

RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 70p

A NEW OUTLET FOR UP-AND-COMING BANDS

Sponsordiscs on the cards?

IT TAKES a small army of people to see a record from conceptual to commercial stage. Artists and record companies need at different times to call on the services of a very diverse collection of independent operators — from custom pressing plants, through sleeve designers and printers, to pluggers and people who make crazy *objets d'art* for promotion. In this week's *MW* special supplement the spotlight is turned on those services to the industry, and the companies which provide them.

A UNIQUE deal between record promotion company Public Eye and Wrigley's paves the way for what are believed to be the first sponsored records and heralds a new promotional outlet for up and coming bands.

From the New Year, Public Eye will distribute to each of the 500 plus

professional club and disco DJs on its list a one-sided 12 inch disc featuring two new releases each month plus three of the manufacturer's singles.

Explaining the scheme, Glenn Simpson, manager of the Leeds based record promotion company, says: "Introducing the world's first sponsordiscs we believe is the first

positive step towards organised sponsorship of records in the UK.

"We have undertaken extensive research into the idea and canvassed the opinion of many DJs whose reactions were very positive. In a survey we used a shampoo TV jingle and while we met a little opposition from some DJs, most liked the idea of giving exposure to new bands.

"Going mostly for the 16-35 age group we bend the ears of about 500,000 people each week and this scheme will provide free promotion for record companies in discos. The sponsors cover the cost of manufacture and distribution and

the only thing we ask from record companies is the master tapes which will be used for these demonstration copies only.

"We would be very interested in hearing from managers or record companies who feel they might have the right kind of music for us to use. We would take care of production and pressing."

Simpson feels that "sponsordiscs" could prove particularly useful for small record companies finding it difficult to get outlets for their artists, while also enabling the sponsors to reach a wide audience with their advertising.

Disc jockeys involved in the scheme are not in any way obliged to play the jingles on the disc as well as the music tracks.

"It is being tastefully done," says Simpson, "and the DJs will receive a promotional package including T-shirts, tour jackets, flexi-discs, stickers and so on, as well as the disc.

"Each 12 inch will open with a jingle followed by the first track, followed by another jingle, then the second track and a third jingle. It will last about eight minutes in all."

The deal with Wrigley's lasts for the first three months of 1980 and Public Eye is currently negotiating similar contracts covering the other three quarters of next year with a building society, a cosmetics firm and a drink manufacturer. Only one release each month is planned.

Public Eye can be contacted at Leeds (0532) 440666.

Mixed views on Musexpo

MIAMI BEACH: The fifth Musexpo ended here last Thursday in rather desultory fashion with several exhibitors closing their booths and checking out early, and the last two seminars sessions — on A & R development and creative services — being inappropriately compressed into one.

Trying to gauge the success of this sort of event is always difficult with

so much of its benefit on a level of making new contacts, negotiating deals in restaurants or bars away from the conference centre and simply being present for PR visibility.

This year, opinion as to its success was sharply divided, but president and founder Roddy Shashoua confidently claimed that it broke all previous records in terms of

attendance.

"It takes about five years for a trade show to establish itself and we have achieved our initial goal," he said. "We are already preparing and looking forward to Musexpo '80."

Measured in terms of "heavyweight" executives present it did not succeed, probably because the record industry's problems of the past year have severely curtailed travel and entertainment budgets. Not only is their presence essential to inject much-needed informed opinion into the debates, but they can give instant top level decisions on deals which otherwise simply slot into a pipeline which might as well start in Manchester as Miami.

But viewed as a marketplace in which to meet people and companies in one place rather than travelling the world, Musexpo, like Midem is still viable and is particularly useful for foreign delegates as a springboard for visits to other US music centres like New York, Nashville and Los Angeles.

And, unlike Midem, Musexpo's Miami base is a relatively inexpensive venue — particularly hotel and restaurant costs — although the Konover Hotel is showing signs of being past its prime and its location is inconvenient for access to shops and restaurants."



IT WAS very much a case of happy family when Herb Alpert visited England last week to promote his hit single, *Rise* (AMS 7465) and to launch the album of the same name (AMLH 64790). Herb who is also co-founder and vice chairman of A & M Records, brought his wife, singer Lani Hall, and daughter Aria to enjoy London while he met the media. He also took the opportunity to congratulate the A & M staff for the company's current prominent market position. Pictured with the Alperts are Mike Hales (publicity director A & M), Glenn Simmons (managing director A & M) and Tony Burdfield (senior director A & M).

Import offensive continues

THE CRACKDOWN on non-EEC imports is still being applied with considerable firmness, and the UK manufacturers are far from allowing their offensive to slow down or peter out. This is the attitude of the major record companies' legal and business affairs departments this week. Within the past few weeks several of them have been involved in High Court actions against importers, or retailers of illegal imports.

The latest case before the High Court on Friday was an application by CBS UK for an interim injunction against Chardmale Record Distributors Ltd. CBS wishes to stop the import and sale of

alleged copyright infringing records and tapes from outside the EEC, and although the hearing was adjourned for a week, Chardmale gave an undertaking not to import or sell the O'Jays' *Identify Yourself* album.

This was the third action by CBS. The earlier ones were against Our Price and Tony Monson's Disc Empire, both of which gave undertakings not to import or sell certain albums made in the US. The Disc Empire undertaking named *Dream Police* by Cheap Trick, and *Children of the World* by Stan Getz.

Both defendants agreed to deliver

The Chart

THE BRITISH Market Research Bureau issued the following statement on November 7:

"Following the release of the Singles Chart on Tuesday (November 6), further checks of the sales data collected from the panel revealed an error. After exhaustive investigation, this was diagnosed to have taken place in the preparation of the data for the computer. Having isolated the extent of the error and re-calculated as a result, the sole effect was to reduce the number of sales attributed to *When You're In Love* (by Dr. Hook) so that its true chart position was No. 2, and not No. 1 as had previously been stated. The correct No. 1 was *One Day At A Time* (by Lena Martell). No other titles were involved in any way.

"The investigations revealed no suggestion of malpractice of any kind."

Police release 45

OVERWHELMING DEMAND from both public and radio stations has persuaded A & M to release *Walking On The Moon* by Police as a single on November 23. Taken from the platinum album, *Regatta De Blanc*, it will be backed with the previously unreleased *Visions Of The Night*. Police, one of the big British success stories of 1979 tour the UK from December 10.

BEE GEES GREATEST



Album RSDX 001 Cassette RSDXC 001



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NEWS



A SURPRISE was in store for Boots executive Wilf Price when he attended a party given by A & M Records for buyers after the first of Supertramp's sell-out Wembley concerts. He was presented with a large cake by Supertramp bass player Dougie Thompson commemorating his 45th anniversary with the Boots Organisation on that day. Pictured (L to R) are Wilf Price, Dougie Thompson and Bill Groves (A & M sales director).

As well as being with the company for 45 years, it is also now exactly 21 years since Wilf Price began selling records — when Boots libraries were converted to record departments.

Rogers' singles LP gets TV boost

LIBERTY UNITED has a busy autumn schedule with major campaigns for albums from Kenny Rogers and The Feelgoods, plus the introduction of a specially-priced File Series.

The Kenny Rogers Singles Album which was originally slotted in for September/October TV ads, is now scheduled for a two-week peak time campaign on Stags, Tyne Tees, Trident, Granada, Border and Harlech starting November 26. The TV campaign will be fully supported by 300 nationwide window displays, 3D showcards and full colour posters.

Commented Howard Berman, Liberty United's marketing manager: "This album was one of

the victims of the ITV strike. But it has already enjoyed chart success. We now have the perfect base for the TV campaign to build on — consumer awareness is already there. We are confident this album will prove to be one of the very top sellers over the Christmas period."

To promote their just-released LP, Let It Roll, Dr Feelgood undertake a massive UK tour running from November 20 to December 22. Liberty United will be supporting the album by over 200 window displays and a comprehensive advertising campaign. Competitions are being set up around the tour and album and a limited number of Toby Jugs, as featured on the LP sleeve, will be used as prizes.

Four releases this month herald the introduction of Liberty United's File Series: The Very Best Of Jay & The Americans; Johnny Winter's The Progressive Blues Experiment; Soul Sellers, a new Ike & Tina Turner compilation and The Very Best Of Jean Shepard. All are specially priced at £3.99 each.

Stated Berman: "All of the albums selected for the File Series will either be top quality compilation packages, or, where demand merits it, a straight re-issue. All releases will be repackaged, with the sleeve fronts utilising a special logo appropriate to the particular album."

Wynd-Up in Glasgow—a £2m prophecy

WYND-UP'S managing director Colin Reilly was delighted with the first week's trading at the new Glasgow depot and is predicting the warehouse will have a turnover of two million pounds in its first year.

"We initially expected the figure to be one million, but on the basis of business during the first week I am confident that we shall achieve double that."

Because of the high level of business, Wynd-Up has decided to extend its special discounts until the end of the year. They had originally only been planned for the first week.

Reilly, already talking in terms of expanding the warehouse, said the main reaction from dealers has been "Thank heavens you're here."

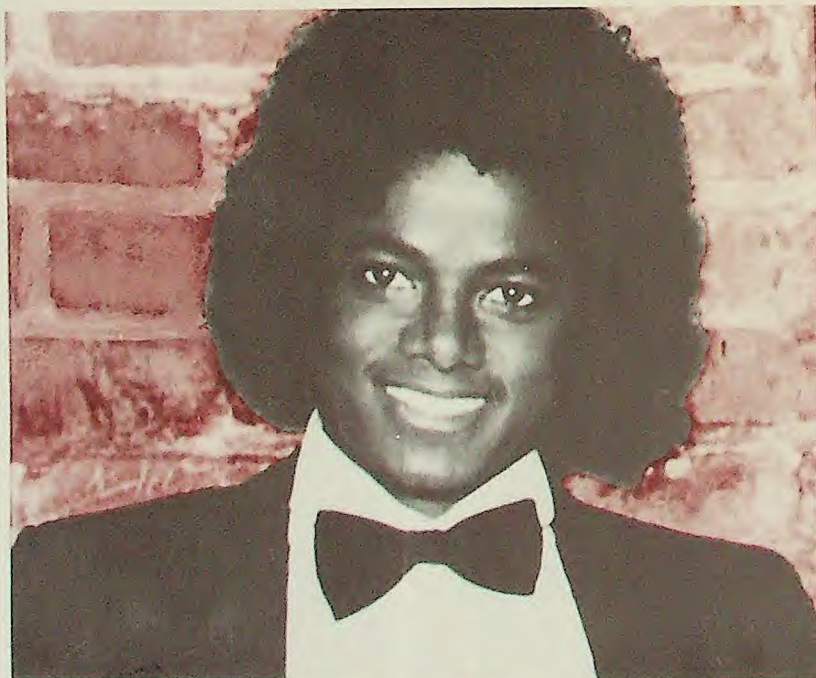
'Off The Wall' Michael Jackson's new single off the album. (Special re-mix).

Following the Top 3 single 'Don't Stop 'Til You Get Enough' and the gold album 'Off The Wall' comes the new single. A specially re-mixed version of the album title-track, it's going to be yet another Michael Jackson hit. So get off the mark and get 'Off The Wall'.

Single: 'Off The Wall' EPC 8045
Album: 'Off The Wall' EPC 83468
Cassette: EPC 40-83468



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



SCOTTISH BAND The Solos have signed to the new EMI Cobra label, and a single, Talking Pictures, is to be released in January. The band, who are based in Edinburgh, were previously known as The Monos, but due to a legal wrangle with a London band of the same name, it was decided to change the name to The Solos. Pictured (L to R) back row: Freddie King (vocalist) Simon Davies (Cobra A & R manager), George Duffin (group's manager). Front row: Brian O'Donnell (drummer), Jamie McGregor Watson (guitarist), David Gray-Buchanan (guitarist), Winston Oddoye (bass) and Bob White (lawyer for the group).

New Town Music revives Boulevard as budget label

A NEWLY-FORMED budget record company — New Town Music, headed by directors Marcel Rodd and William Ross — is reviving the Boulevard label with a launch of 12 titles with an RRP of £1.25.

Artists include The Nolans, Acker Bilk, Louis Armstrong, Ian Matthews and Steeleye Span.

Other titles are Christmas Carols from Salisbury Cathedral, Party Fever, Festival Of Famous Brass Bands, 16 Greats From The Ballet, 1,000 Magic Strings, plus LP extracts from the shows Hair and Oliver.

Planned for early 1980 release is a classical range on New Town's Opus label, featuring classical favourites at a budget price.

The Boulevard range is being distributed through wholesalers

initially and marketing back up includes ads in the trade press plus ads in magazines such as *The Grocer*.

"We are hoping to sell in the cash and carry stores as well as the conventional record retailers," explains New Town general manager Jon Elkon. "We will also be supplying various merchandising aids."

The price is being kept low as a result of a special deal with Allied Records, says Elkon.

"Allied have recently completely automated their pressing plants and the quality of the pressings is now better than ever. Budget record companies need volume sales to make a profit and at £1.25 for quality albums New Town believes it will have little difficulty in reaching its targets."

NEWS



Sixties classics from WEA

REISSUES OF some Sixties classic tracks, and a couple of more recent best big sellers, are planned by WEA. Some of Atlantic's classic Sixties recordings will be re-released over the next few months, starting with Booker T and the MGs' Green Onions c/w Bootleg on November 23. The special single bag will reproduce the original Green Onions LP sleeve. Other artists on the list for these reissues include Wilson Pickett, Sam and Dave, Solomon Burke and Joe Tex.

AS WELL as advertising extensively in the trade and consumer music press, Polydor is launching a big display and merchandising campaign for the new *Headboys* LP on RSO (RES 13). Posters, paperback books and alarm clocks for radio and press are being distributed — and local press advertising will be undertaken as well as radio ads on Clyde and Forth. The band is pictured at a recent personal appearance at Bruce's Record Shop, Princes Street, Edinburgh. Pictured with the group and record shop staff are Malcolm Dunbar (second left back row) Polydor's singles promotion rep for Scotland and, (second right back row) Ashley Newton, RSO's creative services manager.

Music Deals

PETER GOALBY former lead singer with Trapeze is the first British artist to be signed to the newly launched Fuse Record label, a division of the Fuse Music publishing organisation. In a parallel deal, Fuse Music will administer Goalby's material. A single and album are scheduled for early 1980. Fuse Records has now concluded a distribution deal with Spartan and the first single release — There Ain't No Age For Rock 'n' Roll by the Veterans is set for November 30 release.

THE SELECTOR who are currently on tour with The Specials as part of the Two Tone package, have signed a long-term deal with Two Tone/Chrysalis. The band will start work on an album at the end of the tour which is scheduled for New Year release.

LATEST SIGNINGS to Fiction Records are the Passions and The Associates. They will be joining The Cure on their UK tour through November and December.

FABULOUS RECORDS has signed Springwater, the brainchild of producer Phil Cordell. A single, an instrumental version of Sailing is released this week.

REGGAE ARTIST/producer Tito Simon has signed to Splash Records. His first release on Splash, through Pye, is the single Monday Morning Feeling cut on both 7" and 12".

INTERWORLD MUSIC has signed Middlesborough group Stiletto to a long-term worldwide publishing deal. The group has just signed to Ariola Records and their first single, This Is The Way, was released on November 2.



DAN-I CELEBRATES his long-term exclusive worldwide publishing deal with Cavalcade Music and also his Island Records hit *Monkey Chop* in the company of Cavalcaders Beth Clough, John Fogarty and Ron Liversage. Island is releasing an EP by Dan-I next week with full illustrated cover.

New Chrysalis director

DES BROWN, director of international affairs at Chrysalis Records has been appointed to the board of the company. Brown has been with Chrysalis for four years which have seen the company's international market expand by 150 per cent.

At the same time, Peter Wagg has been appointed director of creative services. Wagg has been at Chrysalis for just over two years as creative services manager. He was previously at C.D.P. and then an account director at T.R.J. advertising agency.

BOB HART, EMI's London-based director of publicity, has been appointed to co-ordinate audio/visual matters for EMI Music — Europe and International. Hart will, in addition to his current



responsibilities, facilitate the effective direction of audio visual software developments in EMI. He will continue to report to Ken East,

president and chief operating officer of EMI Music Europe and International.

JONATHAN SIMON of Chappell has been appointed to the PRS general council to fill, until next year's AGM, the publisher vacancy created by the resignation in July of Stephen Gottlieb.

Lawyer Robert J. Abrahams' services as a consultant in international copyright affairs have been retained by PRS on a full-time, exclusive basis. The principal areas covered by the consultancy arrangement, which is initially for a one-year period, are the PRS licensing arrangements with radio and TV broadcasters.

BRIAN HUDSON to regional promotion manager Bronze Records following the departure of Debbie Littlestone... former Glitter Band drummer Tony Leonard appointed product manager with the Merseyside-based Mingard Music with effect from the end of Gary Glitter's current UK tour... S. Kempner Ltd., the shrinkwrap specialist, is moving with effect from November 26 to 498 Honeyopt Lane, Stanmore, Middlesex HA7 1JZ (01-952 5262).

Coombe Music Ltd has moved to new premises at Hurston House, Stoke Road, Kingston-on-Thames, Surrey KT2 7NX. The telephone number remains 01-942 6240 and telex, 22914 CCC. Pandelorum Records has moved its Wilmslow Road, Manchester office to 127a Oxford Road, All Saints, Manchester. The company's head office remains at 6, Lapwing Lane, W. Didsbury, Manchester.

News in brief...

ZIGZAG, THE independent music magazine which celebrated its 10th anniversary in April has been acquired by new publishers and the next issue will be out on December 1. Mentor Bridge Ltd's takeover follows the collapse of Phoenix Magazines in June. The last issue of ZigZag was in July this year. Kris Needs will continue as editor and Chrissie Gibson becomes advertising manager.

GEM RECORDS has released the original soundtrack of the spoof-horror film *Phantasm*, distributed by GTO Films and currently on general release. Composed by Fred Myrow and Malcolm Seagrave, the LP includes the Captain Zoro

single *Phantasm*, recently released on Gem in blood-stained vinyl. The title track of the album has been produced by Biddu.

EMI'S CHILDRENS album, *All Aboard* (EMTX 101) is now to be TV advertised from December 3. Learning Tree, the Granada TV childrens programme has returned for a second series. The album of the same name (EME 6506) was released in August.

TO TIE in with the November 15 London release of the Moment By Moment film starring Lily Tomlin and John Travolta, Polydor is taking ads in *Record Mirror* and *Ms London* to promote the soundtrack (RSO RSD 5004). There will also be posters in London cinemas which will also be available to dealers.

TO PROMOTE the new Barbra Streisand album, *Wet* (CBS 86104), CBS will be taking ads in the *Evening News*, *Daily Mirror*, *Mail*, and *Star*. There will also be nationwide window displays, a poster campaign at major British Rail terminals and on London Underground sites.

THE NEW Isla St. Clair album, *Isla* (Decca SKL 5317) and single *Child In A Manger* (F 13881) will be backed up by full-colour in-store posters, counter display cards and in-store personal appearances by Ms St. Clair in major cities.

AMERICAN ROCKABILLY star Sleepy LaBeef tours Britain through November. To co-incide, Charly will release a new Sleepy LP, *Rockabilly Heavyweight* (CRL 5017), plus a four-track single (CEP 123).

MUSIC WEEK

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NEWS

EMI shareholders receive £169M Thorn offer

FULL DETAILS of the enhanced Thorn Electrical Industries £169 million bid for EMI are being sent to EMI shareholders this week, and, as in the case of the Polygram offer for Decca, the final decision rests with them.

Polygram: The last staff changes

THE LAST round of pre-merger changes which will directly affect salesmen on Polydor and Phonogram forces were announced to all those concerned at the end of last week. The combining of the two sales forces, under the current Polydor deputy MD Tom Parkinson, has resulted in seven technical redundancies, split between the two companies. Parkinson emphasised that "redundancy" here meant only that the person's existing job was no longer available.

"There are seven people who technically don't have the job they had last Thursday, but there are six or seven vacancies within Polydor, IMS and Phonogram, which they are being offered."

Knowing that the merger was approaching and that it would mean a reduction in the staff needed he added, vacancies which occurred in various areas of both companies recently had been frozen, so that they could be offered to those made technically redundant.

Football

CUP RESULTS: EMI 1 Gas 5. Pye 4 Different 2, Ice 8 Chappells 0, Our Price 4 CBS 6. The four semi-finalists are therefore Ice, Gas, Pye and CBS. Applications for the invitation cup close this Friday. Details from Ray Williams at Gas Songs.

League table: played; points. Gas Songs 6; 12. Ice 6; 8. Pye 3; 6. CBS 6; 6. Our Price 4; 5. Chappells 6; 3. DJM 4; 2. Different 4; 0. EMI 3; 0.

Import offensive continues

up all remaining stock of the offending albums to CBS, to provide an account of any profit made from the sale of these titles, and to hand over copies of all invoices from the importers of these LPs.

John Brooks, director of administration and legal affairs at CBS, told *MW*: "The heat is not off imports. Our resolve on this is as firm as it was at the beginning. CBS's view is that it has always had the right to prevent non-EEC imports, but it's only been in recent months (probably with the

strengthening of the pound) that it has been necessary to take any overt action. After warning the trade by letter on August 1 we have taken action, starting with traders who are, literally, closest to us!"

Polydor's legal and business affairs advisor, Clive Fisher, pointed out that as his company still has two cases awaiting judgement, it could not comment in detail. But he added: "As far as Polydor is concerned, we think that there should be very few people in the record trade who are now not aware of our attitude on imports. We are

closely reviewing the situation; despite what others may say we believe that imports have dropped. Polydor has only brought six or seven cases in the past 13 months — which is hardly an avenging flood, is it?"

Polydor's action against Bostock Records ended with the trader agreeing not to import into the UK, or sell, Canadian made copies of the Who's 2LP *The Kids Are Alright*, and not to infringe copyright in Polydor records where that copyright or exclusive UK licence is owned by Pancontinental Productions Ltd, The Who Group, or Polydor Ltd. Bostock also agreed to pay £1,000 in settlement of damages and costs.

Like other record companies, Polydor is approaching traders selling illegal imports in the hope that agreement can be reached without going to court, and in the majority of cases this is how the matter is settled. Action against Bostock was, for example, taken only when (after reaching agreement over the offending Canadian records in one shop) Polydor discovered that the imports were being sold in UK sleeves in another shop in the chain.

Polydor's attempts to block Portuguese pressings of the Bee



FLEETWOOD MAC became the 1714th recipients of a 'Star' on Hollywood Boulevard's Walk Of Fame at a recent ceremony. The band's album, *Tusk* is currently top of the UK album charts. From left: John McVie, Christine McVie, Mick Fleetwood, Stevie-Nicks and Lindsey Buckingham with plaques commemorating the 'Star' dedication ceremony.

Pickwick's 'Xmas bonanza'

PICKWICK'S CHRISTMAS stocking for the retail trade this year contains 16 seasonal albums at an RRP of £1.75, two double albums at £2.99 and cassettes priced at £1.99.

As part of the Pickwick Christmas Bonanza, there are five new releases from Max Bygraves, Don Estelle and Mickey Mouse as well as Christmas Country and Christmas With The Stars, including John Williams, Glen Campbell and the Nolan Sisters, which is in aid of the National Association for Deaf Children.

Also available is Elvis' Christmas Album and seasonal collections by

Oldfield releases Blue Peter charity single

VIRGIN IS releasing a charity single from Mike Oldfield on which he plays the theme tune to the long running children's TV programme Blue Peter. Release date is November 30. Royalties from both artist and record company will go to the Blue Peter Cambodia Appeal. Independent promotion man Mike Willis is also donating his bonuses for working on the single.

Jim Reeves, Des O'Connor, Andy Williams, Mario Lanza and Perry Como.

The latter's album is one of the two double ones in the Bonanza. The other is Non-Stop Christmas Disco by the Roller Disco Orchestra and both are available in LP form only.

Extensive in-store display material is available, including point-of-sale material such as posters, talk cards, crown headers, browser cards and new Christmas dumper units.

Oldfield recorded his version of the theme — a traditional hornpipe — when he appeared on the programme some time ago and it has been used to introduce and play out the twice weekly series ever since. Blue Peter and the BBC have fully endorsed the release and are allowing the programme's sailing ship logo to be used on the picture sleeve.

The B side of the single — Woodhenge — is taken from Oldfield's new TV promoted album Platinum which is released a week earlier on November 23.

Bonnet resigns from Pathe Marconi EMI

from GERARD WOOG

PARIS: Michel Bonnet will leave his position of general manager of Pathe Marconi EMI this week after 16 years with the EMI group, including service in Italy and eight years in the Paris office.

It had been assumed that Bonnet was a likely candidate for the presidency of Pathe Marconi EMI in succession to Philip Brodie, who has returned to the UK to take charge of EMI's manufacturing and technical services at Hayes. However, it is understood that a London meeting

attended by Bonnet last month revealed widely divergent views between himself and the EMI management as to the future policy of EMI's French operations and he tendered his resignation as a result.

Francois Minchin, EMI regional director for the European Latin countries, will assume a caretaker role until the end of the year when a new president will be announced.

Bonnet is taking a vacation to consider some approaches from other companies as well as investigating some possible projects of his own.

FROM PAGE ONE



Stevie sends his love

STEVIE WONDER'S NEW SINGLE

"SEND ONE YOUR LOVE"

TMG 1149

PICKED FROM HIS MAGNIFICENT NEW ALBUM

"STEVIE WONDER'S JOURNEY
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TMSP 6009



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MUSEXPO

"It was simply overhyped by the media" . . . Tony King

DOR—Son of Disco

DISCO MUSIC may have provided the record industry with some of its biggest-selling records of the decade, but it has now split the industry with

controversy and some observers blame it for the downturn of profits in the past year.

The subject of where disco goes from here gave Muxexpo its liveliest

seminar, provoking considerable invective as delegates demonstrated the near-panic gripping the industry as "disco backlash" permeates radio stations, record companies and publishers.

Appalled at the thought of being trapped in yesterday's trend, some stations have invented a new playlist format — dance-oriented rock (DOR) — and Columbia and Warner Bros have renamed their disco departments "dance music marketing".

DOR is simply a mix of disco and the new wave rock 'n' roll which has evolved from Britain's punk movement into the mainstream rock of a type more acceptable to the Americans.

Ablly illustrating the paranoia of some US music business people, seminar speaker Tom Silverman — who has changed the name of his tipsheet magazine *Disco News* to *Dance Music* — told delegates: "There is nothing wrong with disco except the word", and he blamed the media for giving disco a bad name by sensationalising it.

Seminar chairman Tom Hayden said CBS had recently made disco the scapegoat for its financial problems. Mike Wilkinson, president of Disconet, said that disco was being blamed for record industry high returns and advances.

Wilkinson pointed out the irony that A&R men until recently would not listen to product unless it was disco, yet now producers were being told: "Put some guitars on it and say it is new wave, and we'll sign it up".

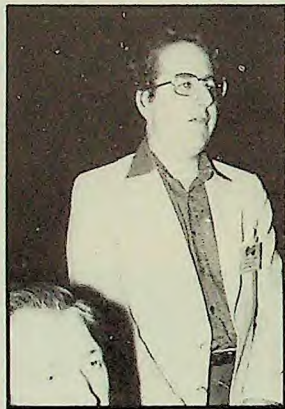
But English-born Tony King, director of disco marketing for RCA Records in America, drew applause for his firmly expressed statement: "Disco music is very much alive and well — it was simply overhyped by the media who knew nothing about it and needed a new cover story."

Muxexpo reports from
Miami Beach by
RODNEY BURBECK
Photographs by
SYLVAN MASON

Lyttleton pushes for royalty reforms

ENGLISH LAWYER and composer Trevor Lyttleton last week called for an international music industry lobby to put pressure on governments worldwide, to negotiate for royalty reforms and tougher legislation on piracy/counterfeiting/home taping.

Lyttleton was speaking at Muxexpo seminar on music publishing and afterwards he told *Music Week* that he felt that there was a lack of concerted effort by the industry on these matters.



UK DELEGATE Trevor Lyttleton making his point from the floor during the publishing seminar.

Tape tax

"It is eight years since the West German Government agreed to put a tax on tape hardware, yet the rest of the world is still talking about it," he said, "and there is an urgent need for an increase in the statutory royalty rate in America."

In the same session, publisher George Gluck cited "horrendous advances" being asked in recent years, plus the advent of disco music, as problems facing the independent publisher, but he hoped that this situation was now changing, and "young, active publishers will soon be able to compete with the corporate publishing companies".

Film and TV industry a strong ally

THE MUSIC business will find itself with "strong allies" in the film and TV industries in the fight against home taping and piracy following the development of video.

That was the view expressed by entertainment lawyer Kim Guggenheim at a Muxexpo lawyers' seminar. Home taping is a substitute for purchasing records, he said, whereas videotaping detracts from possible purchase of pre-recorded programmes.

Both industries must work to find a solution, he added, particularly in view of the result of the three-year-long legal wrangle between Universal/Disney and Sony, in

which a Los Angeles court upheld "the individual's ability to take a copyright and reproduce it".

"The court held that home video taping was not an infringement and caused no commercial harm," he said. "This case has far-reaching implications."

Guggenheim enumerated several possible solutions, including a licence or tax on hardware or software, technical innovations to prevent taping, or a broadcast fee to dissuade radio stations from broadcasting albums without interruption, thereby encouraging taping (*MW* November 10, Page 1).



MORE SMILES for the camera from Muxexpo organiser Roddy Shashoua (left) and Mr. and Mrs. John Ross-Banard of BBC Enterprises.

Cornils warns of cable radio threat

THE AVERAGE commercial radio station in America makes only \$10,000 a year profit, said Wayne Cornils, vice-president of the National Association of Broadcasters, in a keynote speech in which he suggested that stations should be more innovative to compete with future developments in radio.

In particular, he warned of the danger of 24-hour cable-syndicated radio feeding uninterrupted music directly to homes and he reminded delegates that the record industry itself was investigating the possibility of sponsoring a national cable radio network to expose new product which does not normally get airplay.

He revealed that the US Government is anxious to increase competition in radio by providing even more FM and AM frequencies to give greater diversity of programming.

"The number of stations could be increased to 16,000 from the present 8,500 — that's one station for every 15,000 people," he said, adding that the average American already listens to three hours 21 minutes of radio per day and the average American home possesses five radio receivers.

Cornils said that stations should be transmitting more live concerts to encourage new talent and more new record product. He also warned of the danger of record lyrics as "a



RADIO SEMINAR chairman Wayne Cornils.

large area of potential trouble for the radio industry".

In the same session programme consultant Dwight Douglas advised record companies to "forget the T-shirts and buttons in promoting records and to use the money instead to buy TV advertising time — thereby putting its money back into the media system".

GOSSIP RUMOUR SCANDAL . . .

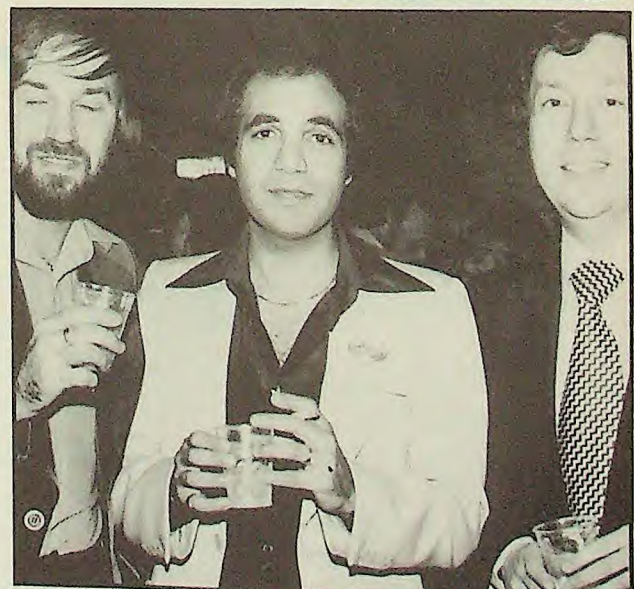
the lighter side of the music business. Read it in Dooley's Diary. Inside back page. Every week.



MUSEXPO CONVIVIALITY from Mike Collier of Peterman & Co. (centre) flanked by Chas Peate (left) and Clive Scott of Splash Records.



MIKE CLAIRE of Response Records (left) and Satril's Henry Hadaway in conversation at Muxexpo's opening cocktail party.



ANOTHER UK threesome at the cocktail party in the persons of, from left, Geoff Culvert, Ellis Elias and Elliot Cohen of Red Bus.

More Muxexpo news
appears on Page 67



GOON HILLY DOWN

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RETAILING



WINNER IN the recent Lugtons budget tapes dealer incentive competition was W. H. Smith in Basingstoke, Hants. Pictured at the presentation of wine are (left to right) Chris Sanford of CRC tapes Ltd, Lugtons sales manager Roger Cornwall, record department buyer Mrs Middleton, Smiths area manager Mr. McDonald, and store manager Mr. Vickery.

Daft ideas for pinching pirates

I AM NOT despondent about business. I have the daft idea that we might have quite a good pre-Christmas season this year. And I think that cassettes are moving ahead. People will pay over the five quid mark for a good classical tape, where they know that the quality of reproduction is good (and they seem to read reviews more carefully than ever now). And, as tapes are often very good indeed, they offer value for money. As for MOR, I'm inclined to think that buyers are going more for the £3 mark, except where the cassette is in the Top 20, then it is usually discounted anyway.

Shop talk by DAVID LAZELL

The industry has a Department of Daft Ideas, as you know. One of the latest is that to crack down on "pirates", who copy LPs onto blank cassettes, the price of a blank cassette should go up to £5. Which is rather like saying that because some wicked men forge £5 notes, the price of a pad of notepaper should go up to a tenner. The industry ought to get more into the audio equipment end of the consumer consciousness, sell him on the idea of enjoying musical quality — joint promotions with equipment manufacturers and so on. People who really like music quality will rarely bother with

bootleg materials, except insofar as they buy import copies, and so on.

The manufacturers ought to be able to catch those at the retail outlet. Kids who copy LPs onto blank cassettes get some kind of result, but it's not very good. Maybe we have been too ready to persuade kids that cheap equipment — the thirty quid cassette recorder, or less — is okay. Actually, it's just a fun toy, nothing more.

Some pirates get into the quality field, but they are never going to be as clever or as influential as the major producers. A better intelligence network, maybe offering gentle incentives to retail staff to send in clues about bootleg tapes in their area (you get to know a lot at discos, etc) could help. Plus a really good campaign, with promotions and competitions, etc, to sell the manufacturers as quality producers.

Despite all the gloomy talk, I think we ought to make 1980 a Fun Year for all of us, with a different national competition linked to the quality theme every month — the manufacturers being involved in turn, with audio equipment as prizes, etc.

As I said to my favourite rep just the other day: "You ain't going to get anywhere just standing there and looking on the gloomy side." At that moment, a traffic warden came in to give him a ticket for his overdue car parking.

So you see, life isn't all being left on your own. Somewhere, someone is waiting to get his record order.



ANYONE WHO has resorted to sticky tape to remove dust or animal hair from clothes will appreciate the simple basic principle behind Metrosound's new record cleaner.

But simple as the theory is, the new product is quite a big step from all previous wipers and cleaners. This Record Rejuvenating Fluid is squeezed onto and spread around the disc surface. It dries to a skin which can then be peeled off — taking all dust and fingerprints with it. Metrosound is probably justified in claiming that the record is then cleaner than when it left the factory. The fluid also contains an anti-static agent, and sufficient fluid to treat 36

Tesco shows off new Music World store

UP MARKET was a term in almost constant use as coachloads of preview guests were given conducted tours of Tesco's gigantic new store at Weston Favell (part of the Northampton development area). The one-time grocery supermarket chain has been working its way towards department store status for some years, and at the 100,000-plus sq. ft. Weston Favell premises has clearly reached it.

VAT for beginners

CALLING A book VAT Made Easy may tempt most retailers to class it as fairytale fantasy, but the author, A. St. J. Price has set out to explain the rules and jargon step by step, in plain English. This VAT expert claims that some shopkeepers will pay hundreds of pound more in VAT than they need to in the next quarter, and will go on doing so until they change the special retail scheme they use. He explains and gives examples.

Published by Kogan Page Ltd of 120 Pentonville Rd, London N.1. the book costs £5.95 in hardback and £2.25 in paperback.

News in brief...

MANY DEALERS seem still to be uncertain of their position regarding the need for a Performing Right Society licence to play music in their stores. In the current MTA news letter it is emphasised that such a licence is now very definitely necessary (since the MTA-supported test case against the PRS in the high court ruled in the PRS favour — that any playing of records in a shop was a "public performance").

The MTA reminder reads: The Performing Right Society has indicated that many members have not yet applied for a licence to perform music in their shops. If you are playing copyright material so that the public can hear it you are legally obliged to apply for a licence.

INEFFICIENT USE of energy is now concerning retailers and store managers as much as losses through theft, states a DITB release. The UK retail and wholesale industry apparently wastes nearly £400 million worth of energy annually, and to help cut this figure the DITB has produced a booklet outlining helpful practices and checklists for staff.

Save Your Energy is available from the DITB for 95p from Sales Department, MacLaren House, Talbot Rd, Stretford, Manchester M32 0FP.

LP sides comes in a plastic container, RRP £3.95.

And from Metrosound/Cumpra International comes another new idea — the Automatic Car Cassette Carrier. (The carrier is automatic, the car does not have to be). Each unit has space for 12 cassettes, and each individual slot has an external key, allowing a cassette to be selected and flipped from the case with a deft one-handed movement while the driver can keep his eyes on the road and the other hand on the wheel. UK RRP is £3.25.

Further details on either product from Metrosound, Freedex House, North Road, London N.7.

The designers and executives were particularly proud of Music World, a record shop within the stores, offering as much floor and browsing space as a reasonably sized independent, and employing several brand new, and decidedly "up market" ideas.

One wall is dominated by a six ft. by four ft. back projected video screen with sound system (believed to be the first in the country) which is serviced by Captain Video, using promotional videos from record companies.

The browser beneath the video is reserved for product which is currently being promoted to it; all these albums are discounted to varying levels — 80p, £1, £1.50. The Music World browsers also house Tesco's own design for displaying cassettes. Believing that cassettes should be displayed near the corresponding album, and that they should be easily handled, like the records, by customers, the company has had open-fronted plastic display boxes made. These fit into the LP-sized browser divisions — so making it possible to rearrange a browser to hold both albums and cassettes in any combination of numbers.

Music World stocks 3,000 titles, of which 2,500 are catalogue items, using a masterbag system. This is at present numbered according to the store's own code, as the music

department staff are not specialist. But, record and tape buyer Stuart Kotchie emphasised, that staff would work permanently in Music World (and not be moved around to other counters) and the company would soon be hoping to recruit staff with experience in independent record retailing.

The choice of the original stock was made by Kotchie, but Music World is merchandised by Pickwick, which already supplies product to 135 Tesco stores around the country. Displays are by Topic, arranged through Pickwick, which will check stock at this department three times a week.

Discount on catalogue albums is 50p, on new releases falls in the same levels as on the albums being promoted by video. In the special promotion and best seller categories of product there is a £2 discount level, for certain 2LPs or product with a £6-plus RRP. Fleetwood Mac's Tusk and the new Stevie Wonder 2LP both carried £2 off stickers on opening day (November 1).

Music World at Weston Favell, Kotchie revealed, will be under scrutiny by the Tesco chiefs, and depending on its turnover and profitability, could be the forerunner of similar ventures in the 56 Tesco's which are big enough to have such a separate, specialist department. "However," he added, "We are very optimistic."

Jazz book reviews

by PATRICK SULLIVAN

JAZZ AT RONNIE SCOTT'S. Kitty Grime and Valerie Wilmer. Robert Hale £5.80

A MUSICIAN, like anyone who spends his working life under the public gaze, is more apt to reveal his inner thoughts, his true opinions, in the off the cuff remark than in the course of any interview. Kitty Grime has a perceptive ear and no qualms at all about noting the things she has heard jazz musicians let drop over the years and her book is the better for it. Some of the quotes do come from interviews, but the manner in which they are assembled gives Jazz at Ronnie Scott's that wistfully racy air so peculiar to the music and it's practitioners. Most of the super photographs are the work of Valerie Wilmer who also contributed the telling words of tenorist, Archie Shepp, an avant garde musician with a very clear sense of his music's history. Val is no ordinary photographer and something of the flavour of her subjects finds its way onto the emulsion... lady blows! Plenty of Scottisms plus quotes by the like of Charlie Mingus, Dexter Gordon and Oscar Peterson the most vivid, however coming via our own heavyweight drummer, Mr. Tony 'The Baron' Crombie.

SOME OF MY BEST FRIENDS ARE BLUES. Ronnie Scott with Mike Hennessey. W. H. Allen £3.50.

THERE IS a lot of mileage being made out of the occasion of Ronnie's 20th and while this lightweight volume does give chapter and verse on the club's beginnings it's a pretty quick read. No photographs, no index, but a number of anecdotes in the inimitable style of mine host plus a preface by Benny Green and a coda by Spike Milligan. Liked the stories about Ben Webster and Coleman Hawkins, and Ronnie, aided by Mike Hennessey, does manage to convey the madness, the excitement and the boredom of the jazz life.

THE McJAZZ MANUSCRIPTS. Sandy Brown. Edited by David Binns. Faber & Faber £6.95.

ONE COULD criticise the manner in which this fascinating book has been assembled, but I am sure that Sandy would have given his blessing to the seemingly disjointed presentation. Carpers just didn't know Sandy. The book is part autobiography, part anecdotal, part criticism and wholly satisfying. Brown never suffered fools gladly and his writings for The Listener cut many a gaddly down to swatting size. He is also pretty hard on himself at times, yet occasionally displays his ego, albeit with tongue in cheek. Sandy viewed the world with a slightly bemused air, yet understood more than most the inconsistencies of the human race. He played clarinet like no one else and wrote about music like no one else. Brown was a one-off job who could have made his own indelible mark in many fields of endeavour, he was one of the finest acousticians in the world, a musician of great individuality and a writer of truth. The book opens up a little of his world and anyone who reads it will be the better for it.

*They'll capture your customers
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with their new album*

The **NOLAN SISTERS**



'The Nolan Sisters' is their first album for Epic and, with an extensive tour, radio and TV appearances (including the regular spot on The Mike Yarwood Show) plus national press advertising, radio advertising, local press advertising and point-of-sale material, it will have strong support across the board. This, and the fact that 'The Nolan Sisters' features the hit single 'Spirit Body & Soul', their forthcoming single 'I'm In The Mood For Dancing' and 10 other great tracks, makes for a very captivating release.

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


Album:
'The Nolan Sisters'
EPC 83892
Cassette: EPC 40-83892

INTERNATIONAL

Dunhill gets kiss of life

THE DUNHILL label has been reactivated by two of its original owners, Bobby Roberts and Hal Landers. During the 1960s, the label was the home of the Mamas and Papas, Steppenwolf, Richard Harris and others.

Sold to ABC in 1969, it was eventually phased out of operation, though it was a part of the sale of ABC to MCA last year. Now Roberts and Landers have re-acquired the name from MCA, which will market and distribute all new products.

In recent years, Landers and Roberts produced films such as *Death Wish* and *The Hot Rock*, though their music interests have been upheld by Landers Roberts Music Publishing.

Bruce Josephson will serve as A&R and publishing chief, which has thus far signed singer-songwriters Jamie Sheriff and Rick Dufay (to be produced by Ken Scott and Jack Douglas respectively). The roster, according to Josephson, will be limited to four or five acts.

A&M IS releasing a series of 10-inch discs in limited quantities on

Squeeze, Police, Reds and Joe Jackson.

Most unique is a five-disc set of Jackson's new *I'm The Man*, with each disc in an individual sleeve and with all five sleeves comprising a poster. The set will retail for \$9.98 with A&M banking on the collector market being willing to pay a premium for a limited edition.

The Police's *Regatta De Blanc* will be available on two 10-inchers and will include a poster unavailable elsewhere for \$8.98. The Reds and Squeeze sets will be single disc abbreviations of their current albums with list prices of \$4.98 and \$5.98. A&M expects to place a 50,000-unit ceiling on all of these releases to ensure collector status.

WARNER BROS. marks its 20th year in the record business with a deluxe six-record boxed set highlighting everybody from Harpers Bizarre to Frank Sinatra to Tiny Tim to Bootsy's Rubber

From IRA MAYER
in New York

Band.

The 3,000 sets, which will include a 44-page booklet detailing company history in words and pictures, will be distributed to past and present employees, artists and "others who have contributed to the company's growth". It will not be available commercially.



SHORTS: With the release of *Wreckless Eric's The Whole Wide World*, Stiff has launched an independently pressed, distributed and marketed US label apart from

its CBS affiliations... the group Journey has entered into the lighting and trucking businesses with partner/manager Herbie Herbert, who shares in costs and profits as a full member of the band in addition to overseeing the extra musical business affairs... Paramount to film *War Of The Worlds* based on the Jeff Wayne album... Lee Myles Associates, New York-based graphic house servicing the record industry for 27 years, has expanded to include record pressing for its clients... Tommy LiPuma has returned to Warner Bros. after four years as head of the now defunct Horizon label to serve as progressive music A&R vice-president... Phonogram-Mercury has signed keyboardist Ian McLagan, ex-Faces, and occasionally of Rolling Stones and Barbarians, worldwide

... RCA & RCA-distributed A&M have instituted a 22 per cent returns ceiling based on the average of the previous four

months' orders... in addition to the four publicity staffers laid off by Mercury on the West Coast, another 20 or so employees were also released, including A&R vice-president Steve Katz. Label president Bob Sherwood appears to be concentrating the label's activities increasingly in New York... RCA planning to unveil its Selectavision videodisc system and more than 300-title catalogue nationally before end of year... Showtime Systems International to act as US distributor of videodisc jukeboxes manufactured by General Corporation of Japan, licensee of the German Telefunken/British Decca videodisc system... Evita has racked up a \$2 million advance box office despite generally tepid reviews and little airplay. MCA is pushing the show via heavy print ads and large-scale window displays in record shops. RSO has the rights for releasing singles and will use same graphics that are on the album for the single sleeves... Dolly Parton's three-year, multi-million dollar deal with the Riviera Hotel, Las Vegas, said to be one of the biggest ever for the gambling city.

State-owned
Fonit making
recovery

ROME: Trading deficit of the much-criticised Fonit Cetra, Italy's state-owned record company, is vastly less than rumoured, according to president Leone Piccioni, and efforts to turn the organisation into a competitive modern company are paying dividends.

Fonit has frequently been the subject of allegations of waste of public money. Of its history, Piccioni says: "The company was owned by STET (a defunct state telephone company) until its take-over in 1975 by RAI, the state radio/TV company.

"STET had very little interest in it and over the years it had become rather inefficient. In 1977 a new board of directors took over, and have worked since to make the company competitive."



DUBLIN: At a recent reception hosted by Polygram Ireland to launch the *Chrysalis Records* autumn promotion John O'Sullivan of *Sounds & Leisure*, Rathmines, Polygram managing director John Woods, *Chrysalis* international liaison executive Liam McCoy, DJs Ronan Collins and Larry Gogan, and Jimmy Morrissey of the *Murray Record Centre*.

Maple logo aid
for foreign dealers

From RICHARD FLOHIL
TORONTO: In an attempt to help dealers outside Canada — particularly in the UK and the USA — readily identify "made in Canada" product, all new records released by the WEA family of labels are being slugged with a maple leaf symbol.

The symbol, which appears on the upper right or left of the back of each record sleeve, is small enough (3/8 inch wide) not to interfere with the

design of the sleeve, but large enough to be instantly visible.

According to Ross Reynolds, executive vice-president of WEA in Canada, the symbol will help retailers abroad know the source of the product, and warn them that returns will not be accepted.

"It has always been our policy not to sell product to companies involved in the export field," he added. "Sometimes, despite our best efforts, our product does find its way into markets outside Canada. Now at least we are identifying records made in this country."

The flooding of some foreign markets with Canadian-made product has slowed down with the recent bankruptcy of Black and White Sales, the largest supplier of Canadian records to the US, and, to a lesser extent, to Britain. Initially an import company, Black & White moved into the export field when the Canadian dollar began to slide on international money markets.

At one stage, it was possible to move Canadian-made product into the US, paying applicable taxes and duties, and undersell domestic manufacturers. Not surprisingly, this caused considerable dismay to international giants, CBS, Capitol-EMI and WEA included.

It is thought that CBS Canada's eventual refusal to continue dealing with Black & White led to the company's collapse, although CBS is understood to be one of the largest creditors.

Gallo's Island deal

From JOE BRONKHORST
JOHANNESBURG: Rocket Into The Eighties was the theme of this year's Gallo Records annual convention held recently here at the Zoo Lake Restaurant and presided over by Peter Gallo, assisted by his executives Ivor Haarburger and Peter Lotis.

The two-hour video and film presentation was headlined by the disclosure that Gallo has acquired South African rights to the prestigious Island Records catalogue. Big promotional boosts are planned on artists such as Cat Stevens, Jethro Tull and Blondie and on acts already established here by Gallo like Donna Summer and Dobie Gray, not forgetting the label's considerable wealth of local talent.

Dateline:
Johannesburg

With regard to the latter, particular emphasis and encouragement will be given to both Black artists and Black record producers.

JOHANNESBURG IS still reeling from the pleasant shock of witnessing Millie Jackson's electrifying concert here at the Colosseum Theatre, not least her stunning five minutes' display in a number centred on just two words, one of which is seldom if ever heard in use on a public stage.



TOKYO: During a recent 10-day promotional tour of Japan, the Dooleys received a platinum disc award from Epic-Sony in recognition of their first best-selling single in Japan, *Wanted*. Jim Dooley (centre front) is flanked (left) by Epic-Sony executive managing director Sugo Matsuo, group personal manager Ken Wild (right) and (far right) GTO Records director and general manager Mike Smith, plus the rest of the eight-strong Dooleys line-up.

VCL

VCL Video Services, best known for music productions on video cassette have now opened a new video studio in the heart of London, combining full studio facilities and production services.

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DISPLAYS.**

PUBLISHING

Menuhin plays at Boosey service



LESLIE BOOSEY (left) with PRS deputy president Vivian Ellis.

THE CONGREGATION at the service of thanksgiving for the late Leslie Boosey on November 1 gave a good indication of the widespread influence and respect which he commanded in the world of music during his long and distinguished career.

Yehudi Menuhin played two moving Bach violin pieces during the service, attended by Louis Kentner, Ian Hunter, Sir John Tooley, general administrator of the Royal Opera House, and Steve Race among others.

Leslie Boosey was born in July 1887 at Bromley in Kent and served with the Queens Regiment during the Great War after studying at Malvern College and starting to learn the publishing trade in Paris at the Durand et Fils publishing house.

On the death of his father in November 1919, Boosey took charge of the publishing department of the family firm, and when the latter merged with Hawkes Publishers in 1930, he became chairman of Boosey & Hawkes, retiring in 1963 as its president.

As well as directing the publishing enterprise, one of the world's best-known houses, he was particularly active over his entire career in the field of copyright law and protection, both nationally and internationally.

Elected in March 1926 to the board of directors of the Performing Right Society, Boosey became its chairman in July 1929. From that date until June 1967, he served PRS continually as its chairman, vice-president or president and in 1954 he was elected President of Honour for life.

Within the CISAC organisation, he held successively the appointments of member of the confederal council from 1936 to 1938; president of the International Federation of Performing Right Societies and vice-president of CISAC from 1938 to 1946; president of CISAC (the only publisher to hold this post) from 1946 to 1948, and president of the auditors' committee from 1948 to 1966. In 1948 he was elected President of Honour of CISAC and the aforementioned Federation.

Boosey was also a generous benefactor in the world of music, particularly the Royal Opera House, Covent Garden, of which he was a member of the Committee of the Friends of Covent Garden. He also gave substantial support to the Royal Philharmonic Society, of which he was chairman and a trustee and committee member.

EMI publishing starts tele-sales service

THE PUBLICATIONS department of EMI Music Publishing has inaugurated its new tele-sales operation.

Diane Samuel can be contacted on 01-733 3481 and will keep interested dealers up to date with all new EMI publications such as the matching music book to the Bob Dylan album *Slow Train Coming*, the Fun Books for various instruments with their unique specially designed covers, Children's Songs and Carols for the Rolf Harris Stylophone, and the song copy *The Sparrow*, which EMI Music believes may emulate the success of the previous record by the same producer, *Matchstalk Men*.

The company also reports that a substantial disc hit can stimulate formidable printed music sales, and cites *Cavatina* (Theme From *The Deer Hunter*), which in various versions has sold over 120,000 copies to date, and is receiving an additional boost from the latest recorded success by Iris Williams.

US moves of interest to UK

THE MUSIC Publishers Association has drawn its members' attention to copyright developments announced by the US Copyright Office likely to interest UK music publishers.

The most far-reaching change is presaged in the document ML-222. This notes that identical bills have been presented in both House of Congress to amend the copyright law so as to provide a performing right in sound recordings, subject to a compulsory licence for public performance.

If enacted, this would give producers of recordings a right similar to that in Part II of the UK Copyright Act, but American radio stations are fighting the bill, which is backed by the Recording Industry Association of America (RIAA).

Document ML-220 gives proposed regulations to enable the Copyright Office to maintain a registry of vital information about authors, compiled from statements filed by interested parties. These may identify one or more authors

of anonymous or pseudonymous works, or record an author's date of death or the fact that he is still alive.

The effect of such statements on the public record may be to alter the period of copyright protection of a work, or to remove a statutory presumption that a work is in the public domain.

Copies of these documents and others relevant to music publishing interests can be obtained from the MPA office.

20 REGGAE

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BROADCASTING

Hallam boosts studio facilities with mobile

LATEST ADDITION to Radio Hallam's studio facilities will be a custom built £70,000 mobile recording unit. The vehicle, designed by chief engineer Derrick Connolly and senior engineer Michael Adams is to be fitted out by Hallam staff and is expected to be in service by April, 1980.

Describing the mobile Connolly says: "The unit will be 32 feet long, built on a Bedford chassis and incorporating a control room, tape machine area and storage compartment.

"It will be used for live music recording and as a mobile control room for both major news events and major outside broadcasts such as our popular Fun Tours.

"We are looking forward to increasing our recorded output of local musicians and artists by visiting a variety of venues and clubs in the Hallam transmission area."

Equipment fitted into this fully air-conditioned unit will include JBL monitors, Quad 405 amplification, Studer tape machines, more than 40 microphones, plus Audio Design and Scamp units, a closed circuit television system, fridge and water heating.

The 32-16-2 Tweed console has comprehensive monitoring facilities and is linked to an extensive 16-way communication system for live broadcasts.

Talent winners

THE SEARCH for the best new rock band in the Radio Hallam transmission area ended with a win for the Grace Pool Five from Barlborough, who received £100 and an invitation to a recording session with Red Nail Records.

The Rotherham Rocks competition — jointly organised by Hallam and Rotherham Council's Arts Department — was judged by WEA A&R director Dave Dee, Phonogram's Stuart Coxhead, MCA's Steve McCaughley and Brian Hutch of Red Nail.

Runners-up who won through to the final from four heats were Mystic Orange and Rip, both from Sheffield, and Alan Childe's Plaza Band from Rotherham. They received £15 each.

The event was recorded by Hallam engineers Mick Adams, Phil Davies and Mick Sylvester and produced by Colin Slade for future transmission of highlights on the station.



LAST THURSDAY Radio Luxembourg once again donated an evening's broadcasting to Music Therapy in the form of a Telethon. Contributions from artists include B. A. Robertson taking a 208 listener to a Cliff Richard concert and then out to dinner, and Sandra from Brotherhood of Man donating the dress she wore for the Eurovision Song Contest. One of the prizes to be auctioned was a magnum of champagne autographed by, among others, Dean Friedman (pictured centre). He was joined at the bottle signing by Rosemary Abramson (left) of Andrew Miller's office (on behalf of Music Therapy) and Jan Leary of GTO.

SARAH WARD has returned to Capital Radio to take the place of Sarah Mills on the London Today programme. Since leaving Capital she has worked for Radio Victory and LBC.

Pierson for Beacon Radio

BEACON RADIO has appointed Robert Pierson as its new programme controller. Currently director of programmes for British Forces Broadcasting Services in Cologne, he will take up his duties at Christmas, reporting to recently appointed managing director Peter Tomlinson.

Pierson has been with BFBS for ten years, serving in Singapore, Gibraltar, Malta and Berlin, as well as Cologne.

After a period in commerce he began his broadcasting career with Harlech TV as a news presenter and has been in broadcasting ever since. As well as many showbusiness personalities, Pierson has interviewed the late Lord Mountbatten, Archbishops Ramsey and Coggan.

News in brief...

DAN DAMON — currently a presenter for BBC Wales — will become programme controller of Cardiff Broadcasting, the successful franchise applicant for the Cardiff ILR franchise. In Damon the company has acquired not only someone who understands the unique needs of a Welsh radio station, but also a personality who is already well known to the Cardiff audience.

THE LINE-UP for The Year of the Child Concert being jointly staged by Radio One, BBC-1 and Mel Bush on November 22 at Wembley Arena will include Cat Stevens, David Essex, Gary Numan, Sky and Wishbone Ash.

DURING A three week TV campaign the IBA is urging the public to write to them with their views on Independent Television. It is part of the IBA's commitment to consult public opinion before preparing to award the new ITV contracts.

TWO TWELVE-YEAR-OLD schoolboys have co-incidentally made their DJ debuts on different ILR stations recently. Paul Phoenix, performer of the Tinker, Tailor, Soldier, Spy TV theme, recently tried hosting Capital's Hullabaloo, while at Beacon, their youngest presenter so far, Paul Gale, had a go at presenting the station's Kids' Stuff programme.

CLASSICAL

Second Angela Rippon release from Enigma

ANGELA RIPPON, the BBC's irreplaceable newscaster, has made her second record for Enigma following the success of Peter and the Wolf which has sold very well.

She reads Jean de Brunhoff's story of the popular Barbar the little elephant with the music written by Francis Poulenc played by the pianist David Parkhouse.

Obviously aimed initially at the Christmas market — the disc is due to be released over the next few weeks — it is, currently, the only recording of the work.

Poulenc originally was prompted to write piano accompaniment to Barbar during The Second World War, by a four-year-old niece. And although not nearly so well-known as Peter and the Wolf, it is a charming and at times exciting support to the tale.

Enigma has coupled the Toy Symphony with work (originally believed to be by Haydn, but now widely agreed to have been written by Leopold Mozart) complete with drum, rattle and cuckoo sounds; and Three German Dances by Mozart, including The Sleigh Ride. The disc is released on K53598 and retails at £5.

The last new Boult releases?

THE LONG and impressive recording career of Sir Adrian Boult is brought virtually to a close this month with the release of his last two new major records.

Appropriately, the two records — one from EMI and the other from Lyrita — feature the doyen of English conductors performing music of his own country that he has championed for decades.

The EMI disc (ASD/TC 3725 £5.40) is a collection of music by the great Victorian composer, Hubert Parry, including his Symphony No 5, the Symphonic Variations and the Elegy to Johannes Brahms. He conducts the LPO.

The Lyrita record (SRCS 107 £4.42) is a collection of light orchestral pieces by Eric Coates, headed by the popular March Queen Elizabeth, and including the early Merry-makers Overture and the Summer Days Suite which dates from his later years.

This cross-section of Coates was recorded by Boult and the New Philharmonia Orchestra in 1976 and apart from one small work by Warlock, An Old Song, for orchestra (which Lyrita is due to release next year), it brings to an end the new records.

Boult, now 90, and inevitably going to be the subject of many reissues over the next few years. And, not surprisingly, in view of the close association the company has had with the conductor, Lyrita has an active re-release schedule.

The company, which was founded by Richard Iltis in 1959, and has

continued to concentrate on neglected English repertoire, is re-releasing Boult's versions of Elgar's Symphonies No 1 and 2 with the LPO.

Both were originally issued in 1968 and have remained in the catalogue ever since. But Lyrita has now re-packaged them, coupling the first Symphony with the Thomas Tallis Fantasia (Ream 1) though the second Symphony (Ream 2) remains on its own and bringing them out on a new mid-price label, which retails at £2.49.

There is also another Boult re-issue, of Rubbra's Symphony No 7, recorded with the LPO. This disc (SRCS 119 £4.42) is coupled with a new recording of Rubbra's work for cello and orchestra Soliloquy (1947) played by Rohan de Saram and the LSO under Vernon Handley, therefore it remains at full-price.

This, like many of the Lyrita records released during November and December, is a world premier recording. There are a couple of Frank Bridge records all featuring premiere recordings — Nicholas Braithwaite and the LPO playing Dance Poem and Dance Rhapsody (SRCS 114 £4.42); and Bridge's Oration, which (virtually a cello concerto) played by Julian Lloyd Webber with Braithwaite and the LPO again (SRCS 100).



Germans honour Yehudi Menuhin

YEHUDI MENUHIN, who is currently celebrating 50 years on the concert platforms of the world, has been awarded the 1979 Peace Prize of the German Book Trade.

The prize, which has been awarded annually since 1950, is given to a person who, through his work, has made an outstanding contribution to the field of literature science or the arts to the realisation of the peace ideal.

Recipients in the past include Albert Schweitzer, Herman Hesse, and Max Frisch, but this is the first time that the prize has gone to a performing musician.

"Music to Yehudi Menuhin is a medium designed to bring countries, races, cultures and civilisations closer together," reads part of the citation.

The prize was awarded in St Paul's Church, Frankfurt, last month, and the event was attended by the violinist, his wife, Diana (above left), and Peter Andry (above right), head of EMI International Classical Division — the company with whom Menuhin has been exclusively linked for 50 years.

Italian award for Muti

VERDI'S NABUCCO conducted by Riccardo Muti, which was issued by HMV last year, has won a Critica Discografica Italiana award.

Meanwhile the fruits of Muti's heavy recording commitments with HMV continue. Next month he enters the fiercely competitive list of recorded performances of Stravinsky's The Rite of Spring, conducting The Philadelphia Orchestra (ASD/TC 3807 £5.40), with the record sleeved in silver.

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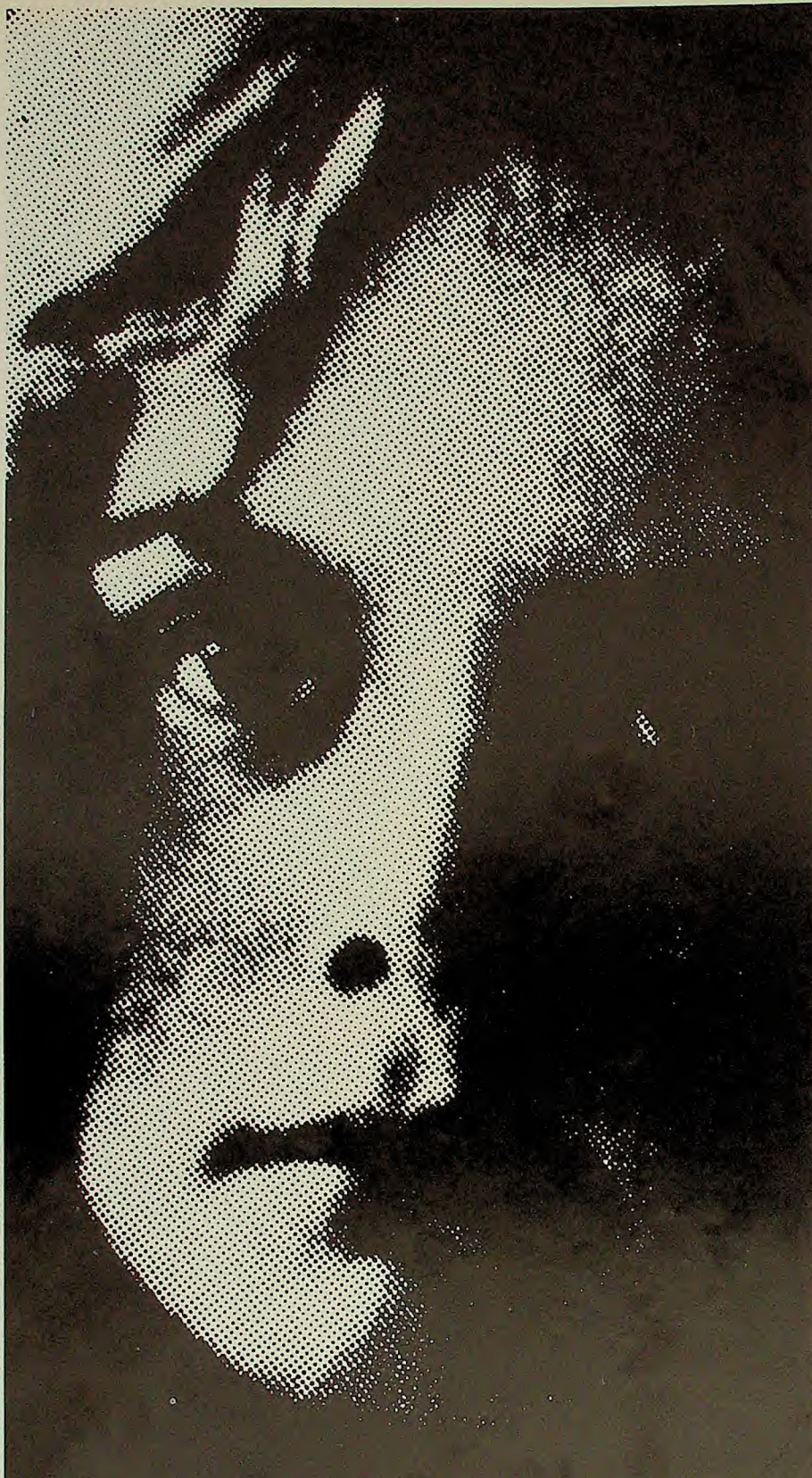
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DISCOS

Edited by
JERRY GILBERT

TK to close European base

DESPITE THE phenomenal success of Anita Ward's Ring My Bell, TK Records is due to close its European offices (based in London) this week.

The licensing arrangement with CBS remains unaffected, however, and while TK product will continue to appear with its own logo in all territories, administration will revert back to CBS and come under the auspices of an in-house product manager.

The closure of TK in no way

reflects on the efforts of European director Phil Holmes. Moreover, the success of the label in Europe has exceeded TK's fortunes in America where a huge fall off in disco sales has led to a severe contraction of the TK operation. Due to close were both the New York and Los Angeles offices, while the staff at the label's Miami base has been halved.

EMI's Source sampler

WITH THE acquisition of the Source label, EMI (LRD) plans a sampler LP for release before the end of the year.

Provisionally entitled Get To The Source, it will be available at a RRP of £1.99 in 12" form only. Side One runs at 14:05 mins and Side Two at 12:49 mins. Track listing is as follows: Side One — Bustin' Loose (Chuck Brown and the Soul Searchers) and Miss Fine Lover (Snowflakes); Side Two — Solar Funk (Travis Biggs) and Bustle (Opus 7).

DUE TO restrictions in space, last week's disco chart had to be limited to the Top 40, this week, however, we are pleased to return to the Top 50 format.

DISCO TOP 50

- 1 (1) DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 2 (2) LADIES' NIGHT, Kool & The Gang (Mercury KOOL 7)
- 3 (3) YOU CAN DO IT, Al Hudson & The Soul Partners (MCA/MCAT 511)
- 4 (6) STAR, Earth Wind & Fire (CBS 7902)
- 5 (7) RISE, Herb Alpert (A&M AMS 7465)
- 6 (9) OK FRED, Erroll Dunkley (Scope SC6)
- 7 (5) I DON'T WANT TO BE A FREAK, Dynasty (Solar FB 1694)
- 8 (8) MY FORBIDDEN LOVER, Chic (Atlantic)
- 9 (4) STRUT YOUR FUNKY STUFF, Frantique (Phil Int PIR 7728)
- 10 (10) IT'S A DISCO NIGHT, Isley Bros (Epic EPC 7911)
- 11 (12) BOOGIE ARMY, Chosen Few (Ariola AHAD 548)
- 12 (31) EXPANSIONS, Lonnie Liston-Smith (RCA PB 9450)
- 13 (—) GIMME GIMME GIMME, Abba (Epic EPC 7914)
- 14 (11) HOW HIGH, Cognac (Electric WOT 41)
- 15 (24) FEELING GOOD, BEING BAD, Mary Stavin (Ariola ARO 179)
- 16 (—) QUE SERA MI VIDA, Gibson Bros (Island WIP 6525)
- 17 (22) MELLOW MELLOW, RIGHT ON, Lowrell (AVI Import)
- 18 (23) THE IVER DRIVE, Jupiter Beyond (AZ Import)
- 19 (20) RIGHT IN THE SOCKET, Shalamar (Solar Import)
- 20 (18) DANCIN' IN OUTER SPACE, Atmosfear (Elite Import)
- 21 (34) WE GOT THE FUNK, Positive Force (Turbo Import)
- 22 (16) BOOGIE ON DOWN, Hudson People (Virgin VS 30112)
- 23 (14) COME ON AND DO IT, Poussez (Vanguard VS 5015)
- 24 (15) SING A HAPPY SONG, O'Jays (Phil Int PIR 7825)
- 25 (17) DIM ALL THE LIGHTS, Donna Summer (Casablanca CAN 162)
- 26 (13) DEJA VU, Paulinho Da Costa (Pablo Today STEP 3)
- 27 (19) GONNA GET ALONG WITHOUT YOU NOW, Viola Wills (Ariola/Hansa AHA 546)
- 28 (26) THE RAPPER DELIGHT, The Sugarhill Gang (Sugar Hill Import)
- 29 (28) STILL, The Commodores (Motown TMG 1166)
- 30 (30) ON MY RADIO, Selector (2-Tone CHS TT4)
- 31 (29) NO MORE TEARS (ENOUGH IS ENOUGH), Donna Summer & Barbra Streisand (Casablanca CAN 174/CBS 13 8000)
- 32 (25) STREET LIFE, The Crusaders (MCA MCAT 513)
- 33 (33) BABY BLUE, Dusty Springfield (Mercury DUSTY 4)
- 34 (27) LET ME KNOW (I HAVE THE RIGHT), Gloria Gaynor (Polydor STEP 5)
- 35 (21) CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones (Polydor STEP 1)
- 36 (32) GROOVE ME, Fern Kinney (WEA K 79101)
- 37 (—) GROOVE CITY, Wilson Pickett (EMI/America EA 104)
- 38 (37) DON'T LET GO, Isaac Hayes (Polydor STEP X 4)
- 39 (39) CORDON BLEU, Stix Hooper (MCA Import)
- 40 (41) SWISS KISS, Patrick Juvet (Casablanca CAN 165)
- 41 (36) GET UP AND BOOGIE, Freddie James (Warner Bros Import)
- 42 (40) SWEET TALK, Robin Beck (Mercury Import)
- 43 (38) FEEL THE REAL, David Bendeth (Sidewalk SID 113)
- 44 (35) JUMP THE GUN, Three Degrees (Ariola ARO 183)
- 45 (50) SLEAZY, Village People (Mercury 6007 237/9198 478)
- 46 (43) BAND OF GOLD, Freda Payne (Inferno HEAT 17)
- 47 (49) COME TO THE (WEDDING RECEPTION), Dave and Billie (Invite Import)
- 48 (—) JAZZ CARNIVAL, Azimuth (Milestone Import)
- 49 (46) THE HUSTLE, Van McCoy (H&L 6105 092)
- 50 (48) SHAKER SONG, Spyro Gyra (Infinity INF 117)

HUGH CORNWELL

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Promotion offer

NEW YORK: Steve Leeds is an independent album promotion representative who works in the north-eastern part of America wanting to expand his client list to include recording artists who have yet to receive a US distribution deal.

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CONTACT Steve Leeds, Steven Leeds Promotions, 130 W. 57th Street, Suite 12B, New York, NY 10019. Tel. (212)765 8553. Telex N.Y. 238566.

Fricon hunting composers for TV theme work

LOS ANGELES: Terry Fricon, head of the music department of Filmways and president of its publishing company, Musicways, has built up the company's music division to the admirable position of being on the US charts for three consecutive years.

Current product includes the new Helen Reddy single, Let Me Be Your Woman, and the Addressi Brothers'

hot LP, Ghost Dancer. However, with Filmways' considerable television production, Fricon now finds herself seeking accredited composers to work on the company's series and movies-for-television.

Filmways, which has just merged with the film company AIP, is a major American independent production company. Its TV releases have been seen worldwide and the pressure for composing talent is

considerable.

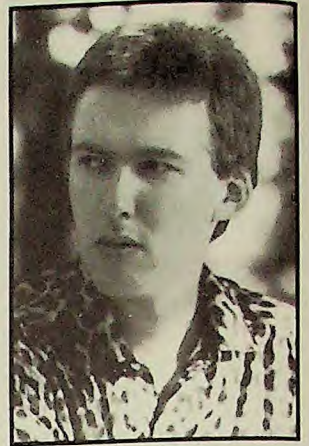
"But," warns Fricon, "writing scores is much more complicated and precise than songwriting. Good film music must not interfere, but set a mood, and the composer must also know how to arrange and orchestrate."

The company currently has on ABC-TV the series 240 Robert and has a pilot in production, Texas Rangers. Both may come to Britain in the next few seasons. In selecting writers, Fricon has often combined the commissioning of incidental music and the skills of established writer/artists.

"In most cases a composer's agent will contact us. It is very difficult for a newcomer. So much is based on credit. Yet it is reasonable for a producer to want to make sure the composer he is getting is a professional. What I am looking for, therefore, is someone with at least half a dozen credits in television or film scoring."

Though the work is demanding, with frequently the composer having only three or four days to write a 25-minute composition, including orchestrating and arranging, the rewards are substantial. The average fee for a one-hour TV show is between \$2,000 and \$2,500 and approximately double for a TV movie.

CONTACT Terri Fricon, Filmways, 2049 Century Park East, Los Angeles 90067, California. Tel. (213) 557 8700.



LOS ANGELES: Talent can be found in strange places and *TipSheet* found singer/songwriter Alasdair Russell (above) in the Los Angeles airport, en route to Britain, travelling from Vancouver. He is now London-based and on the lookout for a label deal.

Accompanying himself on guitar/mouthharp, Russell's is a varied repertoire — all original material, including a single possibility, *Rock 'n' Roll Saved My Life*.

He mentions the Stones, Lou Reed and Dylan as primary influences, and feels, after a late-Seventies limbo, the popular music scene is headed for a creative renaissance in the Eighties.

"Dance music is fine, but I credit tomorrow's audience with the ability to listen too. Music is a spiral art, each step complements the previous while simultaneously exploring the future."

CONTACT Alasdair Russell, c/o Duncan McAra, 50 Albemarle Street, London W1 (01)493 4361.

CBO seeks UK label for Sorrenti

LOS ANGELES: CBO Records, based in Los Angeles and formed at the beginning of this year by Corrado Bacchelli and Tommy White, is in the process of speaking to major UK labels seeking a distribution for their first release, Alan Sorrenti's album *L.A. & N.Y.*

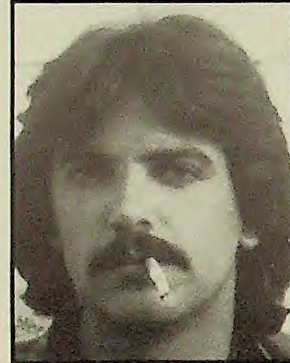
"If the LP goes as well in the UK as it has worldwide, we would then like to develop a label deal with the company involved," explains White, president of the label. "We want to see the marketing capabilities first of whatever company we go with in Britain."

Sorrenti's album, recorded half in English and half in Italian, has already provided a good power position in other parts of Europe. The LP is a collection of light rock 'n' roll dance music, including a couple of strong disco numbers. It

and a single, *All Day In Love*, taken from the album, have been topping charts in Germany, Switzerland and Austria.

In Italy the release has sold a phenomenal 5,000 units. Sorrenti product and CBO Records are distributed in Italy by EMI; France, Belgium, Netherlands, Luxembourg by Carrere; Germany, Austria, Switzerland by Teldec; Spain by Hispavox; Norway, Sweden, Finland, Denmark by Sonet Grammfon; Greece by EMI and Central and South America by CBS International.

CONTACT White or Corrado Bacchelli, president of CBO Inc., 2029 Century Park East, Suite 3720, Los Angeles, California 90067. Tel. (213)557 1017.



ALAN SORRENTI: His albums, *LA & NY*, and a single, *All Day In Love*, have been topping charts in Germany, Switzerland and Austria.

TALENT

Edited by
CHRIS WHITE

Salmons creates Song & Dance for small acts



BOB SALMONS: I believe we are one of the few agencies capable of booking a band through the entire pub scene.

A NEW pop and rock agency for British acts has been set up by Bob Salmons in conjunction with Frank Samsom and Chris Warren. Operating from 53a Hereford Road, W.2 (229-9549 or 229-0372), the company called Song And Dance Agency has been started with the aim, in Salmons' words, of becoming 'the Stiff or Virgin of the agency world.'

Salmons commented: "It will primarily be an European agency for British acts — we don't intend to get involved in any heavy situation with American bands. In particular we will be looking for talent from provincial places, areas like Manchester, and we shall be looking for a certain degree of individuality."

Salmons is currently the booking manager for the 101 Club in Clapham, South London, and in that role he says he is able to find out what is happening in pop on street

level.

"The average agency or record company scouts usually concentrate on the larger venues but we want to try and change that situation," he continued. "Once a pop act reaches a certain level of popularity then they don't really require an agency. What we hope to do is maintain respect between our acts and Song And Dance Agency."

Salmons also claimed: "I believe we are one of the few agencies capable of booking a band or act through the entire London pub rock scene. We are going to be looking for talent which is capable of attracting good business but which doesn't necessarily have a recording contract."

Song And Dance will also include a management division run by Frank Samsom and a publishing arm, Song Music, administered by Chris Warren.

Salmons added: "We will be taking on certain acts for management and offering the others advice on a free consultancy basis. Also, it will not be a pre-requisite that because a band is with us for management or agency that we should handle their publishing as well."



News in brief ...

RCA HAS issued the debut single by Gay Wild, *Blue Baby Blue*, (PB 5186), which has been written and produced by Barry Guard and Digby Richards. This is her first-time solo release.

NEW SIGNING to Stiff Records is The Duplicates whose first release for the company is a single, *I Want To Make You Very Happy/Call Of The Faithful* (BUY 54). Line-up of the band is Bat Festerly on vocals, Mary Bird (keyboards and vocals), Jeff Shaw (guitar), Neil Dickens (bass) and Bill Worsfold (drums).

A LADY who has been attracting her share of favourable notices just lately is Ellen Foley, whose album *Nightout* was released recently by Epic, along with a single, *What's A Matter Baby*. Ms Foley made a quick trip across the Atlantic to promote the said product and took time out to visit the Megastore store in Oxford Street. She is pictured here with Frank Brunger (Epic product manager) and Johnny Fewings, manager of the Megastore, along with Roger Bowman of Epic's promotion department and Johnny Black of the press office — although quite why the latter two are holding hands while in the company of the delectable Ms Foley is rather hard to understand.

STILL ADDING to their current total of 35 platinum, gold and silver discs for the *Breakfast In America* album, Supertramp were presented with yet more platinum discs for album sales, and silver discs for the singles *The Logical Song* and *Breakfast In America*, at a party following their first night concert at Wembley Arena. The party was ostensibly being held to celebrate the birthdays of drummer Bob C. Benberg and co-manager Dave Margerison. The band's third single from the album, *Goodbye Stranger*, looks like making it a hat trick of silver singles. Supertramp's European tour finishes in Switzerland on December 9.

A Merry Christmas HO! HO! HO!

the stranglers

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ALBUM REVIEWS

JACKSON FIVE

Twenty Golden Greats: Motown STML 12121. Producers: Various. The title is not the usual misnomer for it is surprising the number of hits the brothers had between 1969 and 1975. All the classics such as I Want You Back, ABC and I'll Be There are represented along with some tracks by Michael Jackson as a solo artist. Big Christmas season LP.

THE BARRON KNIGHTS

Teach The World To Laugh. Epic EPC 83891. Producer: Pete Langford. Christmas would not be Xmas without this irreverent bunch bringing pop stars down with their humorous versions of their songs. They seem to have a go at anyone who has had a hit in recent years and the single, Food For Thought, is already making an impact.

SHOWADDYWADDY

Crepes and Drapes. Arista ARTV 3. Producers: Artists. In at 75 in week of release, and with TV campaign to boost what is anyway a rollicking good bunch of tracks, can confidently be expected to be a pre-Christmas seller.

THREE DEGREES

3D. Ariola 3D1. Producers: Giorgio Moroder and Harold Faltermeyer. Difficult to follow the excellent New Dimensions LP and even with the talents of Moroder, it does not quite match up, though will still appeal to their many UK fans. It features Jump The Gun, their recent chart single and the dance beat is unrelenting.

DR FEELGOOD

Let It Roll. UA UAG 30269. Producer: Mike Vernon. Usual formula rhythm 'n' blues — with the accent firmly placed on booze. Cover shows the band where they obviously feel most at home — at the bardside surrounded by plastic pineapple ice bucket, Guinness toucan etc etc. Music to drown your sorrows to. Great stuff and highly sellable, so stock up for Christmas.

ABBA

Greatest Hits Vol. 2. Epic, EPC 10017. Producers: Benny Anderson and Bjorn Ulvaeus. This will no doubt sell a bomb with numbers like Knowing Me Knowing You, Gimme! Gimme! Gimme! and Does Your Mother Know among the biggies. You know the tracks and you know the market. The tracks are not in any chronological order but sustain listening so you have to listen to the whole side to pick out your favourites. Stock now, before people start losing interest.

SKIDS

Days In Europa. Virgin. V2138. Producer: Bill Nelson. A magnificent second album from the young Scots group, capitalising on all that was good in the first and rejecting the bad. With some of the heavier moments on Scared to Dance coupled with the group's live theatrics they looked in danger of becoming another Genesis — and things don't sell the second time round. The chart single Charade is included and look out for the thundering "Dulce et Decorum Est" and Pros And Cons with lead singer Richard Jobson sounding rather like Joe Strummer of the Clash. Deserves a high chart placing, with original pounding rhythms from north of the border.

EMERSON LAKE AND PALMER

In Concert. Atlantic K50652. Safe traditional bet for Christmas chart honours and sales — live album from supergroup with sufficiently awe-inspiring reputation not to need to hit the fans with anything new too often. Definitely fodder only for the converted; quality of performance of such as Peter Gunn, Knife Edge and (arguably) the dodgiest rendition of all on this LP Pictures At An Exhibition, plus uneven standards of record and mixing, make it unlikely to win ELP new acolytes.

STEVE FORBERT

Jackrabbit Slim. Epic EPC 83879. Producer: John Simon. Hailed as the next Bruce Springsteen this talented American singer/songwriter handles a number of styles well. He should have a big future with more catchy songs like Romeo's Tune but it is likely that this relatively new artist will find the competition from the chart big guns in the hectic autumn season too much.

THE MOVE

(Shines On). Harvest SHSM 2029. A Colin Miles compilation from the Harvest Heritage series features The Move when the line-up was Roy Wood, Jeff Lynne and Bev Bevan. The tracks date from 1970 when the group moved to EMI. In 1972, the same trio were the original line-up for the first ELO and on this LP the early ELO style shines through. As the sleeve notes say, "This material represents sadly the end of a great band, but it also signals the birth of an even bigger one."

VARIOUS

Happy Days Are Here Again. World Records SH 337. After the success of the Pennies From Heaven and More Pennies From Heaven albums, both

issued by WR, who knows the sales potential of this one? Admittedly its two predecessors were considerably helped by the exposure from the TV series but there is still sufficient nostalgia around to guarantee this considerable success. Includes the original version of Teddy Bears Picnic, as well as Two Sleepy People, The Peanut Vendor and On The Sunny Side Of The Street. Big band names include Jack Hylton, Ray Noble, Billy Cotton, Harry Roy and Henry Hall.

BRUCE WOOLLEY & THE CAMERA CLUB

English Garden. Epic EPC 83893. Producer: Mike Hurst. Very strong talent and someone from whom a lot is expected. Woolley is one third of the team that wrote Buggles' Video Killed The Radio Star, his own version of the song being included here. The material includes a couple of other songs written by the same team as well as one penned by Woolley on his own. Woolley is currently mid-way through a UK tour and appeared recently on the Old Grey Whistle Test, so word is gradually spreading. Definitely a name to watch in the early eighties.

VARIOUS ARTISTS

The Label (SOFA). The Label TLR LP 002S. Claimed to be the first "special defractor disc" album, this compilation is pressed on a new style of picture disc (with amazing artwork) that could herald the age of the personalised picture disc through a new production process with patents pending. A notable first for a small independent. The sound quality is far superior to usual picture discs. The tracks include numbers by Eater, Cash Pussies and Tribesman.

ATLANTA RHYTHM SECTION

Underdog. Polydor 2391 398. The sixth Polydor album from the Atlanta Rhythm Section and with the success of the single, Spooky, which is naturally included here, they should enjoy fair sales. The band have a big enough following in the UK and although this is a particularly tough time of the year for any album in the marketplace, this will by no means disgrace itself.

ARETHA FRANKLIN

La Diva. Atlantic K 50637. Her twenty-third album for Atlantic finds Aretha in fairly mellow mood. Van McCoy is well to the fore in the production and arranging credits. Includes her current single, Ladies Only and nine other tracks ranging from ballads to disco.

THE TOURISTS

Reality Effect. Logo. Logo 1019. Producer: Tom Allom. Ann Lennox' vocals sound like a cross between Debbie Harry and Grace Slick, and the sound has a mixture of pop and pseudo-intellectual strains to it. The album has a very warm atmosphere to it and numbers Like It Doesn't Have To Be This Way and All Life's Tragedies have a nice resounding depth. A worthy signing, but a hard one to break.

NILSSON

Harry And... K-tel NE 1050. Compilers: Don Reedman & Nigel Mason. Nilsson is nowhere near being a great singer, but his voice has an old charm, particularly when performing old standards such as Makin' Whoopee, It Had To Be You and As Time Goes By with orchestral enhancement from Gordon Jenkins. Compiled from previously released RCA material.

PERFORMANCE

Supertramp

SUPERTRAMP, IN varying forms have been around since the late sixties. Now, as the decade draws to a close, they are at the top of their tree. The figures speak for themselves: Their albums — particularly in America — sell in millions. And last week, over four nights at Wembley Arena, they played to a total audience of around 30,000.

The band's music is melodic and carefully arranged, and the numbers are presented with precision. They have come for a certain amount of stick from the rock critics who have variously described their Wembley performances as clinical, drab and dated. But though towards the middle of their two-hour-plus set the show seemed to lose direction, overall, it was a strong, powerhouse act. The use of film clips and lighting effects enhanced the material. Best-received numbers — by a polite but enthusiastic audience were those from the current album, Breakfast In America and the 1975 hit Dreamer from the Crime of the Century LP.

The Wembley concerts were recorded by A&M for a live album next year.

JIM EVANS

Moody Blues

IT SEEMED appropriate that in the week the Moody Blues played two sell-out concerts at Wembley Arena, climaxing their UK tour, a re-issue on the Deram label of Nights In White Satin should make the chart

for the third time.

Appropriate because in many ways the Moodies' appeal relies very much on nostalgia and Nights In White Satin is one of the best examples of the band's work — a brilliant production, soaring harmonies and classic arrangement.

Obviously a lot of the people at the Wembley gig were fans of the Moody Blues from the early days and have remained loyal to their idols, despite a marked lack of new product during the last five years. It is easy to see why — the band remains original and this particular performance was notable for its lack of stage gimmicks and crystal-clear sound.

Opening with Stepping In A Slide Zone from the Octave album, they rapidly moved into a selection of classics from their various albums. Isn't Life Strange?, featuring John Lodge on vocals, remains as haunting as when we first heard it all those years ago. And that's why the Moody Blues and their music will survive for a long time — they have the ability to make everything seem timeless.

CHRIS WHITE

Biddie & Eve

THE UNLIKELY sounding Biddie And Eve are a duo who for the past two years have been presenting their own interpretations of songs from the Twenties through to the Fifties and throwing in the occasional contemporary number.

It is an act which at times is extravagant, always colourful and generally very musical. Throw in a few dishes of kitsch and camp

humour and you have some idea of what they are all about. Certainly a venue like the Country Cousin is ideal for their type of stage performance.

The difficulty, as with any other such act, is capturing the stage magic on record. Manhatten Transfer to a great extent have succeeded, Bette Midler is still trying to get her undisputed appeal to theatre fans across to record buyers. The odds are stacked for Biddie and Eve's, but maybe with the right producer and material they could succeed, particularly on albums.

Meanwhile they are gathering important experience on the live entertainment scene — which is a step in the right direction.

CHRIS WHITE

Peters & Lee

THERE IS nothing pretentious, outrageous or flamboyant about Peters and Lee, as they proved again when they opened a three-week season at the Talk Of The Town on Monday last week.

Lennie Peters plays some useful piano in some numbers, merging well with the electric resided over by the duo's musical director, Mike Alexander. He harmonises very agreeably with the pretty Di Lee, although their act would be enhanced if we could hear more of her in the duetting and maybe even a solo or two.

Their hits like Don't Stay Away Too Long and Welcome Home were naturally present, and Peters reminded us of his Migil Five days by reviving the group's sixties hit, Mocking Bird Hill.

It's all ideal fare for a family night out at the Talk, as the audience — lukewarm at the outset — proved with the warmth of its applause at the end.

NIGEL HUNTER

Abba

THERE WAS something earnest and worthy about the loud but perfectly controlled appreciation of the first night Wembley crowd. It could have been awe, as these beautiful Swedish deities made only their third live appearance in the UK; but it was a fitting response to an act which had all the warmth and spontaneity of guest night in an operating theatre.

Apart from a few fluffs (one unfortunately in the very first number, Voulez Vous), the concert was performed with superb mechanical precision, and no-one would argue with the decision to make it a straight string of hits, with minimal chat in between. And we could have done with even less — Benny's introduction of Agnetha as "my former wife, who is as good as new", as lead into the song of that title, went down like a lead balloon.

The afore-mentioned lady had a few problems with her voice, probably understandable after so much touring, and it was at times painfully shrill, but her little self-penned I'm Alive, which featured her for the first time on piano, was a pleasant addition to the precise reproduction of the group's long list of lightweight, inconsequential but hypnotically catchy singles.

It was a fine, impressive evening, and apart from a little too much echo and sound did the brilliant

Abba vocal arrangements justice. I left with all the gentle glow of a glacier inside me.

TERRI ANDERSON

Motels

THIS VENUE bill provided an interesting comparison between the latest in British and American music.

First on The Brakes are to be congratulated for persevering with their brash, energetic style and finally impressed an unresponsive audience. It was perhaps the less typical numbers, though, such as Who's That Man and Yesterday's Arrival, from their current Magnet album — For Why You Kicka My Donkey — that won people over.

By contrast The Motels — latest American signings on Capitol — went for a smoother, more sophisticated approach, as reflected in their debut album.

Making effective use of the old Nelson Riddle Route 66 TV theme as an instrumental lead-in they had toes tapping even before the entrance of sultry singer Martha Davis. More than just a pretty face and voice as the focal and vocal point of the performance, she also writes most of the songs.

She was at her most manipulative during the slow Porn Reggae and Total Control, which received a rapturous reception for an emotive sax solo.

While Atomic Cafe and current single, Closets and Bullets, and the rest are good numbers, they are perhaps not quite right for the UK singles chart and that might prove the group's greatest stumbling block.

The
FILE SERIES

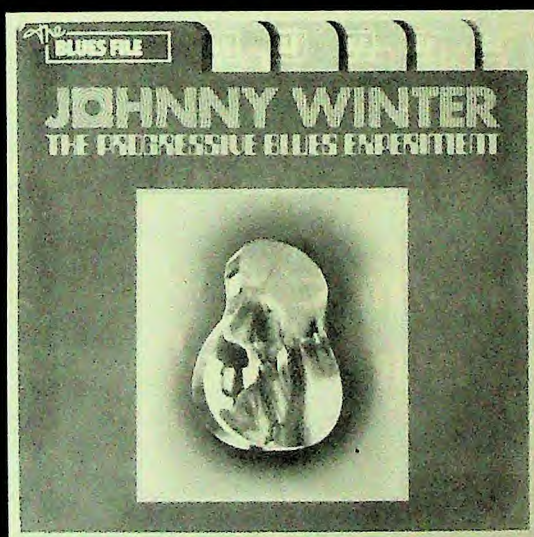
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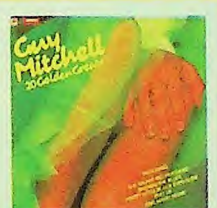
The Bitch WW 5061



Echoes of Gold WW 5062



Johnnie Ray - PR 5065
20 Golden Greats



Guy Mitchell - PR 5066
20 Golden Greats



The Mantovani - WW 5067
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CHARTS AND AIRPLAY ACTION

TWENTY PAGES OF ORDER FORM CHARTS, POSTER CHARTS, AIRPLAY ACTION GUIDE, NEW RELEASES

Chart Newcomer . . . by Chris White



PAUL PHOENIX: Nunc Dimittis (Different Records HAVE 20) NUNC DIMITTIS is the theme music from BBC TV's successful series, Tinker, Tailor, Soldier, Spy, and was actually issued as a double A-side, the other song being a revival of the New Seekers oldie, I'd Like To Teach The World To Sing.

Twelve year-old, Paul Phoenix, pictured above, is the treble soloist of The Boys of St. Paul's Cathedral Choir, and the song, arranged by Geoffrey Burgon, was recorded in the cathedral with Barry Rose conducting, John Scott on organ, Jim Watson on trumpet and the string accompaniment by the English Chamber Orchestra.

Phoenix comes from Manchester and is regarded as having one of the best "chorister" voices in the world — he was recently given the rarely-awarded Outstanding Soloist prize by the St. Paul's Cathedral Choir School. Together with the choir he has a busy schedule up until Christmas including two dates with the London Bach Orchestra at the Queen Elizabeth Hall and St. Paul's Cathedral.

Nunc Dimittis also gives Different Records its first chart single and the company is now planning an LP featuring The Boys of St. Paul's Cathedral Choir early next year.

US Action

THE EAGLES hit No. 1 after six weeks on the singles chart, while Donna Summer is bulleted twice in the top 10. Her solo, Dim The Lights, is No. 2, and her duet with Barbra Streisand is at No. 7.

Kool and the Gang picked up enormous momentum, jumping 31 places to 25, reaffirming Mercury's strength in the R&B market (the company's new Barkays debuted at 82). Stevie Wonder in his second week jumped 25 places to 26.

Other moves of 15 or more places are Captain and Tennille, Rupert Holmes, Hall & Oates, and Moon Martin. Foreigner debuted at 63.

Summer and Streisand also both bulleted into the top 10 albums — Summer at eight and Streisand at nine. Rick James picked up 41 places with his Punk Spunk and, although still searching for a manager, Arista's Angela Bofill, whose second LP comes on to the chart at 64, is clearly being primed for a major push on contemporary jazz, R&B, pop and MOR spheres.

Hot Air ... by David Dalton



JUST WHO are The Red Haggie Pipers? Anyone not in the know should ask Paul Burnett for he has enough faith in their Scottish Dog Dance to make it his Record of the Week.

Some of the bigger stations, including Radio One, seemed slow to pick up on the latest Boomtown Rats single but Ensign should be all Diamond Smiles this week for the disc has a Featured Forty placing. It lacks the instant impact, though, of I Don't Like Mondays and is unlikely to get quite the same blanket coverage.

The Police have been just as successful as The Rats of late but the re-release of their initial Illegal release, Fall Out, is not proving as popular with programmers as their A&M offerings. Don Estelle has pitched his Pretend into the contest for the biggest Christmas disc, while the success of Paul Phoenix's Theme To Tinker, Tailor, Soldier, Spy shows what a little TV exposure can do.

SINGLES SYMBOLS

- ▲ forecast to rise
- £ sales increase over week
- silver disc (250,000 sales)
- gold disc (500,000 sales)
- NEW new entry

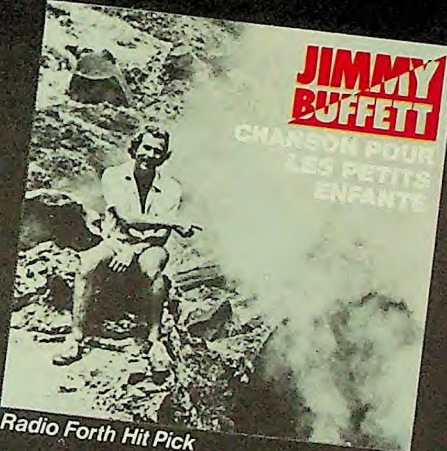
THIS WEEK'S BREAKERS!

INF 120

RUPERT HOLMES
ESCAPE (The Piña Colada Song)

Andy Peebles 'Record of the Week' last week
Radio One playlist
In City Chart

MCA 540



Radio Forth Hit Pick

MCA 539



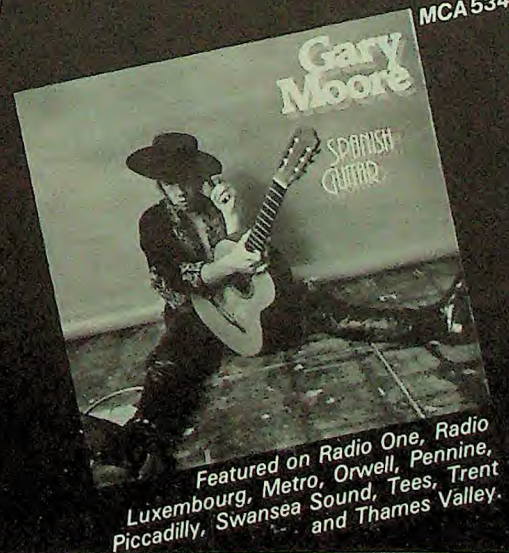
Simon Bates 'Record of the Week'

MCA 541



Already on Radio One's Featured 40
Playlisted on Victory, Trent, Piccadilly,
City, Pennine, Radio Forth.
Clyde Record of the Week.

MCA 534




Featured on Radio One, Radio
Luxembourg, Metro, Orwell, Pennine,
Piccadilly, Swansea Sound, Tees, Trent
and Thames Valley.


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RADIO 1 PLAYLIST

ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
1	2	9	WHEN YOU'RE IN LOVE	Dr Hook (Ron Haffkine)	ATV	Capitol CL 16039 (E)
2	1	8	ONE DAY AT A TIME	Lena Martell (G. Eirick) Valentine		Pyg 7N 46021 (A)
£ 3	5	5	CRAZY LITTLE THING CALLED LOVE	Queen (Queen)	Queen/EMI	EMI 5001 (E)
£ 4	7	3	ETON RIFLES	Jam (Vic Coppersmith—Heaven/Jam) And Son		Polydor POSP 83 (F)
£ 5	10	3	STILL	Commodores (Commodores/J. Carmichael) Jobete		Motown TMG 1166 (E)
6	3	5	GIMME GIMME GIMME	Abba (B. Andersson/B. Ulvaeus) Bocu		Epic EPC 7914 (C)
7	4	9	EVERY DAY HURTS	Sad Cafe (Eric Stewart) St Anne's		RCA PB 5180 (R)
8	9	6	ON MY RADIO	Selector (Roger Lomas) Copyright Control		Two Tone CHSTT 4 (F)
9	6	7	TUSK	Fleetwood Mac (Fleetwood Mac/Dashut/Caillet) Bright		Warner Bros K 17468 (W)
£ 10	19	4	MESSAGE TO YOU RUDY/NITE KLUB	Specials/Rico (Elvis Costello)	Plangent Visions	2 Tone TT 5 (F)
11	11	5	SHE'S IN LOVE WITH YOU	Suzi Quatro (Mike Chapman) Chinnichap/RAK		RAK 299 (E)
12	8	7	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills (J. McCabe) Francis Day & Hunter		Ariola/Hansa AHA 546 (A)
13	15	6	THE SPARROW	Ramblers (K. Parrott) EMI/St. Annes		Decca F 13860 (S)
▲ 14	27	4	NO MORE TEARS (ENOUGH IS ENOUGH)	Donna Summer/Barbra Streisand (Klein/Moroder) Sunbury/Cop Con CBS 8000 (A/C)		Casablanca/CBS CAN 174/ Sunbury/Cop Con CBS 8000 (A/C)
£ 15	25	4	KNOCKED IT OFF	B. A. Robertson (T. Britten) Myaxe/United Artists/Kongriddge Mews		Asylum K 12396 (W)
£ 16	21	4	LADIES NIGHT	Kool & The Gang (Eumir Deodato) Planetary Nom		Mercury KOOL 7/12 (F)
£ 17	26	6	RISE	Herb Alpert (Alpert/Bedazz) Rondor		A&M AMS 7465 (C)
▲ 18	29	10	HE WAS BEAUTIFUL (CAVATINA)	Iris Williams (W. Ridley) Robbins		Columbia DB 9070 (E)
19	13	9	O.K. FRED	Erroll Dunkley (Aussie Hibbart)		Scope SC 6W/L
20	17	9	MAKING PLANS FOR NIGEL	XTC (Steve Lillywhite) Virgin		Virgin VS 282 (C)
21	18	8	STAR	Earth Wind & Fire (M. White) Rondor		CBS 7902 (C)
£ 22	51	2	ONE STEP BEYOND	Madness (Clive Langer/Alen Winstanley) Mellow Disc		Stiff BUY 56 (E)
23	20	6	MY FORBIDDEN LOVER	Chic (Edwards/Rodgers) Warner Brothers		Atlantic K 11385 (W)
▲ 24	40	3	IT'S A DISCO NIGHT (Rock Don't Stop)	Isley Brothers (Isley Brothers) Carlin		Epic EPC 7911 (C)
25	12	9	VIDEO KILLED THE RADIO STAR	Buggles (Buggles) Carlin/Island		Island WIP 6524 (E)
26	30	5	I DON'T WANT TO BE A FREAK	Dynasty (Leon Sylvarn/Dick Griffey)		Solar FB 1694 (R)
▲ 27	37	5	SARAH	Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/Pint		Vertigo LIZZY 5 (F)
28	14	9	CHOSEN FEW	Dooleys (Bon Findon) Blacksheep		GTO GT 258 (C)
29	22	7	LUTON AIRPORT	Cats UK (Curtis/Worsley) Curtis/Carlin/A-Z		WEA K 18075 (W)
30	24	9	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels (J. Boylan) April		Epic EPC 7737 (C)
31	16	10	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson (Quincy Jones) Carlin		Epic EPC 7763 (C)
▲ 32	44	3	ROCKABILLY REBEL	Matchbox (Peter Collins) Magnet		Magnet MAG 155 (E)
33	NEW		CONFUSION/LAST TRAIN TO LONDON	Electric Light Orchestra (Jeff Lynne) Jet/United Artists		Jet 166 (C)
34	NEW		QUE SERA MI VIDA	Gibson Brothers (D. Vangarde) Blue Mountain		Island WIP 6525 (E)
35	NEW		DIAMOND SMILES	Boomtown Rats (Robert John Lange) Sewer Fire/Zomba		Ensign ENY 33 (F)
▲ 36	50	2	MONKEY CHOP	Dan-I (Dan-I) Intersong		Island WIP 6520 (E)
37	34	5	SAD EYES	Robert John (George Tobin/Mike Piccirillo) Interworld/Chrysalis		EMI America EA 101 (E)
£ 38	60	2	LET YOUR HEART DANCE	Secret Affair (D. Cairns/I. Page) Brian Morrison		I-Spy SEE 3 (F)

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 39	39	5	BIRD SONG	Lene Lovich (R. Behrman) Street		Stiff BUY 53 (E)
40	28	6	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND	Sex Pistols/Ten Polo Tudor (Cook/James) Warner Brothers		Virgin VS 290 (C)
£ 41	65	2	NIGHTS IN WHITE SATIN	Moody Blues (T. Clarke) Tyler		Deram DM 161 (S)
42	32	5	YOU'VE GOT MY NUMBER	Undertones (R. Behrman) Warner Brothers		Sire SIR 4024 (W)
£ 43	75	2	I ONLY WANT TO BE WITH YOU	Tourists (Tom Allon) Chappell		Logo GO 370 (C)
44	43	5	CAN'T GET ENOUGH OF YOUR LOVE	Darts (Roy Wood) Magnet		Magnet MAG 156 (E)
45	31	10	SINCE YOU'VE BEEN GONE	Rainbow (R. Glover) Island		Polydor POSP 70 (F)
£ 46	62	3	HOT SHOT	Cliff Richard (Richard/Britten) Mews/Kongriddge/United Artists/Myaxe		EMI 5003 (E)
47	23	9	MESSAGE IN A BOTTLE	Police (Police/Nigel Gray) Virgin		A&M AMS 7474 (C)
£ 48	69	2	A NIGHT AT DADDY GEE'S	Showaddywaddy (Showaddywaddy) Carlin		Arista ARIST 314 (F)
49	53	4	YOU'RE A BETTER MAN THAN I	Sham 69 (J. Pursey/P. Wilson) Mann		Polydor POSP 82 (F)
50	42	4	IF YOU REMEMBER ME	Chris Thompson (R. Perry) Chappell		Planet K 12389 (W)
51	35	8	DREAMING	Blondie (M. Chapman) EMI		Chrysalis CHS 2350 (F)
52	52	3	NEVER 'AD NOTHIN'	Angelic Upstarts (J. Pursey) Singatone		Warner Brothers K 17476 (W)
53	36	9	QUEEN OF HEARTS	Dave Edmunds (Dave Edmunds) Heath Levy		Swan Song SSK 19419 (W)
54	38	9	WHAT EVER YOU WANT	Status Quo (Pip Williams) Shawbury/Eaton/EMI		Vertigo 6059 242 (F)
55	64	2	LONG WAY FROM HOME	Whitesnake (Martin Birch) Seabreeze		United Artists BP 324 (E)
56	46	4	TRYOUTS FOR THE HUMAN RACE	Sparks (Moroder) Heath Levy/Island		Virgin VS 289 (C)
57	NEW		BRASS IN POCKET	Pretenders (C. Thomas) Hynde House Of Hits/ATV		Real ARE 11 (W)
58	56	3	NUNC DIMITTIS (THEME FROM TINKER TAILOR...)	Paul Phoenix (Barry Rose) J&W Chester/Editions/William Hanson		HAVE 20 (S)
59	33	12	YOU CAN DO IT	Al Hudson & The Soul Partners (Camp/McCord/Robertson) ATV		MCA 511 (E)
60	NEW		IS IT LOVE YOU'RE AFTER	Rose Royce (Norman Whitfield) Warner Brothers		Whitfield K 17456 (W)
61	NEW		WASTED	Def Leppard (Tauber/Def Leppard) Def Lepp/Marksman		Vertigo 6059 247 (F)
62	67	2	THEME ONE	Cozy Powell (Martin Birch) Maribus		Ariola ARO 189 (A)
63	47	5	SMASH IT UP	Damned (Damned/Armstrong) Rock		Chiswick CHIS 116 (E)
64	48	4	SPOOKY	Atlanta Rhythm Section (B. Buie) Lowrey/Chappell		Polydor POSP 74 (F)
65	66	3	GLORIA	Jonathan King (J. King) Essex		Ariola ARO 198 (A)
66	NEW		TIRED OF TOEIN' THE LINE	Rocky Burnette (Bill House/Jim Saiter) Essex		EMI 2992 (E)
67	NEW		FLY TOO HIGH	Janis Ian (Janis Ian/Giorgio Moroder) Minel/Revelations		CBS 7936 (C)
68	NEW		DANCING IN OUTER SPACE	Atmosfear (Sojka/Pika) Leeds		MCA 543 (C)
69	58	3	JEALOUSY	Amil Stewart (B. Leng) ATV		Atlantic/Hansa K 11386 (W)
70	NEW		FALL OUT	Police (Copeland/Bazza) Island		Illegal IL 001 (FP)
71	NEW		IT'S MY HOUSE	Storm (P. Albertini) Warner Brothers		Scope SC 10 (W)
72	NEW		NEW GUITAR IN TOWN	Lurkers (Vic Mallie) Panache/Beggars Banquet/Andrew Heath		Beggars Banquet BEG 28 (E)
73	61	5	BABY BLUE	Dusty Springfield (D. McKay) Eaton/Carlin		Mercury DUSTY 4 (F)
74	41	7	LET ME KNOW (I HAVE A RIGHT)	Gloria Gaynor (Dino Fekaris) ATV		Polydor STEP 5 (F)
75	NEW		PILOT OF THE AIRWAYS	Charlie Dore (Bruce Welch/Alan Tarney) Island/Backdore		Island WIP 6526 (E)

Top 75 compiled for Music Week and BBC based upon 250 best-selling 45's, 7" singles and 12" EPs by the British Market Research Bureau Ltd.

A-Z (TOP WRITERS)

A Night At Daddy Gae's (T. Boyce/T. Lee)	48
I Only Want To Be With You (Hawker/Raymonde)	43
Baby Blue (Downes/Horn/Wolley)	73
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Brass In Pocket (Hynde/Honeyman-Scott)	57
Can't Get Enough Of Your Love (J. Dunner)	44
Chosen Few (Findon)	28
Confusion/Last Train To London (Jeff Lynne)	33
Crazy Thing Called Love (Mercury)	3
Diamond Smiles (Galdof)	34
Dancing In Outer Space (Various)	68
Don't Stop 'Til You Get Enough (Jackson/Philanges)	31
Dreaming (Harry/Stain)	51
Eton Rifles (P. Waller)	4
Every Day Hurts (Toung/Stimpson/Emerson)	7
Fly Too High (Ian/Moroder)	67
Fall Out (Copeland)	70
Gimme Gimme Gimme (Andersson/Ulvaeus)	6
Gloria (King/Tozzi/Bigazzi)	65
Gonna Get Along Without You Now (Kellern)	12
Hot Shot (Britten/Robertson)	46
I Don't Want To Be A Freak (H. Beard)	26
If You Remember Me (Bayer-Sager/Hamisch)	50
He Was Beautiful (Cavatina) (Myers/Laine)	18
I Only Want To Be With You (Hawker/Raymonde)	43
Is It Love You're After (Gregory)	60
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Knocked It Off (Britten/Robertson)	15
Let Me Know (Fekaris/Parren)	74
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Long Way From Home (D. Coverdale)	55
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Making Plans For Nigel (C. Moulding)	20
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Rockability Rebel (S. Bloomfield)	32
Sad Eyes (Robert John)	37
Sarah (Lynott/Moore)	27
She's In Love With You (Nicky Chinn/Mike Chapman)	11
Since You've Been Gone (Bellard)	45
Smash It Up (Scabies/Vanien Ward/Sensibel)	63
Spooky (Blue/Cobb)	64
Star (M. White/M. Dal-Barto/A. Willis)	21
Still (L. Richie Jnr)	5
The Devil Went Down (Various)	30
The Great Rock 'N' Roll Swindle (Temple/Cook/James)	40
Theme One (G. Martin)	62
The Sparrow (Jordan)	13
Tired Of Town (The Line/Burnette/Coleman)	66
Tryouts For The Human Race (R&R Mae/Giorgio Moroder)	56
Tusk (L. Buckingham)	9
Video Killed The Radio Star (Woolley/Horn/Downes)	25
Wasted (Clarke/Elliot)	61
What Ever You Want (Parfitt/Brown)	54
When You're In Love (Evan/Stevens)	5
You Can Do It (Alicia/Myers/McCord)	59
You're A Better Man Than I (Hug/Hugg)	49
You've Got My Number (J. O.'Neill)	42



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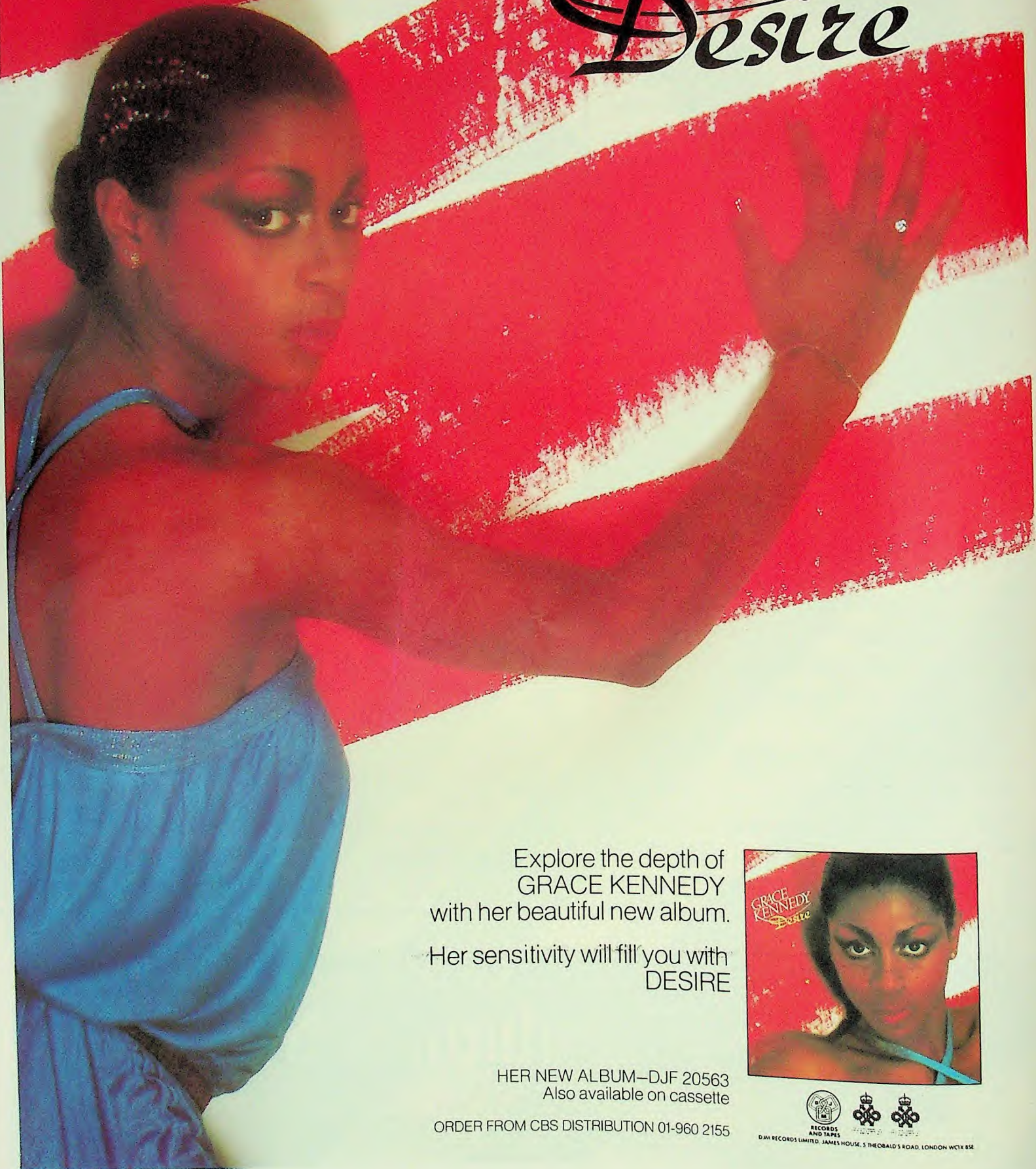
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MUSIC WEEK

ALBUMS CHART

TOP 75 ALBUMS

WEEK ENDING NOVEMBER 17 1979

1	8	GREATEST HITS VOL. 2	Abba	Epic EPC 10017
2	7	GREATEST HITS	Rod Stewart	Riva ROD TV 1
3	1	TUSK	Fleetwood Mac	Warner Brothers K 66088
4	2	REGGATTA DE BLANC	Police	A&M AMILH 64792
5	3	ROCK 'N' ROLLER DISCO	Various	Ronco RTL 2040
6	5	GREATEST HITS 1972-1978	10cc	Mercury 9102 504
7	NEW	20 GOLDEN GREATS	Diana Ross	Motown EMTV 21
8	10	THE SECRET LIFE OF PLANTS	Stevie Wonder	Motown TMSP 6009
9	4	LENA'S MUSIC ALBUM	Lena Martell	Pye N123
10	6	SPECIALS	Specials	2 Tone CDL TT 5001
11	15	20 GOLDEN GREATS	Mantovani	Warwick WW 5067
12	11	OFF THE WALL	Michael Jackson	Epic EPC 83468
13	19	STRING OF HITS	Shadows	EMI EMC 3310
14	9	THE FINE ART OF SURFACING	Boontown Rats	Ensign ENROX 11
15	16	ONE STEP BEYOND	Madness	Siff SEEZ 17
16	22	OUT OF THIS WORLD	Moody Blues	K-Tel NE 1051
17	12	EAT TO THE BEAT	Blondie	Chrysalis CDL 1225
35	32	UNDERTONES	Undertones	Sire SRK 6081
36	37	SKY	Sky	Ariola ARLH 5022
37	75	CREPES & DRAPES	Showaddywaddy	Arista ARTV 3
38	36	DOWN TO EARTH	Rainbow	Polydor POLD 5023
39	39	ONE VOICE	Barry Manilow	Arista SPART 1106
40	27	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/WOW 100
41	35	THE PLEASURE PRINCIPLE	Gary Numan	Beggars Banquet BEGA 10
42	44	20 SMASH DISCO HITS (THE BITCH)	Various	Warwick WW 5061
43	53	VOULEZ VOUS	Abba	Epic EPC 86086
44	26	MR. UNIVERSE	Gillan	Acrobat ACRO 3
45	43	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
46	33	LIVE KILLERS	Queen	EMI EMSP 330
47	62	SLOW TRAIN COMING	Bob Dylan	CBS 86095
48	38	MARATHON	Santana	CBS 86098
49	57	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
50	31	HOT TRACKS	Various	K-Tel NE 1049
51	NEW	MACHINE GUN ETIQUETTE	Damned	Chiswick CWK 3011
52	66	ROCK 'N' ROLL JUVENILE	Giff Richard	EMI EMC 3307
53	52	NOT THAT I AM BIASED	Max Boyce	EMI MAX 1002
54	49	PLEASURE & PAIN	Dr. Hook	Capitol EAST 11859
55	48	REALITY EFFECT	Reality Tourists	Logo 1019
56	47	LAST THE WHOLE NIGHT LONG	James Last	Polydor PTD 001
57	56	THE CHOSEN FEW	Dooleys	GTO GTLP 040
58	41	THE RAVEN	Stranglers	United Artists UAG 30262

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SPECIALS

STORY
LIST

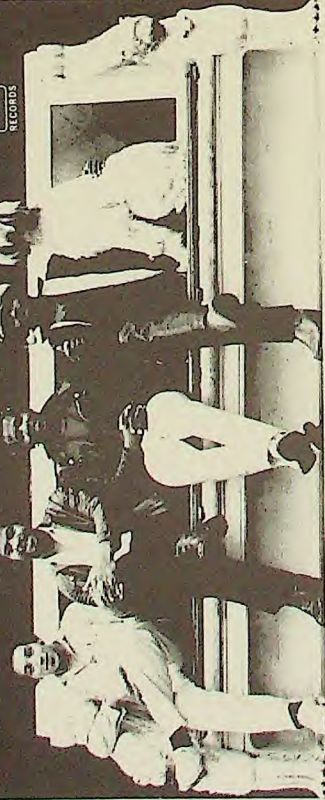


MUSIC WEEK

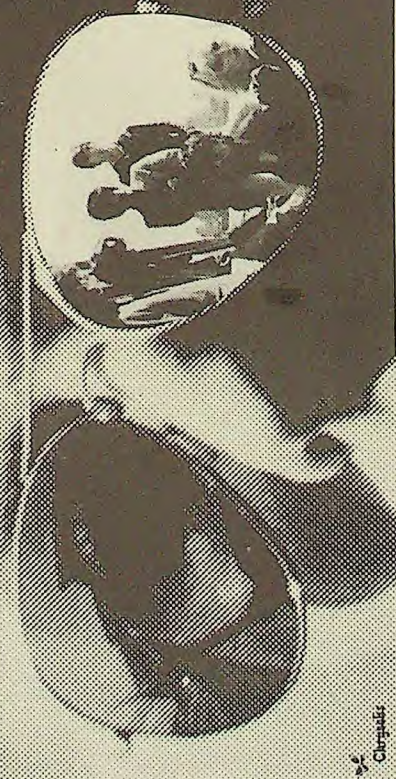
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union city blue
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for Decca

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING NOVEMBER 17 1979

1	2	WHEN YOU'RE IN LOVE	●	Capitol CL 16039
		Dr. Hook		
2	1	ONE DAY AT A TIME	●	Pye 7N 46021
		Lena Martell		
3	5	CRAZY LITTLE THING CALLED LOVE		EMI 5001
		Queen		
4	7	ETON RIFLES		Polydor POSP 83
		Jam		
5	10	STILL		Motown TMG 1166
		Commodores		
6	3	GIMME GIMME GIMME	○	Epic EPC 7914
		Abba		
7	4	EVERY DAY HURTS		RCA PB 5180
		Sad Cafe		
8	9	ON MY RADIO		Two Tone CHST 4
		Selector		
9	6	TUSK		Warner Bros K 17468
		Fleetwood Mac		
10	19	MESSAGE TO YOU RUDY/NITE KLUB		2 Tone TT 5
		Specials/Rico		
11	11	SHE'S IN LOVE WITH YOU		RAK 299
		Suzi Quatro		
12	8	GONNA GET ALONG WITHOUT YOU NOW		Ariola/Hansa AHA 546
		Viola Wills		
13	15	THE SPARROW		Decca F 13860
		Ramblers		
14	27	NO MORE TEARS		Casablanca/CBS CAN 174/CBS 8000
		Donna Summer/Barbra Streisand		
15	25	KNOCKED IT OFF		Asylum K 12396
		B. A. Robertson		
16	21	LADIES NIGHT		Mercury KOOL 7/12
		Kool & The Gang		
17	26	RISE		A&M AMS 7465
		Herb Alpert		

35	NEW	DIAMOND SMILES		Ensign ENY 33
		Boomtown Rats		
36	50	MONKEY CHOP		Island WIP 6520
		Dan-I		
37	34	SAD EYES		EMI America EA 101
		Robert John		
38	60	LET YOUR HEART DANCE		I-Spy SEE 3
		Secret Affair		
39	39	BIRD SONG		Stiff BUY 53
		Lene Lovich		
40	28	THE GREAT ROCK 'N' ROLL SWINDLEROCK AROUND		Virgin VS 290
		Sex Pistols/Tenpole Tudor		
41	65	NIGHTS IN WHITE SATIN		Deram DM 161
		Moody Blues		
42	32	YOU'VE GOT MY NUMBER		Sire SIR 4024
		Undertones		
43	75	I ONLY WANT TO BE WITH YOU		Logo GO 370
		Tourists		
44	43	CAN'T GET ENOUGH OF YOUR LOVE		Magnet MAG 156
		Darts		
45	31	SINCE YOU'VE BEEN GONE	○	Polydor POSP 70
		Rainbow		
46	62	HOT SHOT		EMI 5003
		Cliff Richard		
47	23	MESSAGE IN A BOTTLE	●	A&M AMS 7474
		Police		
48	69	A NIGHT AT DADDY GEE'S		Arista ARIST 314
		Showaddywaddy		
49	53	YOU'RE A BETTER MAN THAN I		Polydor POSP 82
		Sham 69		
50	42	IF YOU REMEMBER ME		Planet K 12389
		Chris Thompson		
51	35	DREAMING	○	Chrysalis CHS 2350
		Blondie		
52	52	NEVER 'AD NOTHIN'		Warner Brothers K 17476
		Angelic Upstarts		
53	36	QUEEN OF HEARTS		Swan Song SSK 19419
		Dave Edmunds		
54	38	WHAT EVER YOU WANT	○	Vertigo 6059 242
		Status Quo		
55	64	LONG WAY FROM HOME		United Artists BP 324
		Whitesnake		
56	46	TRYOUTS FOR THE HUMAN RACE		Virgin VS 289
		Sparks		
57	NEW	BRASS IN POCKET		
		Prêt-à-manger		
58	56	NUNG DIMITTIT (THEME FROM TINKER TAILOR...)		Real ARE 11
		Paul Phoenix		Different HAVE 20

MUSIC WEEK

SPECIAL SUPPLEMENT



THE SERVICE INDUSTRIES



The collage depicts various service industries: a DJ at a turntable, a radio host at a desk with a 'PROMO' sign, a person at a computer workstation, a copy machine labeled 'COPY TAPE', a travel agent with a 'TRAVEL' sign, a person in a rock store holding a large red sign labeled 'ROCK', and a black car in the foreground. On the right side, there are four boxes, each labeled '50 BOXES'.

SUPPLEMENT

THE CHANCES are, if you are a dealer, you will have had an independent display team in. The chances are they will either have been Realmheath or Topic. And if you have included in-store video, then it will probably have come from Captain Video.

And most record companies will have used at least one of those three at some time — and quite a few will have dealt with all of them. These big boys hold almost a monopoly over any competitors, but they are not big operations in themselves. Each is a small working unit, working from modest offices — but controlling a massive influence in the display industry.

Below the big three, there are a number of specialist display firms ready to jump in if need be. Record companies demand good promotion, as the market is not buoyant for them, and Christmas demands quite lavish promotions — simply to keep up.

The display companies operate in very different ways. Topic insists

Video, display, exhibitions —all at your service!

put the material into the shops as well. The company's expansion rate is clearly illustrated by its move from Bond Street to a couple of offices over a dry cleaners in 1971, to its current premises of 4,000 square feet in Wendell Road.

In 1978 Laderman was joined by a new director, Malcolm Parry, formerly of Island records.

For Parry, the key to Topic's success has been reliability — if you want a display in two days you'll get it. And they have expanded into exhibition work outside the music industry — with paperback books, for instance — and construction of exhibition stands, plus their new

And he adds that if you're dealing with groups, then there is often a contract on the line — especially with doing displays for live concerts. To deal with all this Topic has six supervisors on the road with a total of 25 staff out of the office. And its display manager, Mike Gordon from A&M, actually trains its dressers. There are a further 12 people in the offices.

The contracts made with companies on their behalf are something rather unusual in industry, but one which Perry says works well. As they move into one area of a specialist company, like screen printing, then he will become a director of that part of the printers which does it. The same has happened with their new video company, Videad.

Both Scott Millaney and Bryan Grant of Millaney Grant have become directors of the company, along with Parry and Laderman, but it doesn't mean that Parry will have any influence with other Millaney Grant productions. The set-up has worked well, if initial bookings are anything to go by.

"We've been thinking about video and its in-store possibility for a year and a half," says Perry. "The opportunity came when Boots asked us to co-ordinate their video. We started talking to them six months ago and the first programme is starting in mid-November. We are excited about it, and think that it must work, there is so much potential for video."

Yet as the company expands, it is still very keen to retain the idea of personal service. And, says Parry, although they've got their eyes open, they still have a lot of scope for expansion in this country before considering going abroad.

They still do a one-off weekly window display for HMV Oxford Street, for example, because it is a good customer and it is work. And they do small labels for the same reason. "Because a small label gets a little bigger we help, and expand with them," explains Parry. "So a one-off display is as valuable as 500. A lot of work we have now started because we began with a one-off display. That's the service industry. At no stage do we get complacent."

Realmheath started with well known sweet nothingness, other than £2,500 from *Billboard* as an advance payment for the anticipated work. They began four years ago with polystyrene lettering and building stands, and in that time appear to have doubled business every year — something that obviously pleases its co-director, Bryan Whitman.

Now the company does window dressing, exhibitions, conferences, video (in its deal with Woolworths), general displays such as tour boards, and general promotion like printing tour jackets. Its exhibition workshops and materials for window dressing are all contained in its West London premises.

Yet it was with quite a simple sales ploy that Realmheath broke into its

market. "Up until we started, you couldn't get a price for a window display," Whitman explains. "They couldn't price it, because they went in with a mileage charge. We went in with a standard charge of £8. If we were working in Aberdeen we would lose money, and in London we would make money. But the marketing manager would know how much he would need to spend.

"We are currently doing 600 displays a week and we have done display work for 64 labels. Although it gives us a high contribution to turnover, it is not very profitable, but a lot of our overheads are put on to window dressing."

Although window dressing does not yield such large profits as some of Realmheath's other areas, it is seen as essential for that reason. "The fact is we can handle the goods. There are so many people who are promising things and the record companies are constantly getting burned by these people who can't fulfil them.

"We have expanded by a snowball effect. You do something for someone and someone else sees it. We started with a share capital of £300. Starting the video was an enormous investment for us, and we put more money in than we've got. One of the problems of having an expanding company is that you never have the money in the bank."

Realmheath's biggest recent investment has been video, where it supplies films for the Woolworth chain in 120 top record departments.

going to have a couple of guys on the road. We have been using the post nearly all the time, as other ways have been no better. The advantage is that they all go out at the same time and, of course it's cheaper."

Captain Video has been an innovative idea, and one that is catching on abroad as well — Higham exports 400 films a month and is negotiating rights to go into several new countries. Video is the ideal way of selling a product, he claims. Whereas there is a time lag between seeing a normal television advert and going to a shop 18 hours later, this promotes the product at the point of sale.

Obviously, it might be detrimental to some product when not shown; also the dealer could find his shop crammed full of people simply watching the telly. But the dealers Captain Video serves have stuck with it, and Higham is confident that if the video wasn't selling the product then they would soon stop. The commitment is in the price of the video machine.

"Video is the only thing that moves in a record store. It not only gives another dimension to an artist; 50 per cent of the people who walk into a record store don't have a pre-conceived idea of what they are going to buy. That was the original idea of having an album sleeve, and if you can make it move it has another dimension."

And although there are disadvantages, video is good promotion. Higham is now confident enough to introduce a small charge to the dealer soon, probably when his planned force of reps come in. As he has advanced, so have the programmes, which now use shorter slots and different timing schedules similar to Realmheath's.

The major display companies admit that they still need competition — and it is provided by small operators, like London-based Bach displays.

"As far as we're concerned... we take away all a company's problems"

that its selling point is that it has its own staff to fit shops, but lets the manufacture take place under its own satellite companies within other organisations — silk screening and polystyrene manufacture, for example.

Realmheath claims that it is best to leave the shopfitting to the experts while manufacturing its own product allows it to use tailor-made displays. And Captain Video, of course, simply uses video — and very successful it has been too.

Topic is probably the best known of them all, starting in 1970 from a printing and advertising enterprise under the name of Topic Publicity. Then it was a print consultancy to the record industry with A&M, CBS and UA its three main accounts.

Co-director, Tony Laderman decided that it would be logical to

deal with Boots and Millaney Grant (*MW* Nov 3) they still see personal service as being vital to the company.

"We've tried over the years to get a reliable team," says Perry. "The only way you can make things happen is if you have that. As far as we're concerned when we work with a company we take away all their problems and worries, so all they've got to do is ring up and ask if it's done.

"For instance a record company man rang me up at 5.45 and said we need 20 displays by tomorrow as we've got this band coming in. We had him in early the next morning looking up the materials, rang our dressers and had a display team out the next day. It's a service factor. If a company rings us up they know that if we say we'll do it, it will be done."

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"We are excited about it... there is so much potential for video"

Record companies three-minutes' worth of time, but it will comprise of 30-second slots to be shown at different times in the film.

The logic behind this is that the viewer watches the film for an average of 4½ minutes, which will mean he will see at least eight clips with the time kept to that length. The film is 10 minutes long and repeated six times three times a day. That means, say Realmheath, that your clip is shown at the point of sale 54,000 times.

Bruce Higham of Captain Video was delighted with the *Music Week* Dealer Tour. It is not altogether surprising, as 300 dealers in Britain now use his promotional films from what started as a totally new idea.

He is an independent serving independents, plus a couple of chains, and it has pleased him to see so many people take to what was then a very original idea. The dealer simply fits himself out with video equipment and a film is posted to him every month with a variety of new and established acts.

"We started off with a basic list of dealers, yet a lot came to us. And at the beginning of next year, we are

Co-director Bari Jones has been in display for 15 years, starting with CBS when they came to England, and other than a stint with Crown Jewelers has been working for independent teams ever since. They do window displays around the country, and moved into exhibition work and shopfitting at the end of last year.

"We are building up the exhibition and shopfitting service, including building, decorating, fixtures and fittings, soft furnishings, suspended ceilings and point of sale material," says Jones. "The exhibition work has taken us abroad quite a bit, as well. We have done displays for Ariola with the Three Degrees, Chanson, and we launched Sky."

Bach has also worked with Cliff Richard, Bob Marley and Spyro Gyra, and feel they are now in a position to expand in both the display and exhibition areas. They say their basis is "quality along with reliability," and with the experience of Bari Jones' brother Christopher (who has worked mainly in photography and printing), the team has a fair amount of room to provide a diverse service.

"One-off display is as valuable as 500... That's the services industry. At no stage do we get complacent"

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SUPPLEMENT

Promotions—the super stunt is alive and well

PROMOTIONS WORK, but no one knows how well. The spiralling argument goes — some promos can do better than others, but you don't know until afterwards; even then you can't really tell how much a good promo gimmick can do for a record because it might have sold a lot anyway.

But promotions do work. Obvious, isn't it? You have to spend a lot of money on an act if it's going to break; they don't do it by themselves. If you're one of those cynical people who think that promotions men sit around in luxurious offices all day taking the odd break to justify their enormous expense accounts — you're wrong.

They send out free gifts to people. Like the vibrators that went out with the Climax Blues Band single — you've guessed it — Couldn't Get It Right. Or RCA's little spree where they took a group of journalists on a mystery tour in a small plane and landed in a

chuckle and relate it to the face and then the name will be established."

Which is really where the key to promotion lies. A DJ is inundated with discs every week, and the companies feel that a jog of the memory will make a DJ or press man give it an extra spin whereas he might not otherwise. Sometimes the promotion is limited to a simple badge, right through to parties, trips abroad and expensive freebies.

Shirley Stone, press officer for RCA Records explains: "I think it depends on the artist a lot of the time. You have artists with press

money doing a film because there are a lot of things you can do that are a lot better. A lot of bands think they want a video but they don't think why they want a video. That's often where the problem lies — the basics get ignored."

But leaving the polemics behind, there is a lot of money that is still spent in lavish promotions, although what often appears to be quite a high expenditure, is a small proportion of the total cost of advertising, sleeve pressing and so on — which is all part of the same exercise to sell the record.

Behind the industry there are countless manufacturers making badges, ornaments, bags, transfers and so on. Often they do not make their product exclusively for the record industry — Epic for example, put out little Corona soft drink miniatures with different labels for Bob Segarini's This Is Pop. But there are now firms set up exclusively for seeking out the promotional product the record company wants, or even suggesting ideas for their bank of contacts who make suitably outrageous items.

Amazingly enough, the record companies seem to have jumped at the idea of actually paying money for people to do something they could do themselves.

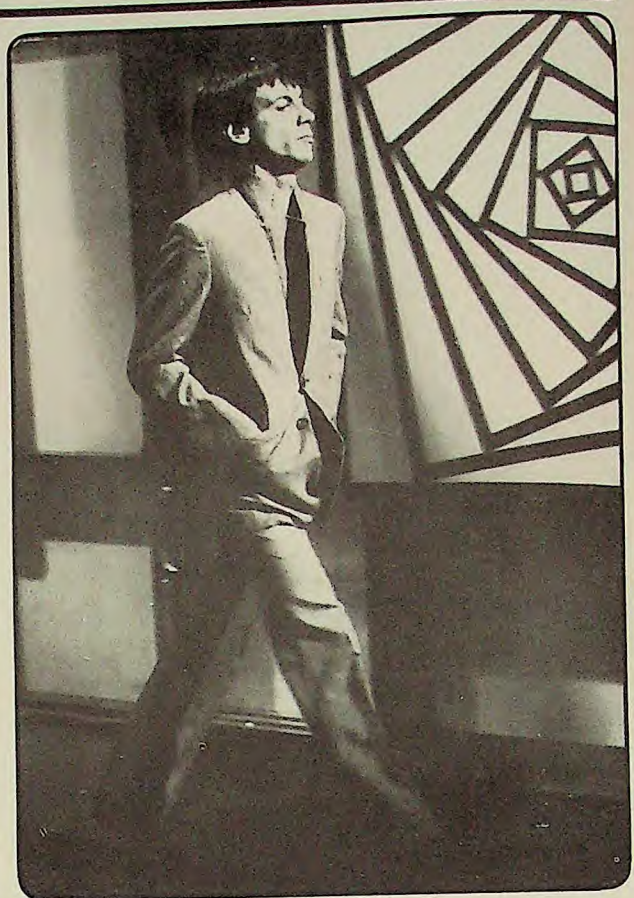
Golliwog Promotions is one company which has set up for the same reason. And director Gary Bacon found it remarkably easy.

"What we did was to print up some cards saying we do this, that and the other, and within three weeks we were getting orders," he says. "It's done by general incentive marketing. We can keep prices low by doing special deals with manufacturers."

"Because of the volume of the business, if we get to push a lot of orders as well, the manufacturers will keep the prices low, record companies are just a small part of it. But you name a record company, and we've done it. We are here to help the clients to decide what they want, I think it is a service. But I think people only come to us for the low price. In the first six months I would say business has probably increased tenfold."

Golliwog is not the only one in the business, though. G&M Communications has set itself up for more or less the same task, even in the face of competition and a record industry slump. Under the directorships of Stephanie Abbott, it formed as a splinter from Michael Cragan and Partners who are a design group.

As the group did more for record companies on the promotions side, they decided to get in on the act officially — with an edible record sleeve as one of the first assignments. And so G&M departed from making boring old T-shirts to fulfil the needs of people asking for such things as an A from the Oxford dictionary — that was Arista for its group the A's — and a glittering suit for Iggy Pop.



IGGY POP: his wish for a glittering suit was fulfilled.

"At first business was a bit slow," admits Stephanie Abbott. "Now it is quite frantic, and you're busy all the time. Sometimes you sit there and think out how you can't let anybody down. The only problems that sometimes occur are with the more unusual things, the company that's doing it might pull out."

"But we always do our groundwork so we can give a price and a time. Sometimes it is somebody out in the wilds we are dealing with, who supplies sea shells! But it is a question of contacts and they don't let us down."

And the edible record sleeve? Well, it wasn't used because of the inevitable problems that occurred pushing the price up. It was done in rice paper with edible ink — in four colours, no less. For a single, it was just too expensive. But the record companies still seem to have an insatiable appetite for edible records, gorilla suits, tour jackets, giant inflatable bananas, singing telegrams, overprinted underpants, plastic sundaes — anything that might help something fight its way into the consciousness of habitually overwhelmed reviewers, djs, or producers. Anyone wanna buy a plastic snake?

If the money is not available you simply can't do it

Again, it is the service that counts — the reason the firms is used. The idea is to take the pressure off the record company which is using the agency, and it will cost less than employing somebody in-house, as they are using the same company for a number of jobs and discounts will apply. But for G&M the crux of the business is that they will do anything in any time (as far as possible) at a known price with an agreed deadline.

"I remember once, I suppose it was about four o'clock one afternoon, there was a world tour starting and the company hadn't got any back-stage passes. We screen printed them and got them off on the plane the next day. We will try anything, but we will always tell the truth, so they know what it will cost them."



BONNIE TYLER

G&M will do anything in any time at a known price with an agreed deadline: "We will try anything, but we will always tell the truth, they know what it will cost them"

The idea is to take the pressure off the record company

chateau across the channel. That was for Bonnie Tyler's Lost In France.

But the super-promos aren't all a thing of the past. Epic Records recently invited people to a rooftop garden party at London's Holiday Inn in Sloane Street where assorted guests were treated to a smart little beach bag crammed full of goodies like swimming trunks, a towel, sun tan cream, a sun visor... oh yes, the album was tucked away, too.

"It's very difficult to categorically say that a promotional item is the one thing that will break a band," agrees Barry Humphries, product manager of Epic Records. "So you can't really isolate one item. It's the same with advertising, as it's part of an overall package. If the promotion is something out of the ordinary it will create an interest, so people will look at it, have a

strength and not with radio strength, so each department will decide how to use its one allocation. Some things work for some artists and not for others. Take David Bowie, we will do a film, because he is visually like that."

New promotions manager Tony McCroghan agrees: "With Bowie you have got to get a film because he is not normally available for promotion. But it is a case of hit and miss. And if the money is not available, you simply can't do it."

"It's important to do the basic work," adds Shirley Stone. "There is no point in doing 500 brilliant badges if the 500 albums don't go to the right people. Be it press or promotion, the only reason you're sending out a badge or whatever is that you're going to make them sell."

"Obviously, if you've got a new British band, then it's a waste of

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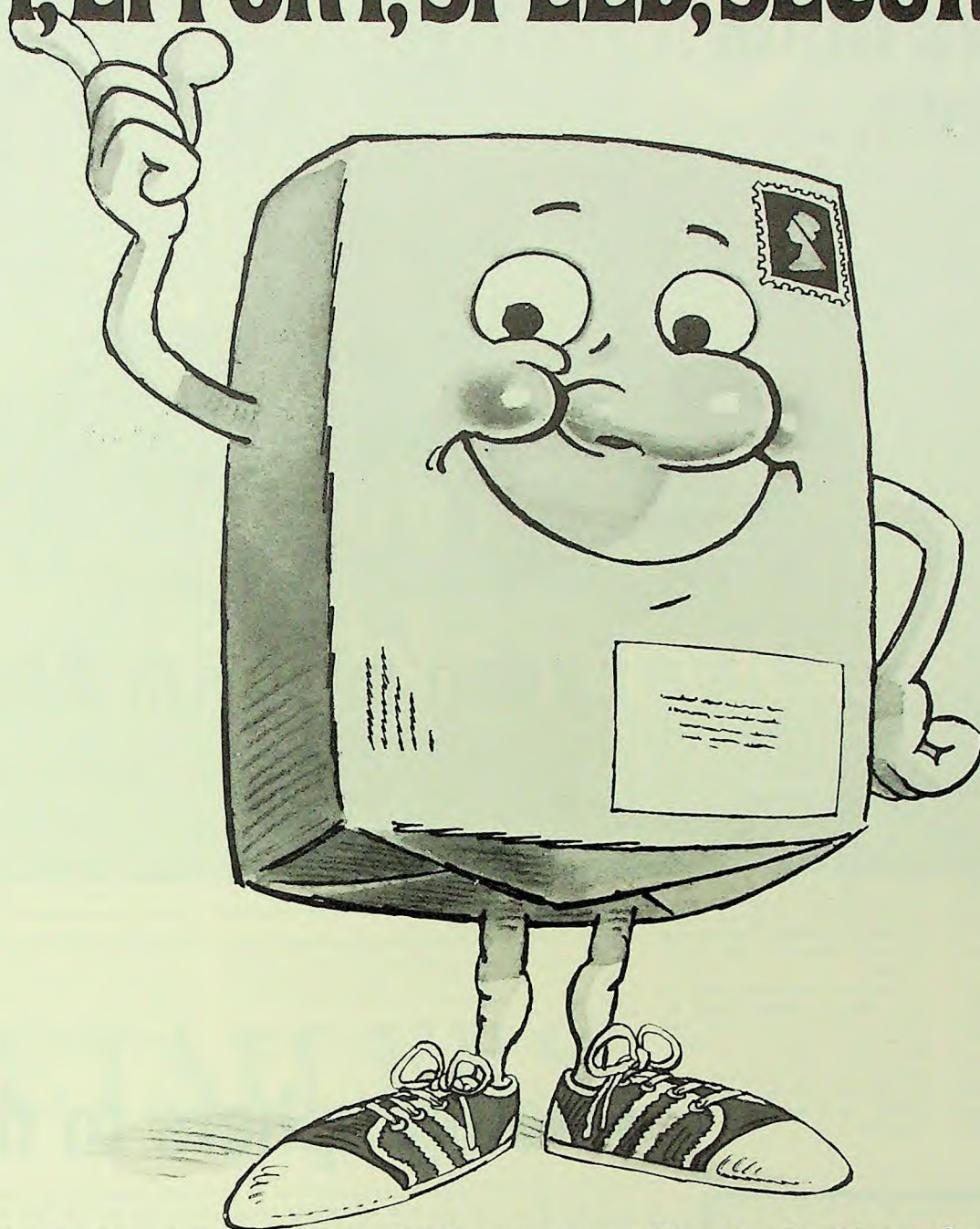
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SUPPLEMENT

The cars fit for rock stars...

AS THE rock industry burgeoned in the sixties, one of the biggest growth areas was the number of people surrounding a star act. Managers, PR men, lawyers, accountants, personal hairdressers, bodyguards, nannies, not to mention wives, girl friends and "companions" — they all orbit the stars.

And when the star and entourage travels they all have to be transported and so came the boom in the business of providing chauffeur cars for visiting acts.

Whether they just come in for a few day's shopping at Harrods, a Top Of The Pops appearance, or a 30 date concert tour, the stars expect that "limo" to be standing waiting at the airport — plus back-up cars for the entourage — and as like as not they stay on 24 hour call for the duration of the visit.

In Britain the record companies' artists relations departments and concert tour promoters who book the cars are serviced mainly by two chauffeur companies — Berryhurst and Sinclair Carriages.

Vast fleets

Berryhurst was set up 10 years ago by father-and-son company Michael and Jack Levy, while Sinclairs has been around for three and a half years and is a partnership between Howard Sinclair and David and Cyril Leman.

Both companies boast vast fleets of Daimler, Rolls Royce and Mercedes limousines — so many neither could quote their exact number on the spur of the moment — and both employ a special breed of driver whose duties can be expected to go beyond those of a normal chauffeur hire company.

"There used to be only one kind of chauffeur company," said Mike Levy, "with the 'yes sir, no sir, three bags full sir' sort of drivers. We decided to provide a more personal service and our drivers are guides and friends to the clients. They work round the clock and they know which shops, restaurants and clubs

to recommend.

"This sort of work needs a very special sort of driver and we pride ourselves that many of the clients make a point of asking for a particular driver on return visits. The secret is matching the personality of the driver with the person he is driving. Some artists like the driver to maintain a low profile up front, others prefer the friendly approach.

"We've got drivers to match a punk act or a middle of the road artist — and most of all they all practice absolute discretion."

Levy is in fact so discrete he refused to name any of the record companies who use Berryhurst, or any of the many star acts they have provided wheels for over the years.

Discretion and personal services are also prerequisites of the service provided by Sinclair Carriages — and it can also provide vans and buses for the road crews as well as self drive cars for anyone preferring to drive themselves.

Famous names

Sinclair also has offices in Los Angeles and New York, and it too has drivers whose names have become famous with the stars. "On a long tour a driver could be on call for an artist 24 hours a day for two or three months," said David Lewman.

"Drivers in our business have to know their way around Britain by theatre stage doors, hotels and recording studios," added Berryhurst's Mike Levy. "If anybody ever asks for directions in our office we also say, 'turn left at Colston Hall and right at the Apollo!'"



Broad Oak Vintners (l to r) Don Morris, Kevin Quinn, David Durell and Patrick Dick.

Eating out with AMC

SOMETHING EVERY music-biz photographer will find himself or herself attending is The Reception — product launch, artist signing, press conference, sales conference, post-gig, or just a party thrown on the flimsiest of excuses. Every reception needs a caterer, and in many cases that caterer will be AMC.

ORIGINALLY SET up by Don Morris in July 1975 to undertake specialised promotion in the student and disco markets, plus separate field production for tours by groups, AMC at Old Harlow in Essex has expanded rapidly in the last couple of years.

It now handles promotional activities for clients such as *Sounds* magazine in the promotion of tours by up-and-coming acts such as AC/DC. And in addition, the company has handled tours for a number of other record companies.

Morris says: "We are a complete field promotion department with people covering major campuses and

towns throughout the country and capable of undertaking everything from single window displays or promotions at a gig, to the total organisation of a major national promotion including everything from booking the venues, local radio promotion, advance publicity and regional promotion. Right the way through to organising."

An off-shoot of AMC is Broad Oak Vintners, specialising in handling parties and receptions, and which during the past 12 months has handled many various functions for the music business, from receptions for *Music Week* at Midem to receptions for Paul McCartney and Cliff Richard at Abbey Road.

Photographers to the biz

WHEN LONDON Features International set up operations some eight years ago, the original aim was to provide the world's music press with articles and pictures on the current UK and international music scene. However, the features side was gradually run down due to the fact that most of the foreign magazines eventually opened their own offices or hired London correspondents.

Despite the demise of that side, the photographic division of LFI continued to grow rapidly, so that at present the library contains more than two million colour picture of all musical subjects, ranging from the early fifties to the current day. More than 500 publications receive a weekly black and white syndication, reflecting the previous week's shows, parties and other "happenings", in London, New York and Los Angeles.

Director John Halsall says: "To facilitate this arrangement we employ three full-time photographers and act as a syndication base for about 20 others based in Britain, the US, Holland and Germany. We try to cover every major event in London and our overseas and provincial photographers do the same in their own territories.

"The business operates in two channels, justifying the use of the slogan, Photographers to the music business. Our photographers are in constant demand by record company press offices and art departments who use them and our studio facilities to carry out press, and advertising, single and album sleeve sessions.

"We operate a full BW repro service, shortly to be enhanced by being able to offer to the business

for the first time real photographic prints with details about the artist printed on the back, thus negating the need for a separate biography when doing large mail-outs to the provincial press."

Another recent commercial venture that London Features International has become involved in is a partnership with Pace-Minerva, the UK's largest manufacturer and distributor of posters, by which LFI will be able to license direct to artists' managements the use of LFI library pictures for commercial posters.

LFI's staff structuring is John Halsall (managing director/head of

Making things easier for the press

sales); Eeva Halsall (director and secretary who deals with all the accounts); Frances Topp (general manager of the library and syndication); Roy Jones (general manager, studio and dark rooms); Arnold Williams (chief printer) and photographers Simon Fowler, Paul Cox and Paul Carty.

Various other photographers provide services to the pop music business. Dezo Hoffmann of

Gerrard Street London has long been one of the most respected names and his work has appeared in countless magazines and books for many years. And at one time, Hoffmann photographs virtually dominated *Record Mirror* magazine.

Doug McKenzie of Honor Oak Park, South East, London, is another well-established name, and apart from being official photographer for many record company functions, including receptions and sales conferences, he also takes many commissions from the entertainment business generally.

And proving that it needn't necessarily be a man's photographic world is Sylvan Mason at Connaught Square, West London.

On the other side of this service Atlas Photography in New Burlington Street, London specialises as photo printers, catering particularly for record companies and managements. Black and white publicity shots can be done within 24 hours — coloured ones a little longer.

Jeff Banks of Atlas comments: "We can do any quantity and any size, given the necessary time. It is usual to have orders for at least 1,000 copies of a black and white picture, and we can enlarge them to 20-feet in one piece."

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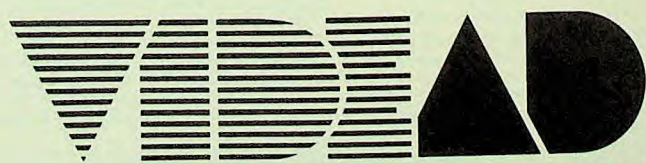
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SUPPLEMENT

THE OFTEN very beautiful (or grotesque) album design and artwork; the often impressive (and expensive) sleeve or label printing and the contrastingly dull but vital cardboard envelopes which enclose the product when it is launched through the post, are all really members of the same service family. The industry needs, and uses, numerous companies in these like fields.

ALBUM SLEEVE design has, over the past 10 years or so, developed into an art form unto itself. It has become an integral part of the music industry.

How much the design of a sleeve contributes to a record's sales is a much-debated topic.

But as Storm Thorgerson of Hipgnosis explains: "The potential for album sleeve design is derived from the immense diversity and number of records released and from the fact that every album is different. This ensures a commensurate variety of photos, painting, illustrations, collages, graphics and so on. No other range of consumer products, nor any other area of commercial design can match this."

And Jacques Lowe, director of Media Visual Arts, adds: "When you buy an album, one probably keeps it for five or 10 years and looks at it perhaps a thousand times. The record becomes a continuing piece of design in one's home. It should be an experience every time you take it out."

"The cover should be something lovely to look at, just one more little thrill one gets from an album, aside from the music. 'I don't say that good art sells records, but there is a correlation. The better designed package sells more boxes of cornflakes. Otherwise, why not put them in brown paper bags, it's cheaper."

Hipgnosis pioneered the way for a lot of today's album sleeve designs

— with such memorable covers as Pink Floyd's *Dark Side Of The Moon* and 10cc's *How Dare You*. Storm Thorgerson comments: "It is not a proven economic or artistic necessity to have a well-designed album sleeve. It is simply more fun to have an evocative design on the sleeve than boring old rubbish whether that design is abstract or a picture of the musicians concerned. Boring visuals are, by definition, boring and unless one is heavily into boredom they are forgettable."

Designers such as Hipgnosis have certainly put a dash of colour into the business of selling albums.

A rapidly rising design company is Hothouse. Not yet established for two years, they have worked on a complete cross section of album sleeves from Harry Secombe to Dire Straits. Hothouse's Alan Hotham regards their designs as team efforts. "We all sit down and chew over various ideas for a particular design."

Of Hothouse's designer, Chuck Loyola, a recent company missive stated: "Many have benefited from the densely furnished mind of Mr Loyola — the Boomtown Rats, Thin Lizzy, Tony Banks, Status Quo (whose *If You Can't Stand The Heat LP* won the last *MW* album sleeve design award), 10cc, Joe Egan, Lindisfarne, UK Subs, Three Degrees, Chris Rear, Ruts and Dire Straits — all masters of their own craft who respectfully acknowledge the genius of Chuck Loyola..."



PINK FLOYD: a lot to thank Hipgnosis for.

Success up their sleeves

GARROD AND Lofthouse, which last year celebrated 25 years of producing record sleeves claims to be Europe's biggest supplier of such product for the record industry, as well as being a major printer of magazines, booklets and catalogues. Still privately-owned, the company has nine factories in Britain and two in France and employs approximately 1,200 people.

The company's association with the record industry began in 1954 when its first assignment was to print new release leaflets for Philips Records and this led to a contract to print sleeves for Pye Nixa. Two years later the company started a long association with EMI Records.

Today Garrod and Lofthouse's Caterham factory is wholly concerned with the production of record sleeves — some 1.5 million leave the factory every week. Another factory in Washington in the North of England is committed totally to the printing and manufacturing of sleeves, as are two factories in Paris. Chris Garrod, managing director of the record sleeve division at Caterham, says: "It has been estimated that the sleeves we produce in England and France would reach around the world if we placed them side by side."

Their print finishing capacity is considerable and covers a wide product range within the packaging field. There are in-house facilities for laminating, ultra-violet cured varnishing, heat seal varnishing, embossing and graining, die-cutting, multiple format folding and 26 custom-built record sleeve make-up machines reportedly capable of producing more sleeves than the rest of the UK industry put together. And at Crawley there is one of the largest photo reproduction departments in the UK.

The Tinsley Robor Group includes three companies involved in the record industry — James Upton, based at Barford Street in Birmingham, is involved in the manufacture of sleeves and inner bags, and seven-inch sleeves; Howards Printers of Slough was probably the first company to specialise in wallet (double-album) sleeves; while Robor in Lancing, Sussex, manufactures LP sleeves and inner bags. However all three companies are autonomous.

Ray Joiner, group sales director, reports that all three companies between them produce approximately 60 million sleeve units per annum, mainly for the UK market but also for European companies as well.

He says: "The market generally is very good although business for 12-inch single sleeves did drop between July and September. The seven-inch market is excellent at the moment."

Robert Stace in Tunbridge Wells is involved in the production of all types of records sleeves including albums, 12-inch, gate-fold, disco 12-inch and cassette inlay cards. In addition it also does polythene-lined bags and un-lined. The company has been involved in sleeve manufacturing since 1953, and making inner bags for the last 13 years. It has facilities for laminating, infra-red varnishing and ordinary varnishing. Assistant MD Anthony Long says: "Our presses are in action 24 hours a day, every day of the year. We estimate that this year we will have produced some 30 million album sleeves and 25 million inner bags."

Also involved in the same line of business is Delga Press in Bromley, Kent, which specialises in printing seven-inch bags, both ordinary and gatefold, 12-inch single bags, cassette inlay cards, 8-track cartons, box-sets, posters and release information sheets. The company has its own in-house art department and full phototype and plate-making facilities.

General manager, Reg Roadnight comments: "We deal predominantly with record companies, large and small. Obviously we have a very fast turnaround — that's the name of the game."

Wilton Packaging, based at Ronalds Road, North London, was started in March 1978 solely to service the record industry. Says Carol Craig, the company's managing director: "In 18 months we have supplied most record companies and mail-order record shops with cardboard envelopes for posting records. We offer a 24-hour delivery service to London and two/three days for

the rest of the country." The range includes a 13-inch by 13-inch mailer with self adhesive flap which holds up to three LPs, an eight by eight mailer for up to six singles, a 13-inch cruciform for holding up to seven LPs, and a 12-inch square stiffener for extra protection when packing.

Craig claims: "Our envelopes have self-seal flaps and are larger, thicker, better quality, and cheaper than our competitors. We are now planning an export drive throughout Europe and are looking for suitable distributors and agents."

Ever since the dog first appeared on the HMV record label, Harrisons And Sons of Hayes in Middlesex has been printing record labels. From modest beginnings the business grew steadily until today the factory supplies some 150 million labels a year to record pressing factories throughout the UK and Common Market. Recording industry product manager Mike Fitzgerald says: "At first glance a record label is just a mundane piece of everyday printing but it is in fact produced to extremely demanding specifications and is packed with high technology."

"Significant investment in research and development, and new printing and finishing equipment over recent years, has enabled the company to maintain its reputation as leading supplier to the industry." Fitzgerald maintains that the other vital factor contributing to the company's continuing success is the experience that has been built up over the years by the production team, which means that the demanding requirements of the industry are both understood and accepted.

The company's Hayes factory is one of the largest manufacturers in Britain of record sleeve bags, and supplies most of the UK-based and European record companies. Plain or printed bags, with or without film lining, can be produced in just one session.

On the shrink-wrapping side of the business, Kempner of North London claims to be one of the largest such suppliers in Britain. General manager Paul Rogers says: "As the country's largest stockholder and distributor of both shrinkwrap machinery and materials, we can offer a package to either the new or existing user of this packaging method, together with all the necessary costing, technical information, full demonstration facilities and pack proving trials."

"With the record industry being a major consumer of shrink-wrapping, we have achieved the largest penetration into this market from any supplier in the UK," and customers include such manufacturers as EMI, CBS, Decca and Multiple Sound Distributors, distributors like Record Merchandisers and Pickwick, and retailers such as HMV, Virgin, Our Price, Simons and Rumbelows."

Shorewood Packaging specialises in album sleeves and labels. In the words of sales manager Lionel Rose: "We aim to provide a serious service to the record industry. In fact, we claim to be the biggest sleeve manufacturing company in the world." A boast which does have credibility as Shorewood has factories in New York, Los Angeles, Atlanta and Toronto in Canada.

Some 10 years after first starting operations in the UK, Shorewood claims to manufacture in the region of 22-23 million sleeves annually. One of the biggest customers is CBS Records but it also does work for many of the smaller labels, including Stiff. Additional services include up-to-date four colour processes and ultra-violet (liquid laminator) finish, and in-house embossing and engraving facilities; Shorewood does its own colour separation.

Peter Gray Printers in Bromley, Kent uses the slogan, "The reliable name for record labels". Director Peter Gray says: "Reliability is the name of the game for us. We started printing record centre labels, both for seven and 12-inch records and picture discs, four years ago and we are probably the largest such company in the UK now."

The company provides labels for all the major record presses, whether it be for their own records or a third party. It has a daily capacity of around a million labels and orders can be processed within a matter of hours.

Garrod & Lofthouse: the sleeves it has printed would probably stretch round the world if placed side by side



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SUPPLEMENT

BOBBIE AND Elie Dahdi of Production Express International, based at Bromley in Kent, set up their company a year ago with the aim of offering to the recording industry as a whole a "womb-to-tomb" service — a complete manufacturing service, able to step in at any stage in the preparation of a record release.

"The requirements of a very small company and a major differ enormously — we are flexible enough to cater for all," says Bobbie Dahdi. "The small company is looking for reliable advice and all-in quotes from studio to sleeved product. The major is looking for a large amount of pressings quickly. We have a vast capacity at our fingertips."

Unique offer

The mainstay of PEI work comes from France. Elie Dahdi is French and his wife has lived and worked there as production manager at K-tel France. They feel that they have something unique to offer the majors. "At certain times of the year there are just not enough presses in this country to cover sales," says Bobbie. "We can fill this seasonal gap through sources not usually tapped by UK companies. We remain a British supplier with a London phone number and liaise ourselves with shippers, pressers and couriers. Our prices are highly competitive too."

The company's customers include WEA, CBS, A&M, Arista, United Artists, GTO, Logo, Cherry Red, Rabid, Crescent and Graduate. The small companies represent PEI's year round "bread and butter" and are treated with the respect they deserve.

The pick of the presses

Bobbie Dahdi adds: "It is very rewarding to do work for people who are sometimes investing their last £50 in a product they really believe in and to see them pleased with what you have done for them. Some customers are scared that their project won't work. I know exactly how they feel, I felt the same when I was starting up PEI last year."

Tape Copying Services at Gloucester Place, in North West London, is a cassette duplicating company specialising in short runs. Director Robert Austin says: "We do not have a minimum number of copies and most jobs of up to about 250 copies are turned round on a 24-hour basis, assuming that we have had some previous notice. In addition we have a 24-hour answering service."

Also involved in the custom-pressing business is PR Records, of Station Road, South London. MD Phil Race says: "The prime objective in setting up the company has been to establish a first-class manufacturing facility for the record industry, geared to coping with the varying demands of the independent sector — from pop to classical music, and including MOR."

"We aim to produce a consistently high quality product and offer a service based on a genuine interest in our customers' requirements. In establishing the company we have gone in with our eyes wide open regarding the state of the art and anticipate being prepared both technically and commercially for whatever

advances or innovations that may be on the horizon — whether this be the video disc or some as yet undefined format."

Race adds: "I firmly believe that quality product and good service is the best way to win and maintain customers in the custom pressing field. At PR Records we have a small but experienced staff drawn from within the industry, confident of success and enjoying a high degree of job satisfaction."

Island Manufacturing was started 18 months ago, following the sale of Island Records' factory. The basic aim of the company is to offer a service to small independent labels and Island Manufacturing does offer an all-in service. If the company is supplied with master tapes and artwork, it can produce finished records and arrange distribution. For instance, it has been pressing and distributing through independent companies the Ze, Oval and Green sleeve labels.

30 labels

Island Manufacturing has also been pressing such labels as Criminal, Safari, Factory and Rough Trade, and was also responsible for the Specials' Gangsters single (before Chrysalis signed the band's label) and the re-released Buzzcocks' Spiral Stretch on the New Hormones label. Altogether it handles something like 30 different labels, and can also arrange the pressing of colour vinyl and picture discs — in fact,

the Stiff picture discs earlier this year were all done via Island Manufacturing.

Vineyard Productions, a division of Caroline Exports, specialise in custom pressing particularly for overseas customers. Amongst them are companies in Africa and France. Brian Leaf says: "We obviously take orders at very short notice and can turn around 100,000 singles in 48 hours. Originally Vineyard started about seven or eight years ago but it has only been in the last two or three that we have started taking it very seriously. Now we have built up a very good business." Vineyard also has facilities for tape duplication.

Leaf adds: "There are a lot of people around, even in the music business, who do not understand the whole business of pressing records. We try to help people as much as we possibly can."

Other companies also have custom pressing/tape duplicating facilities, which are employed by various record companies whenever there is a major demand for an album or single, or during periods of particularly high records sales. In particular the Christmas build-up period is often a time when the custom pressers are in particular demand. The TV-merchandisers also have frequent need to use them.

Damont Record in Hayes, Middlesex — now owned by WEA Records — offers such facilities and also does coloured vinyl pressings and picture discs. In the tape field, Ivan Berg Associates in Hampstead offers small runs although it has a duplicating capacity of up to 80,000 per week. Similarly the Tape Duplication

Company in Islington offers custom duplication of cassettes and 8-track cartridges. Multiple Sound Distributors, of West London, offers facilities for album and tape pressing.

Richard Stephen Tapes in Leyton High Road was set up by partners Alan Perry and Alan Boddie in September 1978 and has rapidly established itself in the tape duplicating marketplace, both in a general sense but also by specialising in the duplication of language courses, and educational tapes.

Other aspects

On a normal day shift the company has a capacity of 15,000 cassettes a week (40 hours) but director Boddie points out that this situation is very fluent and overtime and weekend work is often done to cope with extra or larger orders. Richard Stephen Tapes is also involved with other aspects of tape duplication, including artwork and printing — often at no extra charge. The company uses ICM or Landmark cassettes, and also ICM library cases. The tape used is usually AGFA but on occasions BASF has been used.

"We recently concluded a deal with a major manufacturer, Alchemco, in Switzerland to handle all his product in the UK," Boddie also points out. "The deal involves a low-price cassette range and will involve four or five labels. We shall be manufacturing and distributing them."

Although based in Essex, Richard Stephen Tapes has easy access to the West End via the Central Line — "We're two or three minutes away from the station" — and also has a delivery service in the London area.

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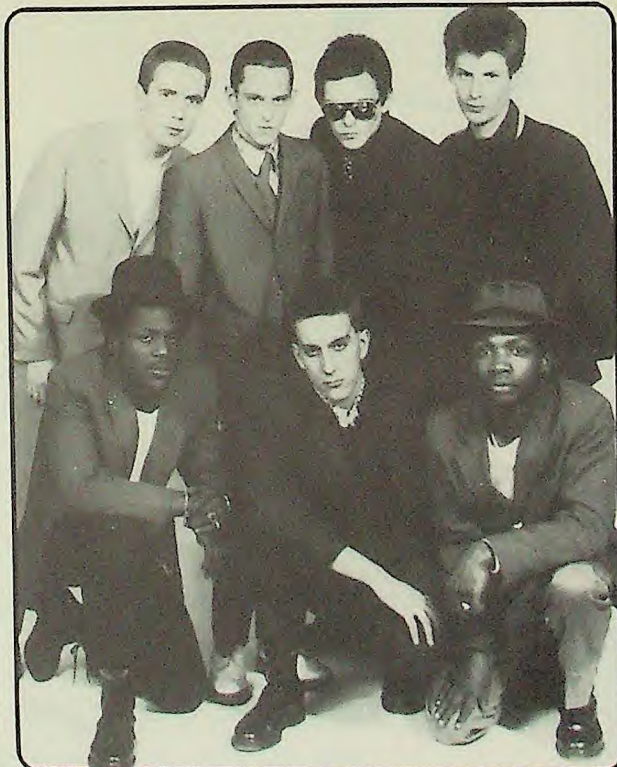


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SUPPLEMENT

THE LONG-ESTABLISHED service of the solo independent promo has recently been challenged (or complemented, depending on how you look at it) by the emergence of record sales/promo/display facilities, organised as fully-fledged, fully-staffed companies.

THE PAST two years have seen very big changes in the record companies' selling strategy. After a period during which new types of sales forces — particularly specialist singles sales forces — proliferated, and the number of reps employed by most companies increased, the economic problems being universally felt have forced an even more rapid decrease in sales staff.

But while the need to sell-in effectively has become ever more urgent, the cost of doing so, and the methods used, have had to be seriously re-examined.

Necessity has again proved to be the mother of invention among the industry's independent entrepreneurs.

The unspoken question in sales promotion is, "how do you keep in touch with the same number of dealers (or preferably more dealers) radio stations and discos — giving them information, getting them to listen to new product, and assessing feedback — with sales and promotion teams being forcibly shrunk to fit slimmer budgets?"

One answer is the independent sales-promotion-display-dealer liaison-professional gofer company. As can be judged from the complicated job description, the exact shape and organisation of such a company is difficult to tie down, but there are now two which offer this service — Record Sales, and Magnum.

Record Sales is the big brother. It was the brainchild of Alan Wade, formerly Anchor Records sales and marketing manager, and Richard Jakubowski, who was head of marketing at Pye. To them goes the distinction of having come up with the answer shortly before the question was seriously asked.

There is now a special disco promotion arm at RS which works on disco-type music, sends promotional copies to its list of 250 disco oriented dealers, tells djs the records are there to be picked up, and then obtains from those djs

reaction replies.

Three reps are in the field, monitoring disco reaction — James Raffan in Scotland, Keith Connor in the North and Paul Birch in the Midlands. Among the most recent product worked on have been singles from Matumbi, Sheila Hylton, Bill Lovelady, Marie St Pierre and Bunny Maloney.

Since 1977 Record Sales has built a 23-strong team, who promote (not sell) a small number of selected titles — usually three per week to a list of dealers which has now grown to over 1,000. It now also has gained the exclusive right to promote to leading Woolworths and Woolco stores.

The company's effectiveness is borne out by an average of a dozen or more BMRB chart entries at a time. Wade and Jakubowski point out that the reason they as an independent achieve these results, while record companies' own sales promotion forces are working hard in the same field, is that they have to. Without the results an independent company in any industry would fail, and with a team of 23, Record Sales can in fact claim a bigger field promotion forced than any record company.

They prefer to start work about two weeks before release (four weeks for disco). The 11-man Local Radio Promotion company, co-ordinated by Steve Jenkins, paves the way to consumer interest, Record Sales makes sure the listed dealers have at least a few copies in stock when they are asked for, and subsequent orders and sales should, when all goes right, mean a hit.

The London Promotion Company, in the person of director Brian Haynes, promotes to "all the important London-based media".

The four promotional limbs can work on a title together, or in any combination of two or three, or a company may use only one of the services offered. Wade and Jakubowski still stand by their early statement that, having spent record companies' money on sales



Richard Jakubowski (left) and Alan Wade of Record Sales.

promotion — often to little effect — in the past, they feel they know about the pitfalls, and how to avoid them. They feel that the fact that almost every company for which they have worked once has used them again is itself a reputation on which to build.

The newer arrival on the independent sales promo scene is Magnum Associate Promotions, set up about four months ago by former RCA regional promotions manager in the Midlands, Mike Tobin and Roger Upright, who also worked in the Midlands (for EMI) and was before leaving their singles sales manager for EMI LRD.

Their operation is younger, smaller, and inevitably differs in detail from that of Record Sales, but when it comes to professional dues rapid, and solid self confidence, there is little to choose between the two pairs of directors. So Tobin and Upright's description of themselves "an unlikely team, but so were Nottingham Forest a couple of years ago" comes across as a pleasant piece of false modesty coupled with a belief in future greatness.

MAP's offer is, if required, complete co-ordination of a promotion campaign for any chosen record, including personal promotion to regional radio, and press, liaison with dealers (including distribution of promotional discs and display material) and organisation of both these services to coincide with tours.

An example of the current MAP work was the recent two week promotion they did for Newcastle-based Rubber Records, on the

Johnny Morris Kings Breakfast LP. MAP took Morris on the road for four days, arranging a total of 13 radio interviews, and a couple of TV spots.

Having now based itself at Horizon Studios in Coventry the company intends to be closely involved with new projects there, including the launch of the house label and publishing company. MAP has very recently added two new staffers to its team — former WEA promotion man Tony Cannon, now responsible for the Manchester, Liverpool, Leeds, Sheffield and Bradford areas; and Lou Goodridge, who has joined Tobin to work out of the Coventry office.

If it is true that a company can claim to have come of age when it starts sending its staff to other jobs in the same field — particularly if that professional field is a new one — then Record Sales has arrived, because Lou Goodridge was until her move to MAP working as RS local radio co-ordinator.

Musically, nostalgia rules every now and then, but on the business side things move forward; developments may sometimes appear cyclic, but once having changed nothing in the industry ever really changes back. The new types of sales promotion teams can be taken as firm steps along that path of organisational change, and even when slump one day turns into boom, sales forces are unlikely to resume their old shape and size. This argues that the independent sales promo company is here to stay, and RS and MAP can expect to be joined by others in the field.

Independent promotion

One, Radio Two, Luxembourg, Capitol and Radio London."

Garrell Redfean's MIF promotion company has been in business for nearly five years. Concentrating on the field of disco promotion, Redfean says: "From 1974 I consistently tried to tell the industry about the commercial importance of disco."

MIF provides record promotion via mailing lists to 500 disco DJs at their home addresses and 200 disco-orientated press, radio and retail personnel. The mail-outs include newsletters and reaction reports; back-up promotion is by way of phone, letters and visits to DJs. DJ feedback and general information is relayed back to clients for sales and A&R purposes.

Furthermore, MIF's disco mailing service involves a straightforward mail-out of records, printed matter and promo material to 1000 clubs, discos and dance halls throughout the UK. It also offers advice and organisation for special promotion events at selected discos.

Redfean lists three basic principles for his operation. "First, to pick the right records to promote. They should either be (a) genuinely good to dance to, or (b) commercial — and therefore useful for all DJs, or (c) original — and therefore deserving every bit of exposure they can get.

"Secondly, it is important to pick

the right DJs for the mailing list... i.e. DJ's who are working in influential clubs, who will play new records, who will send back reaction sheets, and whose support can genuinely help sales.

"Thirdly, we aim to feed back as much information to the client as possible; both for marketing purposes and for future musical reference."

But perhaps one of the best known independent promoters in the business is Alan James and his now well-established company, Rime Enterprises.

Since leaving Anchor some five years ago, James has worked on artists ranging from Yes to Elton John, from the Dave Clark Five to

Ritchie Blackmore's Rainbow.

James comments: "Independent promotion companies are now accepted in the music business, and rightly so. We can provide a valuable service to the artists that a record company often cannot achieve. It's true, there are cowboys. In the past, the reputation of independent has been harmed by a few who have drifted into the business to make a fast buck. But now the serious and professional operators are established, recognised and well-respected. We are valued for the results we can achieve.

"At one time, people thought independent pluggers just worked on product that record companies didn't want to, or couldn't handle themselves. They are now proving to be an important part of the music industry, often providing a more efficient, and cheaper alternative, to an in-house promotion team."



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SUPPLEMENT

Independent PRs — a closer look at the species

AT ONE time a personal press representative was a status symbol afforded only by a few superstars.

Independent PRs will provide status but are no longer viewed as mere luxuries. Much more than that they are seen to provide a valuable service, complementing or even replacing the role of a record company press office.

Tony Barrow, Keith Goodwin and Keith Altham come to mind as the elder statesman in this field, while Tony Brainsby, whose name has become almost synonymous with Paul McCartney in recent years, and MacIntyre/Massey will soon aspire to that rank. Also well established is Jennie Halsall who, along with relative newcomer Judy Totton, carries the flag for the ladies.

Women make excellent heads of press at record companies — witness Moira Bellas At WEA and Elly Smith at CBS, for example — yet they seem wary of stepping out on their own.

Well known in the music business are Peter Thompson, Rogers and Cowan and Peter Hazell-Smith, though these also operate in other areas of entertainment. Roger St Pierre and Martin Lewis concentrate on the record business but have their fingers in pies other than press, while Charlie McCutcheon, Richard Robson and Max "Waxie Maxie" Needham have recently joined the fray after working for record companies. Other relative newcomers are Joe O'Neill and Mick Wall at Heavy Publicity and Alan Edwards who emerged with the Stranglers.

Most independent PRs agree that their job has changed over the years, but some disagree when it comes to pinpointing the areas of change and the reasons behind them.

Through his association with the daddy of them all, the late Les Perrin, Nick Massey has an insight into the infancy of independent public relations.

"Mike Ledgerwood and I travelled in from Sutton with Les," Massey recalls, "and the train journey was like a free 20 minute lesson."

"Les was really the first of the music business PRs and in my opinion the best. He set the ground rules which are still followed today — certainly by Mac and myself."

He feels that the job of a PR has become larger and more complex, calling for wider business skills. "In the early days the music business wasn't really professional, so things on the periphery such as PR weren't as professional as they are today. One important strength needed to survive is the ability to adapt. If you don't change, it is possible to fall by the wayside, as several have in recent years."

"It is also important to set limits and not go beyond them and we wouldn't look to take on more than a dozen acts, so as to be able to give proper attention to each one. Record companies aren't able to concentrate on new releases because of the nature of release schedules. The press office will work on them a few weeks after release but then the next month's batch comes along."

This latter point is echoed by Judy Totton, who says: "You can give a lot more time and attention when you're an independent, making it possible to reach a wider spectrum of the media. I managed to get Toyah into *The Tatler*

"It's a 12 month a year non-stop job"

Hairdressers Journal, for instance, and I work a lot with foreign press as well."

While praising the job done by record company press offices, Tony Barrow sees himself performing a different function.

"I provide continuity on the artist, while they aim to provide continuity for the label. Record companies tend also to concentrate on the record columns, whereas I look to a wider coverage, taking in fashion and TV pages, for instance. I don't limit myself to the type of coverage I aim for and like to work in accord with the promotion department of a record company as well as the press office. In that vein I would like to see more direct co-ordination between press and promotion departments."

Keith Goodwin is another who feels that the most important part of his job is to keep up the continuity between releases and says: "It's a 12 month a year non-stop job and in record companies you tend to get lost in the pile when you haven't got a record out — otherwise companies would need about 30 PRs to provide greater attention."

Some independent PRs came through record companies, while others, like Goodwin, started out as journalists. Goodwin worked on jazz papers and the *NME*, and, encouraged by Les Perrin and Matt Munro, set up his own PR company with £39 in the bank and only a few artists, such as The Temperance Seven and The Springfields, on his books.

He had to change his style of writing when he climbed over to the other side of the fence, but also recognises that the attitude of the rock press has altered.

"Some writers seem to think they're more important than the artist they're writing about," he explains. "They used to write because they were simply very interested in music but now that interest has changed and they use rock as something to hang their brilliance on."

Goodwin finds support for this view from Keith Altham who also worked for the *NME* and feels that having been a journalist gives him a slight edge as it enables him to see the journalistic side of a problem.

"My approach has not changed," Altham maintains, "but the journalistic approach has changed. When I started at the age of 19 writing gossip for teen mags, it was fun. These days it has got very serious with lengthy, heavy features on artists and you have to bear that in mind as a PR. I think it has got too serious and wonder whether groups like The Who and The Stones would have survived until now if they had had to suffer the intensity of criticism being dished out now."

"I don't like to become a barrier between an artist and the press but these days some press exposure can be positively harmful."

All independent PRs would agree with Joe O'Neill's sentiment that having no record company allegiance enables him to work on what he likes, going for artists that might be unfashionable, while at the same time turning down fashionable groups if he doesn't feel comfortable working with them.

It also enables them to build up a strong personal relationship with a client, which they feel is important, and Goodwin, for instance, regards Jon Anderson of Yes as a friend as well as a client. Barrow has represented Cilla Black "from the word go" and reckons there is great value to an artist in staying with a PR over a long period. "It is so much easier to answer for her, having known her for so long," he explains.

Comparing that to a record company situation Judy Totton recalls: "I had 80 acts at CBS and with that number, some — the ones you aren't really into — are bound to suffer. As an independent I can give my undivided attention to my acts."

Independence also provides the opportunity to diversify. Goodwin has begun to represent sportsmen, while Charlie McCutcheon handles travel firms "because if I handled rock all the time, it would drive me crazy".

Apart from his press activities Barrow manages Helen Shapiro jointly with Bess Coleman, a former associate and now head of music press at Rogers and Cowan. Barrow feels that management has given him a fresh insight into press relations and he sees more clearly why artists are anxious for press coverage at a particular time.

Diversity for Roger St Pierre means a strong interest in publicity, promotion, management and freelance writing but he rejects the suggestion that there might be a conflict between all the various interests of the company "because it's not one man but a whole team". He even manages to find time to write about cycling and darts, with a regular darts column in the *London Evening News* and he reasons: "It's important to get your name seen, no matter where it is. After all, who wants to work with a PR company that can't even get its own name into the papers?"

After building up that name, St Pierre believes it is necessary to make his reputation work for him. "If you have a good track record, people will take notice of the product you're handling," he says. "Often — as with the Patrick Hernandez hit — people wouldn't listen to a record but when they find you're handling it, they'll give it a spin."

While most independent PRs like to have a varied roster, Tony Barrow believes in specialising.

"Different styles of music have come and gone but it hasn't changed for me," he reasons. "I've specialised in MOR, such as The New Seekers and The Dooleys, and teenybop acts such as The Monkees, Gary Glitter, The Bay City Rollers and David Soul."

With so few lady PRs striking out on their own, is it because they feel they need the protection a record company affords? Jennie Halsall, who has worked in the press office at EMI and also for The Eagles in America, agrees that the music business is harder for a woman. "It's harder to socialise with the lads in the pub, for instance, and without being a hard person it's difficult to show you really mean business. I've had to go round 'desk thumping' before now to get money that's been owed to me."

Judy Totton similarly finds little advantage in being a woman in the business. "There is a prevalent attitude in the music industry that women should fall into a secretarial role," she complains, "but at least all PRs are judged on results."

One of the most recent additions to the ranks of the independents is Richard Robson, who was previously marketing manager at Magnet Records and has been a staffer on *Music Week*. He has tended to go for the largely untapped "up market" end of the public relations scale, choosing to present the corporate image for several companies and — most delicate of all — for the BPI.

One topic on which PRs cannot agree is that of publicity stunts. Some predict their return, while others, with one eye on budgets, suggest that we have seen the last of expensive, attention grabbing gimmicks.

Joe O'Neill relishes the memory of showering a Steelee Span audience with £1 notes, while Keith Goodwin recalls driving a topless "mermaid" down the Haymarket, parking the car with the girl perched on top and throwing the key down a drain.

Keith Altham also remembers hiring a nude to ride around Eros and "she couldn't even get arrested". His most elaborate and most successful stunt, though, must be the press conference for the Uriah Heep album *High And Mighty* held on a Swiss mountain.

Not all the best gimmicks have been so extravagant, however, and for the price of a stamp Waxie Maxie often "hits" the nationals with a letter from "Nigel of Balham", predicting a rock 'n' roll revival with his latest client band leading the way.

A similarly inexpensive brainwave struck Jennie Halsall when she was organising a press launch for the Three Degrees' single *The Runner*. The morning radio announced the temperature as three degrees, so she got the girls to run across a park in tracksuits, followed by the inevitable bevy of photographers.

The sharpest contrast between a cheap but effective stunt and an expensive flop comes from Tony Barrow. "In the early days of the Bee Gees we had to organise a protest against a couple of them being sent back to Australia when their permits ran out. We hired an elephant for £200 with the idea of it marching down Whitehall and ending up at Downing Street. Press coverage was minimal."

"However when a fan club member chained herself to the railings — at a cost of a few pence for the chain and padlock — it made the centre spread of the *Daily Mirror* the next day!"

Perhaps the best illustration of why PRs carry on as little-thanked links between artist and press is provided by a story from Keith Altham.

"I will always remember Keith Moon's comment about me at a board meeting of The Who when they were discussing dispensing with my services."

"He said: 'Can't we have him stuffed and put in a corner somewhere?'"

"Some press exposure can be positively harmful"

The services supplement was written by RODNEY BURBECK, JIM EVANS, TERRI ANDERSON, CHRIS WHITE, DAVID DALTON, SIMON HILLS and DANNY VAN EMDEN
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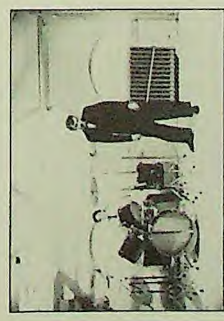
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19	13	O.K. FRED Errol Dunkley	Scope SC 6
20	17	MAKING PLANS FOR NIGEL XTC	Virgin VS 282
21	18	STAR Earth Wind & Fire	CBS 7902
22	51	ONE STEP BEYOND Madness	Stiff BUY 56
23	20	MY FORBIDDEN LOVER Chic	Atlantic K 11385
24	40	IT'S A DISCO NIGHT (Rock Don't Stop) Isley Brothers	Epic EPC 7911
25	12	VIDEO KILLED THE RADIO STAR Buggles	Island WIP 6524
26	30	I DON'T WANT TO BE A FREAK Dynasty	Solar FB 1694
27	37	SARAH Thin Lizzy	Vertigo LIZZY 5
28	14	CHOSEN FEW Dooleys	GTO GT 258
29	22	LUTON AIRPORT Cats UK	WEA K 18075
30	24	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels	Epic EPC 7737
31	16	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson	Epic EPC 7763
32	44	ROCKABILLY REBEL Matchbox	Magnet MAG 155
33	NEW	CONFUSION/LAST TRAIN TO LONDON Electric Light Orchestra	Jet 166
34	NEW	QUE SERA MI VIDA Gibson Brothers	Island WIP 6525
59	33	YOU CAN DO IT AI Hudson & The Soul Partners	MCA 511
60	NEW	IS IT LOVE YOU'RE AFTER Rose Royce	Whitfield K 17456
61	NEW	WASTED Def Leppard	Vertigo 6059 247
62	67	THEME ONE Cozy Powell	Ariola ARO 189
63	47	SMASH IT UP Danned	Chiswick CHIS 116
64	48	SPOOKY Atlanta Rhythm Section	Polydor POSP 74
65	66	GLORIA Jonathan King	Ariola ARO 198
66	NEW	TIRED OF TOEIN' THE LINE Rocky Burnette	EMI 2992
67	NEW	FLY TOO HIGH Janis Ian	CBS 7936
68	NEW	DANCING IN OUTER SPACE Atmosfear	MCA 543
69	58	JEALOUSY Amii Stewart	Atlantic/Hansa K 11386
70	NEW	FALL OUT Police	Illegal ILOO 1
71	NEW	IT'S MY HOUSE Storm	Scope SC 10
72	NEW	NEW GUITAR IN TOWN Lurkers	Beggars Banquet BEG 28
73	61	BABY BLUE Dusty Springfield	Mercury DUSTY 4
74	41	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor	Polydor STEP 5
75	NEW	PILOT OF THE AIRWAYS Charlie Dore	Island WIP 6526

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 Top 76 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

Chart Single
Jamie Tam 'Fly Too High'

 7936
 CBS





18	14	Police	A&M AMLH 68502	59	67	Johnny Mathis	CBS 86103
19	42	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001	60	59	THE CRACK Ruts	Virgin V 2132
20	17	I AM Earth Wind & Fire	CBS 86084	61	40	FACADES Sad Café	RCA Victor PL 25249
21	23	DISCOVERY Electric Light Orchestra	Jet JETLX 500	62	50	A CURIOUS FEELING Tony Banks	Charisma CAS 1148
22	13	THE LONG RUN Eagles	Asylum K 52181	63	NEW	EXTENSIONS Manhattan Transfer	Atlantic K 50674
23	18	WHATEVER YOU WANT Status Quo	Vertigo 9102 037	64	45	RUMOURS Fleetwood Mac	Warner Bros. K 56344
24	46	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008	65	69	WELCOME TO THE CRUISE Judee Tzuke	Rocket TRAIN 7
25	21	PARALLEL LINES Blondie	Chrysalis CDL 1192	66	55	LOVE HUNTER White Snake	United Artists UAG 30264
26	30	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560	67	65	UNLEASHED IN THE EAST Judas Priest	CBS 83852
27	24	MIDNIGHT MAGIC Commodores	Motown STMA 8032	68	NEW	NIGHT OUT Ellen Foley	Epic EPC 83718
28	28	QUADROPHENIA OST	Polydor 2625 037	69	58	DAYS IN EUROPA Skids	Virgin V 2138
29	60	ECHOES OF GOLD Adrian Brett	Warwick WW 5062	70	51	IN THROUGH THE OUT DOOR Led Zeppelin	Swan Song SSK 59410
30	25	BREAKFAST IN AMERICA Supertamp	A&M AMLK 63708	71	NEW	DAMN THE TORPEDOES Tom Petty & The Heartbreakers	MCA MCF 3044
31	20	BOMBER Motorhead	Bronze BRON 523	71	61	SURVIVAL Bob Marley & The Wailers	Island ILPS 9542
32	NEW	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018	73	64	REPLICAS Tubeway Army	Beggars Banquet BEGA 7
33	34	OCEANS OF FANTASY Boney M	Atlantic/Hansa K 50610	74	NEW	RISE Herb Alpert	A&M AMLH 64790
34	29	NEW HORIZONS Don Williams	K-Tel NE 1048	75	NEW	WET Barbra Streisand	CBS 86104



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Album: ARL 5033 Cassette: ZC/ARL 5033 Single: ARO181

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AB

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 Mingus Dynasty K 99081

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 FROM DANCE TO LOVE
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 SIMPLE LITTLE WORDS
 Cristy Lane UAG 30277 (UAG-TCK 30277)
 FEEL IT
 Noel Pointer UAG 30278 (UAG-TCK 30278)
 BEST OF JAY & THE AMERICANS

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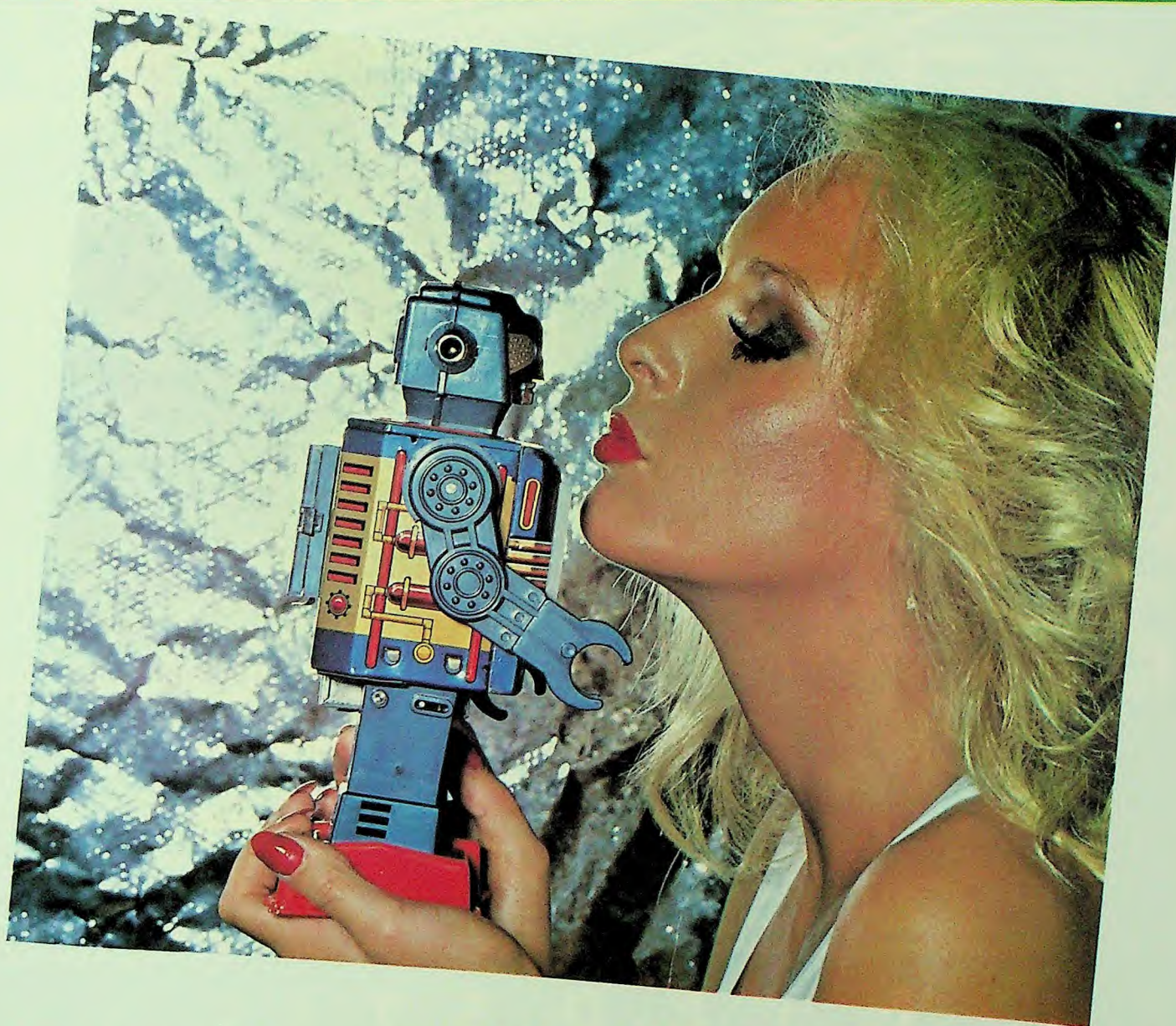
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 - - - RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	8	2	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	39	39	5	ONE VOICE Barry Manilow (Ron Dante/Barry Manilow)	Arista SPART 1106 (F)	
2	7	2	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	40	27	73	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
3	1	4	TUSK Fleetwood Mac (Dashed/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	41	35	10	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	
4	2	6	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	42	44	2	20 SMASH DISCO HITS (THE BITCH) Various	Warwick WW 5061 (M)	
5	3	3	ROCK 'n' ROLLER DISCO Various	Ronco RTL 2040 (B)	43	53	28	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	
6	5	8	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	44	26	5	MR. UNIVERSE Gillan	Acrobat ACRO 3 (F)	
7	7	1	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	45	43	37	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	
8	10	2	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSP 6009 (E)	46	33	21	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)	
9	4	5	LENA'S MUSIC ALBUM Lena Martell (George Eirick)	Pye N 123 (A)	47	62	52	SLOW TRAIN COMING Bob Dylan (Wexler/Beckett)	CBS 86095 (C)	
10	6	3	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	48	38	4	MARATHON Santana	CBS 86098 (C)	
11	15	3	20 GOLDEN GREATS Mantovani	Warwick WW 5067 (M)	49	57	37	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	
12	11	9	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	50	31	3	HOT TRACKS Various	K-Tel NE 1049 (K)	
13	19	11	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	51	51	1	MACHINE GUN ETIQUETTE Damned	Chiswick CWK 3011 (E)	
14	9	3	THE FINE ART OF SURFACING Boombtown Rats	Ensign ENROX 11 (F)	52	66	11	ROCK 'N' ROLL JUVENILE Cliff Richard (Richard/Britten)	EMI EMC 3307 (E)	
15	16	3	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	53	52	6	NOT THAT I AM BIASED Max Boyce (Bob Barratt)	EMI MAX 1002 (E)	
16	22	2	OUT OF THIS WORLD Moody Blues	K-Tel NE 1051 (K)	54	49	4	PLEASURE & PAIN Dr Hook (Ron Haffkine)	Capitol EAST 11859 (E)	
17	12	7	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	55	48	3	REALITY EFFECT Tourists (Tom Allom)	Logo 1019 (R)	
18	14	32	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	56	47	33	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	
19	42	2	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	57	56	3	THE CHOSEN FEW Dooleys (Ben Findon)	GTO GTLP 040 (C)	
20	17	23	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	58	41	8	THE RAVEN Stranglers (Stranglers/Winstanley)	United Artists UAG 30262 (E)	
21	23	24	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	59	67	3	MATHIS MAGIC Johnny Mathis	CBS 86103 (C)	
22	13	7	THE LONG RUN Eagles (Bill Szymczyk)	Asylum K52181 (W)	60	59	6	THE CRACK Ruts (Mick Glossop/Ruts)	Virgin V 2132 (C)	
23	18	5	WHATEVER YOU WANT Status Quo (Status Quo/Pip Williams)	Vertigo 9102 037 (F)	61	40	7	FACADES Sad Café (Eric Stewart/Sad Café)	RCA Victor PL 26249 (R)	
24	46	2	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008 (A)	62	50	5	A CURIOUS FEELING Tony Banks (David Hentschel)	Charisma CAS 1148 (F)	
25	21	61	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	63	51	1	EXTENSIONS Manhattan Transfer (Jay Graydon)	Atlantic K 50674 (W)	
26	30	5	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560 (C)	64	45	16	RUMOURS Fleetwood Mac	Warner Bros. K 56344 (W)	
27	24	15	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	65	69	17	WELCOME TO THE CRUISE Jodie Tzuke (J. Punter)	Rocket TRAIN 7 (F)	
28	28	9	QUADROPHENIA OST	Polydor 2825 037 (F)	66	55	7	LOVE HUNTER White Snake	United Artists UAG 30264 (E)	
29	60	2	ECHOES OF GOLD Adrian Brett (Jed Korse)	Warwick WW 5062 (M)	67	65	12	UNLEASHED IN THE EAST Judas Priest (T. Allom)	CBS 83862 (C)	
30	25	35	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	68	51	1	NIGHT OUT Ellen Foley	Epic EPC 83718 (C)	
31	20	4	BOMBER Motorhead	Bronze BRON 523 (E)	69	58	4	DAYS IN EUROPA Skids (Bill Nelson)	Virgin V 2138 (C)	
32	51	1	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	70	61	12	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)	Swan Song SSK 59410 (W)	
33	34	9	OCEANS OF FANTASY Boney M (Frank Farian)	Atlantic/Hansa K 50610 (W)	= 71	51	6	DAMN THE TORPEDOES Tom Petty & The Heartbreakers	MCA MCF 3044 (C)	
34	29	3	NEW HORIZONS Don Williams	K-Tel NE 1048 (K)	= 71	61	6	SURVIVAL Bob Marley & The Wailers (Bob Marley & Wailers/Alex Sadkin)	Island ILPS 9542 (E)	
35	32	5	UNDERTONES Undertones	Sire SRK 6081 (W)	73	64	25	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	
36	37	24	SKY Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)	74	51	1	RISE Herb Alpert	A&M AMLH 64790 (C)	
37	75	2	CREPES & DRAPES Showaddywaddy (Showaddywaddy)	Arista ARTV 3 (F)	75	51	1	WET Barbra Streisand	CBS 86104 (C)	
38	36	15	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F)						

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 4th EXETER Routes • 7th BIRMINGHAM Underworld
 8th WEST RUNTON CROMER Pavilion • 10th BIRKENHEAD Hamilton Club
 11th SHEFFIELD Limit • 12th YORK Oval Ball • 13th MANCHESTER Poly
 14th SCARBOROUGH Penthouse • 15th MIDDLESBOROUGH Rock Garden
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- 28th • University · BIRMINGHAM
- 29th • Polytechnic · PORTSMOUTH
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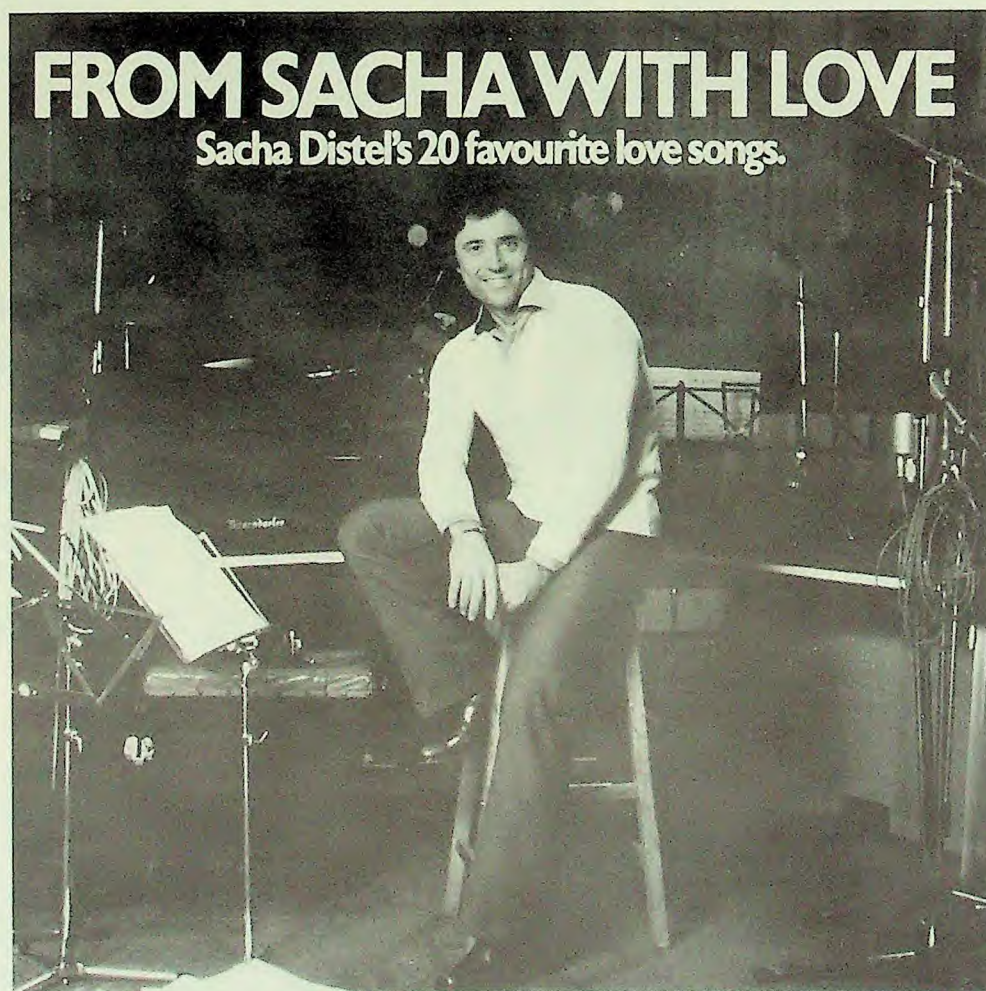
DISPOSE OF LOVINGLY



On November 15th 32 million eyes will be on Miss World. 32 million ears will be on Sacha Distel.

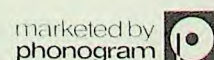
At least sixteen million people will watch Sacha Distel compere the Miss World competition on November 15th. During the show, the incomparable M. Distel will sing a medley of his favourite love songs. They're all winners and they're all featured on his current album "From Sacha With Love." Lots of people will be looking for the album after his performance, so you can be one of the winners if you stock up now.

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KSE going one way —upwards

EMERGING FROM a background of coffee dance clubs — the Fifties non-alcoholic equivalent of the discotheques — Kennedy Street Enterprises, based in the Withington area of Manchester, is existing proof that you don't have to be situated in London to be a successful and lucrative part of the music business.

Today, Kennedy Street is an empire of its own, embracing management, agency, concert promotion and publishing. Its best-known act is 10cc, whose success needs no re-telling. And far from confining its activities to the North of England, an area in which it reigns supreme, the organisation has covered all aspects of the pop music business in all areas of the UK.

Kennedy Street Enterprises has four directors, Danny Betesh who started the company back in the late Fifties with a group of Manchester businessmen, Harvey Lisberg, who was originally the agent for Herman's Hermits in the Sixties, Ric Dixon and Stuart Littlewood, who manages Max Boyce.

Currently based at Kennedy House, 2 Swinbourne Grove, Withington, the organisation celebrates its 21st birthday next year with a planned move into new larger premises in Altrincham. From its current rather-cramped offices in a converted Victorian house, Kennedy Street will find itself with 9,300 square feet of space on its hands.

Ric Dixon takes up the story of Kennedy Street Enterprises. "Danny Betesh started a chain of coffee-dance clubs in the North called The Three Coins — there was one in Leeds, one in Blackpool and the third in Kennedy Street, in the centre of Manchester which is how the organisation eventually got its name. It surprises a lot of people when they learn that we never actually had an office there, though.

"At the same time I owned a club in Manchester called the Oasis which was a hot-bed for local musical talent. Betesh eventually decided to sell The Three Coins chain, in order to concentrate on agency and promotion work and suggested that I should join forces with him. Harvey Lisberg came in through his association with Herman's Hermits and Graham Gouldman, who wrote many of Herman's hits like No Milk Today, and The Hollies' Bus Stop and who, of course, eventually became part of 10cc.



SAD CAFE: Harvey Lisberg worked for two and a half years trying to break the band.

The new enterprise grew rapidly, particularly in the mid-Sixties with the explosion of music from Liverpool and Manchester.

Dixon recalls: "At that time the entire music scene was dominated by Merseybeat and groups from Manchester like the Hollies, Freddy and The Dreamers, Wayne Fontana and the Mindbenders and Herman's Hermits. Even so, to a great extent the music that was coming out of Manchester was overshadowed by what the Liverpool names were producing.

"The business relationship between Danny Betesh, Harvey Lisberg, myself and latterly Stuart Littlewood has turned out to be very successful but because we are in the North of England a lot of people are still inclined not to realise just how much success Kennedy Street has had over the years," he continues.

"So far as we are concerned, there is certainly no disadvantage in being based in the North. When you can make a business work in an area which everyone likes working in, then why move? Other companies might appear to be more successful than we are, because they are in London, but for all of us, Manchester and the surrounding areas is home and that is what matters."

THE MUSIC industry is for many good practical reasons centred on London — to the extent that the very lively artistic and business activity in provincial cities is pushed so far into the background that it is forgotten. Manchester is one place where things are constantly happening on both fronts. Talent editor Chris White went on a Northern safari to two thriving music businesses, situated within yards of each other. In many ways the younger, Rabid Records, could be said to be where the older, Kennedy Street Enterprises, was soon after it started 20 years ago.

As a concert promoter, Kennedy Street has presented names across the whole range of pop and rock music. It has just finished Gary Numan's UK tour and started the latest Camel tour; upcoming are Hawkwind and Dr. Hook and two dates by Abba at Bingley Hall in Staffordshire. Dixon comments: "We had five times as many applicants as we had tickets."

On the management side, the company has a number of big-name acts — 10cc, Sad Cafe (produced by 10cc's Ric Stewart), Godley and Creme, Gordon Giltrap, female singer Shan Lee Parker, Max Boyce and co-manager Barclay James Harvest. Through 10cc, Kennedy Street has an interest in Strawberry Studios in Stockport and Strawberry South in Dorking, Surrey.

A new act to be managed by the company is duo Scott and Batschet from the Manchester area and signed to Polydor for recording. Following the long battle to break Sad Cafe into the charts, Kennedy Street's next priority is to emulate that success with Scott and Batschet.

Acts promoted by the organisation during the last few years include Boney M, XTC, the Stylistics, Captain and Tennille, Lou Rawls and Donna Summer. A new departure will come in February when Kennedy Street promotes two London Symphony Orchestra classical rock concerts at the Royal Albert Hall.



Ric Dixon: If every year we could break a new 10cc or Sad Cafe, then we would be more than happy."

On the publishing side, the company has St. Anne's Music which represents the music of 10cc, Sad Cafe, Harvey Andrews, Godley and Creme and Barclay James Harvest.

For the future, Dixon says: "I can see the company going only one way and that is upwards. We are very selective about the kind of people that we work with and have working for us. For instance, our belief is that the management is a very personal thing between people and that is why Stuart Littlewood personally manages Max Boyce and Harvey Lisberg and myself look after the members past and present of 10cc.

"Kennedy House has about 17 people working within the organisation and most of them have been with us for a long time. There is a great degree of loyalty. However, in order to do some of the other things that we have lined up for the future, it is important that we move to bigger premises next year. We are expanding in order that we can cover the whole sphere of music."

Dixon adds: "One thing we definitely don't want at the moment is our own record label, because for one thing it would mean having to have our own promotion staff in London and it is better to leave it to the experts. Mind you, when we see the success of some of the small independents compared with the majors, we see every encouragement to start our own label!"

Dixon describes the Manchester music scene as being "still very active". He cites some of the successful names to have emerged during the last two or three years — the Buzzcocks, Jilted John, John Cooper Clark and Kevin Parrott (of Matchstalk Men and Matchstalk Cats And Dogs songwriting fame) and companies like Rabid Records.

"The type of acts we are looking for are those who can generate their own material and who indeed are self-generating.

"That is what has been so gratifying about the success of Sad Cafe. Believe me, Harvey Lisberg has shown so much tenacity in attempting to break that band as a record-selling act — it has taken something like two and a half years to break them. There has been a lot of hard work and a lot of money poured into Sad Cafe and a lot of belief from Harvey. We have as much faith in Scott and Batschet because they are writing some very strong commercial material."

Dixon adds: "Every year we get dozens of tapes from unknown groups sent in. If every year we could break a new 10cc or Sad Cafe, then we would be more than happy."

Rabid Records—a musical cottage industry

IT OPERATES virtually as a cottage industry but for Rabid Records, based at 20 Cotton Lane, Withington, Manchester — not much more than a stone's throw from Kennedy Street Enterprises — the last two and a half years have brought a lot of success.

Run by Lawrence Beedle, Martin Hannett and Tosh Ryan, the company has been instrumental in bringing Manchester pop and rock talent to the eyes of a much wider public. Most notable of course are Jilted John, who had a top ten hit with the song of the same name, John Cooper Clark, now signed to CBS and Slaughter And The Dogs, originally with Decca and who have recently reformed.

Rabid first saw the light of the day in May 1977, when Tosh Ryan put up the money for the operation. The first success came with Slaughter And The Dogs, and the single Cranked Up Real High which was released on the Rabid label. Subsequently the band got their recording deal with Decca.

"That was the whole idea," Beedle explains. "At Rabid we wanted to bring local talent to the fore by making singles with them and then hopefully some major company would want to make a deal. It happened with Graham Fellows when we released his Jilted John single on the label — EMI International heard it and immediately bid for the rights.

"Subsequently, new wave poet John Cooper Clark was signed to CBS after his earliest product had been issued on Rabid. Maurice Oberstein, then managing director of CBS and now chairman, even came up to see us for the day, after we had sent him a copy of the single."

He added: "Mind you, I think the fact that we showed a little cheek also helped. We sent the letter and record to 'care of the head boy' and told him that CBS had passed on everything else in the way of product that we had sent. 'How about this then?'"

For Rabid's own releases, they went to Phonodisc for pressings and used distributors like Rough Trade, Virgin, Bonaparte's and latterly Wynd-Up for distribution. The company has always been run by a close-knit staff although at the same time it has adopted a policy of having an 'open door' and it is a popular meeting place for young musicians and budding record company executives.

Hannett says: "Rabid is like a recording co-operative. Everyone helps everyone else and there is a free-flow of information, both between us and other music companies in Manchester. There is certainly no rivalry."

A new step for Rabid has been the appointment of a New York representative, Lynett Bean.

"At the moment we mainly export overseas but there has been a lot of American interest shown in our product and it will be Lynett's job to see that Rabid's records get even more exposure. The Jilted John single is going to be released in the US soon — EMI failed to pick up the rights there — and we are hopeful for its success," Hannett adds.

He concedes that the market for singles is shrinking and says that Rabid may well change its policies next year. Hannett adds however: "Whatever happens, we will still be around. There is no way that we are going to just disappear from the scene."



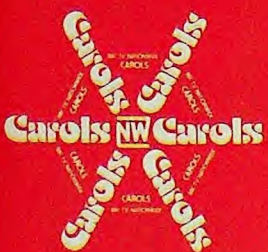
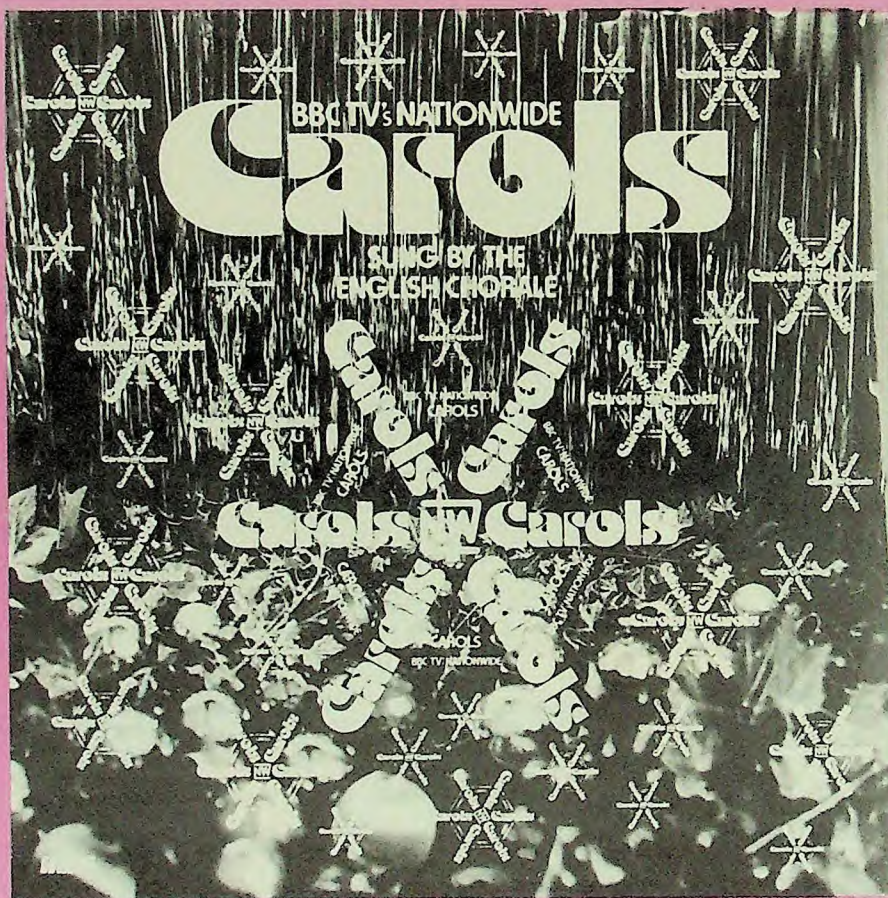
HOLD THE LINE — I think our wires are crossed. Rabid Records' Lawrence Beedle (left), John Cooper Clark and Martin Hannett appear to be having some difficulties when it comes to making a few telephone calls.



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Out of the Blue—a group called ELO makes history

IT WAS ELO's eighth LP, and their first double album. It had advance orders of four million units worldwide, representing more than 47 million dollars in retail orders before release.

Bev Bevan, co-founder of the band and its drummer — and the one generally accepted as spokesman — remembers how, after years of critical acclaim and a hard-earned position as a hit act in America, the band found global interest stirred by New World Record.

Out of the Blue followed the prophetically named New World Record. Bevan recalls: "That was the real turning point for us. It was the first album which was a best seller throughout the world — not just in America — and was a huge hit in the UK and other European countries."

With New World Record hurtling towards being just what it described itself as, the cry was — Follow that! "A lot of people said there was no way you can follow up New World Record. But Jeff Lynne's songwriting talent is such that it was really quite easy."

Total solitude

Lynne followed his usual routine when writing, which was to seek total solitude while composing. He went to Switzerland for a few weeks with only musical instruments for company, and worked. The results surprised and delighted even his fellow musicians.

"He emerged with 15 songs — far more than we

needed for one LP — but the quality was so high that we decided to do a double album. It is some thing we had never done before (and something we will probably never do again, because double albums take a great deal of time to do, are very hard work, and often end up containing material which is not of a very high standard).

"But on Out Of The Blue there was no question of padding with filler tracks. And we took so much care over it that each track was treated with equal importance . . . in fact we worked so hard on it that in the end it was beginning to drive us mad!"

It's doubtful whether any band, however big they are, would these days waste either time or money in a studio — but the popular image of bands of incredibly rich, self-indulgent yahoos block booking

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JEFF LYNNE



astronomically expensive studios in order to spend 50 per cent of the time outside them, doing anything but recording, still lingers on.

ELO's working methods run counter to this image in every way possible. In the last few years it has become one of the hardest working bands in the world. During one stint in 1976 they did 68 concerts in 75 days.

While recording is not an unwelcome chore (except perhaps at the end of a particularly long and difficult session), it is not regarded as a semi-holiday either. For *Out Of The Blue*, as for their other LPs, the creative routine was aimed at doing it right, and doing it in the minimum time needed to get it absolutely right.

Double quantity

The group joined Lynne in Switzerland for a few weeks to rehearse the double quantity of new songs, then they went to Musicland in Munich to record.

"We spent about three and a half months in the studio, and believe me we did not shirk — we worked a 12 hour day. By the end of the session we were exhausted. We were also suffering from something like claustrophobia; Musicland is a basement studio, so we had in effect spent months underground.

"Our recording routine has been much the same since *Eldorado*, when we started using the full orchestra. Jeff plays us the songs as he has them on his own rough demo. Then the four of us will discuss the music, maybe change some things, or re-order it.

"Then we rehearse until we know the music by heart (at this point there are no lyrics; Jeff always does those last because his first love is the music and the composing). Our engineer Mack goes into the studio with us, and he has been working with us for so long that it takes him very little time to get that drum and bass sound which is the basic thing on our records. We can usually get things right in three or four takes anyway; we try not to let it go beyond that, and if we are having trouble with some particular part of a song and have reached the tenth take we leave it, do something else and come back to it.

"When we have half a dozen backing tracks down — bass drums and rough piano will probably be wiped off later — I then double track the drums. This is something which I don't think many other people do. I don't use automatic double tracking because it is too close. The sound I want — and it's a very difficult thing to do — has the slightly bigger gaps, and maybe the odd mistake here and there! But whatever it is, that sounds can only be got by doing the double tracking myself.

"Then the rhythm and lead guitars go on, and Richard Tandy puts on the keyboards — he has a whole host of them of which he may use up to ten on a track."

For the double *Out of the Blue* this process was repeated 17 times before all was safely in the can.

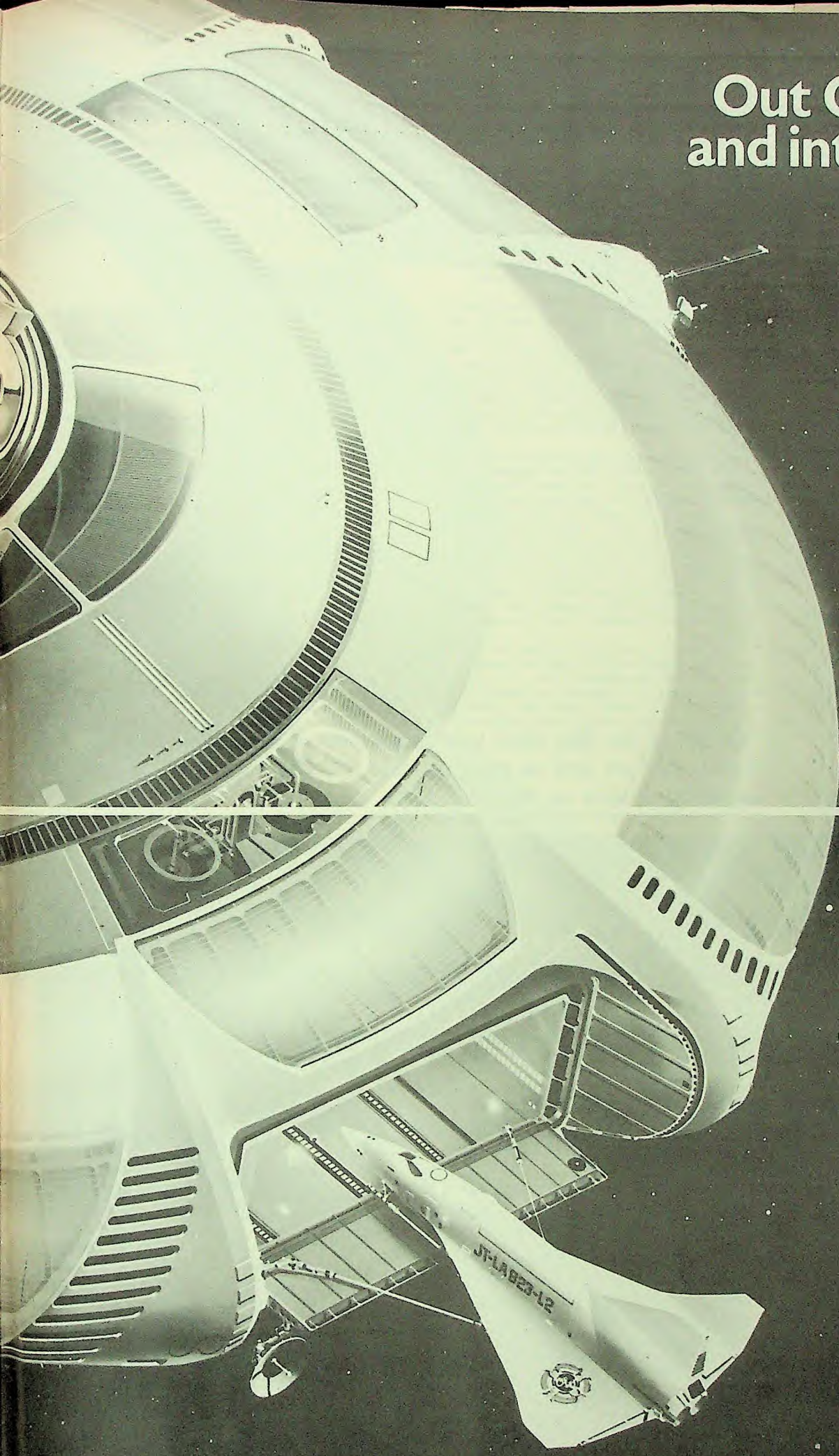
Once the band had completed their part of the recording, Louis Clarke, ELO's string arranger (who recently made an LP of his own) was called in, to work with Jeff Lynne and Richard Tandy on the string and choir arrangements. With the orchestral parts Clarke had written out for them the Munich Philharmonic strings went to work like the professionals they are. "They are marvellous," comments Bevan admiringly, "and it only needs about four takes to get each track perfect."

Wonder status

Finally the choir added their contribution; *Out of the Blue* was made using a mixed choir of 20 male and 10 female voices, and they matched the orchestral musicians in striving for "one-take wonder" status.

As another reminder that recording may be hard work and should be approached in a workmanlike mood, but that it does not by that token have to be grim, Bevan remembers that on *Out of the Blue* (as elsewhere) Jeff Lynne deliberately works in "some silly bits" which are as much fun to record as they are to catch on the finished album. One example is on

When ELO used their special effects in Los Angeles, the police received over 500 calls from people insisting they had seen a flying saucer



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the Jungle track, where the German singers had to break briefly into a version of The Fishermen Of England, in English.

After all this, which had put on tape all that richness of sound which is characteristic of ELO, there only remained one little detail — the lyrics.

It is true that many fans, critics and sundry surveyors of the pop music scene would agree that the unique and universally commercial sound of ELO is in the music — in the melodies themselves and in their performance and arrangement. But the lyrics sound like anything but an afterthought. However, as Bevan admits, the words come last in ELO's scheme of things, and "I think Jeff does regard the lyrics as a bit of a chore!"

Once the Out of the Blue lyrics were ready Jeff Lynne and his co-vocalist bass player Kelly Groucutt went in and put this final piece of the sound jigsaw in place.

Creative thread

It was the end of a marathon session for the whole band, but all are ready to acclaim Jeff Lynne as the master magician, the strongest creative and hardworking thread which runs from before the beginning to after the end of every ELO project.

Talking about Out of the Blue soon after the album was released, he recalled sitting in his rented Swiss mountain chalet, surrounded by instruments — his mind a blank. "The first four days I couldn't get a thing. I just looked at all that equipment and thought 'what a funny job I have'. The fifth day I was playing bass notes on the moog, and out of that came Turned To Stone, which was written all on bass notes. I multitracked it, bashed on a bucket for drums and punched the microphone for bass drums. Once I wrote the first song, the rest came much easier. Mr Blue Sky was the hardest — it started as a chord sequence, that I pounded for nine hours in a row one day. Some songs I can write instantly. Others I can hear but can't immediately play. Mr Blue Sky took a week."

When he eventually came to writing the lyrics in full he made them more accessible, rather more down to earth (if that is a suitable description for songs on an LP titled Out of the Blue) than the rather mystical

offerings on previous LPs. But one of the four sides on the double album proved to be an extended piece of conceptual work — something he had not produced since Eldorado. The concept for Concerto For A Rainy Day was not hard to conceive — it was raining stair rods outside the chalet most of the time the composer was at work.

Having been away from home for almost a year, Birmingham Blues was a piece of musical homesickness. It was to find itself on an album which featured some of ELO's most elaborate vocal arrangements ever.

After the double-tracked lead vocals had been laid down in the studio, and Bevan had added his bass tones where needed, the final stage — mixdown — went ahead. "That is where I take my leave," Bevan admits, "because that comes down to two or three people at the desk, head down, totally concentrating, and listening to everything over and over again."

There it was then. One of the most successful albums in pop history finally found its way onto vinyl.

The next thing was to take the show on the road, and put it all across live. However splendid a band sounds, the need is for a very strong visual impact as well. For those who have paid their ticket price for a place at the rear of a really large arena or auditorium a distant view of a group of faceless figures standing by mikes was obviously something that the bands who wanted to really entertain their fans were keen to improve on. Stage sets and lighting had already become visually exciting and elaborate, and frequently awe-inspiringly expensive. Out of the Blue was to push the boundaries of the spectacular even further.

Bevan recalls of the Out of the Blue tour: "The idea of the spaceship for the stage show came, obviously, from the album artwork — so it was honestly not our idea. Originally we intended only to use drapes behind us with the space ship on them, but

the idea caught on and developed on a scale which was unbelievable."

The thought of having the gigantic top half of the space ship shell, with its tons of suspended lighting, sitting above one's head would probably not appeal to the faint-hearted anyway, but Bevan points out that until the moment the effect was actually due to go into operation all anyone had to go on was a pious hope that it would work!

Nerve-racking

"It was a bit unnerving on that night, because we had never used it before — the top section weighed about three tons, and if it had not worked there was nothing we could have done about it, as it could not be hand operated."

But it did work, breath-takingly well, as audience reaction proved.

"The initial nerve-racking part of using it was at Wembley, but we got to take it for granted. We only used it on alternate dates of the tour because of the time taken to dismantle it and set it all up again, and really we began to enjoy doing gigs without it, because that gave us more freedom on stage. Of course, it was very spectacular, and wonderful for those who were watching, especially those sitting far away from the stage. We won't be using it again; whatever we do next will be very visual, but not so restrictive."

Like others whose status demand that in stage presentation they should lead the field for innovation and complexity of effects used, Bevan is not wholly enthusiastic about the situation. "Supergroups now all have fallen into the trap they have set themselves, and the audiences expect it. That is why we don't make money touring. But we have a very loyal set of supporters; they have confidence in us, and we do it all for them."

"On Out of the Blue there was no question of padding with filler tracks. And we took so much car over it. . .that in the end it was beginning to drive us mad."

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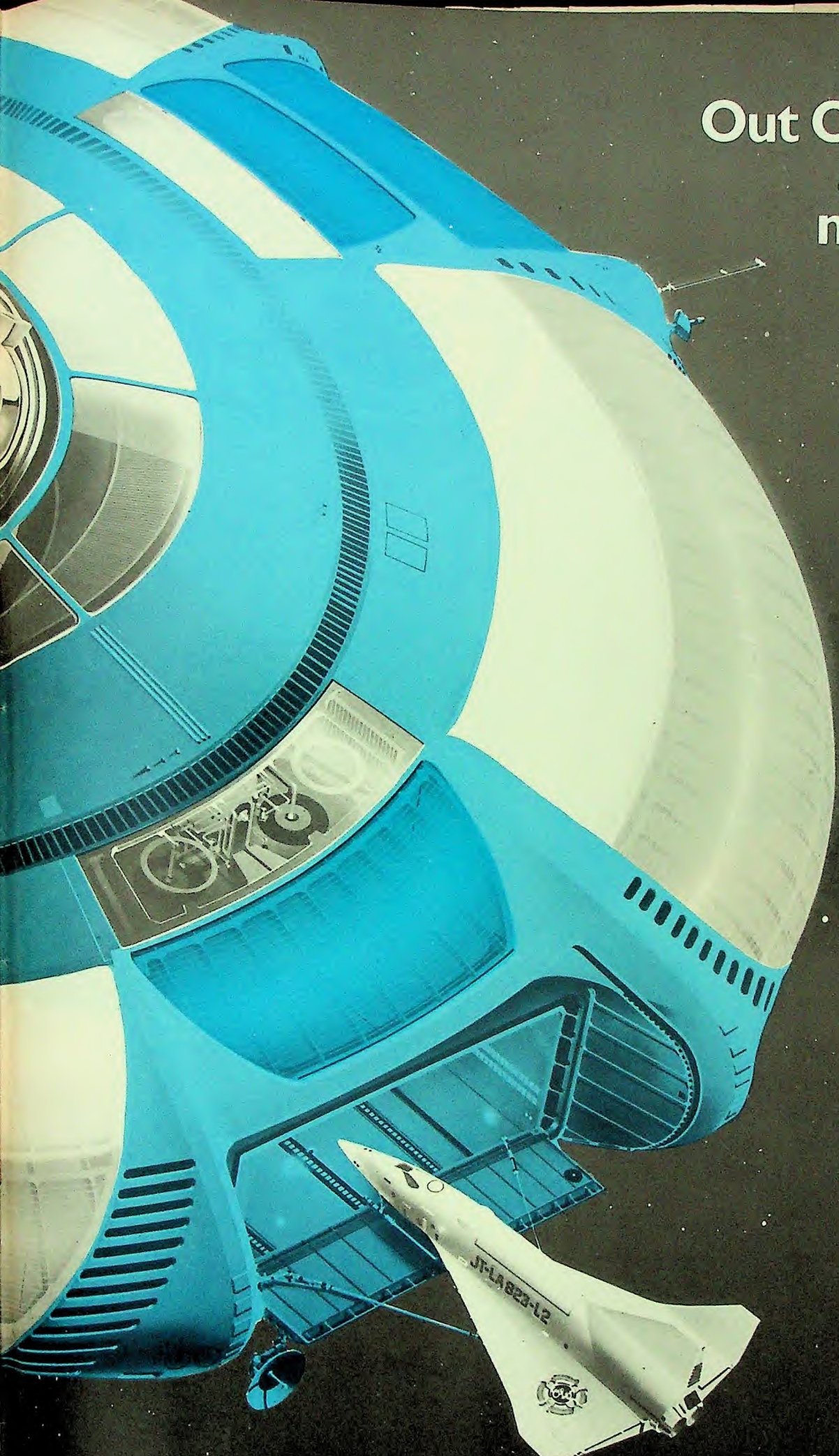
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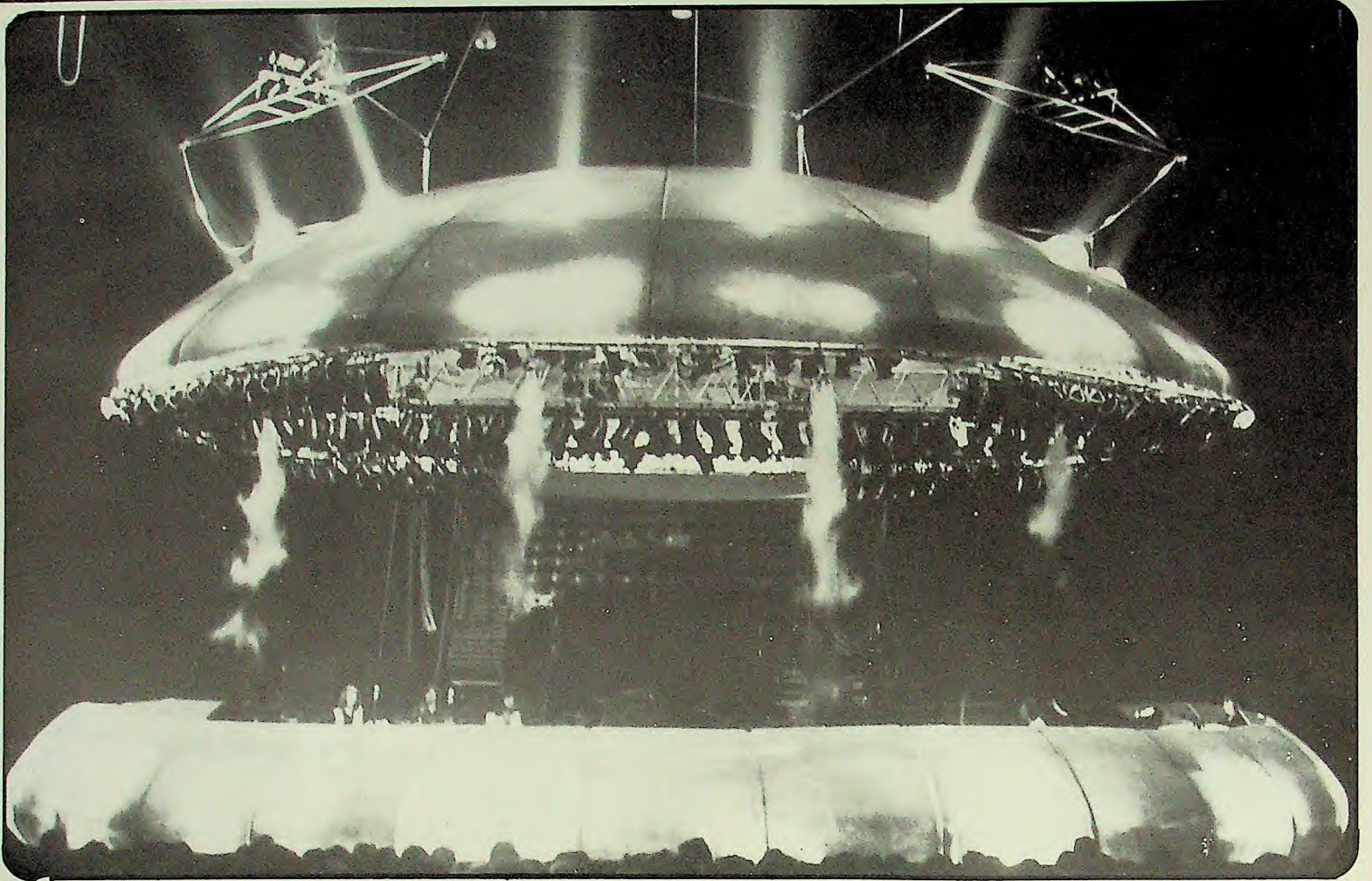


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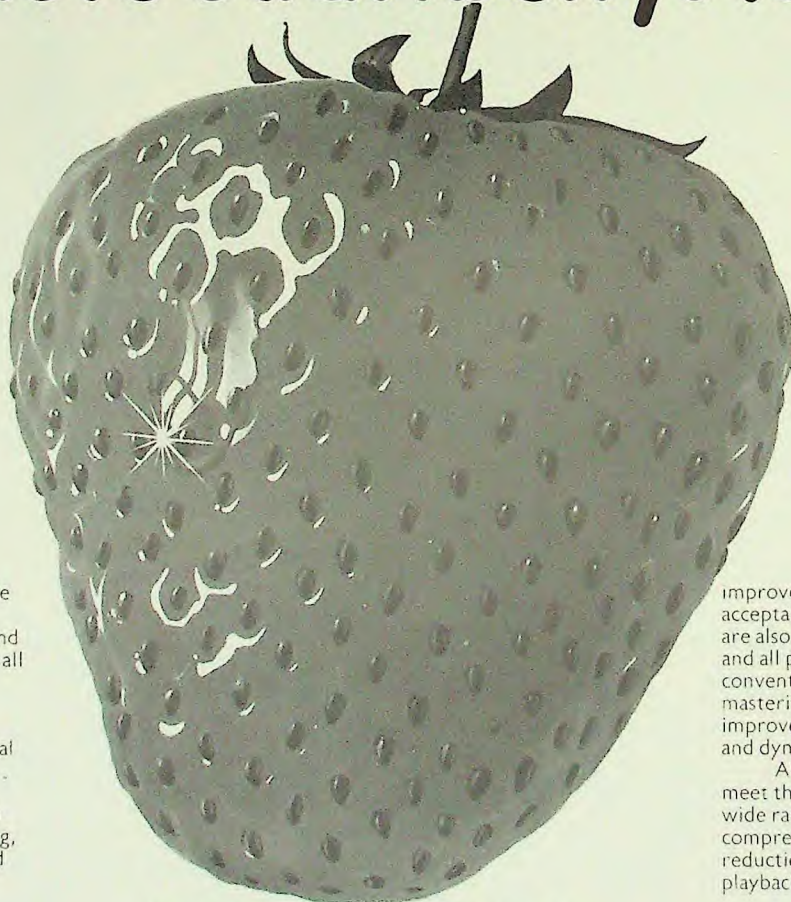
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ROYALTY AND the ELO — the nobility and stars met at the charity gala night at Wembley on June 2, 1978. Pictured at the reception are (left to right) Hugh McDowell, Kelly Groucutt, Mik Kaminsky, Melvin Gale, Duchess of Gloucester, Tony Curtis, Duke of Gloucester, Richard Tandy, Jeff Lynne and Bev Bevan.

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"ELO's masterpiece" said Record Mirror

The journey to success

JET RECORDS has been a name linked with ELO from its very earliest days, as inseparably linked as cheese and wine or beer and skittles. David Arden, now vice president of Jet, talks about how he came to know them, manage them, and watch them develop from the first, excruciating attempts to marry classical and rock instruments into a new pop music to the huge worldwide success they enjoy (and deserve) today.

"I HAVE been very lucky to be associated with them from the very beginning. My first contact with Bev Bevan was when he was still with The Move, in 1967."

At that time David Arden's father, Don, was their manager, but in 1968 the band made a management change for about 12 months, and David Arden temporarily lost touch with Bevan.

"We got back together, and in 1970 Jeff Lynne joined The Move. (Lynne was to describe them as 'the biggest Birmingham band at the time, sort of posh neighbours', and they were then led by Roy Wood. Foreshadowing later huge success as a writer Lynne wrote The Move's only US hit, Do Ya, and was later to re-record it with ELO and have a hit with it again on New World Record)

"Lynne joined The Move for one reason only, and that was to pave the way for forming ELO with Bevan. That happened, and in the beginning the job of manager was, as with every group, a building process which required many games of brinkmanship to be played on their behalf . . . But it is a long time since I have had to do anything like that, because they are so hugely successful. I find my role is now

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that of friend — which sometimes makes things a little difficult from a business point of view!"

Greatly inspired by the Beatles, ELO was formed in 1972 by Lynne, Bevan and Wood, but Wood left to form Wizzard soon after the first LP and the first ELO hit single, 10538 Overture. Richard Tandy moved to keyboards when the band was making ELO II, and he helped to create the now so distinctive ELO sound. For that LP the band cut the old Chuck Berry classic Roll Over Beethoven, and employing what they admit was "the most obvious idea in the world" (except that no-one had ever thought of doing it before) they started with some bars from Beethoven's Fifth Symphony and segued into the rock number. It was the first ELO hit in America.

Horried amusement

Before that had come the first tentative attempts to perform their unique idea of using amplified orchestral string instruments in rock music.

David Arden remembers the first gig, at the Greyhound in Croydon, with fond but still slightly horried amusement — but it was not all that funny at the time.

"A lot of working, hoping and praying had gone into it, but that first night was a disaster. The ideas were too big, too unusual. There were major technical problems with amplification, because of the use of strings and because there were 10 musicians in that first line up. (Once Jeff was able to assume real control of the band he went into sorting out the number of musicians and changing the sound)."

Reflecting on early tours, Bevan himself has said: "No-one had ever tried to combine strings with rock before, and when we attempted it we understood why. The first tours really sounded terrible. We just couldn't get a decent sound on the violin and cellos."

The big breakthrough came when Don Arden brought back some Barcus-Berry pickups from America, and the strings could be played directly amplified like the guitars.

On the third LP, *On the Third Day*, Lynne first linked songs conceptually and musically, but it was the fourth LP, *Eldorado*, which really established the group. According to Lynne, it was "twice as good"

as any of the previous albums, and was the first on which ELO actually used a full orchestral section, rather than a few strings overdubbed many times.

It was after *Eldorado* that the group settled down as the line-up which David Arden now manages; these being, with Lynne and Bevan, Richard Tandy on keyboards, Kelly Groucutt on bass (sharing lead vocals), and the string section of Mik Kaminski on violin, and Melvyn Gale and Hugh McDowell on cellos.

That ELO are stars of the first magnitude is something which no-one (unless he has spent the past few years communicating with penguins in the deepest Antarctic, or incommunicado in a Himalayan monastery) is likely to dispute.

There is many a manager who, although delighted by his band's success, reserves a special kind of nervous twitch for when the word "star" is banded about.

It can mean acting as interface between record companies, studios and the public — and a collection of ageing adolescents whose income and the way they earn it has totally cut them off from reality. Life can then be full of colour TVs flying out of hotel windows, new cars in swimming pools, extravagant demands for life's more outrageous "comforts", and the recurring feeling that perhaps it would have been more fun to run away and join a circus.

Many writers who would not shrink from relating the most revolting exploits of their interviewees have over the years been fairly happy to admit that where ELO are concerned there is no dirt to dish.

WORLDWIDE sales of Out of the Blue total to date about 10 million, including over one million in the UK alone — and that figure obviously does not include the albums which have been pirated, or the huge numbers sold off as cutouts when Jet split from UA. These can obviously never be officially accounted for, but Jet vice-chairman David Arden guesses that they may add about another two million units onto the world wide figure. Pirating of this album continues, a kind of backhanded tribute to its enormous popularity. And only a few weeks ago Arden came across new counterfeit copies from Singapore.

David Arden can say: "We are very lucky in that we have no star problems. They are down-to-earth fellows who get their kicks out of the music, and they have their families. As a manager I can say that they are very easy to look after."

He recalls first hearing the tapes of *Out of the Blue*. "As soon as I heard them I realised they were incredible. I had been worried because there was so much pressure on Jeff, from me and from UA, to get a double album done in such a short time.

"I had heard it at different stages during the recording, but I'll never forget when I first heard the complete LP, it was astounding."

Jet as a company has learned a great deal through handling the huge success that was *New World Record*.

David Arden comments: "We probably learned more about the business with that LP than with anything else we had done up to that time, and it helped us to release and promote *Out of the Blue* in the best possible way. Firstly by simultaneous release throughout the world. Secondly by making sure that merchandising and marketing aids were uniform throughout all the territories. And thirdly we knew the value of fine album artwork.

"The artwork for *Out of the Blue* earned many awards and congratulations. But things were being done in such a rush that the LP was not complete until just three weeks before release, so we had to get the artwork ready before the LP.

"At that time there was an air traffic controllers'

strike on. I had to get the artwork to the boys in Germany, but when I got to the airport there was no way that I was going to be able to get a scheduled flight out there.

"All my luggage was taken and held up somewhere, but I had held onto the package with the artwork in it. Clutching that, I hired a private jet from Luton, and I went to Munich with it. In all the rush I had not even seen it."

Considering the enormous impact that album sleeve was to make all over the world, and the spectacular way that the ELO space ship was to become the focal point of the stage set-up on tour, Arden is entitled to grin when remembering that he had, in fact, not been at all sure about it when he first unwrapped the package.

"I must admit that I thought the space theme was wrong for the band. The boys themselves were a little unsure, but none of us could come up with a better idea. So it was against my judgement that we went ahead with it as it was.

"That will teach me to have opinions about artwork. I'm obviously not a judge of that sort of thing!"

What the papers said

DAILY MAIL, December 21, 1977: (Kenny Everett, Capital Radio star DJ chose *Out of the Blue* as his album of the year "because it's the only album this year that hasn't got one-off track on it — and I've played them all!")

MELODY MAKER, November 5 1977: "... when Jeff Lynne goes down in musical history he will be reviewed as THE synthesiser of Seventies' pop. On *Out of the Blue* Lynne once more pens some of the best pop tunes recorded this side of Sgt. Pepper."

NEW MUSICAL EXPRESS, November 5 1977 however, just didn't like it... "Why does the female praying mantis eat her male partner after organism! Why do Jeff Lynne and ELO sell so many albums? So *Out of the Blue* is Lynne's idea of music, art, entertainment which or whatever. Well it's not mine and Lord knows I'm nowhere nearer to stumbling on the (or any) secret of Lynne's success after spinning this new double deluxe studio album than I was before..."

MUSIC WEEK, November 12, 1977: "Another blockbuster from the classical rock giants. The album has achieved gold status before release, and on two days sales enters the chart at number 50 this week. It is a 2LP set which offers every visual trapping of luxury such a band can afford, and the contents for the most part match the quality of the colourful, expensive, slightly gimmicky packaging. Lynne and the other six living legends have spent almost a year on the album and have come up with a worthy follow up to A *New World Record*..."

RECORD MIRROR, November 5, 1977: "A double album of completely new material: a bold effort since similar projects by big name bands have tended to fail, to prove too much. Happily, this is not the case with Jeff Lynne and his ELO... it is almost a masterpiece and easily one of the best albums this year..."

DAVID ARDEN has a private bet with himself. *Out of the Blue* has so far yielded big single hits in the shape of *Turn To Stone*, *Sweet Talkin' Woman*, and *Mr. Blue Sky*.

It was, as he recollects with pleasure, difficult to pick the singles: so many of the tracks instantly suggested themselves for release as 45s.

He believes that several more — but he is not yet saying which tracks — which still, and for a long time, will have the potential to be hit singles. "Where singles are concerned", Arden points out, "Jeff suggests the tracks, and Don and I make the final choice — it's very important to release them in the right order."

He guesses that the number of singles on *Out of the Blue* could be as high as seven or eight, and may well at future dates unleash some more on an unsuspecting world, and see if he wins his own wager.

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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
RUPERT HOLMES Escape (The Pina Colada Song) Infinity INF 120 (CBS)	November 2	None	Colour bag with eye-catching front depicting handcuffs, flip illustrates and gives Pina Colada ingredients. Special press handout sheet. AB: Born Northwich, Cheshire. Classical training, including Manhattan School of Music, New York. Arranged for artists including Gene Pitney, Partridge Family, songs recorded by various luminaries including Barbra Streisand.	Quality song in Billy Joel league, has insistent back-beat which might have been heightened to give record extra push in finale, other pleasing touches in arrangement and all providing good colouring for pleasing vocals. For all that perhaps too well structured, mannered, and needing touch of roughness for it to be serious chart contender, unless fortunate to become Radio One DJ, Record of the Week, though even then only lower end of chart feasible.
BEN E. KING Music Trance Atlantic K 11407 (WEA)	November 2	Three hits, 1961, none since. Then: First Taste Of Love (27, 1961), Stand By Me (27), Amor (38). Also hits as lead vocalist Drifters.	First UK visit for two years for four which commences November 16 at Norwich; 17, Colchester; 19-25, London's Aphrodite's club; 26, London; 30, Croydon. AB: In re-organised of the Five Crowns with King leaving after success of Save The Last Dance For Me and other hits.	Hardly Ben E. King of early solo days, nor of Drifters magic. Here merely very competent singer who keeps pace with fairly infectious disco flavoured foot-tapper which in musical variety has description in its title. Certainly would tailor well for 12" but needs extra injection of excitement. The Master needs better material but record might flirt around bottom chart end.
ST. WINIFRED'S SCHOOL CHOIR Bread And Fishes Music for Pleasure FP 899 (EMI)	November 2	None	Colour sleeve with pic of school and presumably two teachers. Seasonal flavour. No school information.	First Christmas record received, now doubtless also released with eyes centred on current hit from Manchester area schoolchildren, The Ramblers. They sing well known school Christmas song in refreshing manner with no tricks or innovations. Another kid's record of the moment is Maria Morgan - Rupert The Bear (President PT 480) with post office stamp styled corner containing words released Christmas 1979.
TWINKLE BROTHERS Jehovah Virgin Front Line FLS 12312 - 12" (Virgin)	October 26	Reggae charts.	Reggae chart first week at number three, 12" version, great popularity clubs before present release. AB: Six guy group, one of a number given early push by Virgin including at time 10" LP, Praise Jah (SL 1041) latest LP.	Double-sided selling record. Main side runs for ten minutes with lead vocal from Ralston Grant, not same version as on Praise Jah, LP. Major part of time taken by dub workout. Flip features Sir Lee, a number popular with the group's fans titled Free Africa. Warmly recommended by black music press, an assessment shared by this reviewer.
BILL LOVELADY One More Reggae For The Road Chansima CB 347 (Polygram)	November 9	Reggae For It Now (12, 10 wks, entry: August 18, leaving chart W/E October 27).	Follows closely on heels of recently departed hit, artist on MW, Dealer Tour, UK tour, TOTP on Reggae For It Now, consumer music press plus radio interviews. AB: From Liverpool, bred sheep dogs, classical training, been in numerous backing bands for visiting US artists.	Exceptionally strong follow-up. As with previous, reggae merely one important colouring in instrumentation. Hard, driving number with good hook and given extra late lift with mouth-harp and virtual instrumental play-out save for few vocal lines almost at end. Surprising if Lovelady is not chart-bound with this.
KIT HAIN The Joke's On You Harvest HAR 5191 (EMI)	October 26	As one of Marshall Hain Dancing In The City (3, 1978), Coming Home (39, 1978)	Colour bag with artist featured front with group shot on flip. At time of Dancing In The City, TOTP plus considerable coverage music - daily press. AB:	Drums joined by familiar disco guitar chords preface vocal entry by artist on what is disco orientated number. Though it has attractive feel it makes little use of lady's appealing vocal tone and delivery as known in past recordings. Lacks definite disco stamp and somewhat paradoxically may fall pop ratings because it seems more orientated toward the former! Taken from new album, Unexpected Guests, scheduled for January, 1980 release.
THE RUTS Jah War Virgin VS 298 (Virgin)	November 2	Babylon Burning (7, 1979, 11 wks), Something That I Said (29, 5 wks entry September 8).	UK gigs, TOTP on two hits; press biog though out-of-date accompanying this 45, picture bag utilising global concept to further lyric theme. AB: Four guy band, early gigs for Rock Against Racism, debut 45 on People Unite label, worldwide Virgin contract. Immediate success hit-parade terms for Virgin.	Only lyric-theme which might stem programming can surely affect hit course of this disc. Extremely commercial sound in usual aggressive band manner. Jah War chant provides notable riff whilst brass well employed to keep pace moving along in fine style. Debut LP, The Crack.
PRETENDERS Brass In Pocket Real ARE 11 (WEA)	November 9	Stop Your Sobbin' (34, 1979, 8 wks), Kid (33, 1979, 7 wks, entry: July 14).	B/W bag which doesn't say too much other than band's name across half-white, half-black front-piece with flip keeping same position, balance. Much covered with double-page consumer music press features, popular with DJ's, programmers on previous singles, London's Marquee each Monday October 22 - November 12. Nationwide gigging. Promo for lady in phone-in B.A. Robertson, Radio One show.	Excellent 45, but so too were previous releases which somehow never escaped the thirties. Basic repetitive riff slides in and around some pop vocals from Chrissie Hynde. Flip, two track instrumental outing for band with somewhat laboured late '60s, early '60s guitar twanging. Both these cuts not on band's first LP.
ENGLISH SUBTITLES Time Tunnel Small Wonder Small 22 (Small Wonder/Spartan)	November 2	None	Black/white bag. Press hand-out. AB: From Oxford, three tracks on this EP come from nine track demo recorded and mixed on same day, accepted on hearing by Small Wonder. Company have hopes for this new band.	Basically in new wave bag with hypnotic driving sound largely dependent on drum work, key changes and somewhat muddily mix. Two other current Small Wonder releases worth attention: The Proles - SMK (Small 22) and The Wall: Kiss The Mirror (Small 21) with latter hard driving sound, thick stident guitar chords with vocals in mould of Ruts, Members etc.
MELBA MOORE Burn EPC 7968 - 7" (CBS) EPC 7968 - 12" (CBS)	November 9	This Is It (9, 1976), Pick Me Up I'll Dance (48, 1979).	Major disco push via successful Disco Pool team. Familiar artist name even if hits few and spaced by time. New LP, Burn (83788).	Strongest cut from lady for some time. Good clean disco floor pulling sound before few vocal gurgles and thence into very strident, positive vocalisation. Funky bass, spacey effects so too steel guitar outings. Also in CBS disco line-up, pleasant but not exceptional Dance Until You Drop (Nov 9, EPC 8001), The Force - The Dirty Dog with better flip, at last in 12", Rock Your Baby (Nov 9, PIR 7928).
90 DEGREES No Doctor Virgin VS 311 (Virgin) - 7" VS 31112 (Virgin) - 12"	November 9	None	12" limited edition. Basic company servicing of club, radio outlets. AB: All guy band, contracted to Ice	Remorseless hammering home of title line which fortunately is given hit sounding riff. Title line played against general verse with strident vocals in Equals style and in manner which suggests this, if it fails to chart via 90 Degrees, would make good single for The Real Thing. If major programme DJ risks this as record of the week it should easily lodge itself into the nation's heads. Simple, direct, effective. Great for club-disco play.

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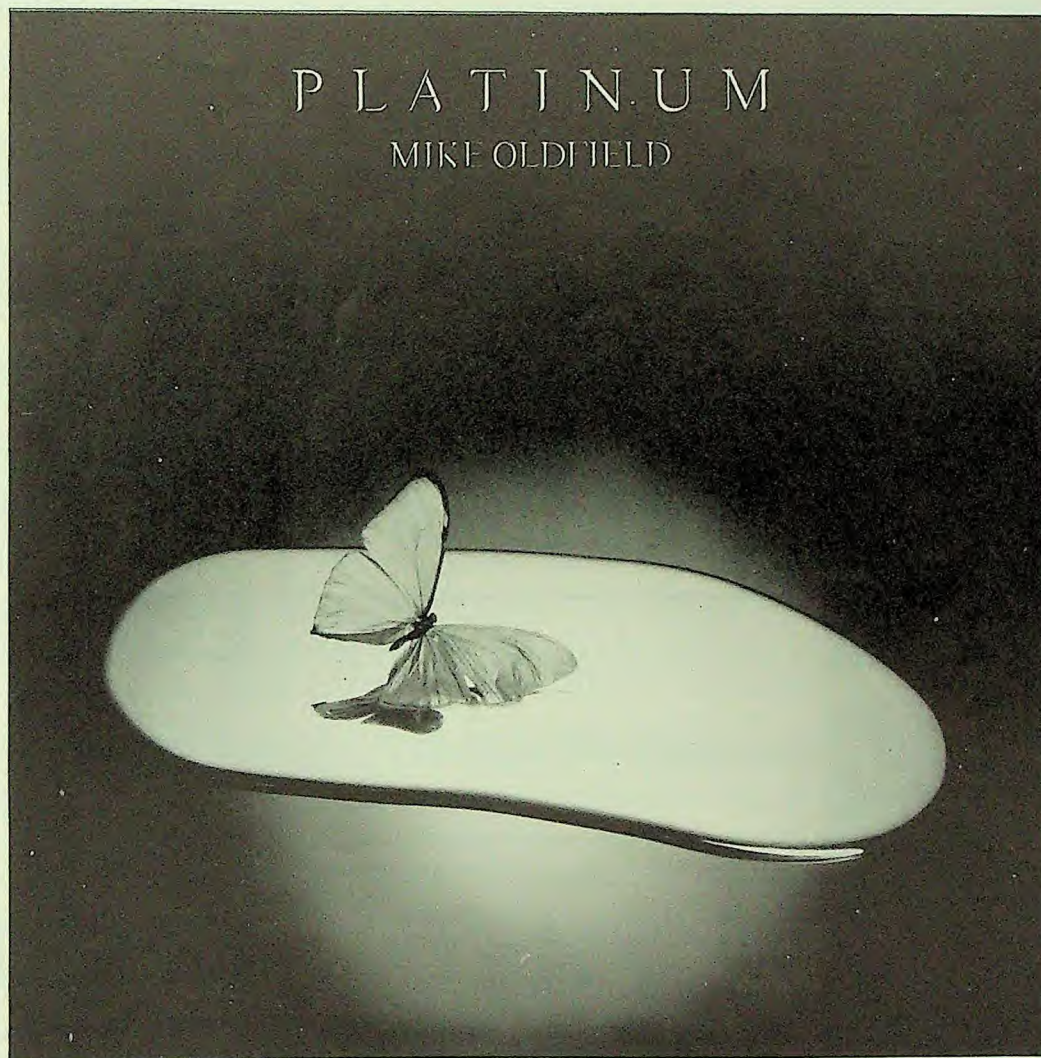
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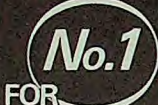
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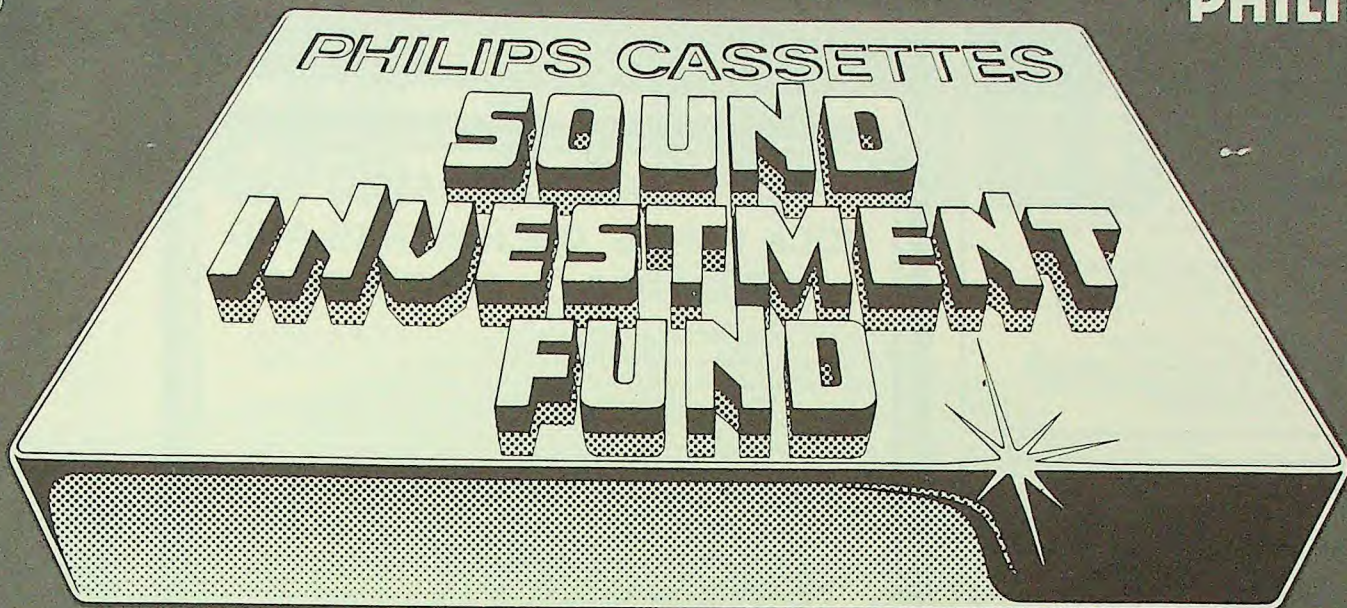
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3 for the Road



The new releases from DJM this month are really goin' places. So pick 'em up quick before they pass you by.

'The Bona Album of Julian & Sandy'—a comedy album starring Kenneth Williams, Hugh Paddick and Barry Took. Re-released at mid-price due to popular demand. (DJM 22084).

'No More Interviews'—John Mayall—following his successful album release earlier this year, the "Godfather" returns with a more traditional bluesy style. (DJM 20564). Also available on cassette.



'Choice'—Dalton & Dubarri—the first album release on the American Hilltak label from this talented songwriting, performing and production team. (DJF 20565).

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OPINION

Major hits created by adult market

I WAS very pleased to read the Opinion piece by E. D. Fearn (*MW* November 3) because it said what I was on the point of saying myself.

The mature record buyer despairs at the obsession with the teenage market which apparently necessitates mountains of trash being churned out that only immature tastes could condone.

Those responsible for its promotion apparently don't share my view that, despite the impression created by Top Of The Pops and babbling disc jockeys, this portion of the market is a relatively small percentage of its overall potential size, and that the huge majority of the public still appreciates and wants to hear some beauty and melody in popular music.

The success of Mull Of Kintyre, Rivers Of Babylon, Bright Eyes, You Needed Me, and One Day At

A Time bears this out. As a retailer, I know that these singles were not bought in large numbers



but the teenies, who mistakenly are supposed to have all the money, but by the more discerning music lover. The fact that most of them were No. 1 hits irrefutably underlines the buying power of the adult sector.

Now, if these five records had been on release simultaneously, they would have occupied the first five places in the chart, and, extending

that line of reasoning, another 15 as good would have filled the Top 20. Why, therefore, are we treated with such contempt? Why is it necessary at all to pander to poor taste?

My coalman could shout Hershman Boys, Hershman Boys louder than Sham 69. He could also recite Reasons To Be Cheerful, Part Three in an even broader accent than Ian Dury, and shriek four-letter words unheard of by the Sex Pistols. In no instance would I pay to hear him do it.

A couple of final points: The best-selling LP in my shop over the past year has been the MFP album of beautiful duets by Jo Stafford and Gordon MacRae and when I took my young daughter — a raving Top Of The Pops fan — to see some Gilbert and Sullivan by the D'Oyly Carte Opera Company, she loved it.

TED SISTERSON, *The Chocolate Soldier, Amberley-by-the-Sea, Morpeth, Northumberland.*

Videodisc represents a new language

HORST REDLICH'S comments on Video Discs? Forget It! (*MW* October 27) are pessimistic in the extreme.

"While you can listen hundreds of times to a sound recording of a rock artist," he is quoted as saying, "who really wants to watch him make the same movements in a concert or whatever, over and over again?"

It's true that our present-day visual vocabulary is very limited when compared to the textures and layers of music, but there is no reason why visual language could not develop this depth and subtlety. Even in its short lifetime, the language of the moving image has developed at an incredible rate. I'm sure a modern-day advertisement

shown to a 1930s filmgoer, who had not seen anything in between, would be almost incomprehensible. Cutting rates in film and video have decreased steadily over the years, and will continue to do so. Videodiscs represent an enormous challenge in this direction and I predict that, in the future, songwriters and performers will conceive and execute sight and sound side by side.

In other words, a new language will emerge, which combines sound and vision in a totally non-divisible organic interplay. The possibilities are enormous, and this is a challenge to be welcomed.

JOHN SINCLAIR, *SARM Studios Ltd., London, E1 6TD.*

Questions & answers

YOUR FRONT page article (*MW* November 3) about Rod Stewart's platinum disc must surely raise the following questions concerning the industry's attitude to awards and the increasing devaluation of such awards.

1. If platinum discs are based as £1 sales (at RRP, I assume), a record now has to sell less than half the quantity it did four years

ago.

2. If a platinum disc is awarded on pre-release sales, it is based on wholesale sell-in and not actual sales.

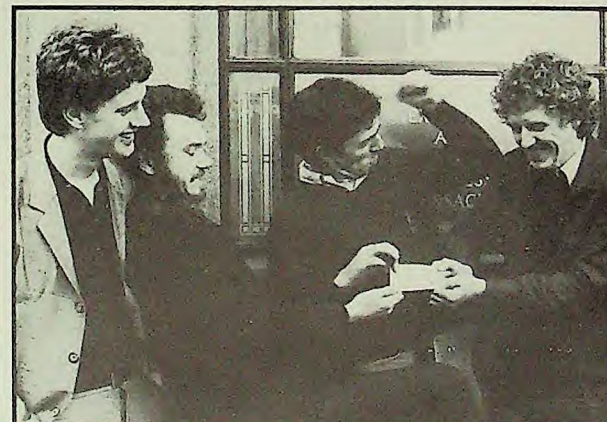
3. When £300,000 is spent on TV promotion, is £1 million worth of sales really an achievement justifying an industry award?
D. CROSBY, *Rox Ltd., Birkenhead, L41 2RB.*



ROCK RECORDS artist Naviede is pictured with Derek Howe, singles manager of HMV Records, Market Street, Manchester during a recent personal appearance to promote his single, *Guess It Doesn't Matter Anymore*. Rock Records would like to organise more PAs for Naviede and any interested retailers should contact Rock on 061-832 2537. Distance, they say, is no object.



PHONOGRAM PERSONNEL from London and the North of England turned out in force recently at Manchester's Playboy Club for a party to welcome North Country act Fivepenny Piece to the company. Their first album for the company, *Life Is A Game Of Chance* (Philips 9101 234) is released this month. Among the sea of faces are those of the group somewhere — Lynda Meeks, John Meeks, Colin Radcliffe, George Radcliffe and Eddie Crotty.



CHARISMA RECORDS have signed Trimmer And Jenkins — Ian Trimmer and Billy Jenkins, formerly with Burlesque — and release a single, *I Love Parties*, next week. Trimmer And Jenkins have recently toured with Chas And Dave and support Roger Chapman on his forthcoming tour. The band will be doing interviews for press and local radio to tie in with the tour in November and December. Pictured fighting for the huge advance of £1 are (left to right): Pete Hawkins, Octogrange Management, Billy Jenkins, Ian Trimmer and David Brown, Charisma Records.



FRANKIE VAUGHAN is pictured with Lugtons' reps at the Hornsey debut. His latest album, *Moonlight and Love Songs*, is on Frank's own Big V label which is licensed to SRT and is being promoted with radio advertising.

East Anglia not a backwater

ACCORDING TO John Peel of Radio One fame, he would have listeners believe that East Anglia is a musical backwater.

I am surprised by such statements — particularly as he resides in this area himself. In some ways this region is not very well served by the music industry and most of the major acts miss out the area. Also acts from this area must inevitably travel to London in order to gain more recognition.

But, for Mr. Peel's information, deep in the heart of rural Suffolk things are stirring. I can speak as both a manager of a record shop and director of a record company. Our company was set up four months ago to right this imbalance with an initial aim to sign bands, press 2,000 singles and try to bring them to the attention of major record companies.

However, the current fashionable appeal of small independent labels has spurred us on to market our own records, and attempt to establish our singles, keeping it in the family, as it were.

We are proud to be associated with East Anglia and its vast wealth of talent. There are many people who share my views, so perhaps John Peel would wake up to the fact that East Anglia has a lot to offer.

STEPHEN GUY-CLARKE, Trial Records, Sudbury, Suffolk.

C. C. MANN
MY
SHOOTING
STAR

Music Week welcomes letters on all subjects relating to the music industry. If you have something to say write to the Editor, 40 Long Acre, London WC2. Note: the Editor reserves the right to shorten or edit letters. We cannot print anonymous letters but will withhold names and addresses from publication if requested.

DIARY

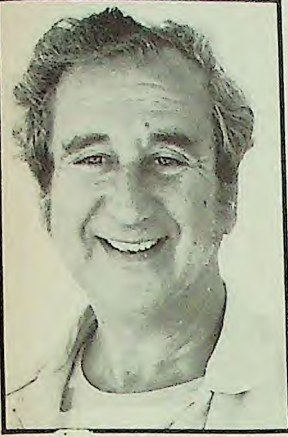
RODNEY BURBECK'S
AMERICAN NOTEBOOKShadow boxing
at Musexpo

A FEW months ago, you could have measured the pulse rate of the American record industry in beats per minute, but now it's bleats as you listen to already well publicised tales of platinum returns and disco backlash.

A 10-day visit restricted to sitting in a New York hotel room waiting for calls to be returned and shivering in Ice Age air conditioning in a Miami Beach hotel at Musexpo is not the best experience on which to base an objective opinion, but Dooley came away with the distinct impression of an industry running scared and boxing its own shadow.

It is perhaps significant that most topline record executives stayed away from Musexpo, presumably not wishing to be seen to be sunning themselves (what sun?) at a time of crisis, and the debates in seminars lamentably lacked cohesion and came to no particular conclusions.

There was an excellent gala performance by Blood, Sweat & Tears — still a tight rock 'n' roll band, although gritty-voiced lead singer David Clayton Thomas is the only survivor from the original band. The Australian showcase was a triumph for the Four Kinsmen, whose act (a cross between the Barron Knights and the Muppets), though a little out of place in a music industry setting, could be very successful for British TV and cabaret.



PAUL RICH of Carlin Music looking cheerful at Musexpo as indeed he might, considering that of the eight Carlin-published items in that week's chart, he had personally signed seven of the acts involved.



IT'S IN the bag for most of Music Week's Musexpo team who are presenting their case (from the left) Australian representative Peter Conyngham, editor Rodney Burbeck, publisher Peter Wilkinson, American representative Dick Broderick and his wife Mary, and promotion manager Avril Barrow.

The absent heiress

ONE OF the more bizarre events of Musexpo was a party for handcream heiress Alisabete Jergens, who, apart from being one of America's most well-heeled beautiful people, also happens to be a Red Indian princess (honorary) and a recording artist.

The strangest thing about the party (apart from the fact that it was hosted by a statuesque Hollywood lady gossip writer whose name escapes me) was the fact that Ms Jergens was in Paris at the time and nobody played her record.

"She did not want people to think she was over-hyping herself by being here in person," said her husband, self-made millionaire Peter Forsythe, who owns a chunk of the California coastline, runs a music publishing company, and is now managing his wife's singing career.

Alisabete is the 22-year-old granddaughter of the founder of the Jergens cosmetics empire, and was inducted as a Sioux princess, with the Indian name of Silent Thunder Woman, after contributing considerable charity work for abandoned Sioux children in Montana.

Her record, *Hungry For Your Love*, has a strong disco flavour, was produced by April Twenty-Two Productions of Los Angeles, is being released on a territory-by-territory basis, and is still up for grabs in Britain and the US.

The lovely Alisabete and husband now live in Paris, so she is ideally placed to promote the record in Europe, and all profits from her debut single will go to the many charities she supports.

YESTERDAYS

FIVE YEARS AGO

John Fruin resigns as Polydor MD to form his own company, State Records, in partnership with Wayne Bickerton, and will be succeeded by Freddy Haayen, head of Polydor Holland, with Tom Parkinson, MD of Contour, appointed deputy MD also from January 1... new Decca Records MD Ken East orders a cutback in number of singles released by the company, saying "quantity is no substitute for quality"... Chancellor Denis Healey includes record royalties in the list of costs allowable by the Prices Commission in considering applications for higher prices... CBS releases its first batch of mid-price tapes from its Embassy budget line... Jeffrey S. Kruger bringing Las Vegas-style cabaret to London in May 1975 in the Queen Mary Suite of the Cunard International Hotel at Hammersmith, while his Ember Enterprises sues Famous Music for \$7.5 million alleging failure by Famous to fulfil Ember disc release obligations in US.

TEN YEARS AGO

EMI readying a major drive to expand its retailing activities with the emphasis on self-service in its 21-store chain by converting its Oxford Street showcase to this format following similar moves in its Putney and Slough branches... Apple condemns as "ghoulish and in the worst of taste" a rash of single releases in the States prompted by the rumoured death of Beatle Paul McCartney... Board of Trade figures reveal record sales worth £15,735,000 during the first seven months of year, a seven per cent rise over the same period in 1968... disc jockey Alan Freeman opens his first record shop in Leyton... blues artist John Mayall planning his own label called Crusade... Mike Housgo leaving Robert Stigwood Organisation to rejoin the Daily Sketch... Electricity Board to use EMI record tokens as premium offer on small appliances in pre-Christmas sales campaign... Mickie Most goes to America to record some new material with Donovan in California.

C. C. MANN
MY
SHOOTING
STAR

DOOLEY

WATCH FOR rapid worldwide expansion of Illinois-based Ovation Records whose president Dick Schory is also into TV and film production, and is reliably rumoured to be one person who made a strong bid for RCA Records last week... One of the hottest selling records in the US is Rapper's Delight by The Sugar Hill Gang on obscure Sugar Hill label which allegedly started selling by word-of-mouth with no promotion or marketing off the backs of station wagons, has now done 1.3 million copies and is moving up the charts... A vacation visitor to Musexpo, A&M's Derek Green, chortling over news of EMI and Decca takeovers when he recalled all the gossip of the past year that his company was for sale... An airline managed to lose Trevor Lyttleton's baggage containing all his demo tapes (sound of mirth over at PRS?) but they turned up in time to do Musexpo deals... Ex-patriate English promo man Tony King says New York's Brit community desperate to remember the name of Alma Cogan's singer sister (our Chris White says it was Sandra Caron)... Former girlfriend of late Marc Bolan, Gloria Jones, has written and produced an album for Brazilian singer Ricardo de Campos for distribution by Casablanca worldwide.

DOOLEY HORRIFIED to see a very plump Rosemary Clooney singing the praises of kitchen tissue paper on US TV commercials... Musexpo highlight for Response Records' Mike Claire was hearing news from back home that Dodworth Colliery Band, with whom he has an album, won Blackpool Brass Band Championship... Lousy Musexpo weather not conducive to Florida tans but good for business, and the bar of the Konover Hotel resembled the Martinez at Midem on some nights... And Konover hotel manager confided in several delegates that what he would really like to do is be in the music business — could explain certain shortcomings in his hotel service... Number of Musexpo delegates actually got paid \$20 a day plus free lunch to sit by the pool as extras in a Cuban film being shot on location at the hotel.

LAST THURSDAY night was Chrysalis night on BBC TV with three Two-Tone acts on Top Of The Pops, Richard & Linda Thompson singing the theme to Kiss The Girls And Make Them Cry and later, Frankie Miller starring in Play For Today... Debbie Littlestone has quit the Bronze promotion office to become a bus driver... Lillian Bron has written to all record companies asking them to rally round to support the Cambodia relief fund... veteran songwriter Yip 'Over The Rainbow' Harburg considering doing one-man show in London... Spyro Gyra to star at Midem gala on January 21.

ARTISTS LINED up for future Radio One Star Special slots are Ian Gillan, Mary Wilson, Max Boyce and Cliff Richard... BBC Radio London preparing 18-hour charity programme on December 1 and 2, and music programme organiser David Carter is looking for artists to play requests live in the studio in return for donation pledges and also artists' possessions for on-air auction... Thought it only happened in the ageing studios at Broadcasting House — Capital DJ Mike Smith had to change studios three times within first 20 minutes of his Sunday Breakfast Show when gremlins continued to get in the works.

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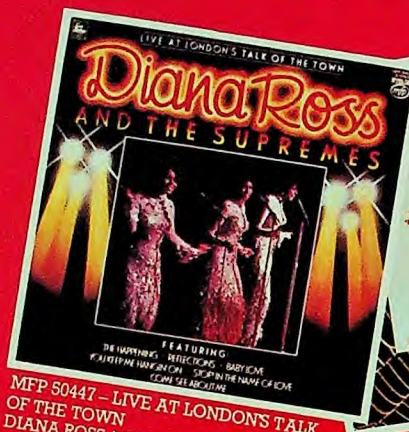
NEIL DIAMOND - 50449



BURT BACHARACH - 50442



CARPENTERS - 50431



MFP 50447 - LIVE AT LONDON'S TALK OF THE TOWN
DIANA ROSS AND THE SUPREMES



MFP 50440 - SPIDER IIVING
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MFP 50454 - MAGNET DISCO MAGIC
VARIOUS ARTISTS



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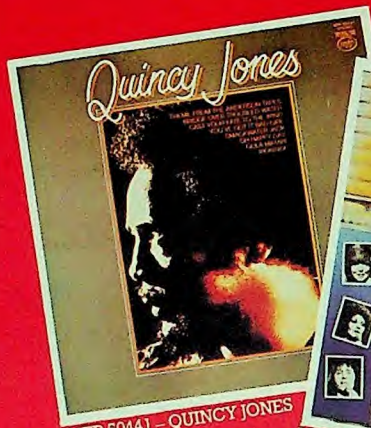
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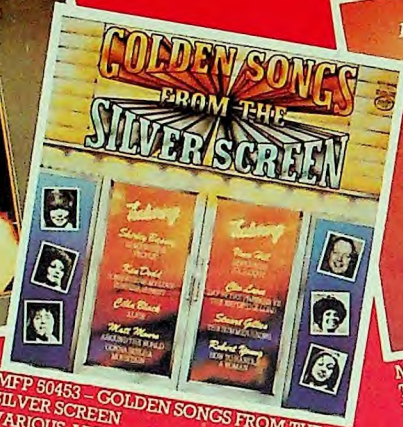
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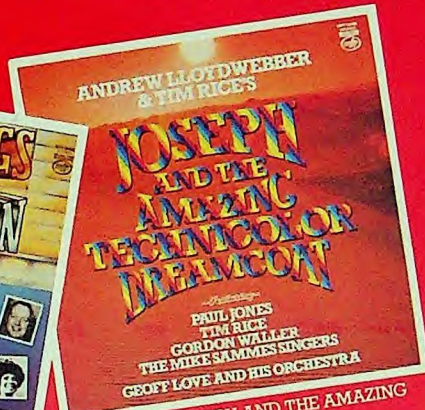
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MFP 50441 - QUINCY JONES



MFP 50453 - GOLDEN SONGS FROM THE
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