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# MUSIC WEEK

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Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 90p

*"The record market has bottomed out to a hard core of regular, dedicated record buyers who, if they want something, will pay for it"*

## The burning issue of '81 — prices

THE YEAR is ending with a flurry of activity centred on prices and it is clear that the pricing policies of manufacturers and retailers will be one of the burning issues of 1981.

These were some of last week's price points:

- Leading dealer chain HMV Shops has refused to absorb RCA's recent 10 per cent increase of its singles price and is having stickers printed pointing out to customers that RCA singles are alone in costing £1.20.

- RCA is also set to implement a further 10 per cent price increase across all album and tape product from January 5.

- WEA has come into line with other majors in dropping recommended prices but will advise dealers of "catalogue prices" based on the British Market Research Bureau's survey of selling prices and salesmen's feedback.

- At the same time, WEA is to attempt to boost sales of albums by new acts by offering selected new releases at a special low dealer price of £2.44.

- The Eurodisc Arista/Ariola companies have also dropped RRP but will make available lists of "average prices" for their product.

based on the BMRB survey, for dealers who ask for it.

Dealer resistance to RCA's hike of singles to 77p is growing with HMV Shops joining Birmingham retailer WJ Taylor (*MW* Opinion, December 22) in making sure that customers know that RCA singles have passed the £1 barrier.

Like a vast number of dealers, HMV has held the price of chart singles down to 99p despite recent price rises, but of the latest RCA rise, the chain's marketing manager Ian Gray commented: "At a cost of 77p we cannot sell at 99p."

Virgin Retail MD Steve Mandy agrees: "We think other record companies are watching carefully to see what trade reaction is to the RCA move, so we must protest. We will probably do something along HMV's lines in the new year."

Boots' music manager Mike Cleave argues that it is not "inevitable" that record prices must go up as some manufacturers believe. "We will be implementing a new pricing policy soon. We are just not going to subsidise the record trade," he said.

But RCA's joint deputy managing director John Howes is unrepentant: "The retailers are more terrified of these price increases than we are. I don't think it will harm us. The record market has bottomed out to a hard core of regular, dedicated record buyers who, if they want



**JOHN HOWES:**  
*"Record companies have got rid of the fat, sliced through the meat and are now just left with the bones."*

something, will pay for it.

"We are living in inflationary times. There have been so many cuts. Record companies have got rid of the fat, sliced through the meat and are now just left with the bones. We at RCA cannot do anything but pass on our increases in costs."

## Police top year-end charts

1980 WAS the year of The Police.

Top album of the year was their Zenyatta Mondatta (AMLM 64831) and top single, Don't Stand So Close To Me (AMS 7564). The A&M band's Outlandos D'Amour album also continued to sell well and was number 18 in the year's Top 100 charts compiled from sales figures by BMRB (see pages 21-22).

And The Police were leaving the year in style as *MW* went to press, playing sell-out London concerts while their latest single De Do Do De De Da Da was high in the charts.

1980 was a year of consolidation for The Police. They ended 1979 with the chart topping Walking On The Moon and through the year played an extensive world tour that included dates in India, Thailand and Hong Kong. They also headlined the Rockatta De Bowl festival at Milton Keynes.

Runner-up in the Top 100 albums chart was Rose Royce's Greatest Hits (Whitfield RRTV 1), the only TV-advertised album to figure in the Top 10.

The third album was Abba's Super Trouper (EPC 10022), with

other established acts such as Roxy Music, Michael Jackson, Genesis, Shadows, David Bowie, Pink Floyd and Rod Stewart showing well.

Of the newer bands to break through, The Pretenders were at number three (Real RAL 3), Madness (Stiff, SEEZ 17) at 11, Specials (Two Tone CDLTT 5001) at 23 and The Beat's I Just Can't Stop It (Go Feet BEAT 001) at 27 with Signing Off (Graduate GRADLP 2) by UB40 following at 28.

On the singles front, women figured strongly behind The Police. Barbra Streisand had the second-best selling single with Woman In Love (CBS 8966), Kelly Marie's Feels Like I'm In Love (Calibre PLUS 1) was at 3, Fern Kinney's Together We Are Beautiful (WEA K 79111) and Sheena Easton's 9 To 5 (EMI 5066) in ninth spot. Of the newer bands, Dexy's Midnight Runners were the highest placed with Geno (Parlophone R 6033) reaching No. 5.

● These charts cover the period December 31, 1979 to December 6, 1980 and therefore do not reflect the recent sales of John Lennon product.

## Agreement on RRP issue

THE BPI and Mechanical Rights Society are understood to have reached agreement on a course of action following the manufacturers' unilateral action in abolishing recommended retail prices.

Both sides have agreed on the principle of notional retail prices on which copyright and royalty payments will be based in the absence of a manufacturer's list or RRP.

A price survey will be jointly commissioned by BPI and MRS to establish national retail prices for different categories of records.

Moving quickly after the agreement, EMI Records this week announced it is abolishing, with immediate effect, the ordinary list price with which it replaced RRP in June.

Until the results of the BPI/MRS survey, EMI will base copyright and royalty calculations on an agreed "interim price", but will continue to publish an ordinary list price for TV advertised product and classical releases.

**INSIDE**

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Howes stressed that RCA does not expect retailers to absorb the price rise. He urged that they pass it on to their customers without being too fearful of the consequences, and he forecasts that other companies will follow: "I can't see that many manufacturers can carry on selling singles at 70p."

But at least one of RCA's competitors disagrees. CBS senior directorof Tony Woolcott refuted speculation that his company was anticipating a singles' price increase: "We believe that the 99p retail price is a real barrier and breaking it is not now, or in the foreseeable future, a good idea."

- WEA ABANDONS recommended prices on December 29 and new price lists will carry a "catalogue price" which will be "an approximation of the average price

that WEA product is selling for, and is intended only as a guide to retail price".

The company is also modifying its two-tier price system which has offered a dealer price of £3.04 for new releases and £2.44 for catalogue. New releases will no longer automatically become catalogue items after three months, but rather "at WEA's discretion".

And as a means of breaking new acts, WEA will use the lower £2.44 price as a way of promoting certain new releases. "We believe the UK market is more price conscious than ever before," says sales manager Mike Heap.

WEA's new catalogue also shows a significant drop for mid-price albums — down from £1.45 and £2.25 to £1.82. The only rise is for 12" singles which go from 97p to £1.22.

## It's a charitable Christmas

THE TREND towards donating a sum of money to charity in lieu of sending Christmas cards is catching on in the music business, and this year the Nordoff Robbins Music Therapy charity will benefit by several thousand pounds (see details on page 19).

- CBS Records has decided to donate money to hospitals near its various locations instead of sending Christmas cards. The following hospitals will benefit, with the proviso from CBS that the money is spent specifically on Christmas Day food and gifts: The Red Cross (Aylesbury), Bridgend General (Glamorgan), St Charles (Acton), Guys, University College and The Middlesex.

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NEWS

? TOP 5 SING / UP YEAR AT BACK

January

MARTIN DAVIS joins Island as chairman... Polydor and RSO win latest round in imports battle... BPI warns of new outbreak of counterfeit cassettes... Pink Floyd top the singles chart... "1980 will be a year when only the companies which are most aggressive will make money" — John Fruin... Chardale Record distributors ceases trading after seven years... Phonogram becomes latest company to cut dealer margin to 30 per cent... Jan Olofson re-launches Young Blood Records... Pye forms first video distribution company... Dave Dee quits WEA to set up his own Double D Records... Mass redundancies to follow PolyGram's takeover of Decca... EMI leading singles and albums company for last quarter of 1979... BPI draws up code of conduct... Flamingo Records splits from Magnet... EMI LRD folds, Alan Kaupe resigns, Cobra label dissolved, eight labels transfer to UA, redundancies.

February

EPIC re-signs Abba for further three years... WEA reshuffle

# News review of 1980

The year started with cautious optimism for the new decade and ended on a tragic note with the untimely death of John Lennon. In between, a lot happened

following Dave Dee's departure... Survey shows record companies spending less on radio advertising... Negotiations between BPI and Department of Trade bring prospect of blank tape levy closer... GRRC conference cancelled due to lack of support... ABC figures show Melody Maker now in fourth place behind NME, Sounds and Record Mirror for UK sales... Princess Grace records LP for Nimbus Records... Tributes flood in following the death of Sir Edward Lewis... EMI emerges as market share leader for '79 for both singles and albums... BPI figures show sharp downturn in sales for 1979... Roger Brooke resigns from EMI board... New classical distributor, Parnote, is launched... Musicians Union general secretary

John Morton describes ILR stations as "juke boxes of the air".

March

ARIOLA/Arista format revealed following last year's takeover of Arista... Decca's Record Division passes quickly and quietly into the hands of PolyGram at City meeting... Blondie scoops MTA Awards Live promoters appear to be giving the recession the slip — "The scene is healthy" — Jack Barry of The Marquee... Chrysalis signs long-term deal with Pickwick... The Immediate catalogue to be reactivated by Virgin... Charisma cuts dealer margin to 30 per cent... Decca studios wind down... Bronze installs first digital multitrack recorders in Europe...

Wake held at Decca's New Malden pressing plant... MU seeks BPI aid to resist BBC orchestra cutbacks. BBC accused of "arrogance, incompetence and dishonesty"... Sir Harold Wilson describes the music biz as "one of the few remaining growth industries" at MTA Awards dinner... Virgin to form film company... IFPI votes to admit video men... Leslie Hill and Ramon Lopez quit EMI, John Bush becomes new boss of EMI Records (UK)... Jack Craigo becomes new MD of RCA Records (UK).

April

COUNTERFEITING and an all-industry effort to sell recorded music — Give The Gift of Music — dominate NARM 1980... Budget gives little help to retailers... Stiff moves into TV advertising for Madness LP... Mantovani dies — over 40 years, he sold more than 100 million albums... Genesis top album charts... CBS cuts dealer margin... RSO launches Mike Chapman and Nicky Chinn's Dreamland Label in UK... Wembley Country Festival attracts record crowds... "I predict that 1981 will dawn with only 10 per cent of the executives currently employed" — Jonathan King... Heavy metal music enjoying its biggest boom for years... Larry Uital launches Earlobe Records... Bill Townsley retires from Decca... PPL tribunal drags on... Selecta closes, 70 jobs lost... John Whitney to head reorganised AIRC... Johnny Logan wins Eurovision Song Contest for Ireland... EMI announces a loss of £2.8 million in the half-year to December 31, 1979.

May

JOHN FRUIN named BPI chairman, Chris Wright appointed deputy chairman... LG Wood retires, but to continue as a "president of the association"... Topic Displays goes into liquidation, 14 redundancies... Sky 2 tops the album charts... UK studios struggling as price-cutting battle flares... Ramon Lopez joins PolyGram... Tellydisc TV mail order company launched... RCA to buy out Pye? Talks, rumours persist... Mike Batt and Bob Geldof dominate the Ivor Novello awards... Five of UK's biggest independent dealers link together to negotiate special terms with manufacturers... Brian Shepherd leaves EMI for PolyGram... EMI factory resumes normal working after industrial action... Mercia Sound becomes the 21st ILR station on the air... EMI replaces RRP with list price plan... Our Price takes over the Harlequin chain.

June

MU STRIKE begins to bite at the Beeb... Laurie Krieger to launch business supplying entertainment

machines to retail outlets... Virgin slashes studio rates for small labels... Robin Taylor resigns from UA Music... Peter Gabriel Knocks McCartney off the top album slot... Independent record companies now outnumber the majors on the BPI council by eight to six... CBS opens new factory in Aylesbury... Ames Records hiring out albums upsets the record companies.

July

JOHN BUSH leads resignations following EMI/UA link. Cliff Busby appointed MD of the new joint operation. Extensive redundancies... RCA and PRT agree on merger terms... WEA sets up own imports operation... MU strike continues and hopes for the Proms are fading... Survey indicates in-store video does boost sales... Rolling Stones top the album charts... PolyGram Abolishes recommended retail prices... WEA wields the redundancy axe... Barry Evans quits Phonogram... PRS revenue up by £3.5 million... Mountain group goes into liquidation... MU and BPI agree on new session rates... EMI releases Bow Wow Wow single extolling the delights of home-taping... Performing Right Tribunal represents a resounding victory for PPL... Bellaphon opens UK operation under Robin Taylor.

August

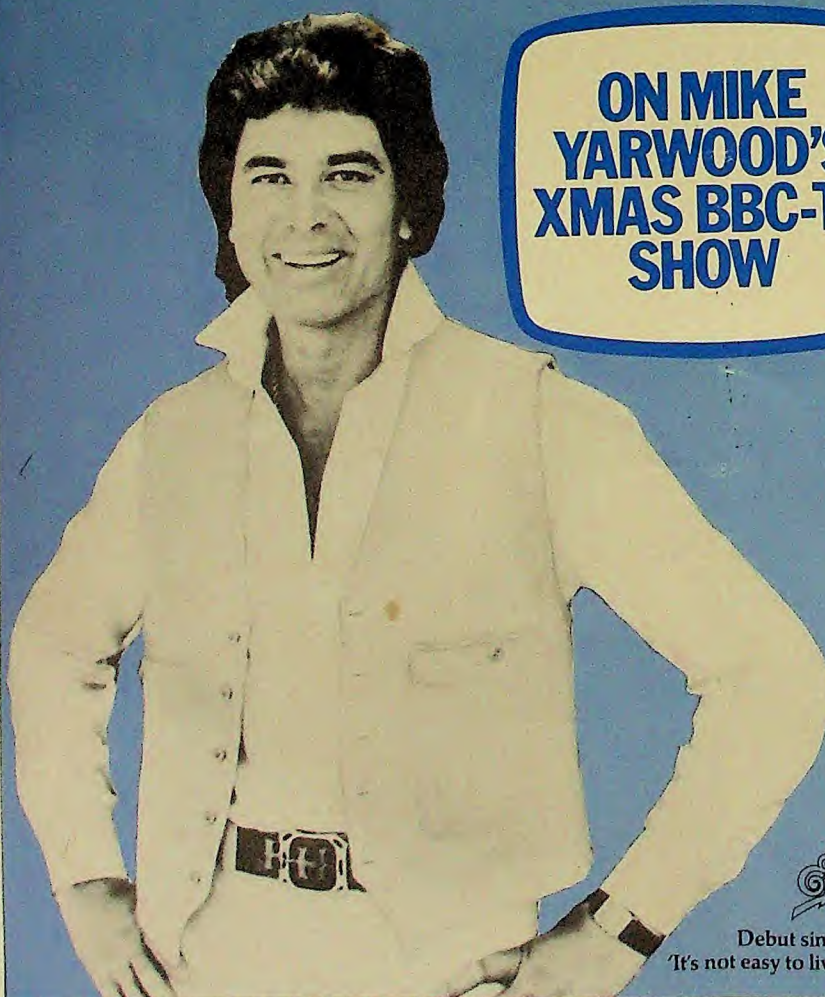
NEWLY-FORMED British Videogram Association holds inaugural meeting, chaired by Maurice Oberstein... Fuse Music goes into liquidation... John Bentley buys Intervention... Music publishers prepare to "block releases" following majors' abolition of RRP... BIRD (British Independent Record Dealers) formally set up... BPI plans to abandon home-taping licence... MU strike settled and a revamped Top Of The Pops hits the small screen... Tom Parkinson quits PolyGram Record Operations... Austria becomes the first country to impose blank tape levy... Blondie feature on Ampex blank tape ads... Clive Swan becomes commercial director PRO... Music Week calls for chart hyping probe following World In Action programme. John Fruin invites BPI scrutiny... "I am prepared to bring serious evidence to the attention of the police" — John Deacon... BBC and PPL heading for clash on needletime... EMI cuts 300 jobs at factory.

September

HOME-TAPING licence scrapped... Don Arden denies sale of Jet but sacks 12... RCA/PRT merger now definitely off... Conference time; RCA's Dave Harmer predicts "growing wave of success" for his company, MFP — "Now is the time to attack the market". WEA to market WCI videos. Neil Diamond soundtrack heads EMI schedule... Robin Blanchflower quits Ariola to go it alone with Kaleidoscope Records... Colin Burn to Rolling Stones Records... Stevie Wonder plays London... BPI looks to strengthen code of conduct... ICA Rock Week... PolyGram conference encompasses Polydor, Phonogram and Decca for first time. Sales team redundancies cloud the Bournemouth gathering... Louis Benjamin exits as PRT revamps.

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"1980 will be a year when only the companies which are most aggressive will make money"  
— JOHN FRUIN, JANUARY.

**October**

GEFFEN RECORDS signs John Lennon and Yoko Ono for the World... Redundancies at RCA London HQ... Virgin launches its books division with four releases... Arista nets the Stray Cats... Ronco launches biggest ever Christmas campaign... Samea pressing plant folds... John Fruin resigns as managing director WEA due to "differences of opinion between himself and the shareholders on matters of policy"... Vidcom at Cannes hailed a big success... Damont expands pressing capacity... Industrial problems continue at EMI Hayes plant... HMV aims for 100 stores in ambitious expansion plan... "Industry has a big part in video future" — Guy Marriott... Eagle Records signs Gary Glitter... Al Coury slates Bee Gees' decision to sue Robert Stigwood... BPI committee of enquiry report uncovers "widespread infringement" of the BPI code of conduct... Cliff Richard re-signs to EMI... Mike Hitches quits WEA, following departures of John Fruin and David Clipsham.

**November**

NESUHI ERTEGUN in no hurry to name replacement for John Fruin... Companies slam BPI "whitewash" with regard to chart probe... Peter Ikin and Dave Young join WEA... Chrysalis first in race to sign Spandau Ballet... ACTT dispute at Capital Radio settled... Chris Wright becomes chairman elect of the BPI, "We must let people know that the music business is a serious industry, not a Mickey Mouse set-up"... Tony Stratton Smith hits out at majors' policies... American Don Ellis to head RCA UK... Industry moves to stop European imports leak... ELO signs eight-album deal with Jet... IBA repeats challenge to BBC's national monopoly... Bernard Chevry confident of full house for Midem 1981... Aretha Franklin plays 44-minute concert at Victoria Apollo... John Fruin makes surprise move to Pickwick as senior executive... BPI survey reveals market still shrinking... MRS/BPI clash looming on RRP abolition... Donald MacLean elected BVA chairman.

**December**

HARRY TIPPLE calls for closer ties with manufacturers... Richard Robinson appointed regional director UK at EMI... Michael Kuhn calls for separate video copyright law... Undertones quit Sire... WEA's Dan Loggins resigns... Phonogram and Ensign split... US industry gets ready for "video disc fever"... Promo fifth makers win EMI royalty deal... Elton John renews his Phonogram International deal... Robin Taylor quits Bellaphon just three months after its first releases here... WEA sells Enigma... Led Zeppelin split, but SwanSong carries on... John Lennon murdered in New York — the world mourns and pressing plants work flat out to cope with demand for Lennon/Beatles product.

**Chris Wright: 'We must let people know that the music business is a serious industry not a Mickey Mouse set-up'**



ARTHUR SHERIFF

**Kendricks signs to Atlantic**

EDDIE KENDRICKS, founder member of the Temptations and their lead singer for 11 years before a solo career which has spanned the Seventies, has signed a long-term worldwide deal with Atlantic Records. The first LP on the label will be released early next year. This will be his 13th solo album.

YOUNG ROCKABILLY band Jets have signed to EMI Records via a long-term worldwide licensing deal with Lightning Records. First single, Who's That Knocking (EMI 5134) is released January 19 and an album entitled Jets (EMC 3356) follows on February 9.

CELEBRITY RECORDS, The MOR label with a roster that includes Peters and Lee, Eve Graham, Vince Hill, Johnny Ray and Harry Secombe, has signed a licensing deal with RCA.

While Celebrity is issuing new product, all the artists on the label work for the same royalty allowing the records to be sold at mid-price.

The first release through the new arrangement is the Peters and Lee single Ocean And Blue Sky (ACS 4), followed by their last album together, The Farewell Album.

DERAM HAS signed Jane Kennaway, whose single I.O.U. on the small Growing Up In Hollywood label has been garnering Radio One airplay. The single is now available through PolyGram on Deram DM 436.

ARISTA HAS signed Elaine Paige to a recording deal. Her debut single is a Tim Rice version of the Phil Spector song, If You Don't Want My Love (ARIST 381) is released January 9.

**Polydor names Sheriff as GM**

ARTHUR SHERIFF, left, currently head of promotion at RSO Records, has been appointed general manager responsible for promotion and press at Polydor with effect from early next year.

Sheriff succeeds Tony Bramwell who has decided "to act as a freelance promotion executive for Polydor" in future. Bramwell will report directly to Polydor managing director A. J. Morris for specific projects and will have "functional responsibility" to Sheriff.

No decision has been taken on a replacement for Sheriff at RSO, but it seems likely the company — which is distributed through Polydor — will use independent promotion people where necessary and that a share of the RSO promotion work will revert to Polydor, and thus stay with Sheriff.

Commenting on his new position, Sheriff said: "I look forward to 1981 to help in creating an expansion of further successes in the promotional areas at Polydor."

**Wynd-Up reports good year**

AMID THE gloom of recession record wholesalers Wynd-Up report having had "a very successful year", helping its parent company NSS Newsagents to a record net profit of £3,125,000 for the year ending September 28.

"Two and a half years on from our merger we have gone from strength to strength," says Wynd-Up's managing director Colin Reilly.

"NSS have published record profits and Wynd-Up has made a substantial contribution to that success.

"We moved our accessories division to Longsight in June but the most successful part of our expansion has been the Glasgow depot which we opened on October 29, 1979.

"Turnover at Glasgow has increased by 50 per cent in the first 11 months."

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NEWS

# Wright: music is unifying force

AT THE Record Industry Ball last week, BPI chairman Chris Wright said that although the music industry's public credibility may be at an all-time low, everyone working in the industry "has a right to feel proud of his or her personal involvement in the contribution we make to the lives of people throughout the world".

Paying tribute to the late John Lennon, Wright added that were it not for The Beatles and their achievements, "many of us here this evening might well have not been

here at all".

And went on: "The many British artists, whose careers we nurture, and who have followed in the path of The Beatles, are known by countless millions of people.

"The tremendous worth of talent that we are able to develop in the field of popular music illustrates that despite the cynicism of 1980, music is a unifying force.

"I would challenge any other British industry to match our consistent international success in markets throughout the world."

# Tipple urges creation of dealer 'think tank'

PLENTY OF money is still being spent on leisure and pleasure, and it is time that record retailers pooled their ideas on how to bring more of that money into their shops.

This is the point of the first official message to the trade from the newly-elected chairman of the GRRD, Harry Tipple.

Writing in the latest issue of *MTA News*, Tipple, after commenting that the recession is forcing everyone in this business to look very hard at methods and profitability, says that "this sharing of knowledge and suggestions that in my opinion is going to pull us out of the doldrums".

He points out: "Brains are not just allocated to one side of the industry," and adds, "it is your brains that I am asking you to search in an endeavour to come up with some fresh ideas and new approaches, no matter how small or simple, no matter how way-out or hairbrained, that might contain the germ of an idea which could be used for the benefit of the whole industry."

Tipple wants dealers to write to him at the MTA, 5 Denmark Street, London WC2H 8LP.

# ACC blames PRT losses for fall in profit

LORD GRADE'S Associated Communications Corporation has singled out the PRT record division's "substantial losses" for contributing to the company's drop in pre-tax profits from £5.7m to £3.04m for the half-year to September 30, 1980.

But the interim statement adds encouragingly: "We believe these losses have now been contained." ACC's feature film production and distribution divisions are also blamed for the poor results which took the company's share price down 30p to 48p.

# Ariola's TV ad boost for Sky 2

WITH SALES already past the 450,000 mark, Ariola is looking to further boost sales of the Sky 2 album with a 6-day TV campaign in the Southern region over the Christmas holiday period. It will be given full merchandising support and also national press ads. TV shows featuring Sky in concert will be shown on BBC2 on Christmas Eve and December 27. Wider TV advertising is being considered for 1981.

Arista is currently TV advertising the Showaddywaddy album, Bright Lights, in the ATV and Granada regions. The band has its own TV special on December 30.

# Real 'sounds of silence'

THE SOUNDS of silence are now available on two albums — one purporting to be the "Wit and Wisdom of Ronald Reagan" from Stiff

Records, the other entitled The Nothing Record Album from A&M in Canada.

Both are identical regarding content — in fact one or the other probably has grounds for suing for plagiarism — although Stiff's has 17 tracks of total silence whereas the Nothing Record has only 10. On the other hand the Canadian record includes free lyric sheet (blank) and poster (blank).

Stiff is charging £1.99 for its offering which might seem steep in view of its rather thin artistic content. The A&M album, on the Solid Gold label, retails for around £1.50 and is apparently "selling well" in Canada. A&M UK said it had "no immediate plans" for releasing it here.

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# Specialist's musical coup

A SPECIALIST record shop in London's new Covent Garden market has scooped all the major companies in picking up the cast recording of *The Biograph Girl*, the musical based on the early days of Hollywood starring Sheila White as Mary Pickford.

Harold Fielding brought the musical to the Phoenix Theatre from Brighton's Gardner Centre and it opened last month in a blaze of publicity supported by personal appearances by silent movie star Lillian Gish who is herself portrayed in the show.

The cast album has been recorded by That's Entertainment, a record shop specialising exclusively in stage musical albums. It has its own label, also called That's Entertainment, which has already released the Kings

Head production of the Ogden Nash show, *Nashville New York* (TER 1001), and *Bejtemania* (TER 1002).

The *Biograph Girl* will be rush-released this week and is available only direct from the shop, although That's Entertainment's John Yapp told *MW* that he was considering wider distribution.

"We are also working on recording past musicals as well as current and new productions," he said. "We will be reviving the 1972 show *I And Albert* for a recording using all the original cast." Other projects include *I'm Getting My Act Together* and *Thomas And The King*.

That's Entertainment is at 43 The Market, Covent Garden, London WC2 (Tel: 01-240 2227).

# We'll get you to Nice and back for just £130

The Music Week chartered BAC1-11 will leave Gatwick on the morning of Thursday 22 January and return on Thursday 29 January. The flight times are:

Thurs 22 Jan	leave Gatwick 10.30	arrive Nice 13.30
Thurs 29 Jan	leave Nice 13.45	arrive Gatwick 14.45

Now is the time to take full advantage of this exclusive offer — just £130 compared with the normal schedule economy class return fare currently priced at £244. Allocations are strictly limited to first come first served so please make your bookings right now. However, as this is a charter Music Week points out that if we do not sell all seats we will have to cancel the charter, but we will make arrangements to put you on a scheduled flight. To take advantage of this amazing air fare please contact Avril Barrow now.

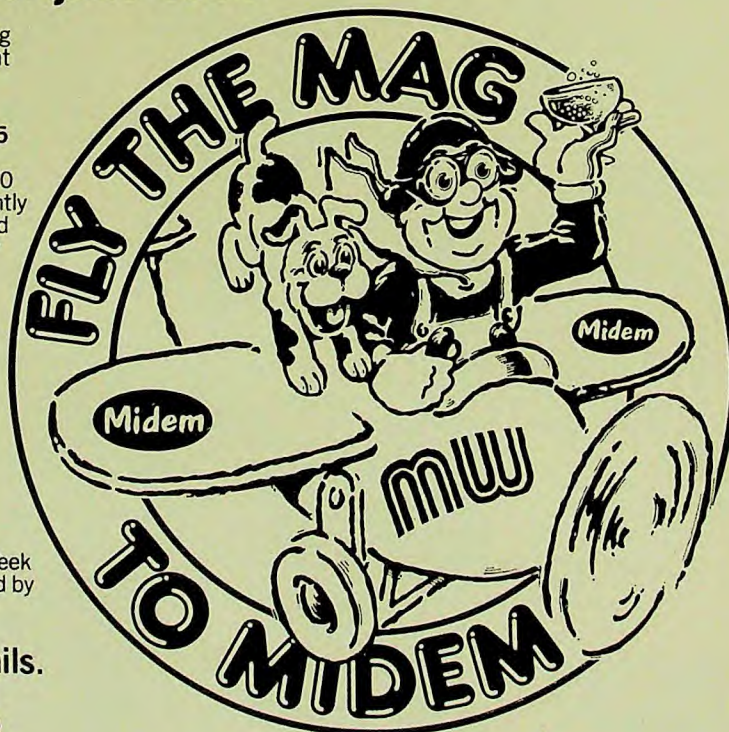
Acknowledgement of your reservation, together with an invoice for £130, will be sent to you directly from Exhibitex — Music Week's appointed travel agent for Midem.

Prices per person include return air fare, London/Nice/London. Pre-flight refreshment reception. In-flight champagne brunch, Music Week Midem survival kit.

In addition hotel accommodation is previously announced in Music Week can be arranged. Confirmation of hotel reservations will be forwarded by us to Midem who will confirm your requirements directly with you.

**Please contact Avril Barrow now for full details. Now is the time to book your flight and hotel accommodation for Midem. Tel: 01-836 1522**

If you require insurance £6.20 per person will be added to your invoice. Details of cover will be forwarded with acknowledgement of reservation. Please state whether you will require transport from the airport to your hotel.



All prices quoted are based on current air fares, hotel tariffs and rates of exchange. Exhibitex Travel will charge out increases covering fuel surcharges or increases\* resulting from adverse exchange rates etc.

In the event of unforeseen circumstances Music Week reserves the right to amend or cancel the flight and hotel arrangements.

# BETTER TO GET



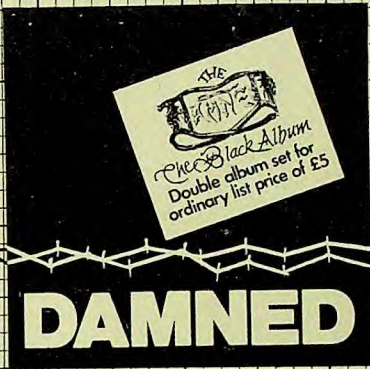
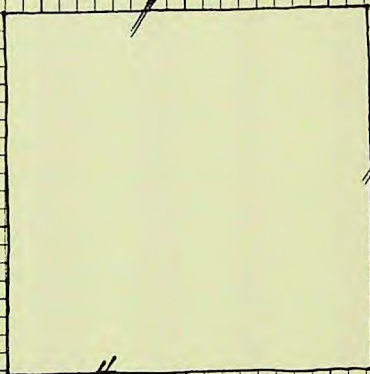
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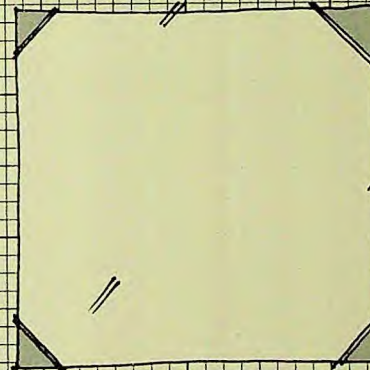
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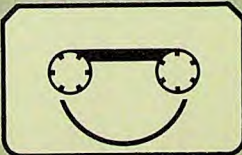
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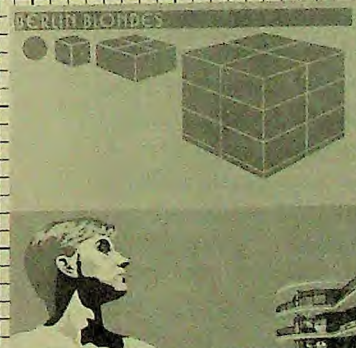
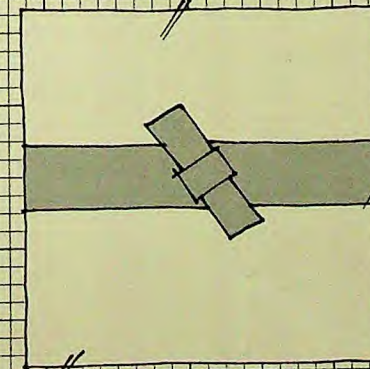
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ORDER FORM CHART



# 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	6	THERE'S NO ONE QUITE LIKE GRANDMA St. Winifred's School Choir (P. Tattersall) EMI	MFF FP 900 (E)	39	20	10	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills (J. Mtnue/R. Lucas/ Frozen Butterfly/Brampton)	20th Century TC 2460 (R)
£ 2	1	8	(JUST LIKE) STARTING OVER John Lennon/Yoko Ono (Lennon/Ono/Douglas) Lennon	Geffen K 79186 (W)	£ 40	61	2	RUNAROUND SUE Racey (M. Most) Dominion	RAK 325 (E)
£ 3	3	5	STOP THE CAVALRY Jona Lewie (Bob Andrews/Jona Lewie) Street	Stiff BUY 104 (C)	£ 41	57	2	MY GIRL Rod Stewart (Harry The Hook) Riva/Warner Brothers	Riva 28 (W)
▲ 4	45	2	HAPPY CHRISTMAS (WAR IS OVER) John Lennon (Ono/Lennon/Spector) Northern Songs/Lennon/Ono Music	Apple R 5970 (E)	£ 42	37	5	ACE OF SPADES Motorhead (Vic Malle) Motor Music (Leosong)	Bronze BRO 106 (F)
5	4	7	SUPER TROUPER Abba (Anderson/Ulvaeus) Boca	Epic EPC 9089 (C)	£ 43	59	2	I AM THE BEAT The Look (A. Shacklock) Big Brother/Stop And Listen	MCA 647 (C)
6	5	3	DE DO DO DO DE DA DA DA Police (Police/N. Grey) Virgin	A&M AMS 7578 (C)	£ 44	28	9	I LIKE WHAT YOU'RE DOING TO ME Young and Co. (Young/Young) Brunswick	Excaliber EXC 501 (A)
£ 7	10	4	ANTMUSIC Adam & The Ants (Chris Hughes) EMI	CBS 9352 (C)	£ 45	29	8	PASSION Rod Stewart (Harry The Hook) Riva/Warner Brothers	Riva 28 (W)
8	6	6	EMBARRASSMENT Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 102 (C)	£ 46	41	4	SANTA CLAUS IS BACK IN TOWN Elvis Presley (Steve Sholes) Carlin	RCA 16 (R)
9	NEW		IMAGINE John Lennon	Parlophone R6009 (E)	£ 47	44	3	HEARTBREAK HOTEL Jacksons (Jacksons) Copyright Control	Epic EPC 9391 (C)
£ 10	9	5	RUNAWAY BOYS Stray Cats (Dave Edmunds) Copyright Control	Arista SCAT 1 (F)	£ 48	43	13	WOMAN IN LOVE Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)
11	7	8	BANANA REPUBLIC Boomtown Rats (T. Visconti) Sewer Fire/Zomba	Ensign BONGO 1 (F)	£ 49	47	4	GUILTY Barbra Streisand/Barry Gibb (B. Gibb/A. Galuten/C. Richardson) RSO/Chappell	CBS 8315 (C)
£ 12	15	4	LIES/DON'T DRIVE MY CAR Status Quo (Status Quo/J. Eden) Dump/Eaton/Vistamar/Status Quo	Vertigo QUO 4 (F)	50	NEW		DON'T STOP THE MUSIC Yarborough & Peoples	Mercury MER 53 (F)
£ 13	18	5	RABBIT Chas & Dave (Hodges/Peacock) Chas&Dave Music	Rockney 9 (P)	51	NEW		BURN RUBBER ON ME Gap Band	Mercury MER 52 (F)
£ 14	13	7	LADY Kenny Rogers (L. Richie Jr.) Brockman	United Artists UP 635 (E)	52	NEW		WHITE CHRISTMAS/TWO RISKY Jim Davison	Scratch SCR 001 (A)
15	12	4	FLASH Queen (B. May/Mack) EMI/Queen	EMI 5126 (E)	£ 53	68	2	FADE TO GREY Visage (Visage/Ure) Island/Performance	Polydor POSP 194 (F)
16	8	7	TO CUT A LONG STORY SHORT Spandau Ballet (Richard James Burgess) Copyright Control	Reformation/Chrysalis CHS 2473 (F)	54	46	4	DIE YOUNG Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 4 (F)
▲ 17	27	4	NEVER MIND THE PRESENTS Barron Knights (P. Langford) Chappell/Pink Floyd/Intersong/EMI	Epic EPC 9070 (C)	55	NEW		I AIN'T GONNA STAND FOR IT Stevie Wonder	Motown TMG 1215 (E)
£ 18	19	7	LOVE ON THE ROCKS Neil Diamond (Bob Gaudio) Chappell	Capitol CL 16173 (E)	56	42	8	FASHION David Bowie (Tony Visconti/Bewley/Flour)	RCA Bow 7 (R)
£ 19	24	5	OVER THE RAINBOW/YOU BELONG TO ME Matchbox (Peter Collins) Big Three/Chappell	Magnet MAG 192 (A)	57	54	4	BOOM BOOM Black Slate (Black Slate) Wise Owl/Hit & Run	Ensign ENY 47 (F)
20	14	8	THE TIDE IS HIGH Blondie (M. Chapman) Sparta Florida	Chrysalis CHS 2465 (F)	58	48	4	ISRAEL Siouxsie & The Banshees (N. Gray/Siouxsie) Pure Noise/Chappell/Virgin	Polydor POSP 205 (F)
21	11	7	DO YOU FEEL MY LOVE Eddy Grant (E. Grant) Marcol/Intersong	Ensign/Ice ENY 45 (F)	59	55	5	SH-BOOM/WHITE CHRISTMAS Darts (Hartley/Chapman/Boyce) Irvin Berlin (Chappell/Carlin) Magnet MAG 184 (A)	Magnet MAG 184 (A)
▲ 22	25	8	LOVELY TOGETHER Barry Manilow (B. Manilow) ATV	Arista ARIST 373 (F)	60	53	4	WHAT A FOOL BELIEVES Aretha Franklin (Arif Mardin) Intersong/Warner Brothers	Arista ARIST 377 (F)
▲ 23	31	3	TOO NICE TO TALK TO The Beat (B. Sergeant) Zomba/Beat Brothers	Go Feet FEET 4 (F)	61	50	3	LOVE ME TO SLEEP Hot Chocolate (M. Most) Cookway	RAK 324 (E)
▲ 24	34	3	DO NOTHING Specials (D. Jordan) Plangent Visions/Warner Brothers	ZTone CHST 16 (F)	62	56	3	YOU'RE OK Ottawan (D. Vangarde) Carrere/Heath Levy	Carrere CAR 168 (W)
25	16	9	CELEBRATION Kool and The Gang (Deodato) Kool and The Gang Planetary Nom	De-Lite KOOL 10 (F)	£ 63	75	2	BACK ON THE ROAD Earth Wind & Fire (M. White) Rondor	CBS 9377 (C)
26	23	6	DON'T WALK AWAY Electric Light Orchestra (J. Lynne) Jet/April	Jet 7004 (C)	64	60	2	CLUBLAND Elvis Costello (Nick Lowe) Plangent Visions	F Beat XX 12 (W)
27	17	5	ROCK 'N' ROLL AIN'T NOISE POLLUTION AC/DC (Robert John "Mutt" Lange) Zomba	Atlantic K 11630 (W)	65	51	13	ENOLA GAY (M. Howlett/Orch Manoeuvres In The Dark) Orch Manoeuvres In The Dark	Dinsong Dindisc DIN 22 (C)
▲ 28	35	2	THIS WRECKAGE Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 50 (W)	£ 66	69	2	I'M IN LOVE AGAIN Sad Cafe (Eric Stewart) St. Anne's	RCA SAD 6 (R)
▲ 29	36	7	IT'S HARD TO BE HUMBLE Mac Davies (-) Heath Levy	Casablanca CAN 210 (A)	£ 67	70	16	BAGGY TROUSERS Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)
30	26	10	I COULD BE SO GOOD FOR YOU Dennis Waterman (C. Neill) D&J Arlon/Chappell	EMI 5009 (E)	68	58	4	8 SONG CASSETTE Bow Wow Wow (McLaren) Copyright Control	EMI WOW 1 (E)
▲ 31	39	4	WHO'S GONNA ROCK YOU Nolans (Nicky Graham) April/Aqual/Screen Gems EMI	Epic EPC 9325 (C)	69	49	4	THE CALL UP Clash (Clash) Nineden	CBS 9339 (C)
£ 32	30	4	DECEMBER WILL BE MAGIC Kate Bush (Bush/Kelly) Kate Bush Music	EMI 5121 (E)	70	NEW		MERRY XMAS EVERYBODY Slade	Cheapskate CHEAP 11 (R)
£ 33	33	5	LOOKING FOR CLUES Robert Palmer (Palmer/Harper) Bungalow/Island	Island WIP 6651 (E)	71	52	7	KISS ON MY LIST Daryl Hall/John Oates (Hall/Oates) Interworld/Fust/Buzza	RCA 15 (R)
£ 34	32	4	BLUE MOON Showaddywaddy (Showaddywaddy) Big Three	Arista ARIST 379 (F)	72	63	12	DOG EAT DOG Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)
35	21	7	I'M COMING OUT Diana Ross (B. Edwards/N. Rodgers) Warner Brothers	Motown TMG 1210 (E)	73	74	16	D.I.S.C.O. Ottawan (D. Vangarde) Heath Levy	Carrere CAR 161 (W)
£ 36	38	4	LORRAINE Bad Manners (Roger Lomas) Magnet	Magnet MAG 181 (A)	74	84	6	WHIP IT Devo (Devo/R. Margoules) Devo/Virgin	Virgin VS 383 (C)
▲ 37	40	5	IF I COULD ONLY MAKE YOU CARE Mike Berry (Chas Hodges) Frances Day & Hunter/EMI	Polydor POSP 202 (F)	75	NEW		YOUNG PARISIANS Adam & The Ants	Dacca F 13803 (F)
38	22	11	EARTH DIES SCREAMING/DREAM A LIE UB 40 (UB 40) New Claims/Graduate/ATV	Graduate GRAD 10 (SP)	<p>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.</p>				

A-Z WRITERS

Ace of Spades (Kilmister)	42
Clarke/Taylor	7
Antmusic (Adam Ant)	63
Marco Pirroni	57
Back On The Road	11
Again (White/McKay)	34
Baggy Trousers (G. McPherson)	57
C. Foreman/M. Barson	16
Banana Republic Goldof	64
Bridget	32
Blue Moon (Rogers/Hard)	6
Boom Boom (Trad. Arr.)	54
Celebration (Bell/Kool	21
& The Gang)	68
Clubland (E. Costello)	8
December Will Be Magic	65
(Kate Bush)	53
De Do Do Do De Da Da Da	56
(Sting)	15
Die Young (Butler)	49
Dio/Iommi/Ward	4
D.I.S.C.O. (D. Vangarde)	47
J. Kluger	30
Dog Eat Dog (Adam & The Ants)	37
Marco Pirroni	43
Do Nothing (Golding/Dammers)	44
Don't Walk Away (J. Lynne)	29
Do You Feel My Love (E. Grant)	26
Earth Dies Screaming/Dream	21
A Lie	28
8 Song Cassette (Various)	68
Embarrassment (Barson/	8
Thompson)	65
Enola Gay (McCluskey)	53
Fade To Grey (Currie)	56
Payne/Ure)	15
Fashion (Bowie)	49
Flash (B. May)	4
Gully (B. M. & R. Gibb)	47
Happy Christmas (War	30
Is Over) (Ono/Lennon)	37
Heartbreak Hotel (M. Jackson)	43
I Could Be So Good For You	44
(Waterman/Kenny)	35
If I Could Only Make You Care	66
(Dempsey/Schmick)	29
I Am The Beat	14
(Whitstone/Bass)	71
I Like What You're Doing To Me	12
(B. Young/B. Hank/M. Young)	33
I'm Coming Out	36
(Edwards/Rodgers)	61
I'm In Love Again (Wilson/	18
Emmerson/Young)	41
Israel (Siouxse/Seymour)	39
McGeoch/Clark)	17
It's Hard To Be Humble	19
(M. Davies)	45
Lady (Lionel Richie Jr.)	13
Kiss On My List (Allen/Hall)	40
Lies/Don't Drive My Car	27
(Rossi/Frost/Parfitt)	10
(Brown)	5
Lonely Together (Kerry Nolan)	3
Looking For Clues	2
(Robert Palmer)	6
Lorraine (Bad Manners)	1
Love Me To Sleep (G. Stevens)	4
Love On The Rocks	5
(N. Diamond/G. Beaud)	2
My Girl (Various)	3
Never Knew Love Like This	1
Before (Mtnue/Lucas)	1
Never Mind The Presents	1
(Walters/Cooke/Jordan)	1
Over The Rainbow/You Belong	1
To Me (Harburg/Arlen/	1
King/Price/Steward)	1
Passion (Various)	1
Rabbit (Hodges/Peacock)	1
Runaround Sue (D.	1
Dimucci/E. Haresca)	1
Rock 'N' Roll Ain't Noise	1
Pollution (Young/	1
Johnson/Young)	1
Runaway Boys	1
(Seizer/McDonnell)	1
Santa Claus Is Back	1
In Town (Leiber/Stoller)	1
Sh'Boom/White Christmas	1
(Berlin/Keay/Feffert)	1
Edward/MacKrae)	1
Starting Over (John Lennon)	1
Stop The Cavalry (Lewie)	1
Super Trouper (B.	1
Anderson/B. Ulvaeus)	1
The Call Up (Clash)	1
The Tide Is High (J. Holt)	1
There's No One Quite Like	1
Grandma (Gordon/Lorenz)	1
This Wreckage (Numan)	1
To Cut A Long Story Short	1
(G. Kemp)	1
Too Nice To Talk To (Beat)	1
What A Fool Believes	1
(McDonald/Loggins)	1
Whip It (Mothersbaugh/	1
Casil)	1
Who's Gonna Rock You	1
(Ocean/Gold)	1
Woman In Love	1
(B. Gibb/R. Gibb)	1
You're OK (Vangarde/Kluger)	1

DUE TO the late arrival of the chart, Music Week regrets that new entries do not carry publisher, producer and writer credits.

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## RETAILING

# Carey stops swinging after all these years

By PAT SULLIVAN

DAVE CAREY closed the door of his Swing Shop for the last time on December 6 with mixed feelings. The tiny London emporium has been an important part of his life for the past 33 years, but escalating rates have combined with — to Carey — unpalatable developments within the industry, to make the break a little easier to bear.

Carey's passion for and comprehensive knowledge of jazz began to form back in the Thirties as he listened to the "hot" dance bands of the day. The jazz bug bit deeper however when he heard Louis Armstrong's version of Basin Street Blues on the Parlophone Rhythm Style series.

In a career which continues to this day, Carey has played and recorded with a number of top UK jazz artists

including Humphrey Lyttelton, Wally Fawkes (now better known as a cartoonist), Freddie Clayton and Nevil Skrimshire (currently assistant editor of *Jazz Journal Int.*)

Discography, the painstaking collation of matrix numbers and recording data of any given artist's recorded work, is a phenomenon peculiar to jazz and an invaluable reference for both collector and critic. *The Jazz Directory*, one of the best in that mould, was compiled by Carey and Albert McCarthy during the former's stint in the RAF: "I was inspired," says Carey, "by Charles Delaunay's *Hot Discography* which was published in France in 1936. I noticed a number of errors and omissions and Albert and I set about putting that right. I've never really been sure if we succeeded."

Whatever his doubts *The Jazz Directory* (which stuttered to a halt in 1957 at the letter L, overwhelmed by the flood of LPs) has only recently been superseded in collectors' affections by the volumes produced by Jorgen Grunnet Jepsen and the loose leaf efforts of Walter Bruyninohx.

Over the years Carey has seen many changes in the recording industry and has a number of very forthright views on their merits and demerits: "The biggest change of course was from 78 to LP, and while the sound of some of those old 78s seemed so much better, the LP had a number of obvious advantages."

It was the advent of stereo, however, which found Carey digging his heels in: "Modern stereo equipment is good on the optimum recording, but how many of those do you find? The engineers were making great strides with mono hi-fi, while stereo has had nothing but a series of technical problems associated with it. The very shape of the grooves has led to all those fancy arms with weights and counter-balances and the public have been conned into buying two speakers plus all the hardware, in an effort to get something the human ear cannot fully appreciate."

The major recording companies also come in for some stick. "They treat jazz in a more grudging fashion than they did before the War. They seem to treat the music as simply poorly selling pop rather than as a classical, long lasting entity."

Whatever the companies, the avant garde fans and musicians may think of Carey's views, there are many collectors who will agree with every word and most of those will, at some time over the past 33 years, have fought their way past his stacks of LPs or stepped on the odd 78 looking for advice, information and those priceless Lunceford, Ellington and other sounds that gave the shop its name. Carey? Well he's got a collection of 8,000 78s and 7,000 LPs to keep him warm these cold winter nights. Put your feet up mate, you've earned it.



THE CLIMAX of independent promoters Record Sales' competition to support Paul Brett's Romantic Guitar LP on K-tel was the presentation of a Paul Brett Aria guitar. Pictured here at Golden Disc, Queen's Road, Southend. Pictured (left) with shop owners John Tandy (left) and Pauline Tandy (second from right) are Ariu Guitars MD Peter Tulett, Alan Wade of RS, and (far right) Brett himself. Other winners were Derek and Siella Jones of DJ Records in Whitley Bay, and David Hood of Shooting Star Records, Heronx Way, Nuneaton.

## Yearbook's stumbling blocks

"NEVER BEFORE has there been a book like *The Rock Yearbook*" states the cover blurb of Virgin Books' latest tome. True enough. But *scrap* book might be a better description for this 256-page effort which is over-ambitious in its depth of coverage — sections ranging from photographs of the the year, fads and fashions and a section on "overlooked artists" to an incomplete list of UK and US recording studios and "a detailed look inside the music industry" which contains more generalisation than detail.

Because of print schedules the actual survey/diary of the year covers the period September 1979 to August 1980 and records such facts as Jody Schechter winning the Italian Grand Prix at Monza and gold breaking the £500 per ounce barrier for the first time, as well as all the music facts, figures and happenings. But it is enhanced by attractive layout and extensive use of colour pictures.

Quotes of the year are spread liberally throughout the book. These include such gems (?) as "some of

my songs are like Alfred Hitchcock" from Jimmy O'Neill of Fingerprintz, and "prison wasn't so bad" attributed to Chuck Berry. Mind blowing stuff what?

NME is quite correctly cited as the best rock publication in the world, but apparently, *New Music News* "established itself as a viable weekly rat-race competitor".

Tips for 81/82 include such unknowns as Sting, Motels, UB40, Paula Yates, Stiff Records and Toyah.

The "major albums" section covers a good slice of the year's releases with comment from the various contributors ranging from the verbose cliché-studded analysis to the trite one line cut-down.

In all, the book makes for a leisurely read, but next time round should attempt to be more concise in what it covers, less opinionated and more factual.

● *Rock Yearbook 1981*, edited by Michael Gross and Maxim Jakubowski. Published by Virgin Books. Retail Price: £5.95

## Star salesman

DARK STAR has lost a bass player, but Wolverhampton has gained a record retail man. The heavy metal band has had to find a new bassist because Chris Causton so impressed the owner of the local Music Shop, Wolverhampton, with his ability to buy and sell records (he was attempting to see the band through these difficult times in the best way he knew how) that he was offered the job of manager. And he has accepted.

## CLASSICAL

1980 HAS been a difficult and testing time for the classical record industry. In this interview with NICOLAS SOAMES, COLIN BUTLER and SALLY RETTIG, directors of the Direction Shop in London's Soho, cast a critical eye over the record companies, and pinpointed various trends which marked the past 12 months, in the light of their bestsellers list.

The first major trend noticed but Butler and Rettig was that although the status quo among the European majors was maintained, with Decca, EMI, DG and Philips selling in that order, there was a sharp increase of CBS sales over and above RCA.

"A great deal of territory has opened up between them, mainly because of the 80 records released by CBS, 34 of them have been premiers or have had no competition," said Butler.

Some of the records which have done well may have been surprising — Korngold's *Violanta*, the *Brams/Schoenberg* orchestrations, the chamber version of Copland's *Appalachian Spring* — but they also reflected the variety of CBS product, as opposed to RCA's which is so heavily dependent on one man, James Galway!

The second major trend has been the heavy inroads made by the small companies and the importers. Chandos and Hyperion, newly-

# Direction on the course of this year's trends

launched in 1980, have both been highly successful with either British artists, British music or both.

Chandos has done well with the digital Planets — beating the majors to an obvious winner — and Hyperion's Stanford/Finzi Clarinet Concertos continues to sell well.

Apart from largely being more astute than some of the majors insofar as repertoire is concerned, the independents have also won respect for the care placed on pressings — with the best coming from either Teldec or Nimbus. In fact, both Butler and Rettig felt that generally this has been a much better year for pressings — and once again, CBS has improved dramatically here.

The rise and rise of importers — Conifer, Parnote, T.O.L. and others — has livened up the record scene enormously, bringing in discs which would probably not have justified domestic recordings, but which still sell respectably.

Butler and Rettig isolated certain major growth areas. The first was the interest shown in English music of the 20th century — not just Elgar, Holst and Vaughan Williams, but Stanford, Finzi, Bridge, Arnold, and even Maxwell Davies and Birtwistle (whose symphony and *Punch and Judy* respectively also did well).

Butler and Rettig felt that the second growth area was in new music — not because they were naturally enthusiastic about

## DIRECTION BEST SELLERS OF 1980

- 1 KORNGOLD, *Violanta*. Soloists, Bavarian Radio Orch c. Janowaski (CBS)
- 2 MOZART, *Salzburg Symphonies Vol 3*. AAM c. Hogwood (Oiseau-Lyre)
- 3 DONIZETTI, *Lucrezia Borgia*. Sutherland Nat PO c. Bonyng (Decca)
- 4 DEBUSSY, *Images*. Prelude a l'apres midi d'un faune. LSO c. Previn (EMI)
- 5 KORNGOLD, *Kings Row*. Nat PO c. Gerhardt (Chalfont)
- 6 MOERAN, *Violin Concerto Georgiadis*. LSO c. Handley (Lyrita)
- 7 HANDEL, *Messiah*. AAM/Hogwood (Oiseau-Lyre)
- 8 VERDI, *Rigoletto*. Soloists, VPO c. Giulini (DS)
- 9 MAXWELL DAVIS, *Symphony*. Philharmonia c. Rattle (Decca)
- 10 WEILL, *Threepenny Opera*. Lotte Lenya (CBS)

it, they feel more akin to Puccini and Tchaikovsky — but because they took the trouble to do some background listening.

DG's summer contemporary music releases of Stockhausen, Ligeti, Penderecki and Berio did well following support with leaflets, posters and expansive sleeve displays in the shop. But so did some other items, from Reich and Glass to a curious US import, *Studies* for

Prepared Piano by Conlon Nancarrow, which sold slowly last year, but has picked up this year.

The third major growth area is in the post-Strauss composers. Consumers who have exhausted Bruckner, Mahler and Strauss turned, with a bit of advice, to Korngold, Schrecker, Franz Schmidt and, to a lesser extent, Goldmark.

The interest in digitals has continued as it has in the authentic performance of classical music.

Butler and Rettig regretted that 1980 was marked by many production difficulties when, they said, what was really needed in a less-than-buoyant economic situation was smooth efficiency. And they reckoned that Solti's Ring would have made their Top 40 best-sellers if they could have got enough copies to sell.

Moving to personalities, Butler and Rettig chose Christopher Hogwood as the artist of the year, with Karajan coming second because of his opera sets, and Sutherland a close third for her tremendous revival.

The Pavarotti underdog continued, but Galway sold less than expected, although Butler and Rettig felt the story is very different in the big multiple outlets.

Interestingly, Placido Domingo has not caught up with Pavarotti as much as expected, and the Direction team felt this was a perfect example of the fault of non-exclusivity: an artist builds up real record identity

by staying with one label, as have Sutherland and Pavarotti, not least because it enables the companies to embark upon sustained campaigns.

Among conductors, Rattle's star is rising while Tennstedt's star has risen, but Muti and Abbado didn't help each other by fighting over the same repertoire, said Butler.

The historical figures — Neveu, Schnabel, Beecham and Lipatti also did well — with EMI leading the field.

But Butler and Rettig also noticed one or two less happy trends.

Whenever a new opera set comes out covering popular repertoire, there is an initial interest which then drops off and customers return to old favourites — Serafin's *La Boheme*, Kleiber's *Figaro*, and the old singers, Schwarzkopf, Tebaldi, Callas.

That indicated both the passing of such individual singers who have not at the moment, been replaced, and the deaths of people like Walter Legge and John Culshaw who knew how to nurture really great artists and advise them what to do and when to stop.

Asked to pick a label of the year, Butler and Rettig unanimously chose L'Oiseau Lyre. They also remarked that they found it interesting that neither Beethoven, Brahms nor Tchaikovsky symphonies turned up on their bestsellers list.

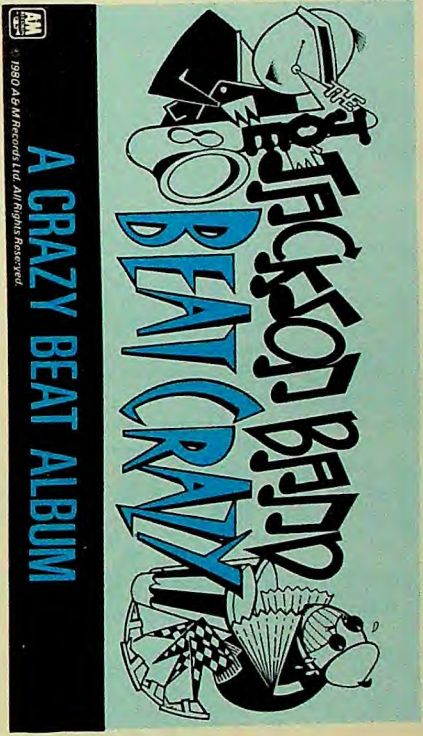
Finally, they said that a major lesson learned insofar as in-store promotion was concerned was to concentrate on certain projects which they themselves were very enthusiastic about, but which were fairly obscure.

"Karajan and Pavarotti are pre-sold. It doesn't really matter what you do," said Rettig. "But you really can help with other things — Korngold's *Violanta*, Hogwood's Mozart, the DG new release, or even Hoagy Carmichael."

Edited by TERRI ANDERSON

Edited by NICOLAS SOAMES

# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



# TOP 75 ALBUMS

Week-ending December 27, 1980

**NEW** = 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)  
 - 1 = RE-ENTRY

1	SUPER TROUPER Abba	•	Epic EPC 10022
2	DOUBLE FANTASY John Lennon	•	Geffen K99131
3	DR. HOOK'S GREATEST HITS Dr. Hook	•	Capitol EST 26037
4	MANILOW MAGIC Barry Manilow	•	Arista ARTV 2
5	ZENYATTA MONDATTA Police	•	A&M AMLH 64831
6	GUILTY Barbra Streisand	•	CBS 86122
7	NOT THE 9 O'CLOCK NEWS Various	•	BBC/REEB 400
8	20 GOLDEN GREATS OF KEN DODD Ken Dodd	•	Warwick WW 5098
9	BARRY Barry Manilow	•	Arista DLART 2
10	INSPIRATION Evis Presley	•	K-Tel NE 1101
11	CLASSICS FOR DREAMING James Last	•	Polydor POLTV 11
12	AUTOAMERICAN Blondie	•	Chrysalis CDL 1290
13	ABSOLUTELY Madness	•	Suff SEEZ 29
14	CHART EXPLOSION Various	•	K-Tel NE 1103
15	KINGS OF THE WILD FRONTIER Various	•	K-Tel NE 1103
26	COUNTRY LEGENDS Various	•	Ronco RTL 2050
27	SIGNING OFF UR 40	•	Graduate GRADLP 2
28	JUST SUPPOSIN' Status Quo	•	Vertigo 6302 057
29	HOTTER THAN JULY Stevie Wonder	•	Motown STMA 8035
30	BEAUTIFUL SUNDAY Lena Martell	•	Ronco TRL 2052
31	REGGATA DE BLANC Police	•	A&M AMLH 64792
32	THE LOVE ALBUM Various	•	K-Tel NE 1092
33	BRIGHT LIGHTS Shovaddywaddy	•	Arista SPART 1142
34	SCARY MONSTERS & SUPER CREEPS David Bowie	•	RCA BOWLP 2
35	GOLD Three Degrees	•	K-Tel Arista 302
36	PEACE IN THE VALLEY Various	•	Ronco RTL 2043
37	FLESH AND BLOOD Roxy Music	•	Polydor POLH 002
38	BAT OUT OF HELL Meat Loaf	•	Epic Cleveland International EPC 82419
39	THE RIVER Bruce Springsteen	•	CBS 88510
40	NEVER FOREVER Various	•	CBS 88510
51	PARIS Supertramp	•	A&M AMLM 66702
52	SKY 2 Sky	•	Arista ADSKY 2
53	LITTLE MISS DYNAMITE Brenda Lee	•	Warwick (MCA) WW 5083
54	MASTERWORKS Various	•	K-Tel ONE 1093
55	GIVE ME THE NIGHT George Benson	•	Warner Brothers K 56823
56	LOONEY TUNES Bad Manners	•	Magnet MAG 5038
57	OUTLANDOS D'AMOUR Police	•	A&M AMLH 68502
58	SMOKER'S HITS Smoke	•	Rak SRAK 540
59	ORGANISATION Orchestral Manoeuvres In The Dark	•	DinDisc DID 6
60	OE 2 Mike Oldfield	•	Virgin V 2181
61	LIVE Eagles	•	Asylum K 62032
62	BACK IN BLACK AC/DC	•	Atlantic K 50735
63	BREAKING GLASS Hazel O'Connor	•	A&M AMLH 64820
64	MORE SPECIALS Specials	•	2-Tone CHRIT 5003
65	BEATLE BALLADS Various	•	2-Tone CHRIT 5003

## BROADCASTING

## Baldwin hints at scope of ILR's ambitions

REPORTING ON the progress of ILR at the Local Radio Association meeting Peter Baldwin, deputy director of radio at the IBA, gave a hint that the recently-leaked list of proposed ILR franchise areas is substantially correct.

Without wishing to comment on particular areas, he said: "If that list were to be true, that would produce a total of 69 stations."

The list of 25 new sites apparently under consideration by the Home Office Local Radio Working Party takes in Aylesbury, Basingstoke and Andover, the Border (Hawick and Berwick), Brighton, Cambridge and Newmarket, Derby, Dorchester/Weymouth, Eastbourne/Hastings, Great Yarmouth and Norwich, Hertford and Harlow, Huddersfield/Halifax, Humberstone, Maidstone and Medway, Milton Keynes, Northampton, North West Wales (Conway Bay), Oxford/Banbury, Redruth/Falmouth/Penzance/Truro, Reigate and Crawley, Shrewsbury and Telford, Southampton, Stoke, Stranraer/Dumfries/Galloway, Yeovil/Taunton, Whitehaven and Workington/Carlisle.

Baldwin added that the third Local Radio Working Party report could be expected at the turn of the year and after about six weeks of consultations on the contents, it might be March before an official document could be expected.

It was hoped that the remainder of the current list of agreed new ILR

sites will be advertised by the end of 1981, he said.

Commenting on criticism that the IBA does not move fast enough in bringing new stations on air, Baldwin admitted that the main problem was in employing enough engineers to cope with the expansion of the network and insisted that the authority had done very well to get seven new stations on air during 1980.

"It would be hailed as marvellous if a new newspaper were launched every six weeks," he said.

On the possibility of splitting frequencies by ILR stations — forecast in a recent speech by his immediate boss John Thompson —

## News boost for music output

AT THE latest meeting of the Local Radio Association Cecilia Garnett, managing director of ILR Hereward Radio, championed a news and information based format — albeit for her particular area based in Peterborough — and suggested that it could have unexpected benefits for music output.

"At Hereward we started from the basis that there was a gap in the market, a need for a good local news and information service," she said.

"Our output is 75 per cent news and information during key times of the day — that is the seven hours covering the breakfast and drivetime shows."

The station plays five records per

hour during those periods and Cecilia Garnett commented: "Remarkably it's working."

The benefits of this policy for the evening schedule are that the station is able to attract a young audience and does not need to earn "brownie points" from the IBA with speech programming. There is also no problem with needletime and Hereward can run music back to back if it wishes.

The two main themes of her speech were "people are the key to success" and that "in no other industry and in no other circumstances is the phrase 'time is money' more true".



THE PROSPECT of greeting three seasonally attired record company promotion men apparently did not deter Radio Luxembourg chairman Sir John Rodgers from accepting the Barron Knight's latest album Jesta Giggle. Left to right are Judd Lander, head of Epic label promotion, Richard Comben, head of Associated Label promotion at Epic, Sir John Rodgers, and Colin Davey, product promoter at Epic.

## Wrexhams bidders

THE IBA has received three applications for the contract to operate an Independent Local Radio station in the Wrexham and Deeside area.

On the December 12 closing date applications were received from Border Sound, c/o J. D. Hughes Parry (Company Secretary), Library View, Halkyn; Radio Offa, c/o G. Raymond Jones, Riponhurst, Pikey Lane, Gresford; Wrexham, Clwyd or Christopher J. Jones, Bronwyllfa Lodge, Bronwyllfa, Wrexham, Clwyd; and Marcher Sound, c/o Harold Martin, 11 Warren Drive, Prestatyn.

After studying the applications and conducting preliminary interviews, the IBA will hold a public meeting at the Memorial Hall in Wrexham on January 29.

## News in brief...

FOLOWING CONCERN expressed by some ILR stations about the way the *Radio Advertisers' Guide* highlights comparative costs per thousand in ILR, the new addition scheduled for January will provide a separate station-by-station analysis of the ILR audience for each half hour segment of the day, broken down by class, age and sex, alongside the relevant advertising cost data... *DevonAir*, the ILR station already serving the Exeter area is now transmitting to almost 200,000 people in the Torbay area and the new transmitter will carry programmes produced in the Torquay studio from the spring of next year... *Great Western Radio* has the highest profile of the franchise groups contesting the recently advertised Swindon contract, yet it can expect competition from no less than six other consortia... Recording is already under way for *Radio Two's* new programme, *Jazz Score*, described by producer Richard Willcox as a mixture of quiz game and chat show featuring George Melly, Acker Bilk, Ronnie Scott, Humphrey Lyttelton and Peter Clayton among its guests, with Benny Green as chairman. Scheduled transmission date is April... *Radio Tees* has formed its own 257 Records label for the release of an album featuring the Ripon Cathedral Choir performing Christmas carols. Proceeds from the disc, retailing at £2.99, will go to charity.

## PUBLISHING

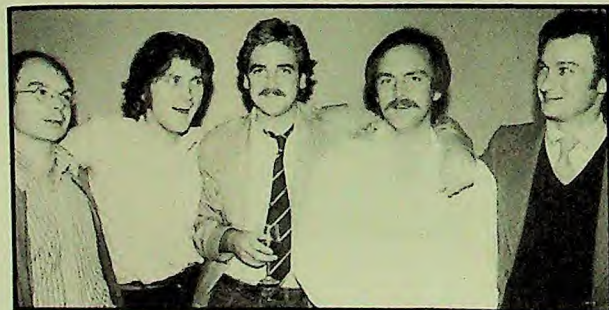
## Bugatti and Musker—the names behind the hits

TWO DEFINITE hot potatoes on the songwriting scene at present are Dominic Bugatti and Frank Musker. And anyone inclined to ask "Who?" about those names should read the small print between the brackets on record labels more carefully.

If they observed that practice in recent times, they would have noticed that the Bugatti & Musker team have penned *Woman In Love* for The Three Degrees and *Modern Girl* for Sheena Easton, to name but two successes.

And if feelings of envy swell within the breasts of as yet unsuccessful songwriters, let them take some degree of heart by reflecting on the fact that the duo have been trying for seven years before attaining their present level of recognition in the charts and from the bank manager. Bugatti and Musker, in fact, first met while studying at Cambridge University, and, being the wise gentlemen they are, they both obtained their law degrees before plunging wholeheartedly into the hazardous world of songwriting and singing.

Their singing is necessarily taking a back seat these days due to the growing demand for their song output on both sides of the Atlantic. They reckon they might return to the singing side of the business in time supported by a first-class band, but at the moment they're happy to use their vocal and instrumental attainments solely for demoing their



LINING UP after the deal with April Music are (from left) April Music managing director James Ware, Dominic Bugatti, Frank Musker, and joint Pendulum Music group MDs Stuart Newton and Johnny Stirling.

songs. The latter will now be published by April Music following the expiry of the duo's publishing agreement with Chappell.

"We went to Chappell because of our personal involvement and friendship with Tony Roberts," explained Bugatti. "This is no disrespect to the others who are now at Chappell. We were with April before in recording terms, and now that company has us exclusively."

The duo first broke through with Roger Daltrey's cover of their song *Milk Train*, and then were part of a hat-trick type success with *Reggae Like It Used To Be* by Paul Nicholas. This proved to be the first breakthrough hit written by B & M, first hit for Nicholas and for producer Chris Neil.

"We were a borderline singer/songwriter team at the time," recalled Musker, "but that hit pushed us into a Tin Pan Alley frame of mind and we've developed a taste for well-crafted songs."

They have been invited to contribute some songs for the upcoming John Schlesinger film *Honky Tonk Freeway*, and have already penned two, one of which will be performed by Dr. Hook. They will be concentrating particularly on the US market in their writing in the early part of the New Year, not least because producer Arif Mardon has asked them for songs. "He's a bloody good producer," said Bugatti, "and when someone like that asks you for some songs, you're committed to doing your very best."

## MPA announces last eight Euro entries

THE EIGHT contenders for the UK's Eurovision Song Contest entry next April in Dublin were announced at the Music Publishers Association Christmas lunch last Tuesday. The final eight, selected from hundreds of submissions by the juries appointed by the MPA and the BBC, will be performed in the *A Song For Europe* programme to be screened by the BBC on March 11 and the Dublin entry will be decided by viewer juries.

The eight finalists are *All Cried Out* written and performed by Gary Benson, published by Rare Blue Music and Chrysalis Music; *Don't Panic* by Adrian Baker and Eddie Seago, sung by Liquid Gold, and published by Cellar Music/ATV Music; *For Only A Day* by Chris Gunning and John Dawson Read (Unity, Orchard Music); *Have You Ever Been In Love* by Andy Hill, Pete Sinfield and John Danter (Gem, Paper Music); *Making Your Mind Up* by Andy Hill and John Danter (Bucks Fizz, Stave & Nickelodeon Music); *Not Without Your Ticket (Don't Go)* by Luis Jardim (Headache, Willow Tree Music); *Where Are You Now* by Lindsey Moore (Lezley Carling, EFDS Publications/Chappell), and *Wish* by Don Gould and Steve Elson (Beyond, Goliath Music/ERM International (Music)).



## Midlands bands sign with Neon

IN CONTINUATION of its regionalisation policy, Neon Music has set more publishing deals with provincial bands.

This time it is the Midland-based bands *Team 23* and *The Snacks*, who come into the Neon orbit through the latter's co-publishing agreement with Zama Music of Coventry, headed by local manager and record producer Chris King.

## Cavalcade deal

THE FALL, currently figuring high in the alternative LP chart with their *Rough Trade* album *Grotesque*, have signed a long-term worldwide publishing deal with Cavalcade Music.

The LP is planned for release in Italy, Australia and the USA in the New Year.

## Greer contract

MICK GREEN, former guitarist with *Johnny Kidd and The Pirates*, the re-formed *Pirates*, and *Engelbert Humperdinck*, has signed a long-term contract with Status Quo Publishing, administered by Eaton Music, for the world. Green has already had one co-written song, *You Don't Own Me*, recorded by Status Quo, and the number was also covered by *The Pirates*.

## News in brief...

CANADIAN HEAVY rock band **April Wine** will be touring the UK in January tying in with their third Capitol album, *The Nature of The Beast*, produced by Mike Stone and Myles Goodwyn at Manor Studios... **Sheena Easton** has her first album out on January 19, produced by Chris Neil in Monserrat... **Glen Campbell** and **Tanya Tucker** will tour the UK during April and May for the Jeffrey S. Kruger Organisation.

**Matchbox** have received a silver disc for the single *When You Ask About Love*... Magnet band **Bad Manners** will be touring extensively in February... **The Starlight Room**, above the Moonlight Club in West Hampstead, is now booking "good rock bands" as well as folk/blues/reggae and bands interested in playing there should visit with tapes any Wednesday or Thursday.

... **Blackfoot** recording next album in the US and plan a UK tour next spring... **Carole Bayer Sager** recording her debut album for Neil Bogart's Boardwalk label with songs written by herself and Burt Bacharach who is also co-producer with Brooks Arthur... **Automatic Records** band **Small Hours** say they will never make an album — they prefer EPs.

# Howlett: move into the studio spelt success

FAST LAYING claiming to the title of the UK's most in-demand record producer is Mike Howlett, who in the last eight weeks alone has worked with The Ruts (for Virgin Records), Original Mirrors (Phonogram), Thompson Twins (Hansa), Bruce Wooley (CBS) and Dredinger (DinDisc).

It has been a remarkable period for Howlett, who was previously a member of Gong, the Virgin Records band, and is managed by Ralph Simon and Clive Calder of Zomba Management. Following the break-up of the group, he was asked by the company to mix the last tracks that Gong had recorded in concert, and his new-found career as a producer was further extended when he built a four-track studio at his home.

One of Howlett's first successes was *Don't Dictate by Penetration*, "which did well on a cult level and led from one thing to another," he says. His biggest success to date however has been with *Orchestral Manoeuvres* and their album *Organisation* (DinDisc DID 6) which has gone silver, and the single *Enola Gay*.

"They'd already produced an album for themselves which had

gone silver but decided that they would like to bring in a producer," Howlett recalls. "I met with them and we all got on well — the result was that we went straight into the studio and did the *Messages* single.

"The band don't like to relinquish control over their recordings, so I saw it as my role to generate an atmosphere in which they could work well. I believe in allowing freedom to all the acts that I work with — it is possible to get what I want, but it is never achieved by force. My main task is to see that the band's talent is put down on plastic."

In a recent four-month period, Howlett had exactly four days free of any recording commitments. At one point he was producing the *Revollos* by day and *Jane Aire* by night, and also doing odd sessions with *Martha* and *The Muffins*.

In addition to the bands already mentioned, Howlett has also produced *Fischer Z*, who have been enjoying a lot of success in Europe, and *Straight 8*.

He admits to occasional pangs for playing in a band himself again but adds: "I want to stay in production — that is my real future. At least, having a studio at home gives me an outlet for my own abilities as a musician, while working in other studios with the acts I produce."



MOTOWN HAS been celebrating its 20th anniversary, and its best-ever year in the UK, and Jermaine Jackson — whose hits have contributed to that success — is pictured above in London surrounded by some of the many platinum, gold and silver discs earned by the label.

Motown says it has sold over three million singles and one and a half million albums this year. Plans for next year include new product from *Billy Preston*, *Marvin Gaye*, *Tata Vega* and *Smokey Robinson*, and tours pencilled-in include *Diana Ross*, *Billy Preston* and *Syretta*, *The Commodores* and *Rick James*.

## May Day go-ahead for Brighton country show

NEXT YEAR'S Brighton Country Festival is being moved to the May Day bank holiday weekend (Friday May 1 to Sunday May 3), and will be co-promoted by Country Roads Enterprises and the Brighton Corporation.

The organisers expect the new dates to "help the event realise its full potential" and CRE managing director, David Burns Windsor, sees his involvement in the festival as "an important step in our commitment to the development and growth of British country music".

The festival, held in the Brighton Conference Centre, will again include the British Country Music Association Awards, a bluegrass concert and a talent contest.

Applications to enter the talent contest should be sent to Neil Coppendale, Westcroft, Western Road, Shoreham-by-Sea, Sussex BN4 5WD.

Edited by SUE FRANCIS

TIP SHEET

# Holography show music available for album

INTERESTED RECORD companies have the unusual opportunity to hear the music of US composer/producer Howard Massey at a holography sight and sound exhibition, *You Are The Light*, at the Photographers' Gallery.

The exhibition, which runs through to January 16, is really a full-scale theatrical event with the music especially commissioned. The show lasts 45 minutes and has already been previewed to enthusiastic reviews at the London Olympia, Bristol Conference Centre, Brighton and Hove Town Hall and most recently at the New York Lincoln Center as part of the 17th Annual New York Film Festival. Massey created the project in collaboration with his wife who is a holographer and supplies the visuals.

Massey, a multi-instrumentalist, has been living in England for the last three years. His production credits include Jimmy Pursey's solo LP, *Imagination Camouflage*, on Polydor; the 493-2139, compilation LP on Rocket and various singles for Jimmy Edwards on Polydor.

One of the tracks from this holography show has already been covered by Herb Alpert and released under the title *Red Hot* as his latest single and on the album, *Beyond*.

Contact Howard Massey at (01) 542 9256 or better still hear his music in a public setting at *The Photographers' Gallery*, 5/8 Great Newport Street, London WC2.

## Jazz/funk band free

SEAHORSES ARE a fresh jazz/funk band who have no record deal, no publishing contract, no contracted management, and they say, "no bullshit".

The band is led by Jess Bailey (keyboards) and Chris Glassfield (guitar) who teamed up this summer after leaving university. They spent two months writing and rehearsing a handful of new pieces of music and then auditioned for a bass player and drummer to form Seahorses.

They took a tape to Keith McDonald at Ronnie Scott's last month and got their first contract to play.

For a listen to this musically-able band contact Jonathan Ashby (01) 207 2315.

## Aspiring star wants to sign

LONDON WEEKEND TV'S *Search For A Star* will include 20-year-old Angie Gold who hopes, naturally, this nationwide exposure will help secure that elusive recording deal.

An effervescent, very professional performer, Angie was a finalist at the British Song Festival last year, teaming up with another lady for a disco-type number, *Feeling Fine*. On the coming TV show, due to be shown on the third Saturday in January at 6.40 pm, she'll be doing two songs — a disco-funk number and a ballad/sweet soul song; both were recorded at CBS and De Lane Lea Studios.

Contact Angie Gold, 7 Highdales Road, Baguley, Wythenshawe, Manchester 23. 061-998-0227.

## Protex seek new UK deal

PROTEX, THE young Belfast four piece band has "amicably" parted from Polydor Records and is looking to sign a UK deal with a major or independent company to back up a US deal.

When *Tipsheet* first heard of this band they were being much courted by labels looking for new wave appeal. With several members still in secondary school, Protex combine youthful exuberance with good melodies and lyrics. They were in fact "the" band touted from Ireland.

Eighteen months later, they have just returned from a US tour and are about to sign with a label there.

Contact Aimen Cannon (01) 385 5548 (after January 5, 1981).

## NLDC: distribution and a lot more

THE NATIONAL Label Distributing Company (NLDC) is a US national indie label distributing company which caters to the needs of the smaller independent label, artist and producer.

Through their distribution network, they aim to guide, inform and assist in the direction of the labels they work with.

"National recognition, respectability and reaction are the key to a successful campaign," says Steve Schulman of NLDC. "We have chosen the US top independent distributors who understand the needs of the indie label and feed us their market response to each release via radio, retailers, one stops, etc. Understanding the problems of the small indie, we have structured a very fair, affordable fee to set your label up as a nationally distributed record company."

NLDC's distribution 'network' covers all markets from R&B to pop, gospel to country/western. Contact Steve Schulman, NLDC, 1529 Walnut Street, 6th Floor, Philadelphia, Pennsylvania 19102. (215) 568 0500.

## Designer plans special sleeve art presentations

DESIGNER NIGEL Goodall has compiled a special presentation box-set of his own cover designs in preparation for a promotional visit to London after Christmas from which he hopes to gain a commission or two.

The set comprises four sleeves currently available on the Flyright label, a display of unused layout proposals featuring Elvis Presley, Blondie and Dr. Hook and a further display for the Artsleaves design studio.

"It's a kind of company brochure in LP format," explains Goodall, "and it's probably the most comprehensive way of promoting a

design and artwork service to the record industry."

He is concerned to show the set to as many record company art directors as can be taken into a day's schedule with a view of course, to examining long-term opportunities that may be available.

To catch Goodall in London sometime between December 28 and January 5 contact him at Artsleaves, Flat 1, 17 Sussex Square, Brighton, Sussex.

Contact *Tipsheet* editor SUE FRANCIS on 439 9756 and not on the *MW* number.

# MUSIC WEEK

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CHART CASSETTE  
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## BOWWOWWOW

# MUSIC WEEK

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# MUSIC WEEK

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Disco Charts.  
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EXCALIBUR RECORDS  
12" EXCP 503 (Limited Edition)

# TOP 75 SINGLES

1	2	3	4	5	6	7	8	9	10	11	12	13	14
THERE'S NO ONE QUITE LIKE GRANDMA	(JUST LIKE) STARTING OVER	STOP THE CAVALRY	HAPPY CHRISTMAS (WAR IS OVER)	SUPER TROUPER	DE DO DO DE DA DA DA	ANTMUSIC	EMBARRASSMENT	IMAGINE	RUNAWAY BOYS	BANANA REPUBLIC	LIES/DON'T DRIVE MY CAR	RABBIT	LADY
St. Winifred's School Choir	John Lennon/Yoko Ono	Jona Lewie	John Lennon	Albba	Police	Adam & The Ants	Madness	John Lennon	Stray Cats	Boombtown Rats	Status Quo	Chas & Dave	Kenny Rogers
MFP FP 900	Geffen K 79186	Stiff BUY 104	Apple R 5970	Epic EPC 9089	A&M AMS 7578	CBS 9352	Stiff BUY 102	Parlophone R6009	Arista SCAT 1	Ensign BONGO 1	Vertigo QUO 4	Rockney 9	United Artists UP 635

26	27	28	29	30	31	32	33	34	35	36	37	38	39
DON'T WALK AWAY	ROCK 'N' ROLL AIN'T NOISE POLLUTION	THIS WRECKAGE	IT'S HARD TO BE HUMBLE	I COULD BE SO GOOD FOR YOU	WHO'S GONNA ROCK YOU	DECEMBER WILL BE MAGIC	LOOKING FOR CLUES	BLUE MOON	I'M COMING OUT	LORRAINE	IF I COULD ONLY MAKE YOU CARE	EARTH DIES SCREAMING/DREAM A LIE	NEVER KNEW LOVE LIKE THIS BEFORE
Electric Light Orchestra	AC/DC	Gary Numan	Mac Davies	Dennis Waterman	Nolans	Kate Bush	Robert Palmer	Showaddywaddy	Diana Ross	Bad Manners	Mike Berry	UB40	Stephanie Mills
Jet 7004	Atlantic K 11630	Beggars Banquet BEG 50	Casablanca CAN 210	EMI 5009	Epic EPC 9325	EMI 5121	Island WIP 6651	Arista ARIST 379	Motown TMG 1210	Magnet MAG 181	Polydor POSP 202	Graduate GRAD 10	20th Century TC 2460

51	52	53	54	55	56	57	58	59	60	61	62	63	64
BURN RUBBER ON ME	WHITE CHRISTMAS/TWO RISKY	FADE TO GREY	DIE YOUNG	I AIN'T GONNA STAND FOR IT	FASHION	BOOM BOOM	ISRAEL	SH-BOOM/WHITE CHRISTMAS	WHAT A FOOL BELIEVES	LOVE ME TO SLEEP	YOU'RE OK	BACK ON THE ROAD	CLUBLAND
Gap Band	Jim Davison	Visage	Black Sabbath	Stevie Wonder	David Bowie	Black Slate	Stouxsie & The Banshees	Darts	Aretha Franklin	Hot Chocolate	Ottawan	Earth Wind & Fire	Elvis Costello
Mercury MIER 52	Scratch SCR 001	Polydor POSP 194	Vertigo SAB 4	Motown TMG 1215	RCA Bow 7	Ensign ENY 47	Polydor POSP 205	Magnet MAG 184	Arista ARIST 377	RAK 324	Carrera CAR 168	CBS 9377	F. Beat XX 12

Week-ending December 27, 1980  
 ● MILLION (PLATINUM)  
 ● 1/2 MILLION (GOLD)  
 ● 1/4 MILLION (SILVER)

**FOR WHO'S WHO,  
WHAT AND WHERE  
IN THE MUSIC BUSINESS.**

**THE RECORD & TAPE  
DIRECTORY 1981.**

**OUT NOW!**

<b>15</b>	<b>12</b>	<b>FLASH</b> Queen
<b>16</b>	<b>8</b>	<b>TO CUT A LONG STORY S</b> Spandau Ballet
<b>17</b>	<b>27</b>	<b>NEVER MIND THE PRESEN</b> Barron Knights
<b>18</b>	<b>19</b>	<b>LOVE ON THE ROCKS</b> Neil Diamond
<b>19</b>	<b>24</b>	<b>OVER THE RAINBOW/YOU</b> Matchbox
<b>20</b>	<b>14</b>	<b>THE TIDE IS HIGH</b> Blondie
<b>21</b>	<b>11</b>	<b>DO YOU FEEL MY LOVE</b> Eddy Grant
<b>22</b>	<b>25</b>	<b>LONELY TOGETHER</b> Barry Manilow
<b>23</b>	<b>31</b>	<b>TOO NICE TO TALK TO</b> The Beat
<b>24</b>	<b>34</b>	<b>DO NOTHING</b> Specials
<b>25</b>	<b>16</b>	<b>CELEBRATION</b> Kool and The Gang

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**EVERYBODY**  
The Hit Single F

*UK Pla*

HIT SINGLES

Barbra

**STREISAND & GIBB**

HIT SINGLE

**HEARTBREAK HOTEL**

ENOLA GAY  
RUMOROUND SUE

# MUSIC WEEK MUSIC WEEK MUSIC WEEK

NEW FIRST EVER 8 SONG  
CHART CASSETTE  
SINGLE



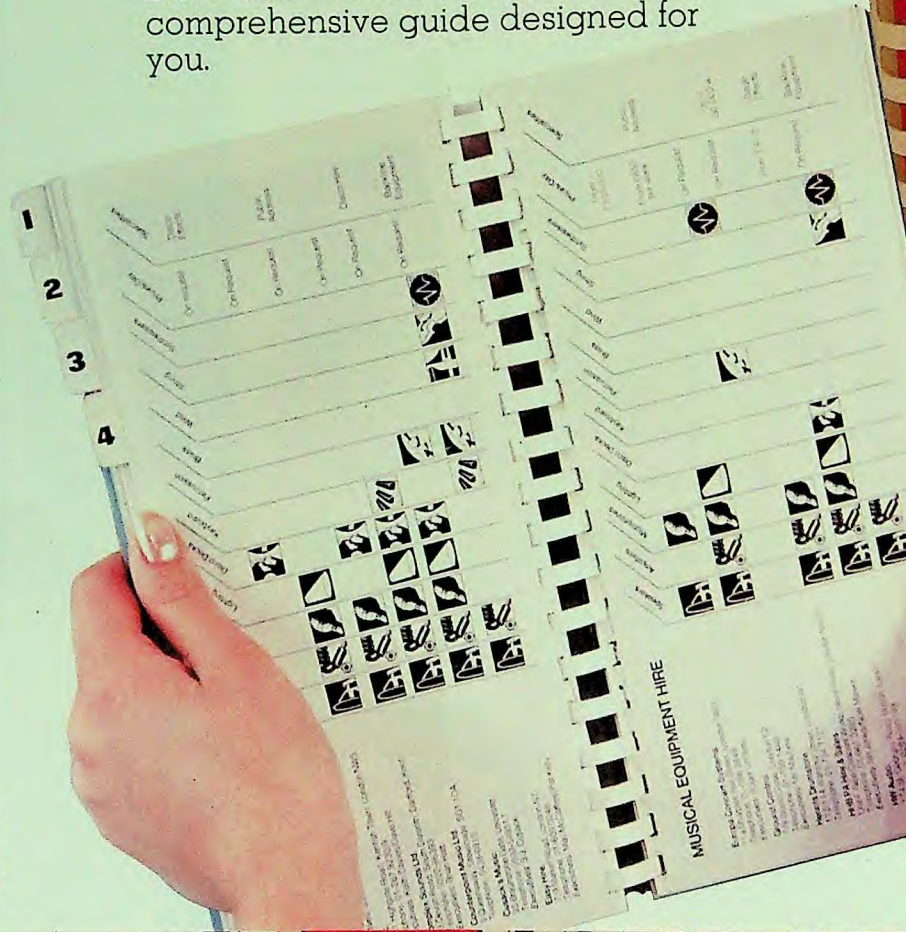
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Picking up airplay & bulleting up the  
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## BOWWOW

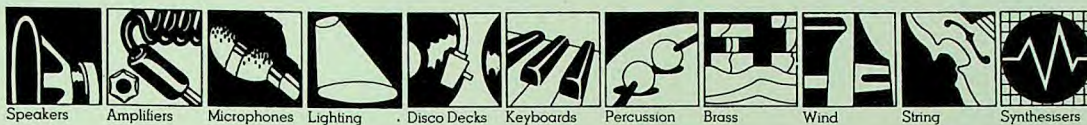
# TOP

- 1 2 THERE'S NO ONE QUITE LIKE YOU  
St. Winifred's School Choir
- 2 1 (JUST LIKE) STARTING OVER  
John Lennon/Yoko Ono
- 3 3 STOP THE CAVALRY  
Jona Lewie
- 4 45 HAPPY CHRISTMAS (WAKE UP)  
John Lennon
- 5 4 SUPER TROUPER  
Abba
- 6 5 DE DO DO DE DA DA DO  
Police
- 7 10 ANTMUSIC  
Adam & The Ants
- 8 6 EMBARRASSMENT  
Madness
- 9 **NEW** 9 IMAGINE  
John Lennon
- 10 9 RUNAWAY BOYS  
Stray Cats
- 11 7 BANANA REPUBLIC  
Boomtown Rats
- 12 15 LIES/DON'T DRIVE MY CAR  
Status Quo
- 13 18 RABBIT  
Chas & Dave
- 14 13 LADY  
Kenny Rogers
- 15 **FLASH**



# 1981 RECORD & TAPE DIRECTORY GETS OUT NOW!

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- \*328 pages of everything from A - Z
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- \*Many NEW sections
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| <input type="checkbox"/> Airline Offices                          | <input type="checkbox"/> PR Companies  |
| <input type="checkbox"/> Audio Visual Services                    | <input type="checkbox"/> Press Cutting Agencies  |
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**HELP!**  
 I don't  
 know how  
 I managed  
 before.



75	12	FLASH	Queen
76	8	TO CUT A LONG STORY S	Spandau Ballet
77	27	NEVER MIND THE PRESE	Barron Knights
78	19	LOVE ON THE ROCKS	Neil Diamond
79	24	OVER THE RAINBOW/YOU	Matchbox
80	14	THE TIDE IS HIGH	Blondie
81	11	DO YOU FEEL MY LOVE	Eddy Grant
82	25	LONELY TOGETHER	Barry Manilow
83	31	TOO NICE TO TALK TO	The Beat
84	34	DO NOTHING	Specials
85	16	CELEBRATION	Kool and The Gang

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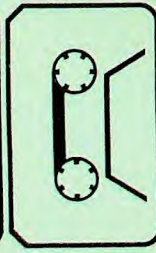
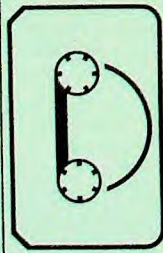
**EVERYBODY**  
 The Hit Single  
*UK Plea*

HIT SINGLE  
**HEARTBREAK HOTEL**

DAILY  
**STREISAND & GIBB**  
 Barbra

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## BOWWOW



**Mike Berry**

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5 RECORD & TAPE DIRECTORY 1981 COMPOSERS & SONGWRITERS

6 RECORD & TAPE DIRECTORY 1981 HARDWARE

7 RECORD & TAPE DIRECTORY 1981 CONCERTS

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**AUGUST 8 SATURDAY**  
*George Jones*  
2-30

# TOP

1	2	1	3	4	5	6	7	8	9	10	11	12	13	14	15
THERE'S NO ONE QUITE LIKE YOU	(JUST LIKE) STARTING OVER	STOP THE CAVALRY	HAPPY CHRISTMAS (WAVE)	SUPER TROUPER	DE DO DO DO DE DA DA	ANTMUSIC	EMBARRASSMENT	IMAGINE	RUNAWAY BOYS	BANANA REPUBLIC	LIES/DON'T DRIVE MY CAR	RABBIT	LADY	FLASH	
St. Winifred's School Choir	John Lennon/Yoko Ono	Jona Lewie	John Lennon	Abba	Police	Adam & The Ants	Madness	John Lennon	Stray Cats	Boontown Rats	Status Quo	Chas & Dave	Kenny Rogers		

<b>75</b>	12	FLASH Queen	EMI 5126	<b>40</b>	40	MY GIRL Rod Stewart	RAK 325	<b>65</b>	51	Orchestral Manoeuvres In The Dark	Dindisc DMN 22
<b>76</b>	8	TO CUT A LONG STORY SHORT Spandau Ballet	Reformation/Chrysalis CHS 2473	<b>41</b>	57	MY GIRL Rod Stewart	Riva 28	<b>66</b>	69	I'M IN LOVE AGAIN Sad Cafe	RCA SAD 6
<b>77</b>	27	NEVER MIND THE PRESENTS Barron Knights	Epic EPC 9070	<b>42</b>	37	ACE OF SPADES Motorhead	Bronze BRO 106	<b>67</b>	70	BAGGY TROUSERS Madness	Stiff BUY 84
<b>78</b>	19	LOVE ON THE ROCKS Neil Diamond	Capitol CL 16173	<b>43</b>	59	I AM THE BEAT The Look	MCA 647	<b>68</b>	58	8 SONG CASSETTE Bow Wow Wow	EMI WOW 1
<b>79</b>	24	OVER THE RAINBOW/YOU BELONG TO ME Matchbox	Magnet MAG 192	<b>44</b>	28	I LIKE WHAT YOU'RE DOING TO ME Young and Co.	Excaliber EXC 501	<b>69</b>	49	THE CALL UP Clash	CBS 9339
<b>20</b>	14	THE TIDE IS HIGH Blondie	Chrysalis CHS 2465	<b>45</b>	29	PASSION Rod Stewart	Riva 26	<b>70</b>	NEW	MERRY XMAS EVERYBODY Slade	Cheapskate CHEAP 11
<b>21</b>	11	DO YOU FEEL MY LOVE Eddy Grant	Ensign/ICE ENY 45	<b>46</b>	41	SANTA CLAUS IS BACK IN TOWN Elvis Presley	RCA 16	<b>71</b>	52	KISS ON MY LIST Daryl Hall/John Oates	RCA 15
<b>22</b>	25	LONELY TOGETHER Barry Manilow	Arista ARIST 373	<b>47</b>	44	HEARTBREAK HOTEL Jacksons	Epic EPC 9391	<b>72</b>	63	DOG EAT DOG Adam & The Ants	CBS 9039
<b>23</b>	31	TOO NICE TO TALK TO The Beat	Go Feet FEET 4	<b>48</b>	43	WOMAN IN LOVE Barbra Streisand	CBS 8966	<b>73</b>	74	D.I.S.C.O. Ortawan	Carrere CAR 161
<b>24</b>	34	DO NOTHING Specials	2Tone CHSTT 16	<b>49</b>	47	GUILTY Barbra Streisand/Barry Gibb	CBS 9315	<b>74</b>	64	WHIP IT Devo	Virgin VS 383
<b>25</b>	16	CELEBRATION Kool and The Gang	De-Lite KOOL 10	<b>50</b>	NEW	DON'T STOP THE MUSIC Yarbrough & Peoples	Mercury MER 53	<b>75</b>	NEW	YOUNG PARISIANS Adam And The Ants	Decca F 13803

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 460 conventional record outlets by the British Market Research Bureau Ltd.

**EVERYBODY GET UP**  
The Hit Single from  
*UK Players*



12" Extended Version - AMSX 7580  
7" - AMS 7580

AMS



**ROD STEWART**  
The new single **MY GIRL**

RIVA 28

**Guilty** Barry  
HIT SINGLE  
**STREISAND & GIBB**  
Barbra

CBS 9315

**THE JACKSONS** HIT SINGLE  
**HEARTBREAK HOTEL**

Epic 9391

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# VIDEO

## Top 10 tapes

- 1 JAWS, Rod Schneider, CIC.
- 2 MAGNUM FORCE, Clint Eastwood, Warner Home Video.
- 3 A STAR IS BORN, Barbra Streisand, Warner Home Video.
- 4 SATURDAY NIGHT FEVER, John Travolta, CIC.
- 5 STRAW DOGS, Dustin Hoffman, Guild.
- 6 ENTER THE DRAGON, Bruce Lee, Warner Home Video.
- 7 BLAZING SADDLES, Mel Brooks, Warner Home Video.
- 8 BONNIE & CLYDE, Warren Beattie, Warner Home Video.
- 9 ABBA MUSIC SHOW NO.1, Abba, Intervention.
- 10 RETURN OF THE PINK PANTHER, Peter Sellers, Precision.

Chart courtesy of the HMV Shop, Oxford Street, London.

## GLO goes to Soho

GLO PRODUCTIONS, the company set up by Gordon Lewis, has moved to permanent offices, and David MacMahon and Rod Smith have been appointed directors.

The company specialises in rock promotional films, concerts and commercials, and MacMahon is currently working on the new ATV series, Rockstage, to be networked in the spring. Ex-Phonogram employee Brenda Dilloway has joined GLO as production co-ordinator. The new address is: 36 Berwick Street, London W1. Tel: 01-734 2575/734 7335.

# Philips christens Laser system

PHILIPS IS gearing itself up for the launch of its VLP video disc system next spring with the announcement that the consumer title will be LaserVision.

This means that in future all companies manufacturing players and discs to the Philips optical system will use the title alongside their own brand name, and follows a recent international policy decision by the company.

"The optical system's pilot title — VLP — was unsuitable for a mass consumer market as it conveys nothing to the public who will soon be buying players and discs," said LaserVision chief Jimmy Dunkley. "LaserVision will be used on discs and on players whether they are branded under the Philips name or one of the many other manufacturers who hold licence to manufacture to our system."

Two other terms have been coined for the consumer market. The one hour per side disc — technically called Constant Linear Velocity (CLV) — will be called Long Play while the 36-minute Constant Angular Velocity (CAV) will be known as Active Play.

Philips has also been finalising plans for its high street launch, the initial software catalogue — now taking in Rank product — and market projections for the coming decade.

Dunkley added that Philips has hit its disc programme targets taking in 100 titles in the spring catalogue and an expanded 250-title catalogue published next autumn. A large proportion will be feature films, including Saturday Night Fever and Alien, although there are plans to release some music videos and specialist programming.

But he stressed that Philips will only be pressing discs at its Blackburn plant, now test pressing discs, and will not be producing software itself. The company will be acting as a "printer, not a publisher", said Dunkley. Full-scale production is due to begin in the new year, now mastering equipment has been installed.

Ambitious marketing predictions have also been issued projecting that the player sales will number "tens of thousands in 1981", while by 1986 sales will reach 700,000 and disc sales will run to 18 millions a year in a market with a trade value in excess of £300 million. Philips is hoping to gain 15 per cent penetration of all households within 15 years.

Philips's system will be the first to be launched in this country, with JVC/Thorn EMI's VLP system and RCA's SelectaVision following it onto the market. Manufacturers holding a licence for the system include Pioneer, Sanyo, Sharp and Trio-Kenwood while exchange patents exist with Sony and Grundig.



ROY FEATHERSTONE, in his new role as CIC Video MD took a trip down to the CBS depot last week to see the packing of the company's first video orders. With him are (l to r): John Porter, CIC Video sales manager; Kathy Holahan, CBS Records new release supervisor and Bernard Ladyman, CBS Records distribution manager. The company is already top of the HMV chart with Jaws.

# RCA gearing up for assault on US market

RCA IS also preparing for the launch of its SelectaVision system in the US next year — where Philips already has its machines on the market.

The company has announced that production of the players has already started to meet a March launch date when 5,000 dealers will be demonstrating the system. And it has managed to keep its promise that the machines will retail at \$499.95.

Software is seen as the key to the success of SelectaVision, according to RCA executive vice president Herbert Schlosser, who said RCA has tapped the resources of 70 programme companies for its disc titles. Video discs will retail at between \$15 and \$25, and have been manufactured since last summer.

Films such as Airplane, Urban Cowboy and Elephant Man have also been added to the software list under last year's agreement between Paramount and RCA — indicating

that film product will be available on video disc very shortly after theatrical release.

"The change from mass to personal communications will be more noticeable as new forms of electronic equipment reach the market," said RCA's Consumer Products Division vice president Jack Sauter. "With an important new video product such as the video disc player, the hours devoted to video in the home will increase because of 24-hour availability of diverse visual entertainment."

"The most important new consumer electronic product since colour television will mark the beginning of a true personal video communications business."

But he warned: "For any video disc system to be successful, there must be a good starting catalogue and programmes ready to be released thereafter to maintain excitement, interest and growth."

# HOW TO ENJOY RECORD PROFITS ONCE AGAIN



With the music business a bit slack at the moment, a new, fast-moving product line makes a lot of sense.

Pre-recorded video cassettes give you an average profit of £8.25 per sale.

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Not only is video currently booming (and it's about the only area that is) but has a tremendous image which will do your shop no harm at all.

Carnaby Video have put together a special dealer's starter pack to help you get going.

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I'd like to make record profits out of video cassettes. Please tell me all about your new "Starter-kit".

MW

Name \_\_\_\_\_

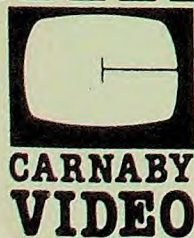
Company \_\_\_\_\_

Type of business (Record, Hi-fi etc) \_\_\_\_\_

Address \_\_\_\_\_

Town \_\_\_\_\_ Postcode \_\_\_\_\_

Tel Number \_\_\_\_\_



# Video deal offers new bands promo breakthrough

PROMOTERS ACROSS the country and possibly in Europe are to be offered a monthly video cassette featuring new bands after a link-up between independent producer Paul Corker and video company South London video.

Corker is asking bands to send in demo tapes, and will pick the five best each month to be filmed by SLV. The video cassette will then be sent to promoters so they have some idea of who they might want to book for support slots and small gigs. The tapes will also go to college social secretaries and promoters in Europe,

and possibly the US.

"We intend to film five bands together on one day...with their managements paying a percentage of the production costs. The agents will also get to keep a tape of their band for other promotional purposes," said Corker.

SLV shoots to industrial standard, and the base rate is £270 per day, but this charge will be different for the monthly tape. It is hoped that promoters will also be charged for the tape as it becomes established. Corker can be reached on: 01-699 7754.

# Sony issues no-nonsense consumers' handbook

WHILE VIDEO cassette recorder sales continue to rise, many people are still unclear of their machines' capabilities says Sony Vision Products marketing manager David Hamid.

Consequently his company has just produced a 48-page colour handbook containing details of the best ways of exploiting all the facilities of video recorders as well as the use of sound and lighting in making home movies.

The book uses non-technical language and is entitled How To Video. It costs 60p or 90p by post.

"Our research shows that many current owners are not fully aware of the creative potential of video, and that many would-be owners are deterred by unwarranted fears about technical complexity," said Hamid. "We believe that How to Video is the first realistic attempt to solve both problems."

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Renowned, because there is no technical problem that we wouldn't be able to solve for you – whether it is to transfer films to video, or production, or postproduction, or editing and vision-mixer-effects, or dubbing of various soundtracks, or mass video copies, or, or ..., or ... and that goes for all formats and systems.

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## Technology Perfection - Perfected Programmes

16	15	JAZZ SINGER	Neil Diamond	Capitol East 12120	CBS 84549
17	18	FOOLISH BEHAVIOUR	Rod Stewart	Riva RVL P 11	
18	21	AXE ATTACK	Various	K-Tel NE 1100	
19	20	SINGS 20 NO. 1 HITS	Brotherhood Of Man	Warwick WW 5087	
20	17	FLASH GORDON	Queen	EMI EMC 3351	
21	25	SLADE SMASHES	Slade	Polydor POLTV 13	
22	26	MAKING WAVES	Nolans	Epic EPC 10023	
23	16	SOUND AFFECTS	Jam	Polydor POLD 5035	
24	28	THE LEGENDARY BIG BANDS	Various	Romco RTL 2047	
25	19	SANDINISTA	Clash	CBS FSLN 1	
41	36	REJOICE	Kate Bush	EMI EMA 794	
42	42	MAKIN' MOVIES	Dire Straits	Vertigo 6359 034	
43	37	VERY BEST OF ELTON JOHN	Elton John	K-Tel NE 1094	
44	49	GREATEST HITS VOL. 2	Abba	Epic EPC 10017	
45	62	JEST A GIGGLE	Barron Knights	Epic EPC 84550	
46	47	AGE OF SPADES	Motorhead	Bronze BRON 531	
47		NEW NIGHTLIFE	Various	K-Tel NE 1107	
48	45	THE HITMAKERS	Various	Polystar HOPTV 1	
49	61	WAR OF THE WORLDS	Jeff Wayne	CBS 96000/MOW 100	
50	31	FLEETWOOD MAC LIVE	Fleetwood Mac	Warner Brothers K 66097	
66	39	RADIO ACTIVE	Various	Romco RTL 2049	
67	43	THE BEATLES 1962-1966	Beatles	Parlophone PCSP 717	
68	57	LIVE IN THE HEART OF THE CITY	Whitesnake	United Artists SNAKE 1	
69	59	STRONG ARM OF THE LAW	Saxon	Carrere CAL 120	
70	63	ME & BILLY WILLIAMS	Max Boyce	EMI MAX 1003	
71	-	DIANA	Diana Ross	Motown STMA 8033	
72	44	IN CONCERT	Deep Purple	Harvest SHDW 412	
73		NEW EVERYTHING IS BEAUTIFUL	Dana	Warwick WW 5099	
74	75	RUMOURS	Fleetwood Mac	Warner Brothers K 56344	
75	60	GAUCHO	Steely Dan	MCA MCF 3090	

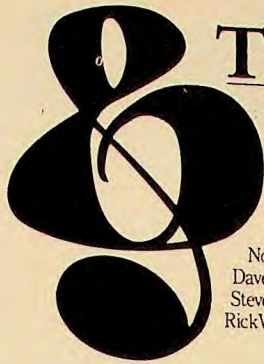
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Top 75 compiled for Music Week and BBC based upon 260 from a panel of 460 conventional record outlets by the British Market Research Bureau Ltd.



**ROD STEWART'S**  
 New album 'Foolish Behaviour' includes hit singles "Assision" & "My Girl"

RVL P 11 RIVA



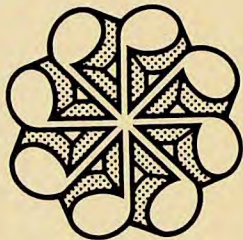
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We are grateful to Music Week for giving us this space to wish all our friends in the music business a Happy Christmas and thank them for their magnificent help this year

We particularly wish to thank the following companies and individuals for their most generous Christmas donations in lieu of sending Christmas cards:



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**Geoffrey Bridge**

**Rodney Burbeck**  
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Music Week



(In lieu of sending  
Christmas presents)



**DAMONT RECORDS**



The DJM  
Organisation



**KRL**  
Kaleidoscope Records Limited

(Robin Blanchflower  
& Sue Crockatt)



Records

CHART FOR  
WEEK-ENDING  
DECEMBER 27

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)  
 - - 1 - 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	6	1	<b>SUPER TROUPER</b> Abba	Epic EPC 1022 (C) C: 4010022	39	38	10	<b>THE RIVER</b> Bruce Springsteen	CBS 88510 (C) C: 40-88510
2	2	6	<b>DOUBLE FANTASY</b> John Lennon	Geffen K 99131 (W) C: K 499131	40	35	15	<b>NEVER FOREVER</b> Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCMA 794
3	3	4	<b>DR. HOOK'S GREATEST HITS</b> Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	41	36	3	<b>REJOICE</b> St. Pauls Boys Choir	K-Tel NE 1064 (K) C: CE 2064
4	5	33	<b>MANILOW MAGIC</b> Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	42	42	10	<b>MAKIN' MOVIES</b> Dire Straits	Vertigo 6359 034 (F) C: -
5	7	12	<b>ZENYATTA MONDATTA</b> Police (Police/Nigel Gray)	A&M AMLH 64831 (C) C: CAM 64831 (C)	43	37	10	<b>VERY BEST OF ELTON JOHN</b> Elton John	K-Tel NE 1094 (K) C: CE 2094
6	4	13	<b>GUILTY</b> Barbra Streisand	CBS 86122 (C) C: 40 86122	44	49	5	<b>GREATEST HITS VOL. 2</b> Abba	Epic EPC 10017 (C) C: 40-10017
7	6	8	<b>NOT THE 9 O'CLOCK NEWS</b> Various	BBC REB 400 (A) C: ZCF 400	45	62	3	<b>JEST A GIGGLE</b> Barron Knights	Epic EPC 84550 (C) C: 40-84550
8	10	5	<b>20 GOLDEN GREATS OF KEN DODD</b> Ken Dodd	Warwick WW 5098 (M) C: -	46	47	8	<b>ACE OF SPADES</b> Motorhead (Vic Malle)	Bronze BRON 531 (F) C: TC-BRON 531
9	8	5	<b>BARRY</b> Barry Manilow	Arista DLART 2 (F) C: TLART 2	47	-	-	<b>NIGHTLIFE</b> Various	K-Tel NE 1107 (K) C: CE 2107
10	11	5	<b>INSPIRATION</b> Elvis Presley	K-Tel NE 1101 (K) C: CE 2101	48	45	4	<b>THE HITMAKERS</b> Various	Polystar HOPTY 1 (F) C: HOPMC 1
11	12	9	<b>CLASSICS FOR DREAMING</b> James Last	Polydor POLTV 11 (F)	49	61	5	<b>WAR OF THE WORLDS</b> Jeff Wayne	CBS 96000WOW 100 (C) C: 40-96000
12	13	5	<b>AUTOAMERICAN</b> Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290	50	31	3	<b>FLEETWOOD MAC LIVE</b> Fleetwood Mac	Warner Brothers K 66097 (W) C: K-66097
13	14	13	<b>ABSOLUTELY</b> Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	51	68	13	<b>PARIS</b> Supertramp (Peter Henderson/Russel Pope)	A&M AMLM 66702 (C) C: CLM 66702
14	9	7	<b>CHART EXPLOSION</b> Various	K-Tel NE 1103 (K) C: CE 2103	52	69	35	<b>SKY 2</b> Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
15	22	7	<b>KINGS OF THE WILD FRONTIER</b> Adam & The Ants	CBS 84549 (C) C: 40-84549	53	51	9	<b>LITTLE MISS DYNAMITE/BRENDA LEE</b> Brenda Lee	Warwick (MCA) WW 5083 (C) C: EXE 2093
16	15	6	<b>JAZZ SINGER</b> Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	54	54	6	<b>MASTERWORKS</b> Various (Jarratt/Reedman)	K-Tel ONE 1093 (K) C: EXE 2093
17	18	6	<b>FOOLISH BEHAVIOUR</b> Rod Stewart	Riva RVLP 11 (W) C: RV411	55	65	23	<b>GIVE ME THE NIGHT</b> George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
18	21	10	<b>AXE ATTACK</b> Various	K-Tel NE 1100 (B) C: CE 2100	56	66	5	<b>LOONEE TUNES</b> Bad Manners	Magnet MAG 5038 (A) C: ZCMAG 6038
19	20	5	<b>SINGS 20 NO. 1 HITS</b> Brotherhood of Man (Tony Hiller)	Warwick WW 5087 (M) C: -	57	67	89	<b>OUTLANDOS D'AMOUR</b> Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
20	17	2	<b>FLASH GORDON</b> Queen	EMI EMC 3351 (E) C: TC-EMC 3351	58	71	12	<b>SMOKIE'S HITS</b> Smokie	Rak SRAK 540 (E) C: TC-SRAK 540
21	25	6	<b>SLADE SMASHES</b> Slade	Polydor POLTV 13 (S) C: POLVM 13	59	53	9	<b>ORGANISATION</b> Orchestral Manoeuvres In The Dark (Mike Howlett)	DinDisc DID 6 (C)
22	26	10	<b>MAKING WAVES</b> Nolans (Ben Finden/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023	60	48	8	<b>QE 2</b> Mike Oldfield (David Hentshel)	Virgin V 2181 (C) C: TV 2181
23	16	4	<b>SOUND AFFECTS</b> Jam	Polydor POLD 5035 (F) C: POLDC 5035	61	49	6	<b>LIVE</b> Eagles	Asylum K 62032 (W) C: K 462032
24	28	4	<b>THE LEGENDARY BIG BANDS</b> Various	Ronco RTL 2047 (B) C: 4C RTL 2047	62	58	21	<b>BACK IN BLACK</b> AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
25	19	2	<b>SANDINISTA</b> Clash	CBS FSLN 1 (C) C: 40-FSLN 1	63	70	21	<b>BREAKING GLASS</b> Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820
26	27	8	<b>COUNTRY LEGENDS</b> Various	Ronco RTL 2050 (B) C: 4C-RTL 2050	64	-	1	<b>MORE SPECIALS</b> Specials	2-Tone CHRTT 5003 (F) C: ZCHRTT 5003
27	29	17	<b>SIGNING OFF</b> UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	65	40	2	<b>BEATLE BALLADS</b> Beatles	Parlophone PCS 7214 (E) C: TC-PCS 7214
28	30	10	<b>JUST SUPPOSIN'</b> Status Quo	Vertigo 6302 057 (F) C: 7144 057	66	39	7	<b>RADIO ACTIVE</b> Various	Ronco RTL 2049 (B) C: 40-RTL 2049
29	24	8	<b>HOTTER THAN JULY</b> Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	67	43	2	<b>THE BEATLES 1962-1966</b> Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717
30	23	5	<b>BEAUTIFUL SUNDAY</b> Lena Martell (Gordon Smith)	Ronco RTL 2052 (B) C: 4CRTL 2052	68	57	8	<b>LIVE IN THE HEART OF THE CITY</b> Whitesnake (Martin Birch)	United Artists SNAKE 1 (E) C: TC-SNAKE 1
31	41	63	<b>REGGATTA DE BLANC</b> Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	69	59	7	<b>STRONG ARM OF THE LAW</b> Saxon	Carrere CAL 120 (W) C: CAC 120
32	32	12	<b>THE LOVE ALBUM</b> Various	K-Tel NE 1092 (K) C: CE 2092	70	63	7	<b>ME &amp; BILLY WILLIAMS</b> Max Boyce (Bob Barratt)	EMI MAX 1003 (E) C: TC-MAX 1003
33	54	2	<b>BRIGHT LIGHTS</b> Showaddywaddy	Arista SPART 1142 (F) C: TC-ART 1142	71	-	1	<b>DIANA</b> Diana Ross	Motown STMA 8033 (E) C: TCSTMA 8033
34	34	14	<b>SCARY MONSTERS &amp; SUPER CREEPS</b> David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	72	44	3	<b>IN CONCERT</b> Deep Purple	Harvest SHDW 412 (E) C: TC-SHDW 412
35	34	14	<b>GOLD</b> Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2	73	-	-	<b>EVERYTHING IS BEAUTIFUL</b> Dana	Warwick WW 5099 (M) C: WW45099
36	46	3	<b>PEACE IN THE VALLEY</b> Various	Ronco RTL 2043 (B) C: RTL4C 2043	74	75	7	<b>RUMOURS</b> Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
37	52	13	<b>FLESH AND BLOOD</b> Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	75	60	5	<b>GAUCHO</b> Steely Dan	MCA MCF 3090 (C) C: MCFC 3090
38	64	94	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40.82419					

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# TOP 100 ALBUMS

DECEMBER 31, 1979 — DECEMBER 6, 1980

TITLE		ARTIST	LABEL	SERIAL NUMBER
1 ZENYATTA MONDATT	○	Police	A & M	AMLH 64831
2 GREATEST HITS	○	Rose Royce	Whitfield	RRTV 1
3 PRETENDERS	●	Pretenders	Real	RAL 3
4 SUPER TROUPER	●	Abba	Epic	EPC 10022
5 REGGATTA DE BLANC	○	Police	A & M	AMLH 64792
6 FLESH AND BLOOD	○	Roxy Music	Polydor	POLH 002
7 OFF THE WALL	○	Michael Jackson	Epic	EPC 83468
8 DUKE	○	Genesis	Charisma	CBR 101
9 GUILTY	○	Barbra Streisand	CBS	86122
10 SKY 2	○	Sky	Ariola	ADSKY 2
11 ONE STEP BEYOND	○	Madness	Stiff	SEEZ 17
12 MANILOW MAGIC	○	Barry Manilow	Arista	ARTV 2
13 STRING OF HITS	○	Shadows	EMI	EMC 3310
14 12 GOLD BARS	●	Status Quo	Vertigo	QUOTV 1
15 THE LAST DANCE	●	Various	Motown	EMTV 20
16 GREATEST HITS VOL. 2	○	Abba	Epic	EPC 10017
17 THE MAGIC OF BONEY M	○	Boney M	Atlantic/Hansa	BMTV 1
18 OUTLANDOS D'AMOUR	○	Police	A & M	AMLH 68502
19 TELL ME ON A SUNDAY	○	Marti Webb	Polydor	POLD 5031
20 TEARS AND LAUGHTER	●	Johnny Mathis	CBS	10019
21 SCARY MONSTERS & SUPER CREEPS	○	David Bowie	RCA	BOWLP 2
22 THE WALL	○	Pink Floyd	Harvest	SHDW 411
23 SPECIALS	○	Specials	Two-Tone	CDLTT 5001
24 NEVER FOR EVER	○	Kate Bush	EMI	EMA 794
25 GET HAPPY	○	Elvis Costello	F. Beat	XXLP 1
26 GREATEST HITS	○	Rod Stewart	Riva	RODTV 1
27 I JUST CAN'T STOP IT	○	The Beat	Go Feet	BEAT 001
28 SIGNING OFF	○	UB 40	Graduate	GRADLP 2
29 ME, MYSELF, I	○	Joan Armatrading	A & M	AMLH 64809
30 GIVE ME THE NIGHT	○	George Benson	Warner Bros	K 56823
31 MCCARTNEY II	○	Paul McCartney	Parlophone	PCTC 258
32 EMOTIONAL RESCUE	○	Rolling Stones	Rolling Stones	CUN 39111
33 PETER GABRIEL	○	Peter Gabriel	Charisma	CDS 4019
34 EAT TO THE BEAT	○	Blondie	Chrysalis	CDL 1225
35 BAT OUT OF HELL	○	Meat Loaf	Epic/Cleveland Int.	EPC 82419
36 ABSOLUTELY	○	Madness	Stiff	SEEZ 29
37 BACK IN BLACK	○	AC/DC	Atlantic	K 50735
38 SOMETIMES YOU WIN	○	Dr. Hook	Capitol	EST 12018
39 PARALLEL LINES	○	Blondie	Chrysalis	CDL 1192
40 WHEELS OF STEEL	○	Saxon	Carrere	CAL 115
41 THE GAME	○	Queen	EMI	EMA 795
42 BEE GEES GREATEST	○	Bee Gees	RSO	RSDX 001
43 20 HOTTEST HITS	○	Hot Chocolate	RAK	EMTV 22
44 XANADU	○	OST	Jet	JETLX 526
45 BREAKING GLASS	○	Hazel O'Connor	A & M	AMLH 64820
46 WAR OF THE WORLDS	○	Jeff Waynes Musical Version	CBS	96000/WOW 100
47 DEEPEST PURPLE	○	Deep Purple	Harvest	EMTV 25
48 PERMANENT WAVES	○	Rush	Mercury	9100 071
49 TELEKON	○	Gary Numan	Beggars Banquet	BEGA 19
50 GLASS HOUSES	○	Billy Joel	CBS	86108
51 LONDON CALLING	○	Clash	CBS	CLASH 3
52 HEARTBREAKERS	○	Matt Monro	EMI	EMTV 23
53 DIANA	○	Diana Ross	Motown	STMA 8033
54 HOTTER THAN JULY	○	Stevie Wonder	Motown	STMA 8035
55 SHORT STORIES	○	Jon & Vangelis	Polydor	POLD 5030
56 THE RIVER	○	Bruce Springsteen	CBS	88510
57 GOLDEN COLLECTION	○	Charley Pride	K. Tel	NE 1056
58 NOT THE NINE O'CLOCK NEWS	○	Various	BBC	REB 400
59 HEAVEN AND HELL	○	Black Sabbath	Vertigo	9102 752
60 ORCHESTRAL MANOEUVRES IN THE DARK	○	Orchestral Manoeuvres In The Dark	Dindisc	DID 2
61 UPRISING	○	Bob Marley & the Wailers	Island	ILPS 9596
62 DOWN TO EARTH	○	Rainbow	Polydor	POLD 5023
63 THE CRYSTAL GAYLE SINGLES ALBUM	○	Crystal Gayle	United Artists	UAG 30287
64 RUMOURS	○	Fleetwood Mac	Warner Bros	K 56344
65 SOUND AFFECTS	○	Jam	Polydor	POLD 5035
66 20 GOLDEN GREATS	○	Diana Ross	Motown	EMTV 21
67 THE LOVE ALBUM	○	Various	K. Tel	NE 1092
68 THE VERY BEST OF	○	Don Maclean	United Artists	UAG 30314
69 TOO MUCH PRESSURE	○	Selecter	Two-Tone	CDLTT 5002
70 THE BOBBY VEE SINGLES ALBUM	○	Bobby Vee	United Artists	UAG 30253
71 MOUNTING EXCITEMENT	○	Various	K. Tel	NE 1091
72 ELO'S GREATEST HITS	○	Electric Light Orchestra	Jet	JETLX 525
73 READY AN' WILLING	○	Whitesnake	United Artists	UAG 30302
74 DISCOVERY	○	Electric Light Orchestra	Jet	JETLX 500
75 GOLD	○	Three Degrees	Ariola	3D2
76 AUTOAMERICAN	○	Blondie	Chrysalis	CDL 1290
77 IF YOU WANT BLOOD YOU'VE GOT IT	○	AC/DC	Atlantic	K 50532
78 HYPNOTISED	○	Undertones	Sire	SRK 6088
79 THE BARBARA DICKSON ALBUM	○	Barbara Dickson	Epic	EPC 84088
80 SUZI QUATRO'S GREATEST HITS	○	Rak	Rak	EMTV 24
81 FACADES	○	Sad Cafe	RCA Victor	PL 25249
82 KINGS OF THE WILD FRONTIER	○	Adam and the Ants	CBS	84549
83 JUST SUPPOSIN'	○	Status Quo	Vertigo	6302 057
84 KENNY	○	Kenny Rogers	United Artists	UAG 30273
85 MAGIC REGGAE	○	Various	K-Tel	NE 1074
86 CHAMPAGNE AND ROSES	○	Various	Polystar	ROSTV 1
87 IRON MAIDEN	○	Iron Maiden	EMI	EMC 3330
88 BRITISH STEEL	○	Judas Priest	CBS	84160
89 I'M NO HERO	○	Cliff Richard	EMI	EMA 796
90 SKY	○	Sky	Ariola	ARLH 5022
91 NOW WE MAY BEGIN	○	Randy Crawford	Warner Bros	K 56791
92 I AM WOMAN	○	Various	Polystar	WOMTV 1
93 GLORY ROAD	○	Gillian	Virgin	V 2171
94 HIGHWAY TO HELL	○	AC/DC	Atlantic	K 50628
95 NOBODYS HERO	○	Stiff Little Fingers	Chrysalis	CHR 1270
96 JUST ONE NIGHT	○	Eric Clapton	RSO	RSDX 2
97 ASTAIRE	○	Peter Skellern	Mercury	9109 702
98 TUSK	○	Fleetwood Mac	Warner Bros	K 66088
99 SETTING SONS	○	Jam	Polydor	POLD 5028
100 HOT WAX	○	Various	K-Tel	NE 1082

● = Gold LP (100,000 units as of Jan. '79) ○ = Silver LP (60,000 units as of Jan. '79) ○ = Platinum LP (300,000 units as of Jan. '79)

# TOP 100 SINGLES

DECEMBER 31, 1979-DECEMBER 6, 1980

TITLE	ARTIST	LABEL	SERIAL NUMBER
1 DON'T STAND SO CLOSE TO ME	The Police	A & M	AMS 7564
2 WOMAN IN LOVE	Barbra Streisand	CBS	8966
3 FEELS LIKE I'M IN LOVE	Kelly Marie	Callbra	PLUS 1
4 D.I.S.C.O.	Ottowan	Carrere	CAR 161
5 GENO	Deoxy's Midnight Runners	Parlophone	R 6033
6 TOGETHER WE ARE BEAUTIFUL	Fern Kinney	WEA	K 79111
7 COWARD OF THE COUNTY	Kenny Rogers	United Artists	UP 614
8 WORKING MY WAY BACK TO YOU — FORGIVE ME GIRL	Detroit Spinners	Atlantic	K 11432
9 9 to 5	Sheena Easton	EMI	EMI 5066
10 ASHES TO ASHES	David Bowie	RCA	BOW 6
11 BAGGY TROUSERS	Madness	Stiff	BUY 84
12 THEME FROM MASH	The Mash	CBS	8536
13 THE TIDE IS HIGH	Blondie	Chrysalis	CHS 2465
14 GOING UNDERGROUND/DREAMS OF CHILDREN	Jam	Polydor	POSP 113
15 CRYING	Don Mclean	EMI	EMI 5051
16 WINNER TAKES IT ALL	Abba	Epic	EPC 8835
17 DANCE YOURSELF DIZZY	Liquid Gold	Polo	POLO 1
18 ATOMIC	Blondie	Chrysalis	CHS 2410
19 UPSIDE DOWN	Diana Ross	Motown	TMG 1195
20 USE IT UP AND WEAR IT OUT	Odyssey	RCA	PB 1962
21 START	Jam	Polydor	2059 266
22 MASTER BLASTER (JAMMIN)	Stevie Wonder	Motown	TMG 1204
23 FUNKY TOWN	Lipps Inc	Casablanca	CAN 194
24 I'M IN THE MOOD FOR DANCING	The Nolans	Epic	EPC 8068
25 ONE DAY I'LL FLY AWAY	Randy Crawford	Warner Bros	K 17680
26 IF YOU'RE LOOKING FOR A WAY OUT	Odyssey	RCA	RCA 5
27 TOO MUCH TOO YOUNG	Specials	Two Tone	CHS TT 7
28 SUPER TROUPER	Abba	Epic	EPC 9089
29 TAKE THAT LOOK OFF YOUR FACE	Marti Webb	Polydor	POSP 100
30 NO DOUBT ABOUT IT	Hot Chocolate	RAK	RAK 310
31 WHAT YOU'RE PROPOSING	Status Quo	Vertigo	QUO 3
32 BRASS IN POCKET	Pretenders	Real	ARE 11
33 WHAT'S ANOTHER YEAR	Johnny Logan	Epic	EPC 8572
34 XANADU	Olivia Newton-John/ELO	Jet	JET 185
35 OOPS UPSIDE YOUR HEAD	Gap Band	Mercury	MER 22
36 KING — FOOD FOR THOUGHT	UB 40	Graduate	GRAD 6
37 AND THE BEAT GOES ON	Whispers	Solar	SO 1
38 SPECIAL BREW	Bad Manners	Magnet	MAG 180
39 TURNING JAPANESE	Vapors	United Artists	BP 334
40 WHEN YOU ASK ABOUT LOVE	Matchbox	Magnet	MAG 191
41 MY GIRL	Madness	Stiff	BUY 62
42 CALL ME	Blondie	Chrysalis	CHS 2414
43 ENOLA GAY	Orchestral Manoeuvres in the Dark	Dindisc	DIN 22
44 MORE THAN I CAN SAY	Leo Sayer	Chrysalis	CHS 2442
45 COULD YOU BE LOVED	Bob Marley & The Wailers	Island	WIP 6610
46 TOM HARK	Piranhas	Sire Hansa	SIR 4044
47 MODERN GIRL	Sheena Easton	EMI	EMI 5042
48 ALL NIGHT LONG	Rainbow	Polydor	POSP 104
49 COMING UP	Paul McCartney	Parlophone	R 6035
50 EIGHTH DAY	Hazel O'Connor	A & M	AMS 7553
51 SILVER DREAM MACHINE	David Essex	Mercury	BIKE 1
52 I COULD BE SO GOOD FOR YOU	Denis Waterman	EMI	EMI 5009
53 JUMP TO THE BEAT	Stacy Lattisaw	Atlantic	K 11496
54 GAMES WITHOUT FRONTIERS	Peter Gabriel	Charisma	CB 354
55 BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic	K 11481
56 SUNSHINE OF YOUR SMILE	Mike Berry	Polydor	2059 261
57 GOTTA PULL MYSELF TOGETHER	Nolans	Epic	EPC 8878
58 NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	20th Century	TC 2460
59 SEXY EYES	Dr Hook	Capitol	CL 16127
60 IT'S ONLY LOVE	Elvis Presley	RCA	RCA 4
61 OVER YOU	Roxy Music	Polydor	POSP 93
62 SHE'S OUT OF MY LIFE	Michael Jackson	Epic	EPC 8384
63 WITH YOU I'M BORN AGAIN	Billy Preston/Syretta	Motown	TMG 1159
64 FASHION	David Bowie	RCA	BOW 7
65 CARRIE	Cliff Richard	EMI	EMI 5006
66 DOG EAT DOG	Adam & The Ants	CBS	9039
67 POISON IVY	Lambrettas	Rocket	XPRES 25
68 BABE	Styx	A & M	AMS 7489
69 STOMP	Brothers Johnson	A & M	AMS 7509
70 PLEASE DON'T GO	KC & the Sunshine Band	TK	TKR 7558
71 EVERYBODY'S GOT TO LEARN SOMETIME	Korgis	Rialto	TREB 115
72 CAPTAIN BEAKY	Keith Michell	Polydor	POSP 106
73 DREAMIN'	Cliff Richard	EMI	EMI 5095
74 GIVE ME THE NIGHT	George Benson	Warner Bros	K 17673
75 ROCK WITH YOU	Michael Jackson	Epic	EPC 8206
76 MIRROR IN THE BATHROOM	The Beat	Go Feet	FEET 2
77 BABOOSHKA	Kate Bush	EMI	EMI 5085
78 I CAN'T STAND UP FOR FALLING DOWN	Elvis Costello	F. Beat	XX 1
79 DO THAT TO ME ONE MORE TIME	Captain & Tenille	Casablanca	CAN 175
80 OH YEAR	Roxy Music	Polydor	2001 972
81 MY OLD PIANO	Diana Ross	Motown	TMG 1202
82 SOMEONE'S LOOKING AT YOU	Boomtown Rats	Ensign	ENY 34
83 I HEAR YOU NOW	Jon & Vangellis	Polydor	POSP 96
84 RAT RACE/RUDE BUOYS OUTA JAIL	Specials	Two Tone	CHS TT 11
85 IT'S DIFFERENT FOR GIRLS	Joe Jackson	A & M	AMS 7493
86 YOU GAVE ME LOVE	Crown Heights Affair	Mercury	MER 9
87 DON'T PUSH IT DON'T FORCE IT	Leon Haywood	20th Century	TC 2443
88 LET'S GET SERIOUS	Jermaine Jackson	Motown	TMG 1183
89 SO LONELY	Police	A & M	AMS 7402
90 IT'S STILL ROCK AND ROLL TO ME	Billy Joel	CBS	8753
91 RIDERS IN THE SKY	Shadows	EMI	EMI 5027
92 ANOTHER ONE BITES THE DUST	Queen	EMI	EMI 5102
93 TOCCATA	Sky	Ariola	ARO 300
94 HOLD ON TO MY LOVE	Jimmy Ruffin	RSO	RSO 57
95 CUPID — I'VE LOVED YOU FOR A LONG TIME	Detroit Spinners	Atlantic	K 11498
96 MIDNITE DYNAMOS	Matchbox	Magnet	MAG 169
97 MY WAY OF THINKING/I THINK IT'S GOING TO RAIN	UB 40	Graduate	GRAD 8
98 GREEN ONIONS	Booker T & the MG's	Atlantic	K 10109
99 LIP UP FATTY	Bad Manners	Magnet	MAG 175
100 ALL OUT OF LOVE	Air Supply	Arista	ARIST 362

● = Gold album (500,000 sales), ○ = silver album (250,000 sales), ○ = platinum album (one million sales)

# NEW SINGLES

Artist / A Side / B Side / Label	Cat. No.	Disc	
BAKER, Dave GLOW OF LOVE/Everybody Needs Love (Blackjack) BRIDGEWATER, D. D. WHEN LOVE COMES KNOCKIN'/Gunshots In The Night (Elektra)	BJD 4507 K 12499T	P W	<b>DECEMBER 26, 1980</b>  <b>INDEX</b> Be My Love California Dreaming Caught By Love Cold Love Dance Of The Teddy Boys Fujiyama Mama Glow Of Love Just Can't Take Any More Playboy Rapping Silent Night Singing Bongo Stars Tonight You Had To Go And Change On Me When Love Comes Knocking When The Gold Runs Dry Who Are You You're A Part Of Me
CROSS, Kriss/Billy Pearce SINGING BINGO/Double Tops 180 (Dodge)	DODGE/E1	P	
DAVIES, Bobby TONIGHT/Love Comes Naturally (Transuniversal) DOMINGO, Placido BE MY LOVE/Matinata (Polydor)	TUDISO 002 LOVE 1	P F	
FLAK WHEN THE GOLD RUNS DRY/Not Alexei Saybe At The Comedy Store (4Play) FRANCES, Winston CALIFORNIA DREAMING/Only You (Blackjack)	FOUR 005 BJD 45 08YS	P P	
GARRETT, Leif YOU HAD TO GO AND CHANGE ON ME/Rowena (Scotti)	K 11639	W	
HARBOUR, Pearl FUJIYAMA MAMA/Nerves (Warner Brothers)	K 17741	P	
MCKENZIE, Candy STARS/Intensity 125 (Magenta)	ENTA 002	P	
NICK SATAN/ROCKIN' DEVILS DANCE OF THE TEDDY BOYS/We Wish You A Teddy Christmas (Hot Rock)	HR 45008	P	
OVERLOAD WHO ARE YOU/Drift Away (MCA)	MCA 656	C	
RAY, Danny PLAYBOY (RAPPING)/Fire Redder Than Red (Blackjack) REDMAN, J/N Stevens YOU'RE A PART OF ME/For The Good Time (Transuniversal)	BJD 4506 TUDISO 001	P P	
ST. CLAIR, Carl SILENT NIGHT/Was Xmas A Day (Transuniversal) SUMMER, Donna COLD LOVE/Grand Illusion (Warner/Geffen) STRAPS JUST CAN'T TAKE ANY MORE/Just Can't Take Any More (Donut)	TUDISO 003 K 79193 DONUT 1	P W Fresh	
WHITE, Christine CAUGHT BY LOVE/You'll Love A Good Thing (Blackjack)	BJD 45 04	P	

**Distributor Code**

- A - PRT/Pye
- C - CBS
- E - EMI
- F - Polygram
- FP - Faulty Products
- G - Lightning
- H - H R Taylor
- I - Indies
- L - Lugtons
- MR - Midland Recording Co.
- MW - Making Waves
- P - Pinnacle
- R - RCA
- RT - Rough Trade
- SO - Stage One
- SP - Spartan
- T - Trojan
- W - WEA
- WU - Wynd Up
- X - Clyde Factors
- Z - Enterprise

12" singles  
brackets

Total releases 18

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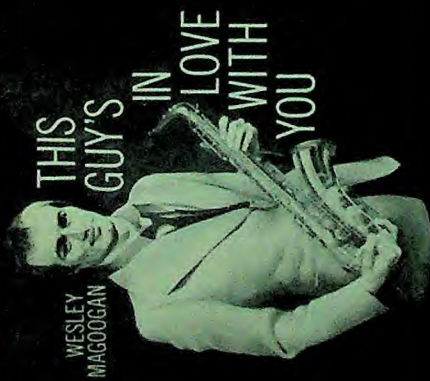
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# NEW ALBUMS

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Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
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BOPCATS	ROCK 'N' ROLL GRAFITTI	Magnum Force	MFLP 001	2.89	P
CRAYTON, Peewee	BLUES GUITAR GENIUS	Ace/Chiswick	10CH23	2.00	P
DOWNES & BEER	LIVE IN CONCERT	Roller/Avada	R004/R005	3.47	P
FOLK '77	TRY TO REMEMBER	Foldback	FBR 0847	2.20	P
GRUSIN, Dave	MOUNTAIN DANCE	GRP	GRP 5010	-	F
JAMES SHEPHERD'S VERSATILE BRASS	TEN OF THE BEST	Look	LP 6487	2.20	P
LITTLEFIELD, Little Willie	LITTLE WILLIE LITTLEFIELD	Ace/Chiswick	10CH24	2.00	P
ROYAL MARINES BAND	SOMETHING DIFFERENT	Foldback	FBR 0848	2.99	P
STEVENS, Stu	EMMA & I	Eagle	012	2.79	P
VARIOUS	A FACTORY QUARTET	Factory	FAC 24	3.40	P
VARIOUS	BOUQUET OF STEEL	Aardvark	STEEL 2	2.31	P
VARIOUS	TOMFOOLERY	Monza	MONMTLP 102	2.40	P
VARIOUS	VAULTAGE '80	Attrix	RB11LP	2.64	P
WHITE, Christine	PURE LOVE	Blackjack	BJLP 001	2.79	P
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| <b>FRANCE</b><br>Avvidis<br>Homeri Gerard Gely Org   | <b>Fantasy/Prestige/</b><br>Milestone/Stax<br>Leiber/Stoller Prod Inc<br>Michael F Sukin |
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## SELECT SINGLES

Reviewed  
by  
**TONY JASPER**

### CHART CERTS:

**MOTORHEAD**  
Motorhead (Big Beat NS13, Pinnacle)

**OTHERS:**  
**MOTELS**  
Days Are OK (Capitol CLP) 16149, (EMI). Reviewed two weeks back, further mention because disc given picture treatment in continuing effort to break group on whom much monies spent.

**STEVIE WINWOOD**  
While You See A Chance (Island WIP 6655, EMI). Fortunately for Island plus artist DJs have long memories and can recall legendary Spencer Davis, Blind Faith, Traffic member, some DJs agog with thrill of having first play of 45, of future album. Comback is with sound not too unlike past days but surviving dated stamp. Major media push.

**BT EXPRESS**  
Stretch (Excaliber EXC/P 503, PRT). No nonsense formula big thump disco, less singing than speaking lines which encourage floor people into physical activity. Disco chart action. Remix.

**ROBERT RENTAL & THE NORMAL**  
Live At West Runton Pavilion (Rough Trade Rough 17, Rough Trade). Quality beeps and clangs at 33 rpm for just over 25 minutes of electronic experimentation. It seems that the outfit splitting gave extra indie push — demand.

**DUMB BLONDES**  
Sorrow (Fresh FRESH 21, Pinnacle). Hit for Merseys (4, 1966), Bowie (3, 1973), five guy group more akin to latter in approach. Lovely sensitive arrangement which maintains listeners' interest throughout with good balance between sound quirks and lead vocal. Pic bag.



**MOTORHEAD**

**THE SNEAKERS**  
Movie Star (Live LP 6, Indie). Should not go un-noticed, catchy amusing tongue-in-the-cheek lyric well delivered in cockney sounding accent with creative arrangement where sax shines. B/W pic bag. One of best indies heard past weeks.

**MARINA DEL RAY**  
I Love A Shark (Island WIP 6669, EMI). Fun cover suggests novelty record, but this is 1980 roughed up version of Je T'Aime syndrome — sensuous biting vocal delivery, orgasmic storms with lyric unlikely to make airwaves. Fine disco — party beat for grown-ups.

**THE SPECTRES**  
Stories (Demon D 1002, Rough Trade). With better mix and the sound brought much further forward rather than in somewhat murky background, this record has definite possibilities, not least for attractive instrumentation which like vocals loses some of its distinctiveness by being too laid-back for what is rhythmic commercial feel. Pic bag.

**BRIAN BRAIN**  
Culture (Secret 12 SHH 109, Spartan). Cooper-Clarke sounding vocals, particularly that muffled megaphone vocal style, here more noticeable on other side one cut, Working In A Farmyard. Both cuts in attractive AT style but Brain suddenly rams in commercial crossover musical lines or as in Farmyard vocals via group chorus. Pic 12" sleeve. Worth checking-out.

**B. TROOP**  
Espionage A Go Go (Hotshot Hot 1, Rough Trade). Infectious backing which comes and goes with maximum efficiency, swirls around lyric which self-explanatory in first title word. Should not be lost. Fine single debut for new company.

**ERNIE WATTS**  
Just Holdin' On (Elektra K12489, WEA). Off album Look In Your Heart, aimed for party background, good beat, useful back-up colouring, in 12", disco charting.

**NIKKI WELLS**  
Mama I'm Coming Home For Christmas (Mosa MOSA 1 Indie). For once non-schmalzy family reunion 45, hints of reggae in tune, non-nonsense vocals delivered forthright manner.

**MUD HUTTERS**  
The Declaration (Defensive SRTS/79/CUS 496, Rough Trade). 33 rpm. Six tracks, previously only available local Manchester distribution, solidly indie market, sound construction admirable for titles like Water Torture, Stabbings on side A.

**DAVID SEBASTIAN**  
Lover's Rock (Noel DN003, Noel). Pleasant tuneful disco-orientated cut for late evening play with DJ plus dub version available (01 451 0305).

## MARKET PLACE

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## American Commentary



### Looking back at 1980—a year of new labels, the gift of music and video's first steps

NEW YORK: The events of December 8, the night John Lennon was shot, will no doubt colour all retrospectives of 1980. It is not merely that the American press is showing no signs of let-up in keeping Lennon on the front pages, nor, from an industry standpoint, is it only that Lennon and Beatles record sales are naturally skyrocketing. Sadly, in looking back, there was little in the way of "great moments" that might offset the grief.

Musically, even the most ardent fans in the business are hard-pressed to name five albums that were released in 1980 that they will cherish (or, as the saying goes, that they would have paid for).

Singles? Will anyone be humming Another Brick In The Wall (Part 1) come 2001? How about Whip It from Devo? Or even Stevie Wonder's Master Blaster? It is not just that John Lennon's death is depressing. It is the dearth of bright spots, the lack of any other context in which to place that death.

The one truly encouraging note was the number of major new labels started in 1980, each founded by an established industry veteran with a proven track record, and each with a very different operation from the others.

David Geffen, funded by WCI and distributed by WEA, is trying to "create an environment in which artists are happy, in which they can do what they do with the least amount of Bureaucratic bulls"; Ron Alexenburg's Handshake is giving the internationally successful Meisels a US outlet, and Neil Bogart is emphasising the multi-media aspects of contemporary entertainment with Boardwalk.

Bogart may not have wanted to be "lumped into a story" with Geffen and Alexenburg — not to mention Bob Fead (Alfa), Jerry Greenberg (Mirage) and Quincy Jones (Qwest) — but that's not bad company to be in, even if it was merely coincidence that all began their new ventures in the same 12-month period. As Alexenburg is fond of saying, it is exciting when people with their kind of experience can still get excited enough about the industry to bring new enthusiasm to it, particularly at such a low point.

Why launch in 1980? Geffen hesitates not at all: "When is a good time to start a record company? There's no good time and no bad time. There's just the time that you choose. I think the time we picked was a perfect time because things seemed rather chaotic and not inspiring, and no one seemed to feel a great deal of confidence in what was happening. A well-run company will do well at any time."

### By IRA MAYER

That's what the majors are counting on too — or at least that improvements in how well run they are will compensate for what is shaping up to be a 12-14 per cent fall-off in dollar sales industrywide. Include inflation, and you realise that unit sales will have been off even more drastically. And of course, now that the domestic companies are regaining their footing and learning to live with lower sales through streamlined operations, their international counterparts are still in the throes of reorganisation.

If 1979 was the year of so-called belt-tightening in the US, with large numbers of layoffs in the lower echelons and with cost-cutting at the more visible layers (the parties-limos-backstage champagne syndrome), 1980 was the year for reshuffling at the top. PolyGram alone was a chapter unto itself on that count, and, as the year draws to a close, the restructuring there continues, while rumours of imminent changes at Capitol, MCA and RCA abound.

1980 was the year when NARM's Gift Of Music campaign got off the ground, and the fruits of those labours are showing up now, with Sunday supplements popping up in scores of newspapers across the country, promoting records as holiday gifts. There is no way to gauge precisely how successful the campaign has been, or whether it has attracted any new buyers into the record stores, but over the long haul it seems to be a logical way to build awareness.

Before the year is out, we will also learn the final outcome of the Copyright Royalty Tribunal hearings. Will the US payment schedule continue to be a set fee per track, and, if so, how much higher will the rate go? Or will the US now conform with the European method and pay a percentage of list or retail price? Juke box fees have already been raised by the Tribunal from the \$8 (£3.45) per unit set in 1976 to an eventual \$50 (£21.55) per unit beginning in 1984, and to be adjusted based on changes in the consumer price index beginning in 1987.

And 1980 was the year the marketing battle between MCA DiscoVision and RCA SelectaVision began to be fought in earnest. The MCA machines weren't selling, and the RCA ones weren't even on the market, but catalogue acquisition and hardware and software licensing deals abounded. Nonetheless, the question remains whether home video is destined to be a saviour for the record industry, and debate on that one is hotter than on the merits and demerits of the various video disc systems.

In a sense, 1980 was a year off for the music industry — at least as far as its musical pursuits were concerned. It was a time for regrouping the forces, and I don't think it was the economy alone that can be blamed for the fall-off in sales.

The "superstar product" was there in the literal sense, but there wasn't much in the way of "must haves". Streamlining and cost efficiency were indeed necessary, and there's no reason why the record business shouldn't be run on business principles. But, as corny as it sounds, it's still got to be in the grooves.

Edited by  
NIGEL HUNTER

## INTERNATIONAL

# PolyGram launches TV album label in Holland

From SUE BAKER

AMSTERDAM: Polystar, the PolyGram label for TV-promoted albums already in action in the UK, is now being launched in Holland. Its general manager is Ton Seijsener, and Arie van Staveren will be marketing manager with effect from January 1.

Van Staveren told *MUSIC WEEK*: "Whereas before each group company had its own TV-promoted releases, it was thought best to combine these for ease of media buying."

"Of course, we have been involved in TV advertising for a

### Dateline: Amsterdam

number of years, using the Polystar label as a sort of flagship, but now we are promoting it as a company name."

Although its own identity is being strengthened, Polystar will not be used at present for new repertoire.

"We consider that to be the primary function of our marketing companies," says van Staveren. "They're responsible for A&R and the exploitation of new talent. Once

the latter is established and successful, then Polystar may decide to release a compilation album or a concept LP for TV merchandising, but it is not involved in the TV exposure of new artists."

AART DALHUISEN, currently vice president of Phonogram International's pop division, becomes president of A&R responsible for all pop product with effect from January 1.

Dalhuisen, who recently made a lightning visit to New York to sign Dr. Hook, has also been visiting Australia, where he was involved in the re-signing of Elton John to Phonogram International.

### Manfred receives German award

MUNICH: An unusually relaxed presentation ceremony for Manfred Mann who received a gold album for *Angel Station* from Ariola. He is pictured (left) with Bronze MD Gerry Bron, Ariola president Monty Luefner and Ariola label manager Friedel Schmidt and was in Germany to launch the new album, *Chance*.



### New owners, new look for troubled Discophon

From JORDI RUEDA

BARCELONA: Discophon, headquartered here in Barcelona and suffering hard times during the past year, has been bought by Antoni Serra and Antoni Graus.

They now hold all shares in the company, and have started changing its organisation and structure. Jordi Serra has been named promotion director, and emphasis is to be laid on promoting the American Fania catalogue of salsa music.

The Fania All Stars, headline group of the label, will play a concert in Barcelona on January 21, and then appear at Midem in Cannes on January 23, followed by dates in Paris and Holland.

AN APPLICATION by the second record company organisation in Spain to affiliate with IFPI has been rejected by the latter's council.

The Asociacion de la Pequena y

Mediana Empresa Fonografica (APYMEF) — approximately meaning the small and medium-sized record companies association — was told that the Asociacion Fonografica Espanola (AFE), similar to the UK's BPI, was already affiliated with the IFPI with similar objectives, and therefore APYMEF could not be admitted to membership.

BELTER RECORDS unveiled its new product to the media earlier this month at a reception held in the well-known Barcelona night club, Muntaner 4.

Among the artists performing their new wares live at the occasion were Manolo Escobar, Marfil, Peret, Marce & Chema, Paco Herrera, the child group Parchis, and Spanish rock band Burning. The humorous entertainer Arevalo acted as master of ceremonies.

### Brazilian news in brief. . .

ARIOLA ARTIST Davitt Sigerson was here for a promotional visit on the crest of the wave generated by his *I Never Fall In Love* recording being utilised in one of Brazil's major TV soap operas . . . Miguel Araneza is now in charge of international product at PolyGram, taking over from Maria Creusa, who has joined the CBS export division, and CBS classical and jazz repertoire is now in the charge of Ezio Servolo . . . Gilberto Gil's new album is set for March 1981 release, and Gil will tour here and in Argentina, Japan, Europe and the US to promote the LP.



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### Restructuring at RCA Brazil

From CHRISTOPHER

PICKARD

RIO DE JANEIRO: RCA Brazil has made some changes in its international organisation in line with the company's restructuring worldwide.

Helcio Carmo, formerly international general manager, now takes charge of RCA's licensees in South America, and succeeding him as international GM is Jorge Pino, who comes in from the RCA New York office where he supervised international product development. Both Carmo and Pino were born in the Argentine.

EMI BRAZIL's Christmas compilation album is entitled *Dream Machine*, and is the first compilation package released by EMI in this country to contain a track by Queen.

The song in question, *Love Of My Life*, is from the band's live album, and was a No. 1 hit in Brazil. Queen's latest LP, *The Game*, is nearing gold standard in sales, and EMI here is hoping that the band's tour in 1981 will make it double gold, plus a lot of action on the Queen soundtrack to the *Flash Gordon* movie.

Brazil, incidentally, has lowered the sales unit qualification for a gold album or single from 150,000 to 100,000 copies.

LAST MONTH witnessed the death of one of the most influential Brazilian sambistas, Angenor de Oliveira — better known as Cartola — at the age of 72.

Cartola was one of the people responsible for the birth of the Rio samba schools, and was particularly associated with the one in the Mangueira district of the city. The samba schools — escolas de samba — are the groups of singers, dancers and musicians who parade through the streets of Rio as the highlight of the city's carnival.

# PERFORMANCE

## Hazel O'Connor

HAZEL O'CONNOR came in for a lot of stick when the film *Breaking Glass* made her a star overnight.

At this concert at London's Dominion Theatre, she was in the mood to hit back at her critics and played down her big star image to the point of inviting masses of willing fans to join her onstage for a singalong version of Eighth Day.

Although O'Connor was in fine form, confidently blasting her way through new songs from the *Sons and Lovers LP* and old *Breaking Glass* material which inevitably drew the best response, her determination to prove to the audience that she was a warm human being rather than an icy star often got in the way and we ended up with more talk than music.

But there was never any doubt that her audience (young, white and wholesome) loved the show and loved her. She may be doing her best to live down the part but Hazel O'Connor is a star — even though it might not be of the glamour girl genre that the dailies would have us believe. Wait until they catch her new show and watch out for the "big hearted Hazel" headlines.

DANNY VAN EMDEN

## The Flatbackers

BEING AN all-girl trio without a glamorous image makes it hard to convince people that you are worth hearing, even in these enlightened days.

But The Flatbackers, by solid hard work, have managed to build up a fair following round the clubs, and their singles on Red Shadow Records certainly haven't bombed out.

They would be the first to admit that they are not the best musicians in the world, but they play solidly, and with conviction.

What they have also got to their credit is a fine sense of harmony, and they manage to pull together a vocal sound that is more original than anything else you're likely to hear around town. This particular set at the Rock Garden was too long, but those numbers that used the harmonies like their debut single *Pumping Iron*, their theme song *Flatbackers* and the latest *45 Buzz Going Round*, were all excellent.

With a compulsive rhythm section, some good songs, a lot of giggling and a sense of maturity developing, The Flatbackers have a good chance of producing worthwhile pop music, although they will have to ultimately broaden their technical horizons.

SIMON HILLS

## The Cramps

THESE NEW York rockabilly mutants came over and took this country by storm as punk rock started to die with their brash, over-the-top rock parodies, taking music right down to its most basic and shoving it back out with an insane visual delivery.

But with their guitarist Brian Gregory now departed, the group played just one gig in this country at the Lyceum recently to show they are still around, and probably to ensure that sales of their Criminal Records single, *Drug Train*, keep ticking over.

But the joke is over. What was

raw and powerful has become lame. The visuals were half hearted, new axe man Kid Congo was disappointing and even inept, as he insisted on replacing Gregory's rockabilly riffs with a monotonous fuzz guitar — leaving only drummer Nick Knox to put any life into the act with his impeccable and stylish drum work.

Better numbers like *Garbage Man* and *I Was A Teenage Werewolf* just stood up on their own merit, but the rest was a mess. The Cramps must either come up with better goods and put their hearts back into their insane show, or go back to whatever they were doing before.

SIMON HILLS

## Jimmy Lindsay

JIMMY LINDSAY'S performance at The Venue showed a man who has found his true medium as a singer and performer and takes great pleasure in sharing his self-discovery.

Lindsay is a small man with a large voice that he uses to full effect on his self-composed album, *Children of Rastafari* on GEM Records.

Backed by a full and well rehearsed band featuring many of the players from his album with Milton Myrie outstanding on lead guitar, Lindsay turned in a danceable and compelling set that won over an originally apathetic Venue crowd. By the end of his performance, Lindsay had filled the dancefloor, succeeding with an audience that, like any promotional gig, was not his natural gig.

Lindsay sings pop reggae that coasts smoothly with direct lyrics of trial, tribulation and deliverance. His voice rejoices in his discovery of Jah from the opening number *Children of Rastafari* onwards.

He sings British reggae that discusses the position of a Rasta living in British Babylon ("down in the valley of the shadow of the Thames"). In so doing he is part of a growing British reggae scene that is claiming its own identity, deriving from but not mimicking the homegrown product of Jamaica.

JAMES HENRY

## Yes

I WAS tempted to write simply "No" by way of review but to be so glibly dismissive would be to deny the brilliant instrumental talent and excellent entertainment served up at the Rainbow last week.

The single, but very serious problem was vocalist Trevor Horn who was dressed like the band's PR and for the most part sang like it. He showed as much stage presence as Andy Pandy and his voice was as flat as Danny La Rue's chest, almost spoiling Yes classics like *Yours Is No Disgrace*, *And You And I*, and *Starship Trooper* — otherwise performed superbly and to much acclaim.

I hope it was merely the effect of 67 gigs on a world tour for Horn's Buggles partner Geoff Downs slotted in nicely on keyboards but fear they might be wiser getting bassist Chris Squire to push his more reliable vocals to the fore. The tour schedule had certainly not diminished the abundant skills of guitarist Steve Howe who, with Jon Anderson and Rick Wakeman out of the way, is the new focal point of the band.

The songs featured from the new line-up's Atlantic album *Drama* were suitably dramatic, with *Machine Messiah* outstanding, but I wouldn't mind betting that a more

popular item with the fans will be the new live double *Yesshows* featuring Anderson on vocals.

DAVID DALTON

## Glitter

AFTER A phoney bomb scare at The Rainbow to give the road crew time to get the set organised, Glitter's band took the stage followed by the man himself atop an elaborate dais accompanied by dry ice and all the trimmings.

Glitter is unique in that he is still making come-backs with songs that are at least five years old. And they were all there — *Rock 'n' Roll Part II*, *My Gang et al*, sounding the same as they did in their original form.

The audience punched the air on cue, and, but for his microphone, Glitter could have been out of a job as a vocalist relinquishing it to the massed ranks in the auditorium.

Despite the lavish treatment afforded him by his new record company, Eagle Records, I can't believe that Gary Glitter takes himself seriously, and a good laugh was had by all.

CHARLES JEFFREY

## Police

IF THE object of the exercise was to keep 5,000 people waiting in the most uncomfortable conditions, then Sunday's extravaganza in a giant tent on Tooting Bec Common was an unqualified success.

And if nothing else, the pilgrimage by Police to a muddy field in South London showed that there is surely scope for a reasonable size venue in that part of town.

One magic act followed another, though Police fared much better than Tommy Cooper who must have died the worst death of his professional life. Most people were not able to see his deliberately bungled tricks and while the sight lines were no better for the main attraction, the crowd seemed satisfied with the admittedly excellent sound and occasional pogoing glimpse of the A&M band. They opened with *Don't Stand So Close To Me* which might have been the theme song for the evening as adoring teenagers and even younger fans leant on strange shoulders to catch sight of their hero Sting.

His distinctive voice remained on fine form as they rattled off their string of hit singles and tracks from their three platinum albums and he seems to have taught a generation a whole new vocabulary consisting of words like "ee-o, ee-o, ee-ay-o".

The loudest acclaim was reserved for *Message In A Bottle* and *Roxanne* which came towards the end of a fairly short set, and the reaction at the end suggested Police will have a very prosperous New Year.

Full marks for a novel concert presentation but next time please raise the stage a few feet to provide a better view and don't keep the punters waiting.

DAVID DALTON

## LETTERS

I WOULD like to thank everyone who attended, or sent their condolences to, the funeral of Don Stone. He had worked closely with me for the past six years, the last few as my London TV projects manager. His contribution to the industry over the years was immense, and he will be sorely missed by everyone who knew him.

BILL FOWLER, director of promotions, WEA Records, Broadwick Street, London W1.

# DOOLEY

MORE THAN 700 people turned out for the **Record Industry Dinner and Ball** at the Hilton last week and raised a lot of money for children's charities and all but the most liverish had a good time . . . Despite patchy sound quality, **Deke Arlon's** cabaret of **Gerard Kenny**, **Dennis Waterman** and **Sheena Easton** at least silenced most of the mumblers — and that is high praise for performers facing a cynical (and often ill-mannered) industry audience . . . On offer: a master of national songs of the **Polisario Guerrillas** currently battling in the Spanish Sahara . . . The BPI has finally drafted a considerably beefed-up code of conduct and as soon as all members have signed it (presumably any delays are caused by the Christmas mail rather than any one company's reluctance to agree to the conditions) it will be revealed to the world . . . And so we bid farewell to out-going RCA MD **Jack Craig** who has officially handed over the reins to **Don Ellis** and returns to New York for a new post to be unveiled in January.

REMEMBER THE days when EMI put up its prices and the other companies dutifully followed suit and the price battles were carried out in the High Street shops? Well, expect the emphasis to change in the new year as the majors rethink pricing policies with some moving in totally opposite directions testing their respective theories of what the market will (or won't) stand . . . BPI lobbying of Government over home-taping issue could extend to taking sympathetic MPs on trip to Austria to see how blank tape levy works . . . Industry wise man **Maurice Oberstein** spending Christmas in the Holy Land . . . Nice piece on **Stephen Gottlieb's** Muzak operation in *The Times* business diary last week . . . Worth catching: **Bertice Reading's** one-woman show, transferred from the King's Head to the Mayfair Theatre, following her success in *Only In America* — a *tour de force* of vocal talent . . . LBC's **Jellybone** recorded live from London studio headquarters of Trident Records last Saturday with music performed by the label's **Famous Names** . . . A daughter to Chappell Music senior professional executive **Ian Reid** and wife **Maggie**.

SIGN OF THE times: few industry Christmas parties this year and one of the most lavish hosted by video men **Millaney Grant**, **Keith MacMillan** and **Lexi Godfrey** . . . ASCAP's international man in the UK, **Lawrence Ross**, hosted a lunch party to celebrate the **Tony Award** to **Tim Rice** and **Andrew Lloyd Webber** for *Evita* . . . Appointment of **Saatchi** and **Saatchi** to handle **Thorn EMI Video Programmes** presumably heralds new programmes and aggressive ad campaign . . . **Chrysalis** readying release of **Blondie's** Auto-American on video cassette . . . **The Beat** have followed through their promise to contribute royalties from their single **Best Friend** to the anti nuclear campaign and have dutifully handed over a cheque for £50,000 from UK sales — overseas royalties still to come . . . **Capital Radio** sponsoring a third **Rock Week** at The ICA showcasing 24 new bands between December 27 and January 4.



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and a Happy New Year  
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