kubla Khan, a stately pleasure-dome decree . . ." The pleasure dome was later taken over along with other chunks of the record business, by a well-known consumer electronics manufacturer.

"That's a nice name," said the lady. "Kubla Khan . . . now that would make a nice name . . ." I only hope the little lad does not come in and blame me.

Years ago, there was a Mercury LP of a selection of pieces by Griffes, the American composer, including the original Xanadu, namely, The Pleasure Dome of Kubla Khan — released in Britain by Pye (MPL 2544). However, it was not performed by Olivia Newton John and the ELO.

I also mentioned that Xanadu was the home of the great newspaper entrepreneur, who filled his home with the most extravagant items money could buy — records, for example, and tapes, to say nothing of pork chops, and other things denied to the average retailer. The juniors in the shop now regard me as someone who knows more about

SHOP TALK by David Lazell

poetry than making money. Or even how to open the old cash register without swearing.

Next time you see a couple of ladies shuffling through the LPs of Smash Hits, do not imagine they intend to buy anything. They're probably just looking for a name for their sister's baby.

VIDEO IS just around the corner — (so let's keep it there). "Video discs can be made for as little as a quid a time," a rep informed me. "Trouble is that the equipment to play them costs about 500 quid."

Then, seeing the wrinkles on my brow, he added, "Still, anyone who can afford LPs these days isn't going to worry about 500 quid, is he?"

The reps speak in such affluent ways, until you suggest they take you out and buy you a cup of coffee, in which case the impact of recession suddenly hits their wallet. If I were a manufacturer planning to persuade retailers to get into video, I think I would give reps special dispensation to treat the retailer to a free doughnut or two. After all, we know what it is like, trying to explain the new electronics to customers.

Remember when the stereo snowball started rolling? I spent hours explaining to customers that

you could *not* convert mono equipment to stereo merely by sticking in a new 15 bob stylus. Just imagine what video is going to be like, as customers enquire if there is any way of converting their £99 music centre to video without spending more than a fiver. I hope that the record companies have a useful handbook for retailers — even better, a useful handbook to customers, entitled, *How To Avoid Sending Your Favourite Record Retailer Round The Bend By Asking Daft Questions About Video*.

Some of the old-timers who left the business in the Seventies were certainly refugees from hard times. One can say they were driven out by SQ — this standing not for the system of quadrophony, but for Scientific Questions, asked by shoppers who came in out of the rain, while waiting for the traffic warden to move up the street.

"I don't want to buy anything, but you can explain whether video offers a frequency response equivalent to my amplifier, which has four matched speakers in parallel — or shall I stick with my home movies?"

The reps seem to abound in secretive asides about video, eg: "It's going to be *BIG*". One bright rep, overcome by the last sales conference, told me, "It's going to be a shot in the head for the record retailer." I think he meant to say, "shot in the arm" — but he may have been right.



THE SMILING faces of Horslips member Barry Devlin and the staff of Smyths for Records in Belfast when they conducted album signing sessions to coincide with the release of the band's new Belfast Gigs LP hid the panic behind the scenes. Only a few days before Devlin (pictured centre) made his personal appearance in the record store, the master tape for the LP had been damaged and a replacement had to be sent from New York. Pressing of the LP fell behind schedule and it took a last minute olympic sprint at the factory to get copies of the album into the shops by release date. With Devlin are John Kerr (left) who won a customer competition and met the musician, and Jim Orchin, retail manager for the Smyths chain.



THE LATEST of the record sales at Ames Records and Tapes branches was at Preston, and MD Phil Ames reports that, yet again, the public was willing to turn out in droves to spend on records because the price was low enough. A dedicated opponent of the five per cent returns quota system, Ames offers this pictorial evidence that "records can be used as marketing tools," when dealer discount does not have to allow for five per cents and so permits the retailer to sell his slowest movers at bargain prices, to bring the customers in.

Jury service: the facts to bear in mind

By PAUL HILDEN, A LAWYER

WITH THE extension of the liability for jury service to virtually the whole of the electorate, any member of staff, or director or owner, of a business can be called for jury service. And this could mean a key member of staff's absence for two or three weeks.

There is very little that can be done to avoid jury service altogether. Ill-health supported by a medical certificate (to the effect that it would be detrimental to a person's health for him to sit in a jury box for several hours a day) would excuse a person from service; and there are some people who are disqualified, eg magistrates etc.

However, if an important member of your business who is fit and able and who is not otherwise disqualified is called for service, you could write a letter to the court asking for a postponement on business grounds, with reasons stated.

Usually (although not always) this will be granted on one occasion — and sometimes twice. However, the day will probably come when the individual concerned will be called. If a trial is to take place which it is judged will last several weeks (eg a complex financial case) then the individual should ask to be excused

from that particular case on the grounds that he is essential to the running of your business.

IT IS a quite well known fact that it is an offence to make your employees work in conditions of cold but let's look at the details.

The law says that within one hour of work commencing, the temperature in the workplace should be at least 16 degrees centigrade (about 60 degrees Fahrenheit), but there are exceptions to this. For example, in a shop which is exposed to the outside atmosphere because of customers coming in and out, no offence is committed if the temperature is below this level, provided that staff are given the opportunity to warm themselves from time to time. The same laws operate in other places of work where, by the nature of the work performed, the premises are open from time to time to the atmosphere outside.

DEALERS! Don't forget Music Week's new chart-by-telephone service. If the Post Office does not deliver your Music Week on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.

FLASH HARRY

Harry Nilsson
Flash Harry

Nilsson's nineteenth album is about to be revealed. Featuring the incomparable Eric Idle and a star studded cast. 'Flash Harry' ALBUM: 6302 022 MC: 7144 022

marketed by
phonogram

BAND:-

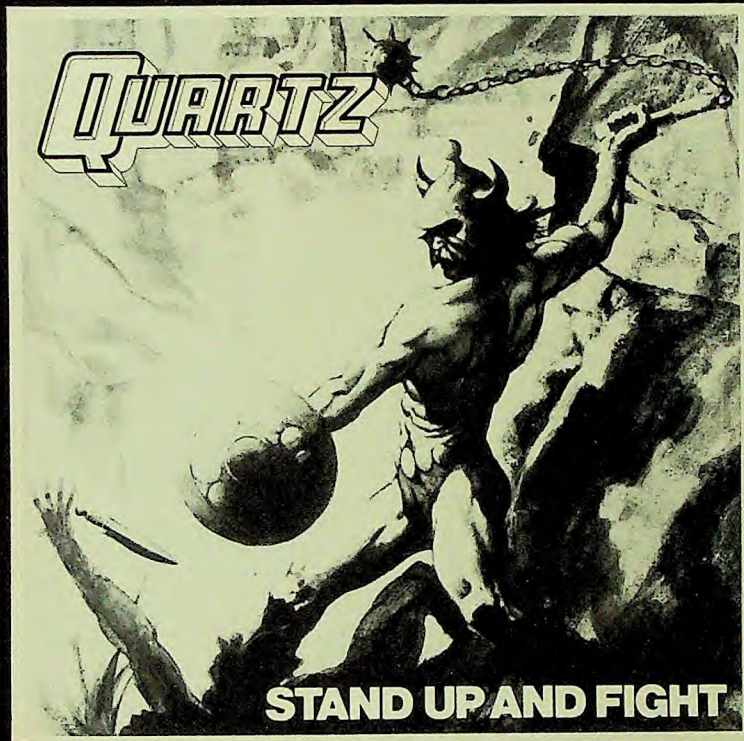
QUARTZ



ALBUM:-

**STAND
UP AND FIGHT**

WHITE SPIRIT



MCF 3080

MCF 3079

SINGLE:-

**STOKING
UP THE FIRES OF HELL**

**MIDNIGHT
CHASER**

MCA 642

MCA 638

TOUR:-

**QUARTZ AND WHITE SPIRIT
TOGETHER WITH GILLAN**

Thursday 25th September
Friday 26th September
Saturday 27th September
Sunday 28th September
Monday 29th September
Wed/Thurs 1st/2nd October
Friday 3rd October
Saturday 4th October
Sunday 5th October

GUILDFORD Civic Hall
OXFORD New Theatre
BRIGHTON Dome
LEICESTER De Montfort Hall
BRADFORD St. Georges Hall
NEWCASTLE Mayfair
MIDDLESBROUGH Town Hall
PRESTON Guildhall
LIVERPOOL Empire

Monday 6th October
Tuesday 7th October
Wednesday 8th October
Friday 10th October
Saturday 11th October
Sunday 12th October
Monday 13th October
Tuesday 14th October
Thursday 16th October

SHEFFIELD City Hall
MANCHESTER Apollo
HANLEY Victoria Halls
BIRMINGHAM Odeon
DERBY Assembly Rooms
COVENTRY Apollo
HEMEL HEMPSTEAD Pavilion
HAMMERSMITH Odeon
BRISTOL Colstan Hall

Friday 17th October
Saturday 18th October
Sunday 19th October
Tuesday 21st October
Thursday 23rd October
Friday 24th October
Saturday 25th October
Sunday 26th October
Monday 27th October

SOUTHAMPTON Gaumont
BRACKNELL Sports Centre
CARDIFF Top Rank
IPSWICH Gaumont
EDINBURGH Odeon
GLASGOW Apollo
DUNDEE Caird Hall
CARLISLE Market Hall
HULL City Hall

MCA RECORDS

1 Great Pulteney Street, London W1 3FW
Distributed by CBS (960 2155)

PUBLISHING

Edited
by
NIGEL HUNTER

British Music Fair doubts were unfounded

MISGIVINGS SHARED by several of the music publishing participants in the recent British Music Fair at London's Olympia were rapidly proved unfounded.

"We took our first order three minutes after the show opened on the Sunday," said Chappell publications division director Robin Wood, "and our total orders for the first day were 22 per cent up on last year."

Barry Edwards, director of the Music Sales subsidiary Music in Print, reported that the Music Sales stand had received more orders during the first two days of the fair this year than for the entire week in 1979. EMI Music Publishing representatives Eric Pratt and Ray Pecorini said that the company had been "very busy" and had noticed a considerable number of enquiries from dealers not hitherto involved in the sale of printed music.

Music Publishers Association secretary Peter Dadswell confirmed that association members taking part in the fair have been "agreeably surprised and gratified" by the number of enquiries and the volume of business done.

Particularly successful for Chappell during the week were The Music People and the Captain Beaky books. The first, by Leslie and Angela Carter, offers a novel and charming method of introducing music notation to children (and adults) by depicting crotchets, quavers, etc. as amusingly drawn characters retaining the exact outline of the notes.

The Captain Beaky titles, with illustrations by Captain Beaky

(Keith Michell) himself, include The Haunted Wood, The Trial Of Hissing Sid and Hissing Sid And The Swimming Lesson.

"We have received advance orders of 60,000 on the Captain Beaky titles, which are published on October 1," disclosed Robin Wood. "We're anticipating a similar number of sales on The Music People book by Christmas. We are distributing it to the music trade, and Hamish Hamilton is handling it for the book trade."

Visiting the Chappell stand was Mexican-born flautist Elena Duran, a protegee of James Galway and married to his manager, Michael Emmerson. Chappell publishes her series of books on the classical, romantic and French flute.

Music Sales found considerable interest and orders for its four-part Complete Guitar Player series by Russ Shipton and the companion songbook and cassette. Other publications attracting sales activity listed by Barry Edwards included Bowie In His Own Words, The Best Of Dr. Hook, The Best Of Yes, The Great Rock 'n' Roll Swindle, containing photos and music from the film, and the fourth in the Busker series. Another active line for Music Sales is its guitar strings (Ariel for classical guitar and Oak for other styles).

EMI Music Publishing did considerable business with The Organist Entertains, the Blondie Anthology, and the Big 48 singalong album. Eric Pratt also reported good custom for the company's Middle Eight educational catalogue, and single pieces arranged for organ such as Cavatina and All Creatures Great And Small.

Chappell's Stevenson nets Steve Hackett

CHAPPELL MUSIC has signed six publishing deals involving material by Steve Hackett, Athletico Spizz '80, Christopher Cross, the Go-Go's, White Spirit and Laurel Aitken.

The pacts bring the total set by creative director Steve Stevenson to nine since he joined the company last year. The preceding three were with the Knack, Satril Music and singer-songwriter Lynsey Moore.

The Hackett, Athletico and Aitken agreements are all long-term worldwide exclusive contracts, covering both back catalogue and future material. Among the product involved are the last two Hackett albums, Spectral Mornings and Please Don't Touch, and his current LP, Defector.

Athletico material under their deal are three Rough Trade singles — Where's Captain Kirk, Soldier, Soldier and No Room — and their debut album, Do A Runner, and Hot Deserts on A&M.

Laurel Aitken's back catalogue includes Pussy Price and other ska and reggae numbers, his recent hit single Rudi Got Married, and its follow-up, Big Fat Man, released on I-Spy/Arista.

The pacts with Christopher Cross and the Go-Go's are for the UK and Eire only, covering new material by both acts such as the self-named Cross debut album, certified gold in



STEVE STEVENSON, Chappell creative director.

the US, which included his American hit singles, Ride Like The Wind and Sailing, released by WEA here, and the American all-girl Go-Go's debut single We Got The Beat released in the UK by Stiff. The band recently toured here with Madness and the Specials.

The agreement with White Spirit is an extension of Chappell's existing pact with Ian Gillan's Pussy Music company, to which White Spirit are signed. The band has a disc deal with MCA, and their debut album is released this month, produced by John McCoy of the Gillan band.

BROADCASTING

Edited
by
DAVID DALTON

THE PROSPECT of a national commercial radio network and a call for a joint production house for ILR were just two of the talking points to emerge from the second Edinburgh International Radio Festival.

The festival — held during the main Edinburgh Festival and staged at the Royal College of Physicians — was introduced last year under the joint auspices of the BBC and the IBA. This year the festival covered two days and four well attended seminars provided informative discussion from well qualified panellists and sparked off lively discussion from the floor.

Whose voice is it anyway?

THE FIRST SEMINAR — entitled Whose Voice Is It Anyway? — sought to investigate the merits of community radio and the panellists — chaired by Anthony Howard, editor of *The Listener* — were Peter Lewis, a lecturer at Goldsmith's College, Beki Thompson, station manager at University Radio Airthrey,

Howie Firth, senior producer in charge of Radio Orkney and Jane Hutt, co-chairperson of Cardiff Broadcasting.

Lewis, a co-founder of COMCOM, which has campaigned for greater recognition of community radio, put forward his ideal view of a hypothetical community radio station operating in 1893 on a budget of £20,000 and although the prospect sounded rosy,

the low budget figure was challenged from the floor.

Rebecca Thompson made the point that while community stations would largely be staffed by enthusiastic amateurs, they were likely to produce "entertaining programmes that contain technical errors rather than technically perfect programmes that are dull".

Firth revealed that in his experience at Orkney, the listeners were eager for local music as well as local information and the hour long request show in the small community receives 80 to 100 letters a week.

Jane Hutt recalled reactions ranging from "cynicism and ridicule to fanatical idealism" to the setting up of CBC, the new Cardiff ILR. She admitted that the station reproduced the conventional strip shows and playlists, but felt that there was an added dimension of community involvement at Cardiff that made the station "an experiment in democratic control of the media".

A call to open up the airwaves to many more broadcasters was made from the floor by Norman McLeod of the National Association of Student Broadcasters, who asserted that up to 20 FM stations plus 40 AM stations were possible in any one location. These figures were challenged by Duncan MacEwan, BBC Radio's chief engineer who said he would "more than halve them" in certain areas, but he conceded that "certainly the potential exists for more stations".

Camps are divided on breakfast television

BREAKFAST TELEVISION may seem a strange topic for a radio festival, but the debating brief implied in the second seminar heading — Is Breakfast Television The Beginning Or The End? — was

Call for ILR networking

ARE THE Networks The Dinosaurs Of The Future? provoked a great deal of violent agreement between panellists Jimmy Gordon, managing director of Radio Clyde, and Ian McIntyre, controller of Radio Three who both felt that network radio would survive as it fulfilled a function local radio could never entirely cope with. Gordon went further, though, and called for much more networking on ILR.

"ILR should get together to form a joint production house," he proposed, adding: "We've got to get into the networking of live music. We need a sensible deal with the MU for non-simultaneous networking."

John Thompson, director of radio at the IBA, said that he felt the BBC's monopoly of networked broadcasting was "an odd survival" and predicted that there would be some form of national commercial radio network in "six, seven or eight years time".

specifically its effect on radio.

Lined up in opposition on the panel were Bob Kennedy, managing director of Standard Broadcasting, which has numerous radio interests, and David Nicholas, editor and chief executive of ITN which has made a bid for the breakfast TV franchise.

While Kennedy sees its introduction as an "evolutionary" rather than a "revolutionary" change, he said that he would not encourage breakfast television as it would "spread dangerously thin" the resources and revenue of other developments, namely ILR and the fourth TV channel.

Nicholas felt that as breakfast TV was inevitable, it was better that it was introduced sooner rather than later and expressed surprise at the "disquiet" in ILR circles at its possible advent.

Best able to appreciate both TV and radio arguments were John Whitney, managing director of Capital Radio, and Jimmy Gordon, managing director of Radio Clyde, both involved in a breakfast TV franchise bid. Both expressed their enthusiasm for the project and Gordon predicted: "Radio will beat television by 15 to one." He felt it would show advertisers how important a medium radio is, by continuing to grab a much larger share of the audience in the morning.

Final debate

FOLLOWING A keynote talk from Frank Mankiewicz, president of National Public Radio in the US, the festival wound up with a discussion on the topic *How Far Can You Go?* which attempted to define the limitations of good taste, good sense and technical advances in radio. Little progress was made in this quest and perhaps most sympathy lay with panellist Alan Freeman of Capital Radio, who found the question unanswerable, arguing that you can never discover what is possible until you try it.

Managing director of Mercia Sound, John Bradford, continues his series on the steps leading up to establishing a local commercial radio station.

THE MACHINERY of the IBA grinds on and the next we hear is a notice of a public meeting called by the authority to be followed the next day by a series of interviews with the applicant groups. Two or three of us had better attend the public meeting to see what is being asked. It is, after all, the major opportunity that the interview panel are going to have to brief themselves about the burning issues in our locality.

This first round match is always played on the home ground of the applicant group and if we have done any homework worth speaking about and understand our own area, then we can turn the home ground to our advantage. This interview is a crucial stage. The best spokesmen our group can raise have to face a triumvirate from the broadcasting authority. Now is the moment that the adrenalin must flow and our eloquence should be at its highest.

The IBA interview

A direct comparison is being made between our consortium, our carefully nurtured group, and all the others. We have not only to be good, we have to be better.

Clearly, any well constructed and good group is going to survive this first hurdle. But I think we also have been just a little humbled by the experience like so many of our predecessors. That interview was no mere formality as the cynics had suggested. It was a very penetrating set of questions.

Now we sit on tenterhooks and, finally, the invitation arrives. We are invited to attend for interview before the full membership of the IBA.

This is the away game where our goals count double, in rarified

atmosphere of the top floor of the Independent Broadcasting Authority. A severe team faces us from the other side of the table, but it is also a very civilised and rather English occasion, as our chairman is invited to introduce the team. There is where we play our trump card. If we've got a winner this is it. One of the managing directors of an existing local radio station has agreed to join us if we win the contract. Now we've got the professional to match our own enthusiasm.

"That didn't go too bad."
"She's really rather nice."
"I liked your answer about immigrant programmes."

So the comments flow as everybody tries to relieve the nervous energy of the last hour.

"How did we do?" is the unspoken question and the answer to that is some time in coming.

TO BE CONTINUED

POLYDOR ARE PROUD TO ANNOUNCE THE RELEASE OF "CHANGE OF ADDRESS"
THE BRAND NEW ALBUM FROM

The SHADOWS



The SHADOWS

CHANGE OF ADDRESS

THE BRAND NEW ALBUM
FROM BRITAIN'S No.1 INSTRUMENTAL GROUP
Including
EQUINOXE (PART V) - JUST THE WAY YOU ARE
ALBATROSS - IF YOU LEAVE ME NOW
MOZART FORTE - TEMPTATION

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THE FOLLOWING INITIAL MASSIVE CAMPAIGN WILL SUPPORT THIS FIRST NEW RECORDING SINCE THE RELEASE OF THE 1/2 MILLION SELLING "STRING OF HITS"
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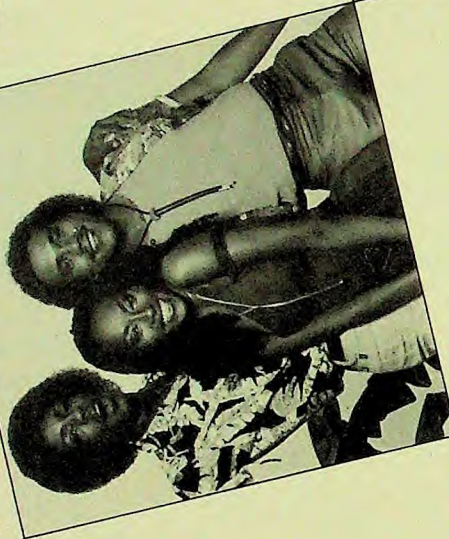


Order from Polydor's own distribution company: Polygram Record Services Ltd, Clyde Works, Grove Road, Romford, Essex, RM6 4QR Telephone: 01-590 6044

Shalamar

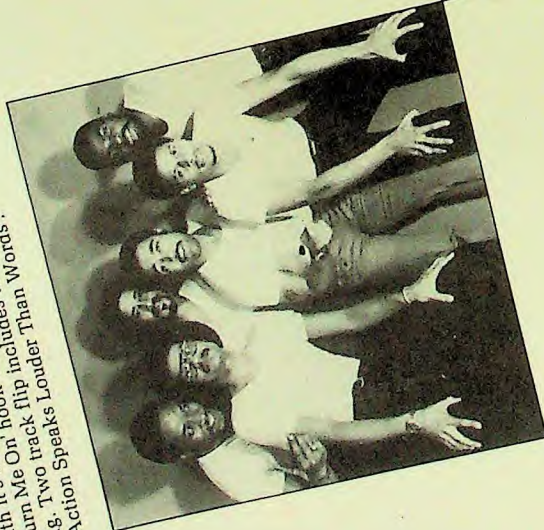


I Owe You One
 The Right Time For Us
 b/w The Right Time
 On the charts, on the radio and on the dance floors
 SO 11.7 inch. 90 12.1.12 inch.
 Jeffrey, Jody & Howard's latest single is a smash!
 Taken from the 'Big Fun' album FL/TK 13479.



Chocolate Milk

I'm Your Radio
 Would It Be Alright/
 Action Speaks Louder Than Words
 b/w Would It Be Alright
 With its catchy radio tuning intro and the
 'Turn Me On' hook flip includes the funk classic
 big. Two tracks Louder Than Words.
 Action Speaks Louder Than Words.



flamingo

Mirage

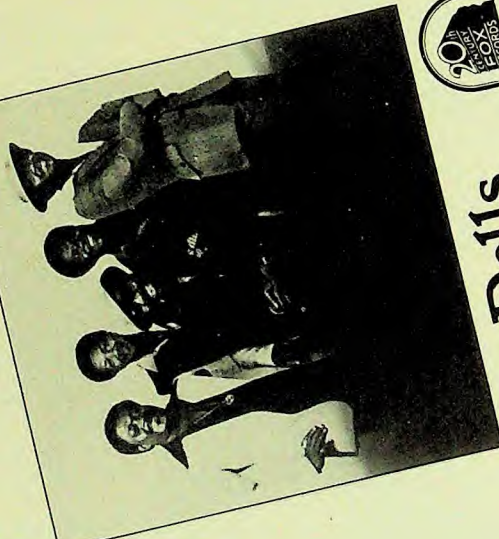
Summer Grooves

And Devotion
 b/w Love
 London based funk outfit with chix 'n' chaps
 FM 7.7 inch. FM 12.7.12 inch.
 A deceptively catchy slice of the break into a
 pop/soul which moves after the break into a
 churning jazz/funk instrumental.



The Dells

I Touched A Dream Paper
 All About The Paper
 b/w All About The Paper
 The veteran quintet, just signed to Twentieth
 TC 2463.7 inch. TC 2463.12 inch.
 debut with a quintessential Soul Ballad. The flip,
 remixed for 12 inch is already a disco hit.
 the album 'I Touched A Dream' T/C 618.



RCR Singles.

ORDER FROM: RCR LIMITED, LYNG LANE, WEST BROMWICH,
 WEST MIDLANDS B70 7ST, TELEPHONE: 041 525 3000

MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
1	2	3	START Jam (Vic Coppersmith/Heaven) And Son/Bryan Morrison	Polydor 2059 266 (F)	39	26	13	LIP UP FATTY Bad Manners (Roger Lomas) Magnet	Magnet MAG 175 (A)
2	1	4	ASHES TO ASHES David Bowie (Bowie/Visconti) Bawley Brothers/Fleur	RCA BOW 6 (R)	40	23	10	MORE THAN I CAN SAY Leo Sayer (Alan Tarney) Southern	Chrysalis CHS 2442 (F)
£ 3	5	6	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voicel) Red Bus/Grado One/Kareon	Calibre 1 (A)	£ 41	43	5	BACKSTROKIN' Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
4	3	8	9 TO 5 Sheena Easton (Chris Neil) Pendulum/Chappell	EMI 5066 (E)	£ 42	45	3	UNLOCK THE FUNK Locksmith (Harvey Masson) Zomba	Arista ARIST 364 (F)
£ 5	13	4	EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7553 (C)	£ 43	56	2	WEST ONE (SHINE ON ME) The Ruts (Ruts) Virgin	Virgin VS 370 (C)
£ 6	8	2	I DIE YOU DIE Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 46 (W)	£ 44	48	3	SARTORIAL ELOQUENCE Elton John (Clive Banks/Elton John) Big Pig/EMI	Rocket XPRES 41 (F)
7	6	6	TOM HARK Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)	£ 45	52	3	SOUND OF CONFUSION Secret Affair (Pagel/Cairns) Bryan Morrison	I-Spy SEE 8 (F)
8	4	6	WINNER TAKES IT ALL Abba (Andersson/Ulvæus) Bocu	Epic EPC 8835 (C)	£ 46	69	2	TASTE OF BITTER LOVE Gladys Knight & The Pips (-) Warner Brothers	CBS 8890 (C)
9	10	6	SUNSHINE OF YOUR SMILE Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)	47	40	3	BIKO Peter Gabriel (Peter Gabriel) Peter Gabriel/Hit & Run	Charisma CB 370 (F)
£ 10	14	4	DREAMIN' Cliff Richard (A. Tarney) ATV/Longman/Chrysalis	EMI 5095 (E)	48	51	3	YEARS FROM NOW Dr. Hook (Ron Haffkine) Chrysalis	Capitol CL 16154 (E)
£ 11	17	5	CAN'T STOP THE MUSIC Village People (J. Morali) Zomba	Mercury MER 16 (F)	49	53	3	ANOTHER DAY ANOTHER GIRL Lambertas (Peter Collins) Rocket	Rocket XPRES 36 (F)
£ 12	19	5	BANK ROBBER Clash (M. Dread) Nine Don	CBS 8323 (C)	50	54	3	EQUINOXE V Shadows (Shadows) Black Neon	Polydor POSP 148 (F)
£ 13	18	5	MODERN GIRL Sheena Easton (C. Neil) Pendulum/Saa Shanty/Chappell	EMI 5042 (E)	£ 51	67	2	DYNAMITE Stacy Lattisaw (Narado Michael Walden) Warner Brothers	Atlantic K 11554 (W)
14	7	8	UPSIDE DOWN Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)	52	31	12	USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/ATV	RCA PC 1962 (R/L)
15	9	9	OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)	53	NEW		GENERALS - MAJORS - DON'T LOSE YOUR TEMPER XTC (S. Lillywhite) Virgin	Virgin VS 365 (C)
16	12	7	GIVE ME THE NIGHT George Benson (O. Jones) Rod Songs	Warner Brothers LV 40 (W)	54	NEW		ANOTHER ONE BITES THE DUST Queen (Queen/Mack) Queen Music/EMI	EMI 5102 (E)
▲ 17	34	2	IT'S ONLY LOVE/BEYOND THE REEF Elvis Presley (-) Screen Gems/EMI	RCA 4 (R)	55	35	12	COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor	Island WIP 6610 (E)
18	15	6	ALL OVER THE WORLD Electric Light Orchestra (J. Lynne) Jet	Jet 195 (C)	£ 56	66	2	IF IT'S ALL RIGHT WITH YOU BABY Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 118 (A)
19	11	6	OH YEAH Roxy Music (Roxy/Rhett Davies) E.G.	Polydor 2001 972 (F)	57	NEW		BIG TIME Rick James (R. James) Jobete	Motown TMG 1198 (E)
£ 20	20	5	IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)	£ 58	70	2	DON'T MAKE ME WAIT TOO LONG Roberta Flack (Flack/Mercury) Jobete/Black Bull	Atlantic K 11555 (W)
21	22	4	MARIE MARIE Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)	£ 59	64	2	DANCIN' ON A WIRE Surface Noise (Chris Palmer) Janmer	Groove GP 102 (W)
£ 22	28	6	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)	60	NEW		TWO LITTLE BOYS/HORSE Spaldognessabounds (M. Robinson) Feldman/EMI/Aviation	Deram ROLF 1 (F)
23	16	8	FUNKIN' FOR JAMAICA Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)	£ 61	74	2	LOVE MEETING LOVE Level 42 (Sojka/Pike) ATV	Polydor POSP 170 (F)
£ 24	27	4	PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SD)	62	42	7	C30 C60 C90 Bow Wow Wow (McLaren) Copyright Control	EMI 5088 (E)
▲ 25	39	2	I WANT TO BE STRAIGHT Ian Dury (Pais) Blackhill	Stiff BUY 90 (C)	63	NEW		SEARCHING Change (J. Petrus) Warner Brothers	WEA K 79156 (W)
£ 26	56	2	ONE DAY I'LL FLY AWAY Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)	64	60	6	RACE WITH THE DEVIL Girlschool (Vic Maile) Poppun/Louvigny	Bronze BRO 100 (E)
£ 27	30	4	BEST FRIEND - STAND DOWN MARGARET The Beat (B. Sargeant) Zomba/Beat Brothers	Go Feet FEET 3 (C)	65	58	6	FREE ME Roger Daltrey (J. Wayne) Island	Polydor 2001 980 (F)
28	24	7	PRIVATE LIFE Grace Jones (Blackwell/Sadkin) Hynde House Of Hits/Modern/ATV	Island WIP 6629 (E)	66	NEW		ARE EVERYTHING Buzzcocks (M. Hannett) Virgin	United Artists BP 365 (E)
29	25	6	YOU GOTTA BE A HUSTLER Sue Wilkinson (Trisha O'Keefe) Striped	Cheapskate CHEAP 2 (R)	67	NEW		BODY LANGUAGE Dooleys (B. Findon) Blacksheep	GTO GT 276 (C)
30	29	10	SLEEP WALK Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2441 (F)	68	41	10	BABOOSHKA Kate Bush (Bush/Kelly) Kate Bush/EMI	EMI 5085 (E)
▲ 31	49	3	UNITED Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8897 (C)	69	NEW		JOHNNY & MARY Robert Palmer (Palmer) Bungalow	Island WIP 6638 (E)
▲ 32	50	2	I OWE YOU ONE Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 11 (R)	70	46	9	THERE THERE MY DEAR Dexy's Midnight Runners (A. Wingfield) EMI	Parlophone R 6038 (E)
£ 33	33	4	CIRCUS GAMES Skids (M. Glossop) Virgin/Arnakata/Warner Bros	Virgin VS 359 (C)	71	NEW		PEACHES Darts (Boyce/Hartley) Screen Gems/EMI	Magnet MAG 179 (A)
£ 34	32	3	MAGIC Olivia Newton John (John Farrar) John Farrar Music	Jet 196 (C)	72	NEW		THE QUARTER MOON VIP's (M. Laender) Louvigny	Gem GEMS 39 (R)
£ 35	38	4	I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)	73	NEW		ALL THE WAY FROM AMERICA Joan Armatrading (R. Gottehrer) Essex	A&M AMS 7552 (C)
▲ 36	44	3	THE WHISPER Selector (Roger Lomas) RAK	Selector CHSS 1 (F)	74	NEW		LATE IN THE EVENING Paul Simon (Simon/Ramone) Paul Simon/BMI	Warner Brothers K 17666 (W)
37	37	4	SUMMER FUN Barrucas (K. Laguna) EMI	Zonophone Z 5 (E)	75	63	6	BLACK NIGHT Deep Purple (Deep Purple) B. Feldman	Harvest HAR 5210 (E)
38	21	9	MARIANA Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6617 (E)	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.				

A-Z (TOP WRITERS)

All Over The World (J. Lynne)	18
Another Day Another Girl (Bird)	49
All The Way From America (Armatrading)	73
Another One Bites The Dust (J. Deacon)	54
Are Everything (Shelley)	66
Ashes To Ashes (Bowie)	2
A Walk In The Park (N. Bailey)	22
Babooshka (Kate Bush)	68
Bank Robber (Strummer/Jones)	17
Best Friend - Stand Down Margaret (Beat)	22
Big Time (Burgess/Callaway/Davenport)	57
Biko (Peter Gabriel)	47
Black Night (Blackmore/Gillan) Glover/Lord/Paice	75
Body Language (Findon/Myers/Puzey)	67
C30 C60 C90 (McLaren/Barber/Ashman/Gorman)	62
Can't Stop The Music (J. Morali/H. Belotti)	11
P. Hurst (B. Whitehead)	33
Circus Games (Skids)	33
Could You Be Loved (B. Marley)	55
Dancin' On A Wire (Palmer)	59
Don't Make Me Wait Too Long (Stevie Wonder)	58
Dreamin' (Tarney/Sayer)	10
Dynamite (Walden/Hull)	51
Eight Day (O'Connor)	5
Equinoxe V (J. M. Jarre)	50
Feels I'm In Love (R. Dorset)	3
Free Me (Russ Ballard)	65
Funkin' For Jamaica (T. Brown/T. Smith)	23
Generals - Majors - Don't Lose Your Temper (C. Moulding)	53
Give Me The Night (R. Temperton)	16
I Die You Die (Numan)	6
If It's All Right With You Baby (J. Warren)	56
I Got You (N. Finn)	35
It's Only Love (James/Tyrell)	17
I Owe You One (Gallo/Sylvers)	32
It's Still Rock And Roll To Me (B. Joel)	20
I Want To Be Straight (Dury/Gallagher)	25
Johnny & Mary (Robert Palmer)	69
Late In The Evening (Paul Simon)	74
Lip Up Fatty (Bad Manners)	39
Love Meeting Love (King/Gould)	61
Magic (John Farrar)	34
Mariana (Vangarde/Franctor/Byll)	38
Marie Marie (D. Alvin)	21
Modern Girl (Bugatti/Musker)	13
More Than I Can Say (Curtis/Allison)	40
9 To 5 (F. Palmer)	4
Oh Yeah (Ferry)	19
One Day I'll Fly Away (Sample/Jannings)	26
Oops Upside Your Head (C. Simmons/R. Wilson)	15
Paranoid (Jome/Ward/Butler/Osborne)	24
Peaches (Boyce/Venet)	71
Private Life (C. Hyde)	28
Race With The Devil (A. Garvitz)	64
Sartorial Eloquence (John/Robinson)	44
Searching (M. Malavasi/P. Slade)	63
Sleep Walk (Curtis/Cross/Cann/Urel)	30
Sound of Confusion (D. Cairns)	45
Start (Paul Weller)	1
Summer Fun (R. Willis)	37
Back Strokin' (J. Flippin/B. Curtis)	41
Sunshine Of Your Smile (Cooke/Ray)	9
Taste Of Bitter Love (Ashford/Simpson)	46
There There My Dear (Rowland/Archer)	70
The Quarter Moon (Dmochowski/Morley/Price/Shurey)	72
The Whisper (N. Davies)	36
Tom Hark (Bopaep/Good)	7
Two Little Boys (Madden/Mossa/Max/Winston)	60
United (Tipton/Halford/Downing)	31
Unlock The Funk (Locksmith/Woods)	42
Use It Up & Wear It Out (Linzer/Brown)	52
Upside Down (Rogers/Edwards)	14
West One (Shine On Me) (Ruta)	43
Years From Now (R. Cook/P. Cochrane)	48
You Gotta Be A Hustler (S. Wilkinson)	29
Winner Takes It All (Andersson/Ulvæus)	8

DIRTY LOOKS

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- 23 Apollo, MANCHESTER
- 24 New Theatre, COVENTRY

- 26 Royal Court, LIVERPOOL
 - 28 Odeon, BIRMINGHAM
 - 29 De Montfort, LEICESTER
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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK
YOURS EARS SHOULD BE BURNING Marti Webb

DAVID HAMILTON'S ALBUM OF THE WEEK
I AM WOMAN Various Polystar WOM TV 1

CAPITAL: PEOPLE'S CHOICE
MASTER BLASTER Stevie Wonder
 CLYDE: CURRENT CHOICE
DISCO Ottowan
 DOWNTOWN: MUSIC MOVER

FORTH: STATION HIT
MISUNDERSTANDING Genesis
 LUXEMBOURG: POWERPLAY
ONCE IN A WHILE Leo Sayer
 BBC SCOTLAND: SINGLE OF THE WEEK
IF YOU'RE LOOKING FOR A WAY OUT Odyssey

PENNINE: PENNINE PIC
LA DI DA Sad Cafe
 MANX ALBUM OF THE WEEK
RICHARD LEIGH Richard Leigh

AIRPLAY ACTION

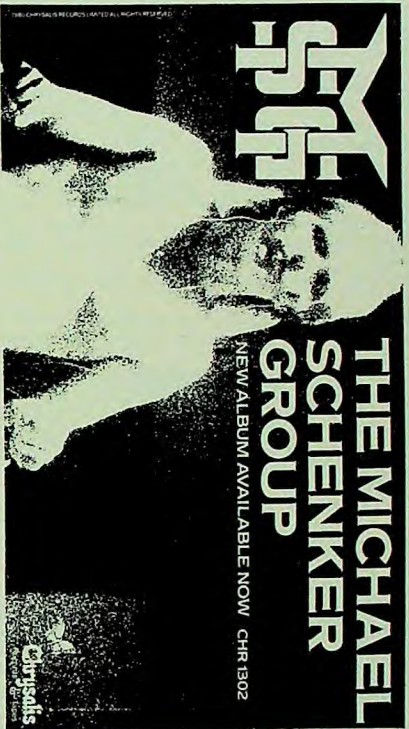
Listings exclude last week's Top 40

Artist/Album	RADIO 1	BBC SCOTLAND	BBC WALES	BBC NORTH	BEACON	BRMB	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORNBELL	PENNINE	PICCADILLY	TEES	SOUND	THAMES	VALLEY	VICTORY	
AC/DC You Shook Me . . . Atlantic K 11600 (W)																								
AFTER THE FIRE Love Will Always . . . Epic EPC 8942 (C)																								
ARMATRADING, JOAN All The Way From . . . A&M AMS 7552 (C)																								
ASHFORD/SIMPSON Love Don't Make . . . Warner Bros. K17679 (W)																								
AXTON, HOYT Evangelica/Hotel Ritz Youngblood YB 92 (F)																								
BOSS When The Chips Are Down RAK 320 (E)																								
BROKEN HOME No Chance WEA K 18289 (W)																								
CARMEN, ERIC It Hurts Too Much Arista ARIST 351 (F)																								
CHANGE Searching WEA K 79156 (W)																								
CHALLENGER, JACKIE Back On My Feet Again WEA K 18330 (W)																								
CHICAGO Song For You CBS 8921 (C)																								
CHOCOLATE MILK I'm You Radio RCA PB 2030 (R)																								
CLARKE, STANLEY You, Me, Together Epic EPC 8945 (C)																								
CLOUT Portable Radio EMI 5099 (E)																								
CRAWFORD, RANDY One Day Warner Brothers K 17680 (W)																								
CRUSADERS Soul Shadows MCA 630 (C)																								
DARTS Peaches Magnet MAG 179 (A)																								
DE SARIO, TERRI/KC Dancin' In The . . . Casablanca CAN 203 (A)																								
DETROIT SPINNERS Split Decision Atlantic K 11558 (W)																								
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 Years From Now Capitol CL 16154 (E)																								
DUMMIES Didn't You Cheapskate CHEAP 3 (R)																								
DYNASTY I've Just Begun To Love You Solar SO 10 (R)																								
EAT AT JOE'S Watch Out Brothers Gold Liner GO 1 (SP)																								
FATBACK Backstrokin' Spring POSP 149 (F)																								
FLACK, ROBERTA Don't Make Me Wait . . . Atlantic K 11555 (W)																								
FIREFALL Love That Got Away Atlantic K 11552 (W)																								
FREELANCER All The Time In The World RCA PB 5277 (R)																								
GALLAGHER AND LYLE On The Breadline Mercury MER 33 (F)																								
GENESIS Misunderstanding Charisma CB 369 (F)																								
GINGER Blind Date Eagle ERS 001 (P)																								
GLITTER, GARY Gary Glitter EP GTO GT 282 (C)																								
HALL/DATES You've Lost That Loving Feeling RCA RCA 1 (R)																								
HAYWARD, JUSTIN Nearer To You Decca F 13895 (F)																								
HENDY All For The Sake Of Rock Bronze BRO 101 (E)																								
HART, JOHN Toytown WEA K 18317 (W)																								
HEEBEEGEEBEEES Meaningless Songs Original AB 02 (SO)																								
HEWITT, EARTH Come Out Fighting Precision PAR 108 (A)																								
JACKSON, MILLIE This Is It Spring POSP 159 (F)																								
JAMES, RICK Big Time Motown TMG 1198 (E)																								
JOHN, ELTON Sartorial Eloquence Rocket XPRES 41 (F)																								
JUDAS PRIEST United CBS 8897 (C)																								
JUNIORS Do You Love Me Charisma CB 372 (F)																								
KALVIK, FINN On The Run Epic EPC 8839 (C)																								
KENNEDY, GRACE If I'm Wrong About You DJM DJS 10952 (C)																								
KISHMAN, TONY Staying With It RCA PB 5270 (R)																								

DISTRIBUTORS C

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

MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



TOP 75 ALBUMS

Week-ending September 6, 1980

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

1	FLESH AND BLOOD	•	Polydor POLH 002
2	DRAMA		Atlantic K 50736
3	GIVE ME THE NIGHT		Warner Brothers K 56823
4	BACK IN BLACK	□	Atlantic K 50735
5	BREAKING GLASS		A&M AMLH 64820
6	XANADU	•	Jet JETLX 526
7	GLORY ROAD		Virgin V 2171
8	I JUST CAN'T STOP IT	•	BEAT 001
9	CAN'T STOP THE MUSIC		Mercury 6399 051
10	SKY 2	□	Ariola ADSKY 2
11	I AM WOMAN		Polystar WOMTV 1
12	OFF THE WALL	□	Epic EPC 83468
13	DIANA		Motown STMA 8033
14	DEEPEST PURPLE	•	Harvest EMTV 25
26	ELVIS ARON PRESLEY		RCA ELVIS 25
27	UPRISING		Island ILPS 9596
28	LIVING IN A FANTASY		Chrysalis CDL 1297
29	REGGATTA DE BLANC	□	A&M AMLH 64792
30	WHEELS OF STEEL		Carrere CAL 115
30	PETER GABRIEL	•	Charisma CDS 4019
32	HIGHWAY TO HELL	•	Atlantic K 50628
33	THE GAME	•	EMA 795
34	LIVE 1979		Bronze BRON 527
35	EMOTIONAL RESCUE	•	Rolling Stones CUN 39111
36	DUKE	□	Charisma CBR 101
37	IF YOU WANT BLOOD YOU'VE GOT IT	□	Atlantic K 50532
38	NOW WE MAY BEGIN		Warner Brothers K 56791
39	NEW JETHRO TULL		Chrysalis CDL 1301
51	McCartney II	•	Parlophone PTC 258
52	NEW CLUES		Island ILPS 9595
53	NEW COUNTRY GENTLEMAN		K-Tel NE 1088
54	ANOTHER STRING OF HOT HITS		EMI EMC 3339
55	NEW 24 CARAT		RCA PL 25306
56	THE MAGIC OF BONEY M	•	Atlantic/Hansa BMTV 1
57	THE WALL		Harvest SHDW 411
58	SOUNDS SENSATIONAL		Polydor POLTV 10
59	SKA 'N' B		Magnet MAG 5033
60	SOMETIMES YOU WIN	•	Capitol EST 12018
61	GREATEST HITS VOL. 2		Epic EPC 10017
62	READY & WILLING	□	United Artists UAG 30302
63	ALL FOR YOU		CBS 86115
64	BLACK SABBATH LIVE AT LAST		Nems BS 001

MEMORISE!

TIP SHEET

Battle Of The Bands 'to find the new Beatles'

A NATIONAL talent hunt for 72 pop and rock bands, to take part in 12 regional heats of a Battle Of The Bands rock contest, is being launched by a new company based in West London, writes *Chris White*.

All the bands selected for the contest will be paid for their performances and the finalists will also get recording contracts and be featured on a studio recorded compilation album. In addition there will be £3,000 in prize money.

The company involved, Battle Of

The Bands Ltd., based at London House, Fulham Road, SW10 (352-9530), is hoping that the contest will cover the whole spectrum of rock music — heavy metal, new wave, R&B, soul, country rock, jazz funk and straight pop.

Promoter Steve Lishman said: "There is probably more talent around now than there has ever been — it is just that the record companies have not plugged it properly. The aim of Battle Of The Bands is to unearth all this latent talent. People keep saying that the industry needs a new Beatles and we feel this is the way of finding them."

The 12 regional heats will begin on November 1, starting at Ipswich's Gaumont Theatre and climaxing on the thirtieth at the Rainbow Theatre in North London. The final will be

held at the Rainbow on February 3.

Bands wishing to participate should send a demo cassette tape, featuring two original songs and one cover version, along with a brief biography, picture and details of live experience, to Battle Of The Bands. Closing date is the end of September.

Only amateur or semi-professional bands with no existing recording or music publishing contractual commitments will be considered. Each of the heats will be judged by personalities in the rock music industry.

Lishman added: "Our aim is to make this the premier international event in the rock music and the launching pad to a rebirth of the industry."

"This is no short-term venture. This year's strictly national event will, it is hoped, lead on to an European contest and eventually a worldwide Battle Of The Bands. We are linking up with various radio stations to ensure that we get the best possible entry, and attract the attention and enthusiasm of rock fans across the nation."

Quick Tips

DANCE TROOP. Pan's People, long associated with BBC's Top of the Pops before moving out to concentrate on cabaret, have signed with Michael Cohen and MPC Artists and Management for world-wide agency and are seeking a recording contract. They're pretty, move well and can sing, we are assured.

Contact: Michael P. Cohen, MPC Artists & Management, National House, 60/66 Wardour Street, London W1. (01)434 1861.

THE VIBRATORS are looking for a record deal and have just completed work in their studio on demos for a new LP. A tour is planned for late next month.

UP FOR grabs are two songs from Charlie Gracie — the Fifties recording star. He is featured with two songs in a film by Lindsay Clennel, Box On, who is offering new masters to interested record companies.

The film is on the Classic cinema circuit and features the title track, Box On, along with Hold On, and were recorded in a 24 track studio. Publishing on both songs is by Heath Levy.

Contact: Lindsay Clennel. 01 836 9211.

'Hoax' group seeks new acts for label

PROMOTION CONSCIOUS John Mayer ("saw-it-first") Productions have their own label and are looking for acts of all kinds.

From this Scottish based company that had the wonderful audacity to send tapes of artists already signed, to A&R men in the artists' company, to determine how aware those men were, director John Mayer explains: "We're ready to back with our label whatever we think is commercial and already have three albums and five singles scheduled for release before Christmas."

"Signed are Ducktail, a rockabilly group with a single, Rockin' Daddy, on release, and Holocaust, a heavy metal band whose 7" and 12" single is getting good airplay and sales."

Send demo tapes to Phoenix, 215 High Street, Edinburgh. The production company's number is 031 667 1310.

Shock seek zany extra

FROM THE management company that brought us Hot Gossip, now comes Shock — a new dance, mime, recording group who are, in fact, looking for one more "zany, crazy, singer/dancer".

This from Iain Burton, director of SMB, Summertown Burton Management, who elaborates: "We're looking for an attractive singer/dancer. Their music, we call glam/rock and Shock have a recording deal with Spot Records, an independent production company out of Mayfair Sound Studios. Obviously, our first priority is that the girl's a knockout mover, but if she's a strong singer, so much the better".

Like Hot Gossip, Shock have studied under Desmond Jones and Lindsay Kemp.

Contact SMB, 46 South Moulton Street, London W1. (01)493 5737.

Roscoe's here if you need a voice

LOOKING FOR a familiar voice for station idents, jingles, album ads? If so, Roscoe's in town for a couple of weeks and full of stories and success. Among two — that we can see him soon in his first movie role with Neil

Diamond in *The Jazz Singer* and he actually did the sound effects for *Dracula's Castle* on the *Universal Studios* tour. For sounds, voice-overs, interviews contact Roscoe via Bunny Lewis, 828 7123.

DO YOU have a band seeking a label?
Are you a label seeking a band?
Or are you a singer seeking that song?
Whatever your needs, ring Sue Francis on 439 9756 for inclusion in Music Week's Tipsheet service.



The Gap Band
Album...
Rush Released.
9/11/82



'oops'
waxide your head

'party lights'



Mercury
Marked by
AQ

New hit single
(remixed version)
Cat. No. 7" MER 37
Cat. No. 12" MERX 37

Edited
by
CHRIS WHITE

TALENT

New touring company

A TOURING package assembled by Deke Arlon's D&J Arlon Enterprises with Andrew Cameron Miller will open on October 12 at Croydon's Fairfield Halls. Starring will be double hit girl Sheena Easton, Gerard Kenny, Dennis Waterman and Leeson & Vale.

Arlon told *Music Week* that the show was a reversion to former days inasmuch as it featured artists versed in stagecraft, presentation and providing entertainment, and not merely the latest inexperienced entrants in the hit parade.

The rest of the 13-date itinerary is Manchester Free Trade Hall (October 13), Hull New Theatre (14), Glasgow Theatre Royal (16), Edinburgh Usher Hall (18), Southport Theatre (19), Ipswich Gaumont (26), Nottingham Theatre Royal (27), Bristol Colston Hall (28), St. Austell Cornish Riviera (30), Birmingham Odeon (November 1), and London Dominion Theatre (2).

Heavy metal hicks

A FOLLOW up to the *Hicks From The Sticks* album has been compiled by journalist Nigel Burnham, this time containing heavy metal bands principally from the north of England.

Released on the Logo label, it features 16 bands including the company's own signing Vardis, as well as a band from Essex and one from Scotland. The LP retails at £3.99 and is released on September 12.

A send-up from men inspired

THE EDINBURGH Fringe Festival is more noted for spawning comedy and theatrical talent than recording stars, but Original Records director Don Mousseau believes that trend may be altered with the disc launch of The HeeBeeGeeBees, writes David Dalton.

If the name sounds similar to a rather better known group of singing brothers, it is not entirely accidental. It becomes clear that the similarity is entirely intentional, in fact, when hearing their single Meaningless Words In Very High Voices which is a direct and clever spoof of the Bee Gees, though the song is an original.

The three HeeBeeGeeBees — who call themselves Dobbin, Garry and Norris Glibb — are part of the Oxford Revue Group and their act features in a show called Radio Active currently being staged on the Fringe which closes in Edinburgh this weekend. The single which is on Original and distributed by Stage One, has already been selected as Paul Burnett's Record Of The Week on Radio One, and gained further airplay including a screening on Scottish TV.

"Geoff Perkins, the producer of our Hitch-Hiker's Guide To The Galaxy album, saw them at Edinburgh last year and eventually



The HeeBeeGeeBees.

got us a tape of the group, explains Mousseau. "We were very impressed with the Meaningless Songs cut and recorded it at Strawberry North, with Martin Lawrence producing."

Interviewing members of the group who like to maintain their Brothers Glibb image can prove to be a frustrating experience as the most informative quotes are likely to be: "We've been brothers now for quite a long time." But it was possible to glean that success for Meaningless Songs could lead to an album — Water Having Passed — and further spoofs on the likes of The Police, Abba and Elvis.

Dance Band releases D-D LP

THE DANCE Band, who have built up a strong following on the London club/pub circuit, have an album, *Fancy Footwork*, released by D-D Records on September 19. It has been produced by Bob Andrews, the man behind Jonah Lewie's hit, *You'll Always Find Me In The Kitchen At Parties*. A single, *Three Strings (D-Dee 5)* has already been released.

PATRICK MORAZ, ex-Yes and now with the Moody Blues, releases a new solo album, *Co-*

News in brief...

Existence, on the Carrere label. The LP is a musical fusion of Moraz's keyboards work and pan flautist Syrinx, and is dedicated to various instruments, ranging from the 5,000 year old pan flute to today's electronic synthesisers.

THIEVES LIKE US, whose first single *Mind Made* recently launched the Earlobe label, are back in the recording studios recording their follow-up. Producer is Steve James who has also been working with Toyah.



SURREY SOUND Records, which is an extension of the Leatherhead based recording studios of the same name, chose a trip on the canals around Regents Park to launch its first release, *Keep On Proving It* by Jeff Scott and The Hitmakers (HMS 1). Enjoying the proceedings are (back) Jeff Scott and Mike Cobb, managing director of Surrey Sound, Joy Watson (label manager), Angie Rox who will shortly have a single released on Surrey Sound, and Nigel Gray (production manager).

IAN GOMMI JEALOUSY



+
HOOKED
ON
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TO MORNING

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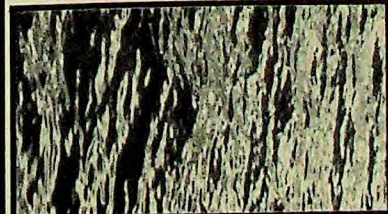
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75	9	OOPS UPSIDE YOUR HEAD Gap Band	Mercury MER 22	40	23	MORE THAN I CAN SAY Leo Sayer	Chrysalis CHS 2442	65	88	FREE ME Roger Daltrey	Polydor 2001 980
76	12	GIVE ME THE NIGHT George Benson	Warner Brothers LV 40	41	43	BACKSTROKIN' Fatback	Spring POSP 149	66	NEW	ARE EVERYTHING Buzcocks	United Artists BP 365
77	34	IT'S ONLY LOVE/BEYOND THE REEF Elvis Presley	RCA 4	42	45	UNLOCK THE FUNK Locksmith	Arista ARIST 364	67	NEW	BODY LANGUAGE Dooleys	GTO GT 276
78	15	ALL OVER THE WORLD Electric Light Orchestra	Jet 195	43	56	WEST ONE (SHINE ON ME) The Rutts	Virgin VS 370	68	41	BABOUSHKA Kate Bush	EMI 5085
79	11	OH YEAH Roxy Music	Polydor 2001 972	44	48	SARTORIAL ELOQUENCE Eton John	Rocket XPRES 41	69	NEW	JOHNNY & MARY Robert Palmer	Island WIP 6638
80	20	IT'S STILL ROCK & ROLL TO ME Billy Joel	CBS 8753	45	52	SOUND OF CONFUSION Secret Affair	I-Spy SEE 8	70	46	THERE THERE MY DEAR Dexy's Midnight Runners	Parlophone R6038
81	22	MARIE MARIE Shakin' Stevens	Epic EPC 8725	46	69	TASTE OF BITTER LOVE Gladys Knight & The Pips	CBS 8890	71	NEW	PEACHES Darts	Magnet MAG 179
82	28	A WALK IN THE PARK Nick Straker Band	CBS 8525	47	40	BIKO Peter Gabriel	Charisma CB 370	72	NEW	THE QUARTER MOON VIP'S	Gem GEMS 39
83	16	FUNKIN' FOR JAMAICA Tom Browne	Arista ARIST 357	48	51	YEARS FROM NOW Dr. Hook	Capitol CL 16154	73	NEW	ALL THE WAY FROM AMERICA Joan Armatrading	A&M AMS 7552
84	27	PARANOID Black Sabbath	Nems BSS 101	49	53	ANOTHER DAY ANOTHER GIRL Lambretta	Rocket XPRES 36	74	NEW	LATE IN THE EVENING Paul Simon	Warner Brothers K 17666
85	39	I WANT TO BE STRAIGHT Ian Dury	Stiff BUY 90	50	54	EQUINOXE V Shadows	Polydor POSP 148	75	63	BLACK NIGHT Deep Purple	Harvest HAR 5210

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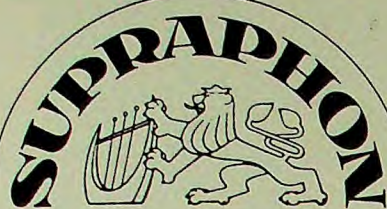


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CLASSICSCENE

Extensive backing lined up
for Giulini's return to opera

GIULINI'S FIRST operatic recording for 10 years and Karajan's second version of Aida are among an intriguing list of operatic works being released by the majors in September.

After a long rest from opera, Giulini has gradually been wooed back to the form in which he made a substantial impression during his earlier years. He is due to conduct at the Royal Opera House, Covent Garden in 1982 but a year ago he was already immersed — recording Rigoletto in Vienna for Deutsche Grammophon.

The cast is a predictably star-studded one: Plácido Domingo sings the Duke, Piero Cappuccilli takes the title role, and Ileana Cotrubas the part of his daughter, Gilda, with the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra accompanying.

The three record box set (2740 225 and on cassette) will be the subject of extensive window displays, advertising, and there is also a special product poster. It comes just a few months after the EMI release with Milnes, Kraus and Sills, but the return of Giulini should make it the subject of much comment.

Although there are eight versions of Verdi's Aida already available (one of them Karajan's, dating from 1959, on Decca), the most recent was issued in 1975, so this opera set will also receive wide attention.

It features Mirella Freni in the title role, with Jose Carreras as Radames and an equally distinguished supporting cast — Agnes Baltsa, Piero Cappuccilli, Ruggero Raimondi, Jose van Dam and Katia Ricciarelli.

The Vienna State Opera Chorus and VPO again accompany, and the set is available on SLS/TC 5205 at HMV's ordinary list price of £15.95.

There is extensive media advertising support — and not just in the record press, but also in the *Guardian*, *The Times* and *Opera Magazine*, and dealer posters are available in two sizes from John Patrick, Mike Letchford, or the HMV sales team.

Coming closer to home, it is interesting to note that among three Philips operas included in the Limited Edition 1980 series is Mozart's *Die Entführung aus dem Serail* with a mainly English cast and the Academy of St Martin-in-the-Fields conducted by Colin Davis.

Christiane Eda-Pierre, Stuart Burrows, Norma Burrowes,

Surprise addition
to the digital fold

DECCA'S DIGITAL repertoire expands with the addition of two new titles to the catalogue, including a surprise release not included in the original projections for the autumn release.

The recording of Sibelius' Symphony No 2 with the Philharmonia conducted by Ashkenazy was anticipated to be an important digital release, partly because it is the first version of this popular symphony using the new technique, and partly because it is the first in a complete Sibelius symphony cycle. The number is SXDL/KSXDC and the dealer price is £3.47/£3.65.

The second release has been unexpectedly brought forward because it was processed quite quickly. It is Mendelssohn's Octet played by the Israel Philharmonic Orchestra conducted by Zubin Mehta (SXDL/KSXDC £3.47/£3.65). This is not an orchestrated version, but just the Octet played by the string section — a disc made in Tel Aviv almost on the spur of the moment.

Both the records will be featured in window displays and there is expected to be saturation local radio coverage.

There are other major orchestral releases from Decca this month, including two from Sir Georg Solti. Elgar's Symphonic Study, Falstaff, coupled with *In The South* is played by the London Philharmonic Orchestra (SXDL/KSXC £3.19/£3.35) and comes just a few months after a much-praised version of Falstaff played by Vernon Handley and the LPO on

Classics for Pleasure.

The second title is Strauss' An Alpine Symphony, and is curious in that Solti conducts neither the LPO nor the VPO nor his beloved Chicago SO, but the Symphony Orchestra of the Bavarian Radio. (SXDL/KSXC 6959 £3.19/£3.35). Apparently the record grew out of a long-standing concert association between Solti and the Bavarian orchestra, but no other projects are currently being planned though that does not discount further records in the future.

Another "orchestral showcase" record comes from the Cleveland Orchestra conducted by Lorin Maazel (SXL/KSXC 6966 £3.19/£3.35) playing Rimsky-Korsakov's Suite from *The Golden Cockerel*, *Capriccio Espagnol* and the Russian Easter Festival Overture.

Film and LP tie in

JOSEPH LOSEY's film of Mozart's *Don Giovanni* with Ruggero Raimondi and Kiri te Kanawa conducted by Lorin Maazel, is at last being given its premiere public screening in this country on September 25 at the Academy Cinema One, Oxford Street.

And coinciding perfectly with the screening is the release of a single LP of highlights from the opera box set issued last year. The issue is on CBS 73888 and on cassette. The number of the complete set is CBS 79321.



HERBERT VON KARAJAN

Robert Tear, Robert Lloyd, and Curd Jurgens are joined by the John Alldis Choir on the set (6769 026/7699 111).

This set is also backed by special leaflets and posters, display boxes, window displays and advertising in the music press covering the complete Limited Edition.

The other two Philips operas are slightly more obscure, though *Ariodante* is one of Handel's greatest dramatic works and is given in a new recording with a strong cast headed by Janet Baker, Edith Mathis, Norma Burrowes and James Bowman. Conducted by Raymond Leppard and accompanied by the English Chamber Orchestra, it comes in a 4LP 3/MC set, 6769 025/7699 112. The successful Philips Haydn opera series continues with the seventh release conducted as usual by Antal Dorati. This is *L'Incontro Improvviso* which dates from 1775 and features Linda Zoghby, Margaret Marshall, Della Jones, Domenico Trimarchi and Benjamin Luxon, with the Lausanne Chamber Orchestra (6769 040 3LPs, no cassette).

Mozart's early opera Lucio Silla created a lot of interest at a recent performance in London, which bodes well for the new recording (the only one available) presented by DG in a 4LP set (2740 183). Directed from the harpsichord by Leopold Auger, it features Arleen Auger, Helen Donath, Edith Mathis, Julia Varady, Werner Krenn and Peter Schreier with the Salzburg Radio Chorus and Salzburg Mozarteum Chorus and Orchestra.

In the studios..

CHRISTOPHER HOGWOOD and the *Academy of Ancient Music* continue to record Mozart's Symphonies... while Mozart is again recorded but this time in a very different style by Mayumi Fujikawa who is the soloist in the Violin Concerto K 207 with Walter Weller and the RPO... Alicia de Larrocha records Granados and Lyn Harrell and Vladimir Ashkenazy record the cello sonatas by Brahms... *The Consort of Musick* records viol consort music by Byrd, and Lyn Harrell, again, records Schumann's Cello Concerto under Lorin Maazel... all for Decca. Alfred Brendel records Schumann's Carnival, Kinderszenen and Kreisleriana for Philips... and the final preparations are being made for the recording of Mahler's Symphony No 8 with the Boston Symphony Orchestra under Seiji Ozawa for Philips.

Two Marriner discs in
1980 Limited Editions

NEVILLE MARRINER and the Academy of St Martin-in-the-Fields are represented twice in Philips' 1980 Limited Editions, most importantly by the last set of the Complete Symphonies of Mozart.

Unlike the Hogwood Mozart recordings, Marriner has stuck to more conventional scoring and style, which will attract the record buyers who prefer to stay with the ASMF sound.

This 8LP set now issued by Philips (6769 043) covers the late symphonies, Nos 21 to 41, and therefore has a greater sales potential than the first box.

The other Marriner release is an interesting compilation of The Complete Overtures by Rossini, including the Sinfonia 'Al Coventello' which has recently been discovered and never before recorded.

The 4LP set (6768 064) also includes the two overtures with chorus, *Ermione* and *Ricciardo e Zoraide*. Some of the recordings have been released before.

There are also two Vivaldi box sets in the Limited Editions. The English Chamber Orchestra under Vittorio Negri, and the John Alldis Choir, have been recording gradually Vivaldi's sacred choral music, and now Philips have issued all the works in a 7LP box, (6768 149).

Volumes 1 and 2 have been well received, which augurs well for this complete set. Purchasers of the two previous sets will be glad to know that a separate box containing the three records they are missing will be available later this year.

Philips has also released Gazeloni's performance of Vivaldi's Flute Concertos with I Musici (6768 147).

CLASSICSCENE

A sales victory for Decca Mozart project

VOLUME 3 of Mozart's Symphonies played by the Academy of Ancient Music under the direction of Jaap Schroder and Christopher Hogwood has proved an even greater success than expected.

In a way it can be said that what David Munrow did for broadening the acceptance of medieval and renaissance music played on authentic instruments, so Hogwood has done for the classical era, though perhaps on a smaller scale.

What was even more surprising, perhaps, was that the first box contained none of the well-known symphonies — but the second volume (actually entitled Volume 4) does. Among the seven symphonies in Salzburg Symphonies 1773-1775 (D170D3 £9.12, dealer

price/K170K 33 £9.60 dealer price) are the Symphony No 25, the little G minor, and No 29 in A, K168a.

The first box sold out within a few weeks of the launch, and Decca is determined not to be caught on the hop again, and has substantially increased the pressing order. This will be necessary not only to cope with the advance orders in the UK, but also the very heavy orders from the US.

A Decca spokesman comments that the advance orders have equalled those on Solti records, which, for what would be termed a minority interest, is extraordinary.

Further recordings of the symphonies are going ahead without any interference from the Musicians Union. Though at one point the whole project

was in jeopardy following Hogwood's reluctance to join the union, it appears that the MU is holding to its agreement to give the orchestra special dispensation.

Examples from this box set will no doubt be played extensively on the radio and be the subject of much comment, so dealers should anticipate lively interest.

And another Hogwood/AAM disc — this time on L'Oiseaux Lyre rather than Florilegium — is predicted to create some interest as well.

Jean Rebel's Les Elements is coupled with another, tamer, account of the four elements, Les Elements by Rebel's contemporary Andre Destouches, and it is released on DSLO 562, dealer price £3.19.

CLASSICAL TOP 10

- 1 Symphonies Nos 88 and 104, Haydn, Ronald Thomas, Bournemouth, Sinfonietta, CRD.
- 2 Carmina Burana, Orff, Muti, Philharmonia, HMV.
- 3 Polonaises, Preludes, Etudes, Chopin, Maurizio Pollini, DG.
- 4 Bravo Pavarotti, Decca.
- 5 Cigale, Massenet, National Philharmonic, Bonyng, Decca.
- 6 Pearl Fishers, Bizet, Bjorling, RCA.
- 7 Flute Concertos, C.P.E. Bach, Nicolet, Netherlands Chamber Orchestra, Zinman, Philips.
- 8 String Quartet, Franck, Fitzwilliam String Quartet, Decca.
- 9 Siegfried Idyll, Marriner, Academy of St Martin-in-the-Fields, EMI digital.
- 10 Tosca, Puccini, Karajan, DG.

Chart courtesy of the HMV shop, Oxford St.

Ten new issues from Gold Seal

RCA'S MID-PRICE label Gold Seal is expanding its catalogue by another 10 releases — the third block release this year, it gives an indication of the label's success.

The repertoire covers a wide spectrum, from symphonies to concertos to music for brass ensemble. There is Tchaikovsky's Symphony No 6, the Pathétique, with the LSO conducted by Leopold Stokowski (GL/GK 42920 £2.99), and Prokofiev's Violin Concertos Nos 1 & 2 played by Erick Friedman and Itzhak Perlman accompanied by Leinsdorf and the Boston SO (GL/GK 42917 £2.99).

There is also Rachmaninov's Piano Concertos Nos 1 and 2, with Earl Wild, as soloist, accompanied by Jascha Horenstein and the RPO (GL/GK 25291 £2.99), and a snatch of James Galway on a release entitled A Little Night Music (GL/GK 25309 £2.99). All Gold Seal product will be featured in the music press including *Hi Fi News*.

The first box set release of Beethoven's Middle Quartets played by the Cleveland String Quartet was welcomed by the critics, and now RCA is issuing the Six Early Quartets Opus 18, as the next step in the recording of the complete cycle. The set is issued on RL 03486 and retails at £8.97.

Two other box sets feature 20th century musical legends. Jascha Heifetz plays Ten Great Violin Concertos in a six-record set (RL 00720, retailing at £17.94). All the popular concertos are included, including Glazunov's and Prokofiev's No 2. And a similar compilation brings together eight of the most popular piano concertos played by Artur Schnabel (RL 43195 £14.95).

DG launches image boosting ad drive

DG IS launching an advertising campaign in the national press this month aimed at boosting its image and offering the complete catalogue.

The theme will be "Deutsche Grammophon. Chosen by the world's greatest recording artists", and will feature six new releases, Tosca, Rigoletto, Mahler's Symphony No 6 with the Chicago S.O. conducted by Claudio Abbado, Beethoven's Violin Concerto, and Beethoven's Piano Concerto No 1.

The ads will appear in the *Mail*, *Guardian* and *Times*. An Abbado discography in full colour and a full colour opera leaflet featuring this year's new releases and complete back catalogue is also available. Classical Centre dealers will receive these automatically.

● A VARIED selection of repertoire has been chosen for DG's autumn mid-price Privilege releases, with 10 new additions concentrating mainly on 19th and 20th century repertoire.

But at the same time DG is expanding the series with eight double-cassette releases, covering the most popular double-album Privilege releases of the past.

The LP/cassette re-issues include three conducted by Kubelik, Beethoven's Symphonies Nos 5 and 8 (2535/3335 412), No 3 (2535/3335 412) and No 6 (2535/3335 413). There is also a disc of virtuoso oboe concertos featuring Heinz Holliger (2535/335 417), and Paganini's Violin Concerto No 6 played by Salvatore Accardo (2535/335 421).

The new double cassettes are headed by Kubelik conducting the Bavarian Radio Symphony Orchestra in three of Mahler's symphonies, Nos 2, 5, and No 8 coupled with the adagio from No 10.



GINETTE NEVEU, the French-born violinist who made her debut at the age of seven playing the Bruch Violin Concerto, survived the rigours of being a prodigy and developed a glittering career following her success in the 135 International Wielawski Competition when she beat David Oistrakh into second place.

Though the War interrupted what would otherwise have been extraordinarily smooth career, she began touring again at the close of hostilities and visited the UK in 1946, and the US in 1947.

Tragically, she was killed with her pianist brother Jean when their plane crashed into the Azores on their way to the US.

Neveu was a highly virtuosic player and was known for her passionate musicianship; and

despite the passage of time her work is still admired and remembered.

Now, HMV is releasing *The Complete Recorded Legacy of GINETTE NEVEU*, a box set of four records, which includes the violin concertos by Sibelius and Brahms, the violin sonatas by Strauss and Debussy (in which she is accompanied by her brother) as well as a host of other works, from Ravel's *Tzigane* to music by W.F. Bach, Chopin, Gluck, Chausson and Suk.

Many of these items are appearing on LP for the first time, and none of these recordings have been available for many years. The number is RLS 739. This is an important historical release, and it is likely that the BBC will present a programme on the life and work of Neveu within the next few weeks.

Two bumper Brahms sets from Philips

A MAMMOTH box set of 15 LPs covering the complete chamber music of Brahms played by leading Philips artists (6768 146) is one of two new sets devoted to the composer.

It is mainly based on already existing material from the Philips catalogue, with performances by Arthur Grumiaux, The Beaux Arts Trio, Quartetto Italiano, Walter Trampler and others, although there are some new recordings.

The other Brahms set covers the two Piano Concertos played by Misha Dichter with the Leipzig Gewandhaus Orchestra conducted by Kurt Masur. The 2LP set is on 6769 013.

But one of the most significant releases of the 1980 Limited Editions is the 4LP set devoted to orchestral music by Scriabin. There is, to date, no available recording of the Symphonies No 1 to 3 which now enter the catalogue in performances by the Frankfurt Radio Symphony Orchestra under Elisha Inbal.

The set (6769 041) also includes *Le Poeme de L'Extase*, and *Promethée — Le Poeme du Feu*.

Each year, Philips includes one single LP in the major release of box sets, and this year the choice falls on Claudio Arrau's performance of Chopin's Waltzes (9500 739), following his acclaimed recording of the Nocturnes.

The Limited Editions will be supported by special leaflets, poster display boxes, window displays and full advertising in the music press.

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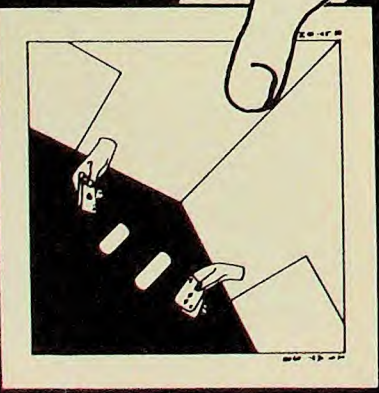
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NEWS

Red Eye signs Spartan distribution deal

SOUTH WALES company Red Eye Records has just signed a distribution deal with Spartan, which coincides with the release of the Cadillacs third single and a debut single from new signing Tiger Bay.

The Cadillacs' single is entitled Billy (EYE 3) and is released this month. It is part of a soundtrack of a children's video produced for Red Eye by the band's producer Michael Blanche. Red Eye has its own video facilities and hopes to use both animation and models for the production.

Meanwhile Cardiff band Tiger Bay have just recorded Snake Hips and Sex Appeal which is due for release at the end of this month (EYE 4).

SOUTH LONDON indie Oval Records has scheduled two album and single releases for September, while cutting its roster down to three: Local Heroes SW9, ex-squeeze bassist Harry Kakoulli and Woodhead Monroe.

The albums are Drip Dry Zone (OVL 504) by Local Heroes SW9 and Even When I'm Not (OVL 505) by Kakoulli. Monroe has a single, She's A Vampire (WOOD 17), released which was recorded on his own four track, while Kakoulli releases the single I'm On A Rocket (HARRY 18) from his album. Oval's catalogue price is £3.00 plus VAT, distribution is through Spartan and independent one-stops.

LAGOS INTERNATIONAL, the British sister company of Nigerian Skylark Records, has signed a pressing and distribution deal with

Spartan.

First releases from the company are Nite Of Bliss by Hammatan released on September 5 and a double A side, Your Kind Of Love/Stop Living In The Past by Nature, released on September 19. Hammatan also have an album released in October entitled Chameleon.

The releases are backed by a three-day consumer promotion in the *Daily Star* and a trade promotion in October to coincide with the album release.

TYGER LABEL Records of Uxbridge is holding a talent competition for new bands. The prizes are a day's recording in Tyger's studios and inclusion on a compilation album Sounds For 1981.

Every band will receive a free record, and all entries, which cost 50p, must be on a standard cassette and received by the company by September 30. The winner will be announced in the music press on October 25.

• Entry form from Tyger Label Records, Whitehall Road, Uxbridge, Middlesex. Tel: 35777.

MUTE RECORDS releases the third single from Fad Gadget this week, a double A side, Fireside Favourite and Insecticide. Gadget will start a British tour at the end of September to coincide with the release of his debut album Fireside Favourites from which both tracks are taken.



SAMEA RECORDS has announced its first signing, The Cyclones, whose first single, *Having Such A Good Time* is released on September 19. The single, naturally tells of the joys of cycling and pictured (l to r) CJT, Denny Ball, Huge, Delicious, Rais (all of Cyclone) and Samea director Jon Elkon.

CJT is currently touring America as Yes' road manager while the girls were formerly signed to State Records.

MAGNUM ASSOCIATE promotions has formed its own record label with a debut single, Shuffle Shuffle, from Northampton band The Army.

VOXETTE RECORDS has its debt release, a double A side by Mick Nicely entitled DCT Dreams/Treeline (VOX 1001), out this week. Distributed by Rough Trade, the record is also single of the week on Radio Piccadilly's breakfast show.

THE BOMBAY Ducks release their first single, Sympathy For The Devil, this week backed with 1-0-6-9 (TB Ducks) (CON 1), on Complete Control. Distribution is through Pinnacle and the record will be in a picture sleeve and backed with a teaser campaign in the music press.

DRUMMER LLOYD Ryan has a single, Listen To The Drummer (PBR 7002), released on Playback Records. Ryan has played for artists including Matt Monroe, Danny La Rue and Jim Davidson and is currently working on The Birth Of The Beatles film in which he teaches Ray Ashcroft, who plays Ringo Starr, to play drums.

Producer is Nigel Verbeck who produced Sound-A-Round for 20,000 blind listeners. Some of the proceeds of the record will be donated to charity.

Faulty goes it alone

FAULTY PRODUCTS is to return to "full independence" this month when its P&D deal with Pye comes up for renewal. Faulty, which has Illegal, Step Forward and Deptford Fun City Records, is expected to deal with distribution itself while only continuing the pressing arrangement with Pye.

A Faulty spokesman said that the split is not due to any dissatisfaction with Pye, but it is merely a cost-cutting exercise, at a time when the independent distribution network is very strong.

Meanwhile Faulty is releasing a new album by Mark Perry on Deptford Fun City Records entitled Snappy Turns (DLP 06) on September 26 with a RRP of £3.99. On the same day, Step Forward releases a sampler album by Chelsea entitled Alternative Hits (SFLP 05) which retails at £2.99.

Chelsea also have a new single released this week on the same label called No Escape (SF 16) in a picture bag. And the Cramps' new single, Drug Train, is also due out on Illegal this week. It features two tracks on the B side Love Me and I Can't Hardly Stand It (ILS 0021) and a picture sleeve.

THE SONGWRITERS Workshop has signed the Edgar Broughton Band and releases a single, Ancient Homeland (SW13), in mid September. An album is also being recorded for later release.

MATAYA CLIFFORD, who has his first single Its Getting Hot on Batbeat Records, was credited as being from the West Indies in the last small labels section. He is in fact from Zimbabwe. We apologise for the mistake.

THIS SPECIAL news section devoted to the smaller independent labels will be a regular fortnightly feature in *Music Week*. News items and photographs for possible inclusion should be sent to SIMON HILLS, *Music Week*, 40 Long Acre, London WC2 (Tel: 01 836 1522). Advertising enquiries to JANE BARTLETT.

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CHART FOR
WEEK-ENDING
SEPTEMBER 6

ORDER FORM CHART

TOP 75 ALBUMS

● = NEW ENTRY
 ○ = PLATINUM LP (300,000 units as of Jan '79)
 ● = GOLD LP (100,000 units as of Jan '79)
 □ = SILVER LP (60,000 units as of Jan '79)
 - - - = 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	15	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	39	-	1	A Jethro Tull	Chrysalis CDL 1301 (F) C: ZCDL 1301
2	2	2	DRAMA Yes	Atlantic K 50736 (W) C: K4 50736	40	46	3	McVICAR Roger Daltrey (Jeff Wayne)	Polydor POLD 5034 (F) C: -
3	4	7	GIVE ME THE NIGHT George Benson (Quincey Jones)	Warner Brothers K56823 (W) C: K456823	41	26	7	CLOSER Joy Division (Martin Hannett)	Factory FACT 25 (P/RT)
4	3	5	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50736 (W) C: 450735	42	34	73	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
5	12	5	BREAKING GLASS Hazel O'Connor	A&M AMLH 64820 (C) C: CAM 64820	43	42	22	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
6	5	8	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526	44	44	44	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17
7	6	4	GLORY ROAD Gillan	Virgin V 2171 (C) C: TCV 2171	45	68	2	WARM LEATHERETTE Grace Jones	Island ILPS 9592 (E) C: ZCI 9592
8	13	15	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001	46	60	25	TWELVE GOLD BARS Status Quo (Williams/Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
9	29	4	CAN'T STOP THE MUSIC Soundtrack	Mercury 6399 051 (F) C: 7193 051	47	47	11	RUMOURS Fleetwood Mac (Caillat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
10	11	19	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADKY 2 (A) C: ZCSKY 2	48	50	28	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
11	31	2	I AM WOMAN Various	Polystar WOMTV 1 (F) C: WOMMC 1	49	75	4	21 AT 33 Elton John	Rocket HISPID 126 (F) C: REWIND 126
12	10	43	OFF THE WALL Michael Jackson (Quincey Jones)	Epic EPC 83468 (C) C: 40-83468	50	52	2	ON THE RIVIERA Gibson Brothers	Island ILPS 9620 (E) C: ZCI 9620
13	14	12	DIANA Diana Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033	51	28	15	MCCARTNEY II Paul McCartney (Paul McCartney)	Parlophone PCTC 258 (E) C: TC PC TC 258
14	9	8	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25	52	-	-	CLUES Robert Palmer	Island ILPS 9595 (E) C: ZCI 9595
15	8	16	ME MYSELF I Joan Armatrading (Richard Gottehrer)	A&M AMLH 64809 (C) C: CAM-64809	53	-	-	COUNTRY GENTLEMAN Jim Reeves	K-Tel NE 1088 (K) C: CE 2088
16	7	4	KALEIDOSCOPE Siouxie & The Banshees	Polydor 2442 177 (F) C: 3184 146	54	33	7	ANOTHER STRING OF HOT HITS Shadows	EMI EMC 3339 (E) C: TC ENC 3339
17	-	-	SIGNING OFF UB 40	Graduate GRADLP 2 (SP) C: GRADC 2	55	-	-	24 CARAT Al Stewart	RCA PL 25306 (R) C: PK 25306
18	32	2	WILD CAT Tygers Of Pan Tang	MCA MCF 3075 (C) C: -	56	38	22	THE MAGIC OF BONEY M Boney M (Frank Farian)	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1
19	-	-	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1302 (F) C: ZCHR 1302	57	54	7	THE WALL Pink Floyd	Harvest SHDW 411 (E)
20	27	6	GLASS HOUSES Billy Joel	CBS 86108 (C)	58	-	-	SOUNDS SENSATIONAL Bert Kaempfert	Polydor POLTV 10 (F) C: -
21	23	8	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	59	48	4	SKA 'N' B Bad Manners (Roger Lomas)	Magnet MAG 5033 (A) C: ZCMAG 5033
22	18	7	SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners (Pete Wingfield)	C: TC PCS 7213 Parlophone PCS 7213 (E)	60	58	5	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018 (E) C: TC EST 12018
23	62	2	ONE-TRICK PONY Paul Simon	Warner Brothers K 56846 (W) C: K4-56846	61	39	4	GREATEST HITS VOL. 2 Abba (Ulvaeus/Andersson)	Epic EPC 10017 (C) C: 40-10017
24	19	17	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	62	57	14	READY & WILLING Whitesnake (Martin Birch)	United Artists UAG 30302 (E) C: TCK 30302
25	20	78	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	63	65	3	ALL FOR YOU Johnny Mathis	CBS 86115 (C) C: 40-86115
26	21	3	ELVIS ARON PRESLEY Elvis Presley	RCA ELVIS 25 (R) C: ELVIS K25	64	45	10	BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nems BS 001 (SO) C: -
27	16	11	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596	65	64	20	HEAVEN & HELL Black Sabbath (Martin Birch)	Vertigo 9102 762 (F) C: 7231 402
28	15	3	LIVING IN A FANTASY Leo Sayer	Chrysalis CDL 1297 (F) C: ZCDL 1297	66	49	6	PARALLEL LINES Blondie	Chrysalis CDL 1192 (F) C: ZCDL 1192
29	24	47	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	67	55	2	TRUE COLOURS Split Enz	A&M AMLH 64822 (C) C: -
30	36	22	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115	68	-	-	I BELIEVE IN YOU Don Williams	MCA MCF 3077 (C) C: -
30	25	14	PETER GABRIEL Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015	69	74	44	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001
32	37	8	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K4 50628	70	56	3	THE BEST FROM 150 GOLD James Last	Polydor 2681 211 (F) C: 3571 210
33	22	9	THE GAME Queen (Queen)	EMI EMA 795 C: TC EMA 795 (E)	71	40	17	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074
34	30	5	LIVE 1979 Hawkwind	Bronze BRON 527 (E) C: TC BRON 527	72	-	-	CHANGESONEBOWIE David Bowie	RCA RS 1055 (R) C: -
35	17	10	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111	73	-	-	FAME Soundtrack	RSO 2479 253 (F) C: -
36	36	23	DUKE Genesis (David Hentschel)	Charisma CRR 101 (F) C: CBRC 101	74	-	-	BRITISH STEEL Judas Priest	CBS 84160 (C) C: -
37	41	11	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Robert John Lange)	Atlantic K 50532 (W) C: K4-50532	75	-	-	SKY Sky (Sky/Clarke/Bendall)	Ariola ARLH 5022 (A) C: -
38	63	3	NOW WE MAY BEGIN Randy Crawford	Warner Brothers K 56791 (W) C: K4 56791					

ARTISTS

A-Z

ABBA	61
AC/DC	4,32,37
ARMATRADING, Joan	15
BAD MANNERS	8
BEAT	3
BENSON, George	3
BLACK SABBATH	64,65
BLONDIE	66
BONEY M	56
BOWIE, David	72
CAN'T STOP THE MUSIC	-
Soundtrack	9
CRAWFORD, Randy	38
DALTREY, Roger	40
DEEP PURPLE	14
DEXY'S MIDNIGHT	59
RUNNERS	22
DR. HOOK	60
FAME - Soundtrack	73
FLEETWOOD MAC	47
GABRIEL, Peter	30
GENESIS	36
GIBSON BROTHERS	50
GILLAN	7
HAWKWIND	34
I AM WOMAN	11
JACKSON, Michael	12
JETHRO TULL	39
JOEL, Billy	20
JOHN, Elton	49
JONES, Grace	45
JOY DIVISION	41
JUDAS PRIEST	74
KAEMPFBERT, Bert	58
LAST, James	70
MAGIC REGGAE	71
MADNESS	44
MANILOW, Barry	24
MARLEY, Bob	27
MATHIS, Johnny	63
MEAT LOAF	25
MCCARTNEY, Paul	51
MICHAEL SCHENKER GROUP	19
O'CONNOR, Hazel	5
PALMER, Robert	52
PINK FLOYD	57
POLICE	29,42
PRESLEY, Elvis	26
QUEEN	33
REEVES, Jim	53
ROLLING STONES	35
ROSE ROYCE	48
ROSS, Diana	13
ROXY MUSIC	1
SAXON	30
SAYER, Leo	28
SHADOWS	54
SIMON, Paul	23
SIouxie & THE	16
BANSHEES	10,75
SKY	69
SPECIALS	69
SPLIT ENZ	67
STATUS QUO	46
STEWART, Al	55
TYGERS OF PAN TANG	18
UB40	17
ULTRAVOX	21
WAYNE, Jeff	43
WHITESNAKE	62
WILLIAMS, Don	68
YES	2
XANADU	6

DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, L - Lugtons, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, O - Charmdale, SO - Stage One, SP - Spartan.

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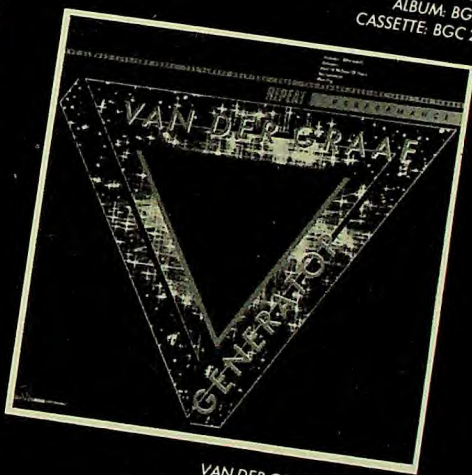
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ALBUM: BGC2
CASSETTE: BGC2



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ALBUM: BG1
CASSETTE: BGC1



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ALBUM: BGC3
CASSETTE: BGC3

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RELEASES

SINGLE INDEX

AURRA	W
AUSTEN, Patty	I
BLACK SLATE	A
BOONE, Debbie	F
CADILLACS	B
COLD CHISEL	C
CONNORS, Norman	T
DELIVERANCE	L
DIRT BAND	M
FREQUENCY BAND	B
GIBSON BROTHERS	M
GOMEZ, Ray	L
GREGG, John	C
HENDRIX, Jimi	J
HOWELL, Eddie	S
INMATES	S
JIGSAW	P
JULES & THE POLAR BEARS	S
JUNIOR, Tucker	S
KISS	N
KIX	F
LARSEN FEITEN BAND	W
LEESON AND VALE	L
MCFADDEN & WHITEHEAD	I
MEMPHIS TENOR C'S	B
MITCHELL/COE MYSTERIES	S
MODERN MAN	A
NELSON, Ricky	J
NILSSON, Harry	I
OLDFIELD, Sally	M

A
ALL I WANNA DO, This Man, JO JO ZEP. WEA K 79149 (W)
ALL THE LITTLE IDIOTS, Advance, MODERN MAN. Mams 204 (A)
ALL THE NAKED HEROES, Wax Museum, THE NAUGHTIEST GIRL WAS A MONITOR. Aardvark STEEL 4 (RT)
AMIGO, Black Slate Rock, BLACK SLATE. Ensign ENY 42 (F)
AUTOMATIC KISS, Future Fun, 3 MINUTES. Rocket XPRES 40 (F)

B
BACK ON THE ROAD, Shadow Of The Past, FREQUENCY BAND. Hex HFB 1 (RT)
BIG AS MEMPHIS (THE KING 1935-77), Rock 'N' Roll Hall Of Fame, THE MEMPHIS TENOR C'S. Hot Rock HR45 005 (P)
BILLY, Who Dat Man?, THE CADILLACS. Red Eye EYE3 (SP)
BOPPIN' WITH THE BLUES, Hear That Guitar Ring, POWDER BLUES. RCA PB 9597 (R)

C
CALL ME, I Wanna Get Next To You, STEVE VOICE BAND. Red Bus RBUS 56 (A)
CAN'T AFFORD THAT FEELING ANYMORE, My Simple Heart, CLODAGH RODGERS. Precision PAR 109 (A)
CHEAP WINE, My Turn To Cry, COLD CHISEL. WEA K 70007 (W)
COME BACK MARIANNE, I Get High, JOHN GREGG. Magic Moon MACH 2S (A)

D
DADDY WRITE A LETTER SOON, Give A Little Bit, DANNY WILLIAMS. Piccadilly 7P 196 (A)
DON'T LOOK DOWN, I Wanna Touch You, PLANETS. Rialto TREB 116 (A)

F
FEAR OF FLYING, Werewolf Walking, KIX. Creole CR 205 (C/CR)
FREE TO BE LONELY AGAIN, Love Put A Song, DEBBIE BOONE. Warner Brothers K 17682 (W)

H
HEY DAY, Brute Force, SOUND. Korova KOW 10 (W)
HURRY UP THIS WAY AGAIN, It's Started Up, STYLISTICS. Philadelphia PIR 8987 (C)

I
I CAN'T STOP, Body Language, PATTY AUSTEN. CTI CTSP 15 (F)
I DON'T NEED YOU, It's So Easy, HARRY NILSSON. Mercury MER 40 (F)
I HEARD IT IN A LOVE SONG, Always For One More, MCFADDEN AND WHITEHEAD. Philadelphia PIR 8964 (C)
I'M SORRY, Satisfy, STRAIGHT EIGHT. Logo DEAL 1 (C)

J
JIMI HENDRIX BOXED SET, Jimi Hendrix, JIMMI HENDRIX. Polydor 2608 001 (F)
JUST A LITTLE TOO MUCH, Waitin' In School, RICKY NELSON. United Artists UP 633 (E)

PLANETS	D
POCO	U
POWDER BLUES	B
QUARTZ	S
REEL TO REEL	T
RODGERS, Clodagh	C
ROSS, Dina	M
SAD CAFE	L
SAXON	S
SHOWADDYWADDY	W
SMOKIE	R
SOUND	H
STANSHALL, Vivien	T
STEVE VOICE BAND	C
STRAIGHT EIGHT	I
STYLISTICS	L
SURVIVOR	W
TEARDROP EXPLODES	S
THE ARMY	T
THE JUMP	T
THE NAUGHTIEST GIRL WAS A MONITOR	A
TAXLOSS	T
THREE MINUTES	A
VAPORS	W
WILLIAMS, Danny	D
ZEP, Jo Jo	A

DISTRIBUTORS CODE
A—PRT/Pye, C—CBS, W—WEA, E—EMI, F—PolyGram, H—H. R. Taylor, L—Lugtons, R—RCA, S—Selecta, X—Clyde Factors, Z—Enterprise, CR—Creole, P—Pinnacle, RT—Rough Trade, SH—Shannon, Q—Charmdale, G—Lightning, SP—Spartan, FP—Faulty Products.

L M
LA DI DA, Love today, SAD CAFE. RCA SAD 5 (R)
LIKE A GOOD GIRL SHOULD, Man Killer, LEESON AND VALE. RCA PB 5275 (R)
LOVE AT FIRST SIGHT, The World Will Keep On Turning, RAY GOMEZ. CBS 8965 (C)
LEAVING LA, Face The Lady, DELIVERANCE. Epic EPC 8904 (C)
MAKE A LITTLE MAGIC, Jas 'Moon, DIRT BAND. United Artists UP 631 (E)
MENDALA, Woman Of The Night, SALLY OLDFIELD. Bronze BRO 104 (E)
METROPOLIS, Because I Love You, GIBSON BROTHERS. Island WIP 6640 (E)
MY OLD PIANO, When Did We Go Wrong, DIANA ROSS. Motown TMG 1202 (E)

P R
PRIZE FIGHTER, Winter In LA, JIGSAW. Splash SP 017 (A)
RUN TO ME, Look What You're Doin', SMOKIE. RAK 321 (E)

S
SHUFFLE SHUFFLE, Trendy, THE ARMY. Map 1 (A)
SITTING IN THE CAFE, Hold On, EDDIE HOWELL. Gem GEMS 40 (R)
SMELL OF HOME, Alive Alone, JULES AND THE POLAR BEARS. CBS 8800 (C)
SO MUCH IN LOVE, Tell Me What's Wrong, INMATES. Radar ADA 59 (W)
SOME GUYS HAVE ALL THE LUCK, Spinning Around, JUNIOR TUCKER. Island WIP 6612 (E)
SOMETHING INSIDE US IS DYING, Medley, MITCHELL/COE MYSTERIES. RCA PB 5284 (R)
SOMEWHERE IN AMERICA, Freelance, SURVIVOR. Scotti K 11453 (W)
STOKING UP THE FIRES OF HELL, Circles, QUARTZ. MCA 642 (C)
SUZY HOLD ON, Judgement Day, SAXON. Carrere CAR 165 (W)

T
TAKE IT TO THE LIMIT, Black Cow, NORMAN CONNORS. Arista ARIST 363 (F)
TERRY KEEPS HIS CLIPS ON, King Cripple, VIVIEN STANSHALL. Charisma CB 376 (F)
THE BLUE, Wind-Up Man, REEL TO REEL. Red Records REDS 006 (A)
THE SECRET, Spare Me The Sad Eyes, TAX LOSS. Logo GO 391 (E)
TOMORROW'S MINE, Love In The Park, THE JUMP. Rewind 4 (SP)

U
UNDER THE GUN, Reputation, POCO. MCA 635 (C)

W
WAITING FOR THE WEEKEND, Billy, VAPORS. United Artists BP 367 (E)
WHAT MAKES THE WORLD GO ROUND, Naked City, KISS. Mercury KISS 1 (F)
WHEN I COME HOME, Where Are You, AURRA. RCA SALT 5 (R)
WHEN I DREAM, Kilimanjaro, TEAR DROP EXPLODES. Mercury TEAR 1 (F)
WHO'LL BE THE FOOL TONIGHT, Further Notice, LARSEN FEITEN BAND. Warner Brothers K 17686 (W)
WHY DO FOOLS BREAK EACH OTHERS HEARTS, Teen Canteen, SHOWADDYWADDY. Arista ARIST 359 (F)

ALBUM INDEX

ALLMAN BROTHERS	1
ASHFORD/Simpson	18
BAND 'ITS AT TEN O'CLOCK	10
CARS	7
CHICAGO	4
CLASSICAL BRASS	6
D.C. NIGHTHAWKS	9
d'OSSCHE, Albert/Robert Force	16
DUPREE, Robbie	18
FIVEPENNY PIECE	11
GAMMA	7
GOODMAN, Benny	6
GRIFF, Zaine	2
HAWKWIND	5
ISAACS, Gregory	5
JONES, Tom	6
LEWIS, Ramsey	4
LOUSSIER, Jacques	6
LYNN, Vera	6
MAELEN, Jimmy	8
MAS, Carolyn	9
MONEY, Eddie	4
MOUSKOURI, Nana	11
MORRISON, Van	9
NILSSON, Harry	9
NUMAN, Gary	3
PENDERGRASS, Teddy	12
POINTER SISTERS	13
QUEEN IDA & The Bon Temps Band	16
RAR'S GREATEST HITS	17
REPEAT PERFORMANCE: CHARISMA HITS	5
ROLLING STONES	6
SANTANA, Carlos	4
SON SEALS	16
SORROWS	8
SPRINGFIELD, Dusty	11
STARSHIP ORCHESTRA	4
STEWART, Rod	9
STRAKER, Peter	15
SURF PUNKS	8
TORME, Mel	14
VAN DER GRAAF GENERATOR	5

1 ARISTA
REACH FOR THE SKY
Allman Brothers SPART 1146

2 AUTOMATIC (WEA)
ASHES & DIAMONDS
Zaine Griff K 56834

3 BEGGARS BANQUET (WEA)
TELEKON
Gary Numan BEGA 19

4 CBS
ROOTS 84243
RAMSEY LEWIS
CHICAGO 86118
CELESTIAL SKY
Starship Orchestra 84558
PLAYING FOR KEEPS
Eddie Money 84371
THE SWING OF DELIGHT
Carlos Santana 22075

5 CHARISMA
REPEAT PERFORMANCE: CHARISMA HITS
Various BG 1
REPEAT PERFORMANCE
Hawkwind BG 2
REPEAT PERFORMANCE
Van Der Graaf Generator
THE LONELY LOVER
Gregory Isaacs PREX 1

6 DECCA
SOLID ROCK
Rolling Stones TAB 1 (KTBC 1)
THE GOLDEN HITS
Tom Jones TAB 2 (KTBC 2)
WE'LL MEET AGAIN
Vera Lynn TAB 3 (KTBC 3)
BASICALLY BACH
Jacques Loussier TAB 4 (KTBC 4)
BIG CITY SWING
Benny Goodman TAB 5 (KTBC 5)
CLASSICAL BRASS
Various Brass Bands TAB 6 (KTBC 6)

7 ELEKTRA (WEA)
GAMMA 2
Gamma K 52245
PANORAMA
Cars K 52240

8 EPIC (CBS)
MY BEACH
Surf Punks 84346
JIMMY MAELEN
Jimmy Maelen 84211
SORROWS
Sorrows 84265

9 MERCURY (PHONOGRAM)
D.C. NIGHTHAWKS
D.C. Nighthawks 6337 111
HOT RODS
Rod Stewart 6463 061 (7145 061)
THE COMMON ONE
Van Morrison 6302 021 (7144 021)
FLASH HARRY
Harry Nilsson 6302 022 (6144 022)
HOLD ON
Carolyne Mas 6337 105

10 101 (POLYGRAM)
BAND 'ITS AT TEN O'CLOCK
Various 2384 116

11 PHILIPS (PHONOGRAM)
AN EVENING WITH THE FIVEPENNY PIECE
Fivepenny Piece 6382 154 (7252 799)
MEMPHIS PLUS
Dusty Springfield 6381 023 (7215 023)
SONGS FROM HER TV SERIES
Nana Mouskouri 6395 069 (7206 069)

12 PHILADELPHIA (CBS)
T.P.
Teddy Pendergrass 84542

13 PLANET (WEA)
SPECIAL THANKS
Pointer Sisters K 52242

14 RHAPSODY (PRESIDENT)
TORME
Mel Torme RHAP 3

15 ROCKET (PHONOGRAM)
REAL NATURAL MAN
Peter Straker TRAIN 12 (SHUNT 12)

16 SONET
CHICAGO FIRE
Son Seals SNTF 838
IN NEW ORLEANS
Queen Ida & The Bon Temps Band SNTF 846

CROSSOVER
Albert d'Ossche/Robert Force SNTF 168

17 VIRGIN
RAR'S GREATEST HITS
Various RAR 1

18 WARNER BROTHERS (WEA)
ROBIE DUPREE
Robie Dupree K 52235
A MUSICAL AFFAIR
Ashford/Simpson K 56840

SELECT SINGLES

Edited by TONY JASPER

CHART CERTS:
XTC
Generals And Majors (includes free single) Virgin VS 365, Virgin.
DARTS
Peaches (Magnet MAG 179, PRT).

OTHERS:
MADDY PRIOR BAND
Wake Up England (EMI 5093, EMI). Steady airplay, media interest. Steeleye Span-associated lady tears with gusto, point, humour, into rousing living in the past England. Bright, bouncy backing just right. Pic bag.
JUSTIN HAYWARD
Nearer To You (Decca F 13895, PolyGram). No go for Night Flight (see MW May 31), this much more commercial, particularly in backing; strident vocals — tune with back-ups giving extra push, use of channels for emphasis on vocals.

MATAYA CLIFFORD
It's Getting Hot (Batbeat BBS 10-01, Indie). Jaunty air, firm beat, basically reggae cut. Hard pointed chorus, surprise synthesiser break, sax for extra force, grows in strength. Good label debut.

THE SINCEROS
Disappearing (Epic EPC 8493, CBS). Pure pop sounding, catchy, infectious, particularly appealing title-line, back-ups. Melodic flow save for slightly pointless intruding hand-claps before final burst on title line.

THE WALKIE TALKIES
Whose World Is This? (Rialto TREB 119, WEA). Off-beat creativity, high up-the-scale vocals against thicker instrumentation. Fresh, invigorating but maybe too clever.

DARYL HALL AND JOHN OATES
You've Lost That Lovin' Feelin' (RCA RCA 1, RCA). Pale shadow of Righteous Brothers (1, 1965), even Cilla Black (2, 1965). Wet back-ups, handclaps. Drums, piano prominent, late brief earthy guitar thrust for chorus work-out. Recent hit Running From (41) might give them all-important lift into charts, then success might surprise some.

CLOUT
Portable Radio (EMI 5099, EMI). Beach Boy style whoops herald up-tempo, rather ordinary sounding cut from girls still searching elusive follow-up to Substitute (2, 1978). Late spurt helps, drums always important but not even voice down, voices up trick really lifts disc.

DR FEELGOOD
No Mo Do Yakamo (United Artists BP 366, EMI). Occasional chartsters, popular live band, go deep down scale for almost boogie outing but title line doesn't have commercial sounding music. Off A Case Of The Shakes (TCK 30311). Lazy fade-out.

THE MEMPHIS TENOR C'S
Big As Memphis (The King 1935-1977) (Hot Rock HR 45-005, Pinnacle). Waxie Maxie publicity asks identity of lead singer on up-

tempo rockabilly cut paying tribute to the King. No idea. Mike Reid?

JAMES BLOOD ULMER
Are You Glad To Be In America? (Rough Trade RT 045, Rough Trade). When vocals, backing instrumentation blend, it's fine, but doesn't always happen; off-beat backing with tenor, alto sax sometimes effective.

FREQUENCY BAND
Back On The Road (Hex BECK 653, Indie). Infectious opening blends melody, vocals, but momentum lost several times by key change plus slow-down of verse. Mid-late return to early charm before another instrumental morthalls best of disc. Promising but ...

MAGGIE BRITTON
Goodbye Earth (Piccadilly 7P 191, Pye). Latest release of lady as compared with 45 reviewed two weeks back. Drums, strings introduce clear sounding pleasing vocals. Pleasant but it doesn't grab.

HERMAINE
Torture (Salome. No number. Fresh). Recent trade, consumer press story of disc cancellation by Virgin with "consolation" prize, 21,000 sleeves. French lady brings out own release; produced by Flying Lizards' David Cunningham, with FL style backing whips, vocals float somewhat reminiscent of Francoise Hardy.

PAT TRAVERS
Snortin' Whiskey (Polydor POSPC 164, PolyGram). 12" low price EP, hard rocking title cut but like others doubtful airplay starter.

FLAKES
Sugar Frosted Lover (Remix) (12" Calibre CABL 506; 7" CAB 506). Best on 12" where it has time to grow, good sing-a-long pick-up chorus with expected hand-clap passages, synthesiser, bongos.

THE MICHAEL SCHENKER GROUP
Armed And Ready (Chrysalis CHS 2455, PolyGram). Hard rock outing, limited edition clear vinyl with free embroidered patch might help matters. Pic bag, off Schenker's debut album (CHR 1302).

CHICAGO
Song For You (CBS 8921, CBS). Lacks the warm feeling of classic single If You Leave Me Now (1, 1976), in similar appeal mould, best part instrumental guitar break.

THE ARMY
Shuffle Shuffle (Map 1, Indie). Coventry 2-Tone style, jumpy with expected sax colouring, tricks and quirks on channels, enjoyable.

JENNY DARREN
Lover (DJM DJs 10949, DJM/CBS). HM no more, good vocal tone plus reading of song which has some attractive lines but no real distinctiveness. Pic bag. Off forthcoming album Jenny Darren (DJF 20569).

Giving talent Freerange

NECESSITY HAS proved to be the mother of a fair amount of businesslike generosity in the studio world.

Cut price time is being offered in many (if not all) fully professional studios in a variety of deals, many of which are aimed at helping new artists and independent labels to record in first league facilities which they could not normally have afforded, while bringing in some income to offset the studios' overheads during frequent periods of dead time.

One studio which is taking that idea several enthusiastic steps

further is Free Range, in London's Covent Garden. Owner, Marsha Aveson, says: "I have a multi-media set-up here with the film and video company Rockflicks and the sound recording studio. I have also arranged links which provide distribution, pressing, and promotion on the Continent and in America. Nowadays, artists cannot ask for a big advance from a record company and live on it; the artists I have, and want, here are people with the new style, artists who work and don't want to live off an advance.

"I'm willing to help indie labels or majors (who simply don't have the demo recording budgets that they used to have) to make music. I don't want people to think about what

they have to spend, but to think that they have found a studio which is willing to put something in. If I find an act with the right style and potential I will help them and I will take a percentage and they can have the studio time to finish what they are doing. I want people here who are excited, not people who are despondent."

Free range has its own production company and has started its own label, for which product is coming together, from acts such as Black Hole (described as a musical form of Dadaism), from Naked Lunch, a group which uses only synthesizers, including Syndrums and a project from the fertile mind of Robert Calvert (ex-Hawkwind) which involves a book and LP intended to complement each other, due out next March.

Buzzes.....

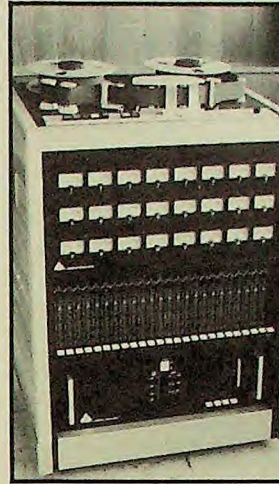
THE WATCHWORD of the age, in the studio business as much as anywhere else, is "package". There's nothing new about the package deal offered at Fair Deal studio in Hayes, but the general budget consciousness in the music business at present has made it look particularly attractive and the studio is enjoying a little bookings boom as a result.

The deal, on offer since around 1974, is a day in the studio (custom designed and built 22-16-16 desk, Otari 16-track two-inch machine, Lockwood Academy monitors) plus 1,000 pressed up singles — all for about £500 plus VAT. As studio boss Stuart Johnson points out: "More groups are 'doing their own thing' now and they like the idea of one company taking the responsibility of the recording and the pressing to get them a good end product." Johnson and Chris Staines have also formed their own production company, Off-Street productions to help artists who want studio time and then deals for their product.

DETERMINED TO continue working at Sarm Studios, the latest Yes line up (which includes Geoff Downes and Trevor Horn of Buggles) offered to pay for time in another studio for the band which was booked in after themselves and the offer was graciously accepted. The new, much-Buggles-influenced album, is now in the chart at No. 2, and Sarm engineers Gary Langan and Julian Mendelsohn can stick another feather in their caps. Since Yes finished Drama, Sarm has been used by Paul Phillips and Tax Loss, John Sinclair produced The Resistance for Phonogram, and engineer Pat Moran, from Rockfield, came into work on a couple of projects — the Expressos for WEA and The Upset for Phonogram.

THE FIRST six months of work for Buzz Mobile — a neat eight-track facility on wheels, based at Widemarsh Street, Hereford and booked by Jill Currie — have taken it on location for BRMB commercial radio, for record companies including Polydor and Brum's Big Bear label, and for other (static) studios including Rockfield and Chapel Lane. Buzz now offers eight-track on one-inch as well as half-inch (something the radio stations are particularly interested in for high quality location recordings). Rates start at £65 a day.

THE APRS has arranged a date for the first meeting of a special working party to explore the problems of digital harmonisation, during the forthcoming International Broadcasting Convention in Brighton, on Monday, September 22.



A CELEBRITY among tape machines, pictured left, this is the new Trident Audio Developments TSR 24-track. Its development as the first UK manufactured multitrack machine since around 1970, took place at Trident's Shepperton factory under conditions of great secrecy. Features include single button sync/safe to sync/ready control to pre-selected channels and a very compact remote. The use of English ash wood in the finish means that it matches the seemingly increasingly popular TSM and Series 80 consoles — so increasing the chances of pleasing studio decor exports as well as the engineers. The first two firm orders are for UK studios, and there is growing interest from Trident's US agent. The company is aiming for a production rate of two machines a month as soon as possible and first delivery, to a brand new studio in Sunningdale, will be in October.

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STUDIOSCENE

Chateau's daring approach pays off

OUT IN California, North Hollywood to be exact, there exists more than a little bit of England (equipped with UK audio electronics and mainly used by UK artists) courtesy of a young electronics wizard and a former musician who, three years ago, began a unique venture into the world of audio recording.

Not only was the concept of a one room facility daring, so, too, was their approach toward clients. Instead of going out and actively seeking as many potential users as possible, they pre-determined just who they would go for — a small, very small nucleus of three or so producers.

Within eight months of beginning operations, one studio co-founder, the former Jackson Five musician Philip Houghton, was bought out by Dallas Smith, a

former Liberty label in-house producer turned independent (Allman Brothers, Canned Heat, Bobby Womack). Smith with his years of experience joined the young, and very new to the business, Stephen Jones. As new to the entertainment industry as he was, Jones knew his stuff in engineering terms. Smith changed hardly a thing.

The studio is equipped with a Trident series A board and Studer 16- and 24-track machines which can be linked by the TLS 2000 computer. The speaker system is "a concoction of the Chateau", comprising Gauss bottoms and mids with Electrovoice tweeters. "They can be loud, but, more importantly, they are efficient," says Smith, adding, "Remember that 90 per cent of all records and tapes are played through speakers two inches wide. We have to scale down for the difference, what we have to do is get just the right sound, not for our speakers but for every type!"

As to why they chose a Trident desk against all others, Jones explains: "We chose Trident because of its appreciation (in every sense of the word) rather than its depreciation. UK equipment in general is of a higher standard and our final choice was actually down to two UK manufacturers — Trident and Helios. We are not only gratified by results, but with the knowledge that we now have about the equipment. If that is not enough, the assistance, when needed, that we get from Trident is marvellous. Anyway," he added smiling, "Helios went out of business a short time later." Smith agrees: "They

have designed it for what it will do and not for anything else."

If the equipment used by Chateau has a British ring to it, so, too, does the client roster; Ken Scott, Peter Henderson and Russell Pope have used the studio from day one, bringing their various projects back to capable and familiar ground. Jean Luc Ponty, Stanley Clarke and Ed Thacker are other Chateau regulars and Supertramp could well become the same. They originally wanted to record Breakfast there, but the studio was booked.

Supertramp were not the only act who were unable to get in last year. Stevie Wonder and Pink Floyd also suffered and the total amount of business turned away in 1979 would have been an additional one million dollars. The latter part of the year, generally acknowledged as an all round slump, produced best ever figures for studio.

"It's probably a combination of many things," says Jones. "The equipment and the family atmosphere between client and staff. We don't offer saunas, jacuzzi's or extras like that, just a top quality recording facility."

The duo admit that they would like to open up a Chateau MK 11 which will not only be digital, but video equipped also. That, of course, takes money and raises the question of cash flow — notoriously bad for recording studios. Chateau seems to have its financial dealing down to a fine art.

"We do not take bookings of less than a week, in fact the majority are two, three or more months. Add to this the fact that our clients are constant and they really cannot get

away without paying. We usually get paid in one of two ways, half up front (sometimes all) or on a monthly basis. Our current client pays each Thursday. On top of that we have a 21 day cancellation policy on bookings, which is fairly strictly adhered to."

X-effects' DIY studio

JON ASTROP (bass guitar) and Phil Saatchi (drums) from the band X-Effects have built Mount Pleasant Recording Studio (38, Mount Pleasant. Tel. 01-278 3545) in a basement alongside a number of photographic studios and a model agency (an added attraction for potential clients!).

Astrop, a carpenter by trade, and Saatchi, a journalist, have so far invested around £7,000 in the project and the studio which can comfortably hold a nine-piece band, is now fully operational; with studio rates of £5.00 per hour for four-track work Mount Pleasant is aiming principally at the smaller independent labels. Both partners have considerable production experience and offer a complete service.

Berwick St re-opens

BERWICK STREET recording studios re-opened on August 26 after a comprehensive rebuilding and refurbishment. The main items of equipment remain the same (Studer A80 24 track and Helios console) but both of these have been completely overhauled, and the console has been significantly modified. Extra ancillary equipment has been added to the previously existing units — a Scamp rack, Complex limiter and vocal stresser from Audio and Design a DN 22 graphic equaliser by Klark-Teknik; an AMS digital delay and phaser-flanger unit; and a Redpost (a new English company) metronome-timer, to cater for TV and film clients.

The rebuilding has been carried out by Rabit Ltd (also responsible for Marcus Music) and the acoustic calculations and equipment overhaul and modification was done by Peter Smith of S&P Audio. The whole project was co-ordinated by Denny Bridges, recently returned from Air Studios, Montserrat.

Engineer John Middleton remains, but the studio policy will be to encourage outside engineers.



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3-D
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DEVO
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JEAN-LUC PONTY
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Riverside doing well

WITH THE Leo Sayer *More Than I Can Say* single (made at Riverside, West London) a long-term tenant in the chart, and the likelihood of that artist making his next LP there, this studio can say that business is going pretty well since it refurbished and re-equipped its control room.

Since the three-month closedown at the beginning of the year to allow for conversion of a garage into an extension (for reception area, showers, kitchen and office); installation of 3M 24-track and Soudercraft desk; and for new acoustic treatment to the control room along Eastlake/Westlake design lines, the clients have included producer Martin Rushent, Sayer, and Barbara Dickson.

Dickson was produced by Alan Tarney and so was Sayer. Tarney also introduced Cliff Richard to the studio and he is now using Riverside for his own productions. Tarney's co-writer (now also producing independently) Trevor Spencer, has also continued his association with the studio.

Windmill: Irish setting for top technology

NEW YORKER John Storyk has designed many of the world's best-known studios including New York's Electric Lady Land, The Hit Factory and The Record Plant in Los Angeles and Criteria Studios in Miami. And Storyk is also responsible for one of Ireland's most modern studios, Windmill Lane.

Situated off Sir John Rogerson's Quay, Dublin, the studio was completed in March 1979. Acts that have worked there so far include Eurovision winner Johnny Logan, Paul Brady, The Chieftains, Horslips, Tony Hatch, Showaddywaddy, Smokie and Dana.

The American equipment consists of an MCI 36-input/32-output mixing console featuring computer-assisted mixdown facilities. The studio measures 36ft. L x 32.5ft. B, with half high ceiling at 18ft. and half at 8ft. and can accommodate up to 40 musicians. The control room is large by normal standards, measuring 440 sq.ft. The isolation booth measures 108 sq.ft.

The lighting design has been given much attention and it is possible to



DR HOOK were recent visitors to Windmill Lane Studios, Dublin, inspecting the 24-track facilities and were surprised with an award by EMI Ireland of a silver disc for sales of their hit single, A Little Bit More. Pictured with the group are Windmill Lane staff and Martin Whelan of R.T.E.2.

set any mood in the studio from a bank of dimmer switches in the control room. The entire studio and control room is fully air-conditioned and humidity controlled. Rest and entertainment facilities are available.

The team at Windmill Lane consists of engineers Brian Masterson and Bill Somerville-Large; assistant engineers Tim Morris, Paul Thomas and Kevin Moloney. Masterson and Somerville-Large started their careers in Eamonn Andrews' studios. Completing the line-up is Annie Furlong, studio manager, who can be contacted on Dublin 713444.

Redshop raises rates

RAMPANT INFLATION has just taken the rate at Redshop Recorders in Islington, North London, up to a wallet-bashing £7 per hour (plus tape and VAT). To soften the blow, owner Jim Preen is still offering instruments free, and he has added an Eventide harmoniser and a dbx limiter/compressor to the range of ancillary equipment.

Recent clients of this studio — which was set up mainly because so many people, in songwriter Preen's experience, wanted to make very high quality demos cheaply — have been the Psychedelic Furs and Tenpole Tudor; and Redshop is proud to announce that it produced the master for the new Charlie Da Vinci single on Gun Records.

Silk for specialist material

SILK SOUND Studios make no wild claims to being a sophisticated music studio. Owners Robbie Weston and DJ Tommy Vance reckon they are expert in a particular field and specialise in that.

"We match the spoken word with effects and music," says Weston. And they do it well enough that clients come to their converted silk warehouse in London's Soho with jingles that they want turned into a punchy 30-second radio commercial. "We can match the right voice with the right message," Weston adds.

The progress of the business is such that they have recently installed a second studio, which in appearance and capability is like a self-op radio station studio.

"It is a slightly smaller stereo studio, but by using carts and turntables it can operate almost as a 12 track — for radio work it is faster and more flexible," says Weston.

Silk Sound has also diversified into other specialist areas. It puts together the Tipsheet cassette sampler of new product and provides a similar service for record companies, including WEA and A&M. The company also prides

itself on the quality of its cassette copying — recording on to individual machines rather than at high speed.

There is space for further expansion — possibly a fully fledged music studio — in the basement of the Berwick Street premises but Weston and Vance intend to wait for the right moment and in the meantime continue to specialise in what they know they are good at.

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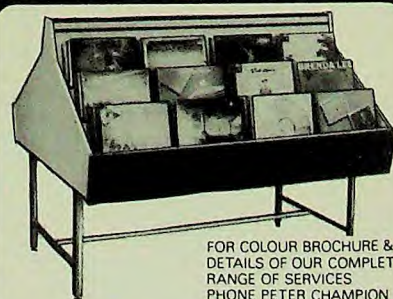
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American Commentary



Big Bowie campaign. . .The Lennons emerge. . .Crusaders into own label. . .B52s rave

NEW YORK: David Bowie, who set box office records in Denver, sold out in Chicago, and is set to open in The Elephant Man in New York this month, will also be the subject of one of RCA's most innovative merchandising campaigns for his Scary Monsters LP, also released this month.

A single, Ashes To Ashes, will be released in a four-colour picture sleeve for both commercial and promotion copies, and radio stations will receive a 12-inch single entitled The Continuing Story Of Major Tom, segueing Space Oddity into the new song, while a third single, Fashion, will be serviced specifically to dance clubs. The latter two will not be commercially available.

In addition to the usual print material and displays geared to dealers, AOR radio and press will receive a specially pressed Bowie interview album, which is part of a radio programme designed for the college market. Finally, a video of Ashes To Ashes will be available to clubs, cable and commercial TV, and for in-store play.

JOHN AND Yoko Lennon may be outwardly "secretive" about their first album project in seven years, but they have hired a Boston-based PR firm to represent them (a little odd since they live and are recording in New York), and photos and gossip items are flowing steadily.

One picture depicted the two in a studio — presumably the Hit Factory — re-decorated to simulate a den or living room. Said to be participating in the sessions are producer Jack Douglas and Cheap Trick's Rick Nielsen and Bun E. Carlos among others.

Speculation links the simultaneous news of Lennon's return to the studio and the rumoured reactivation of the CBS Portrait label, but there is still no comment forthcoming from CBS apart from an unofficial "certainly, we'd love to have them".

THE CRUSADERS are planning to launch Crusader Records, an audiophile/direct-to-disc label later this year.

Releases will spotlight jazz and classical material, and will be distributed by MCA, according to Crusaders managers George Grief and Sid Garris. Grief projects a budget that would make releases profitable at approximately a 20,000 unit sales mark.

THE COPYRIGHT Royalty Tribunal, charged with deciding the division of \$14 million (£5,857,740) in 1978 cable TV royalties, is considering proposals for disbursement from ASCAP, BMI and SESAC.

It is understood that ASCAP is seeking 63 per cent of the monies, BMI 47½ per cent, and SESAC between 10 and 14 per cent.

By IRA MAYER

A VERY personal observation: The B-52s are about to become the superstars of the year.

The group were absolutely stunning in Central Park, musically accomplished and tight as could be, and they had the 6,600 paying fans (and thousands more outside the skating rink where they played) up and dancing in the most spontaneous way this writer has seen in years.

Their Fifties style and space cadet music, which was cute and a novelty the first time around, has been expanded just enough to retain a unique identity while showing they are more than a gimmick band.

The kind of excitement I felt in the park that night was the equivalent of only a handful of rock and roll experiences and on a par with being at an early Stones or Who performance. If the new album, due shortly, is anywhere near as good as the songs were on a live hearing, watch out.

SHORTS: The Commodores have performed at the Record Bar chain (100 plus stores) convention, and for the National Association of Broadcasters in recent weeks, and earlier in the year took part in the Motown showcase at NARM . . . the 15-day Chicago Festival drew some 900,000 people to hear Alice Cooper, John Prine, the Chicago Symphony Orchestra, and, of course, Chicago . . . Lynyrd Skynyrd lives on — by way of MCA's Rossington-Collins (both former Skynyrd members), A&M's '38 Special (featuring Ronnie Van Zandt's brother Donnie), and Polydor's newly-signed Johnny Van Zandt Band . . . a 12-record compilation of hop era Miles Davis will be released by Prestige, with 10,000 copies bearing a list price of \$124.98 (approximately £52), and a booklet accompanying the package will be written by jazz authority Dan Morgenstern . . . Stiff will showcase four acts in as many nights at rock disco Hurrah's in New York, preceded by a night of Stiff video . . . FBI raids in Memphis, Tennessee, and Staten Island, New York, uncovered thousands of bootleg Elvis Presley recordings, the largest haul being 50,000 LPs, EPs and singles . . . Black Music Association president LeBaron Taylor has instituted a three-phase restructuring of the organisation, involving executive changes, corporate rearrangement, and the undertaking of four major projects in the coming year, which are a BMA foundation, a minority development programme, the creation of local chapters, and the start of a women's programme. Jules Malamud will become a non-exclusive consultant to the BMA, relinquishing his position as VP and chief operating officer . . . SPARS, the Society for Studio Engineers, meets next in New York on October 30 . . . codename for the latest counterfeit detection system is Coversafe Orange, the paperboard system whereby you can see the special code on the album jacket . . . Dick Carter named president of Salsoul . . . Bob Edson and Rich Fitzgerald promoted to RSO executive VP and senior VP and general manager respectively . . . Eddie Lambert named VP of 20th Century Fox Music's creative division.

INTERNATIONAL

Edited
by
NIGEL HUNTER

Government post for Canadian industry man

From RICHARD FLOHIL

TORONTO: The Canadian Government has now officially recognised the economic and cultural roles of the recording industry. The result has been the appointment of industry veteran John Watt as a senior policy adviser of the Cultural Industries Branch of the Secretary of State's office.

The Canadian Government has recently been playing an increasingly important role in the domestic book publishing and film industries, and now the recording industry has been acknowledged in the same way.

Watt, formerly involved with the Smile Music Group, a Toronto recording and publishing organisation, is immediate past president of the Canadian Independent Record Producers Association, and a director of the Canadian Academy of Recording Arts and Sciences.

Among the pressing matters awaiting him is the demand to drop import tariffs on recording equipment for studio use. No such equipment is even manufactured in Canada, and to compound the situation, tariffs are not applied if the equipment is to be used for film recording.

The Canadian Recording Industry

Dateline: Toronto

Association is also planning to press for stronger penalties on all aspects of piracy and bootlegging, and is likely to demand official response on the question of home-taping in the form of a surcharge on blank tapes.

And the Canadian Copyright Act, originally enacted in the mid-Twenties, is in serious need of revision. Various government committees have been working on the problem for some years, to the growing impatience of most elements of the music industry.

Watt, who admits "I'm not an industry heavyweight", hopes that the department he will head will allow various aspects of the recording industry easy access to Government.

"Our biggest problem is making the recording industry — dominated as it is by foreign-owned companies, deeply integrated in wholesaling and retailing as well as recording — accessible to Canadian artists."

Watt can be reached at the Secretary of State's office at 15 Eddy Street, Hull, Quebec. His phone number is (819) 994 2151.

A&M RECORDS of Canada was fined \$35,000 (£12,727) recently, after pleading guilty to 10 counts of contravening the Canadian Combines Investigation Act. The offences involved the company's refusal to pay for retailers' advertising of A&M records below a price set by A&M.

A document which the Crown claimed represented A&M advertising policy stated: "A&M must not be advertised below its normal everyday cost. Such conditions cheapen the image of our product. Failure to comply with these conditions would result in the forfeiture of any advertising monies contributed by A&M."

Among the retailers affected by the policy were some of the biggest discount businesses in Canada.

Such policies, said Judge Hugh Honsberger, were against laws designed to prevent resale price maintenance: "A criminal offence has been committed, acknowledged and since discontinued. I accept the fact that A&M was not aware it was breaking the law."



LONDON: Canadian band Martha & The Muffins, recently in the UK for a tour with Roxy Music, were presented with a gold disc for Canadian sales of their first album, Metro Music, by British record company DinDisc. While over here, the band recorded their follow-up album. Pictured backstage at Wembley Arena are the band with DinDisc MD Carol Wilson (far left), Donna Thompson, head of promotions (kneeling), Diane Wray, DinSong general manager to her left, and far right, Nicky Davies, DinDisc marketing manager.

Alexenburg in an optimistic mood

From IRA MAYER

NEW YORK: Ron Alexenburg is looking forward, not back, and is understandably reticent about his 18 months at the helm of the MCA-founded Infinity label, with suits and countersuits still in the courts about the dismantling of that label.

But with the recent unveiling of the Handshake label — an equal three-way partnership involving Alexenburg, Peter and Trudi Meisel's Hansa Productions, and the Ariola group of Germany — Alexenburg is looking ahead to championing the Meisel productions in the US as well as scouting his own new product and channelling it through them to the international market.

He is vague on details of the agreement, preferring to deal in generalities about the enthusiasm of

all the partners in the venture at a time when most people in the industry are complaining about the fall-off in business. He cites their collective talents and track records, the hoped-for involvement of the label's artists in business matters (Amii Stewart and Johnny Bristol participated in the discussion on which this report is founded), and makes an upbeat prediction that the industry will find itself on the upswing in the US next year.

Peter Meisel, in New York with his wife Trudi, suggests as an estimate of initial costs "a couple of million dollars over three years for production and running expenses".

He points to the closing of Ariola's Los Angeles offices, and the company's general failure to make a mark in the US as the reason for going to other companies (CBS in the US, Quality in Canada) for North American distribution, despite Ariola's equal partner status and the fact that the company will be distributing Handshake throughout most of the world.

Alexenburg insists this will be a low overhead operation with a limited staff (12 people) and limited artist roster. As further evidence of the streamlining, he points out that the label has taken over existing office space, and says of the funding of the venture: "If there's a major artist to be signed, he or she need only think about Hansa's success and Bertelsmann's success, and they'll realise the resources at their

command when signing with Handshake."

Initially, the artist signings represent a variety of licensing agreements among the partners, as seen by the presence of both Handshake and Hansa logos on the former's first US release, the Stewart/Bristol duet My Guy/My Girl.

Primarily, however, the new company represents the Meisels' first serious entry in the US market. Meisel points to the 35 chart singles the couple have had since starting their own label in the UK two and a half years ago, and says that the increasing dominance of the English language pop music internationally led them to the realisation that they had to establish themselves in the US as well.

In addition, the two felt that the difficulty they have had in breaking some worldwide superstars here (Boney M being the prime example) could possibly be overcome by having a presence in the US.

Internationally, Ariola presses and distributes Hansa product and handles "a certain amount of promotion," according to Peter Meisel. "But we also supervise Ariola's promotion, and provide additional promotion on our own, thereby giving our product a better chance of happening."

In all these matters, it is Alexenburg who will be co-ordinating the Meisels' American attack.

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OPINION

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

PolyGram's attitude to prices 'contemptible'

POLYGRAM'S NEW list of "catalogue" prices must rank as the greatest piece of impertinence this year.

Having first decided to "abolish" RRP, they promptly replace it with a price list showing remarkable price reductions. Just another ruse to try and enforce a reduction in their

back catalogue.

If dealers were confused about the new-style despatch note, all they had to do was to refer to the last PolyGram RRP list and decide at which price to sell it.

I would challenge this new so-called survey of prices as being totally false unless they surveyed the price of every item in the current catalogues in every shop. There is no

point in surveying the Top 75 LP and singles which I suspect comprised the majority of purchases surveyed. Indeed, it is more likely they were Top 20 product or big selling new releases.

The attitude of PolyGram in this is really disgraceful and contemptible

L.S. Freedman, Discas Records & Tapes, Polloshaws Road, Glasgow.

PERFORMANCE

Reading Festival

IF ANYONE had any complaints about this year's Reading Festival, they would have fallen on deaf ears. For Reading 1980 was the heavy metal festival and from Angelwitch to White Spirit the emphasis was on noise.

Breaking Glass

BREAKING GLASS had the effect of catapulting Hazel O'Connor to stardom before anybody had seen the film or heard one note of the 13 songs she wrote especially for the film and which make up its entire soundtrack.

With this sort of build-up, both film and star had a lot to live up to, and, happily, they do.

Although O'Connor isn't a great actress, the talent she does have is well supported by the songs (the quality of which are proven by the fact you find yourself humming them the day after), Phil Daniels' portrayal of Cockney would-be entrepreneur, Danny, some very good character parts and a surprisingly good script.

The story might not be new — idealistic young singer finds fame, becomes disillusioned — but the pace never drags and although we are presented with a few stock characters (trendy record execs, nasty policemen etc) the film has a fresh feeling about it. And finally Hazel O'Connor comes across as a talented, likeable lady who doesn't deserve the bitchy press she's been getting, and could have a good future ahead of her as a no-nonsense songwriter.

DANNY VAN EMDEN

Charlie Dore

IF PILOT Of The Airwaves seemed like a hit out of the blue for Charlie Dore, she seemed determined to show that it would not turn out to be a one off at her Venue gig last week.

That chart single was for Island but, having signed a deal recently for Chrysalis, most of the material showcased was new and will be featured on her label debut to be recorded with producer Glyn Johns and set for a January release.

The audience's lack of familiarity with the songs meant that she had to work extra hard to warm up the packed house, but from Pilot Of The Airwaves — pitched a third of the way into the set — she had them on her side and Sister Revenge and Over Here were stand out numbers.

The new bass player in her Back Pocket backing band gave an extra funky sound to some numbers and if she continues to develop, she should be able to capitalise on her initial success and become a consistent record seller.

DAVID DALTON

The Kicks

THE KICKS are a five-piece band — of whom three are brothers — from the Midlands and who so far have released a couple of singles for Carrere Records, and played a string of live dates around the London area.

Judging by their gig last Wednesday at Fulham's Golden Lion, the band are attracting interest from music business quarters other than Carrere.

Frontman is Alan Hammonds, who also writes the bulk of the band's material and he turns in a powerful performance.

Strong support comes from Mike Rollason on lead guitar and vocals, Les Rollason on bass, John Rollason lead guitar, and Tarky Bates on drums.

CHRIS WHITE

Profits fall — tough luck Woolworths

WHEN I heard of the dramatic drop in profits by Woolworths, I could not summon up one vestige of sympathy.

There is a Woolworths branch opposite my record shop, and like many other small dealers I have suffered in recent years when new albums have been offered at virtually cost price.

It would be a good idea if Woolworths and the other multiples were to stop discounting on records, or better still, stop selling them.

Surely there are many other commodities that can be offered at cost price to attract customers into their stores. Why records? The rush has gone.

B. LIBERSON, Cape Hill Records, Cape Hill, Smethwick, West Midlands.

Attitude clarified

I WOULD like to clarify my attitude to home taping, as reported in your Focus On France supplement (July 12). I believe that a levy on blank tape cannot balance the loss of LP units sold by our industry, which has to fight against 40 to 50 million blank tapes sold annually compared to an LP market of about 65 to 70 million pieces for the current year. This is surely one of the biggest factors of our today and tomorrow problem.

JACQUES CAILLART, president-director general, Phonogram, Bd. de l'Hopital, Paris, France.

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DOOLEY

IT SEEMS that the more hawkish ILR stations won the day over their more dove-like colleagues judging by AIRC's decision to appeal against the Performing Right Tribunal decision on needletime payments . . . At a media lunch to welcome The Shadows to Polydor, the group revealed that their parting with EMI, after 20 years, came because the company refused to allow them a lease deal with future product . . . It's sales conference season again and although the days of the lavish bash are over, some salesmen will at least be getting a sniff of sea air: CBS foregather at the Imperial Hotel, Torquay, this week and PolyGram will be holding a joint Polydor/Decca/Phonogram conference in Bournemouth later this month; meanwhile RCA will be at the Holiday Inn, Birmingham, this week (instead of Eastbourne with PRT) and the PRT lads are getting a day in head office and a night out on the town . . . Yet another departure from Record Business — advertisement manager Nigel Steffens leaving later this month to join Thomsons Magazines.

ANYONE WISHING to contact ex-Jet staffers can do so at following numbers: Ray Cooper (449 4785), Alan Cunningham (304 5652) and Andy Stevens (779 7886) . . . Several A & M executives looking a little overfed as they have sat through eleven lunches and dinners at L'Ecu de France restaurant entertaining major accounts and media in past couple of weeks . . . Rather unfortunate choice of phrase by A & M publicity director Mike Hales at a media lunch introducing a video presentation by sales manager Bill Groves: "Now you can hear the bullshit from the horse's mouth" . . . Record World London representative Val Falloon planning a music publishing venture with Cashbox's former London editor Nick Underwood . . . TDK blank tape firm fuming because news of suspension of the home taping licence (see P1) came too late to change an expensive ad in last Sunday's Sunday Times colour mag which contained explicit details of how to go about obtaining a home recording licence.

FORMER POLYGRAM commercial division director Tom Parkinson confirms that he has now left the company and although he has no immediate plans he hopes to stay in the music business, and as he says: "My experience at all levels within the industry spans some 14 years, and of course it would be nice to use that experience and continue earning a living at something I enjoy" . . . How many ex-EMI employees will agree with a Sunday Observer report on Thorn EMI as a career company: ". . . they have the financial and technological resources to invest and protect the future of their employees" . . . Yes manager Brian Lane in a hurry to find a new singer for recent band signing, Lasers, and can be contacted on 01 727 2791 . . . Epic press officer Johnny Black has quit to pursue a career as freelance journalist and novelist . . . Paul Henry, who plays Benny in Crossroads, has a single, Waiting At The Crossroads for PEL Records, and same label planning a single by broadcaster Monty Modlyn called Financially I'm Embarrassed . . . Just how limited is a limited edition? — Initial figure of 10,000 for RCA's Presley box set is admitted to have grown to 13,000 due to demand, but serial numbers of over 14,000 have been spotted.

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