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MUSIC WEEK

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

WEA moves towards scrapping RRP

by TERRI ANDERSON
THE END of RRP on product from WEA is signalled by the company's unexpected and swiftly implemented move to raise dealer prices by about five per cent — as from Monday this week.

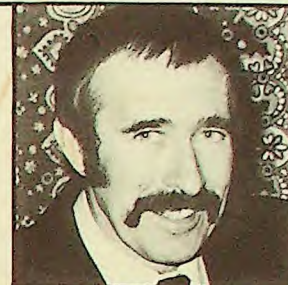
The company's attitude is spelled out in a letter from sales and marketing director David Clipsham. In this he points out that the increases "bring WEA dealer prices broadly into line with those of its major competitors", and can also be regarded as "the

first stage of a series of changes designed to lead to a move away from recommended retail pricing in all aspects of our business".

From now on, the letter indicates, WEA will take the realistic view that retailers are using their freedom in law to fix record and tape prices at whatever level seems right to them. This means that record company RRPs are increasingly meaningless, and "our only concern should be the price we charge to him (the dealer) and not the final retail price."

MD John Fruin told *MW* that he wanted to stress two points: "Firstly, this is not something which we just did because Polydor did it. Secondly, the decision was made only after we had seen the results of a survey which was carried out for us by BMRB. The results determined that we should rationalise the pricing position. If we were going to give what looked like reasonable RRP we thought it should bear some relation to the price the records were really being

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John Fruin

Video rights debated in London

by SIMON HILLS

PIRACY IS already threatening the development of the video market. That was the consensus of opinion at last week's Nord Media Video Rights Conference at the Cafe Royal.

Peter Funk IVS (UK) MD, claimed he could purchase pirate copies of the world's top 50 films within an hour. The piracy prediction was based on the fate of the audio world, and the recent Sony v. Disney/MCA case where Judge Ferguson deemed home-taping legal in the USA.

• Full conference reports on page six.

Imports judgments confuse issue

THE POSITION of record companies, importers and dealers selling imports appears to be more, rather than less, complicated after decisions just made by two different judges in the High Court.

After two days of detailed legal argument in the case involving Charmdale Record Distributors and CBS UK, the judge, Mr Justice Browne-Wilkinson, decided to rule against the record company. But, at the time of *MW* going to press, he had not yet given his reasons for the

decision, so CBS had not decided whether to give notice of appeal.

Having decided that parallel imports of albums from the US in cases where the licence for the UK territory is held by CBS UK would not be outlawed in this action, the judge then granted a temporary injunction in the terms which CBS had asked for, and to which Charmdale has voluntarily agreed. He pointed out that, by his own ruling, he had been asked by CBS to restrain Charmdale from doing something which was not, in his view, unlawful — but he decided to

grant the injunction temporarily "on the balance of convenience", pending appeal.

Eleven titles were named by CBS in their application (see story in *MW* December 1), and their complaint is that Charmdale imports from CBS Inc of America infringe their exclusive UK licence. Charmdale however has only one of the titles in stock, and as part of the terms of the importer's voluntary undertaking (reinforced by the Judge's injunction) CBS has agreed to buy those stocks.

John Brooks, CBS director of administration and legal affairs, told *MW*: "We will give an appeal very serious thought, but are waiting to see the reasons for the judge's

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R&R closed by 'recession'

THE MUSIC trade papers *Radio and Record News and Dealer* published their last issues this week. Announcing their closure, publishers Needle Time Music Ltd blamed "the economic recession being experienced by the record industry".

R & R News was started in 1976 by Greg Thain under the title *Needletime* and in June 1978 he went into partnership with Jesse Ward Investments, publishers of the *Croydon Advertiser*, which took over the paper completely last August when Thain resigned. At the same time they launched a sister publication, *Dealer*, distributed free to record shops.

About 14 staff are out of work but publisher Alan Godfrey told *MW*: "They have received generous payments. Also, because we are closing the company down, rather than going into liquidation, all creditors will be paid."

Controversy splits CMA (GB)

CONTROVERSY OVER the voting procedure for the awards presented at the Country Music Association of Great Britain annual dinner at the Hilton Hotel last month has split the association and is described by former CMA chairman David Sandison as "suicidal" in a bitter attack in *Music Week* this week (see page 50).

Last week Sandison announced his resignation from the CMA, as

did vice-chairman Tony Byworth and MCA's Martin Satterthwaite. RCA's Shaun Greenfield has lapsed his membership and has stated he will not be re-joining.

Byworth's resignation follows his own criticism of this year's awards nominations in *Country Music People* in which he wrote: "The problem rests with the smallness, inefficiency and apathy of the CMA (GB)."

Both Sandison and Byworth consider that many of the awards nominations, particularly in the international sections, were not representative of the industry's commercial developments.

Award winners included Boxcar Willie as international artist of the year and album of the year. Single of the year was voted If I Said You Had A Beautiful Body by the Bellamy Brothers and Warrington group Poacher were named British artist of the year.

Other awards: Terry McKenna (best British songwriter); Sunbury Music (best publisher); Don Ford (country music journalist); David Anthony Promotions (marketing campaign). Disc jockey awards went to Paddy O'Flaherty (BBC Radio Ulster) and Tim Lyons (Piccadilly), and the founder chairman's award went to BBC producer Yvonne Littlewood.

Part-timers click with hit

A "PART-TIME" record label looks like scooping the British record industry with this year's Christmas hit single. Day Trip To Bangor, by Fiddler's Dram on Dingle's Records, is claimed to be selling out of Spartan's distribution warehouse at the rate of 30,000 copies a day, it is a Radio 1 Simon

Bates' record of the week and is being playlisted across the country.

It is Dingle's first single release, although they have had previous album releases and several major companies were attempting negotiations to pick up the record last week. The label has appointed Spartan's Dave Thomas as its business adviser and he told *MW*: "The record is not available for the UK except through Spartan but is available for the rest of the world."

Dingle's is primarily a folk label run by five partners on a part-time basis. Chairman is Roger Holt, a training officer at Tudor Photographic, his wife Helen is secretary and their co-directors are Royer Slater, a marketing executive, David Foister, a lecturer at Guildford University, and Alan Morrow, an electrical engineer.

THE FUTURE OF THE GRRC

What is the future of the GRRC? Retailing editor TERRI ANDERSON talks to dealers and record company bosses on this controversial matter. See page 37.

FOCUS ON BENELUX
Another in Music Week's series focusing on the music industry abroad — this time the small but profitable Benelux area. Report by CHRIS WHITE.

THE JAM



NEW ALBUM

SETTING SONS

INCLUDES THE HIT SINGLE 'THE ETON RIFLES'

ALBUM POLD 5028 CASSETTE POLDC 5028

Dolby

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NEWS

Amnesty album out

ISLAND RECORDS releases the soundtrack album from the recent Amnesty International Concert next Friday (14). The line-up includes John Cleese, Peter Cook, Michael Palin, Billy Connolly and Anna Ford. The LP, called *The Secret Policeman's Ball* (ILPS 9601), marks one of the most extensive marketing campaigns ever undertaken by Island.

The company will be promoting the LP on London Weekend TV on December 19, 20 and 21, co-inciding with the showing of the film on all ITV stations on the 22nd. In addition there will be national and music press advertising. To introduce the film and album to the media, a press conference is being held this Friday at the National Liberal Club. Island is also mounting a national radio and press advertising campaign for the Gibson Brothers who are currently in the chart with *Que Sera Mi Vida* and also have an album, *Ooh What A Life Cuba* (ILPS 9579) available.

For three weeks every commercial radio station in the UK will be carrying a 15-second advert for broadcasting at peak listening times. This will be backed by 5,000 posters for the trade as well as a Gibson Brother video distributed by Captain



Video to more than 250 shops. In addition the album will be advertised in both the *Daily Mail* and *Sun* between December 10 and 14.

Duncan single for Year Of The Child

TOP MUSICIANS have joined forces to make a special single which will aid the International Year Of The Child appeal. Singer Lesley Duncan has re-recorded the title track of her first ever album, *Sing Children Sing*, and enrolled the additional services of such names as Kate Bush, Pete Townsend, Phil Lynott, Joe Brown, Madeline Bell and the children of Tywardreath Primary School in Cornwall. All the musicians and singers, together with Duncan, and CBS, are donating their royalties to the charity. The single is issued in a full colour bag (catalogue number, CBS 8061).

TO PROMOTE the new Godley & Creme single, *An Englishman In New York*, Polydor has taken ads in the trade and consumer music papers plus *Time Out*. And ads for the duo's album, *Freeze Frame*, are being taken in *NME*, *Time Out*, *A.M.*, *New Manchester Review*, *Private Eye*, *Punch* and *The Guardian*. Adhesive window stickers and full colour posters are available for in-store use.

THE CONCEPT album makes a come back as EMI releases a massive book cum double album package by artist and author Patrick Woodroffe and keyboard player and composer Dave Greenslade, which is hotly tipped to become one of the first videodiscs.

EMI has secured video rights for the package which retails at £8.99 and has already produced a video tape of stills from the book. Entitled *The Pentateuch Of The Cosmogony*, the science fiction story about the birth and death of a world is released on December 7. It is published by artist Roger Dean's *Dragon's World*, it will also be available from selected bookshops.

"The Pentateuch is a scriptural text from extra-terrestrial civilisation illustrated by both pictures and music," says Woodroffe. "The two LPs, casebound within the 48-page book, are intended to be listened to while examining the visual illustrations."

LIBERTY-UNITED is to TV advertise Slim Whitman's 20 *Greatest Love Songs* (UAG 30270) for a three week period starting December 10 at peak time on Stags, Border, Granada, Anglia, Ulster, Harlech, Tyne-Tees and Yorkshire TV. The ads will be supported by 350 nationwide window displays. RRP for the LP is £4.49.

Talking Heads Campaign

AIMING TO break Talking Heads into a broader market, WEA is tying an advertising and marketing campaign in with the UK concert tour which started on November 26 and ends on December 8, and with

the band's third Sire LP, *Fear of Music*, and single, *Life During Wartime*. Ads have been bought in peak time rock shows for two weeks, on Capital, Piccadilly, Trent, City, BRMB, Clyde, Forth, Beacon, Victory, Orwell, Thames Valley, Metro and Luxembourg. This radio campaign starts on December 3, and there will be consumer pop press ads, and in-store merchandising featuring all three album sleeves, plus posters and *Fear of Music* armbands.

BONEY M's *Oceans of Fantasy* album is being given a second press advertising campaign, with full pages taken over a four week period in pop and teen magazines. There will also be ads in the popular national press. The group's new single, *I'm Born Again*, is released on November 30.

NEW ENSIGN Artist Roy Sundholm is currently touring with John Miles, and his first album, *The Chinese Method* (ENVY 10), is being offered at a special price to coincide with the dates, and until December 31 it retails at £2.99 (cassette £3.15). The tour and special price offer will be supported by a campaign featuring half-page adverts in the music press, full colour posters for shop displays, streamers and button badges. A handbill will also be distributed at tour venues, drawing attention to the LP and cassette offer.

TWO COMPILATION packages, *The Stylistics: The Hits* (H&L 6467 650) and *Van McCoy's Sweet Rhythm* (H&L 6467 651) are released by Phonogram this month. The *Stylistics* album is a compilation of their 16 UK hits. There will be national press advertising and the albums will be stickered announcing special mid-price value at £3.25. The McCoy album is described as a retrospective appreciation of his work on the H&L label and includes his biggest hit, *The Hustle*. The LP will also be backed by press advertising.

Bowie double A side re-released

THE LATEST David Bowie single, to be released on December 7, is a double A side containing two versions of John, *I'm Only Dancing*. The number was a hit in 1972 but is now given a third, distinct treatment.

The single is released in both seven and 12 inch format — his first 12 inch single — and comes in a picture bag. It will be backed by a three week campaign of full page ads in trade and consumer press and in addition RCA will be taking a double page spread in the last issue of *Melody Maker* this year, celebrating his nomination as MM artist of the decade. There will also be point of sale material available to mark both the single and the award.

LATEST RCA albums from Jefferson Starship and Hall and Oates are both being trailed for the main marketing campaigns set to start in the New Year.

The Jefferson Starship album, *Freedom At Point Zero*, is scheduled for December 7 release and trailer advertising in *Melody Maker* in December will be followed by the full campaign also backing the single *Jane* in January. With a similar approach to the new Hall and Oates LP *X-Static*, RCA will time the ad campaign to co-incide with a tour being planned for January.



WITH THEIR *Greatest Hits* album riding high in the chart, ELO's drummer Bev Bevan turned up for a special guest appearance on Roger Scott's afternoon programme on Capital Radio. During the half hour interview Bevan revealed that the group has definite plans for a UK tour next year.

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NEWS

Sponsordiscs take off

PUBLIC EYE, the record promotion company which has opened up the field of sponsored records (see *Music Week*, November 17), has finalised the tracks for its first Sponsordisc.

The two cuts selected by Public Eye manager Glenn Simpson are Finsbury Park by Tribesmen and Love At First Night from Sally Townsend. Tribesmen are signed to The Label and Sally Townsend to OBM Records in Liverpool. They will be featured on the first disc sponsored by Wrigley's, set for release in the first week of January.

Simpson has been surprised at the high standard of material he has been offered and says: "The *Music Week* article on our new venture really broke down so many barriers and we've had a lot of calls from managers and record companies wanting us to use their artists.

"I hope we can persevere with our original concept of promoting new groups. We want to give them the best deal possible and for this first release we are having 25,000 flexi-discs pressed containing edited versions of the songs. We are also negotiating for a magazine insert of 20,000 flexi-discs."

The two tracks will be included on a 12 inch 45 rpm Sponsordisc filled out with three Wrigley's jingles and these will be sent to more than 500 professional club and disco DJs around the country.

OBM deal

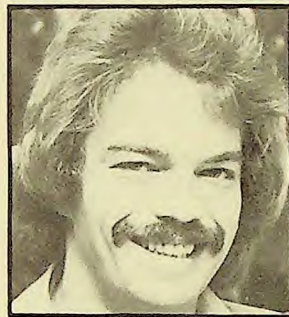
● **SINCE TYING** up the deal with Public Eye, OBM records has sealed a distribution agreement with Pye and Sally Townsend's Love At First Night penned by Alan Day will be the first release, probably in the second week of January.

OBM — an off-shoot of an entertainment agency and management company run by Kevin O'Brien and Tommy Murray — already has an album release by Kenny Johnson but this will not be involved in the Pye deal.



AFTER A sold out show at the Theatre Royal Drury Lane, Tammy Wynette was presented with a platinum disc for sales of her album, *Twenty Country Classics*, by Warwick MD Ian Miles. Pictured (l to r) at the presentation are Anne Miles, Warwick Records; George Richey (husband/manager of Tammy); Tammy Wynette, Ian Miles and Johnny Black, Epic Records press officer.

Watson tops in MCA re-vamping



STUART WATSON

THERE HAS been a restructuring of MCA's marketing and promotion department under Stuart Watson, who becomes general manager, marketing. Reporting to Watson is Ray Still, formerly Infinity label manager, who now becomes MCA Records product manager.

London promotion managers John Gould and Dave Brown also have new responsibilities. Gould becomes creative promotion manager with responsibility for particular areas including disco. Brown is now promotion manager involved in all areas of promotion and working with Gould on TV.

Logo rumours denied

RECENT INDUSTRY speculation that Logo Records is up for grabs has been refuted by George Amy, head of publishing firm Marshall Cavendish which controls the record operation.

A proposed deal with RCA — with which Logo has a P&D agreement — fell through at the last minute recently but Amy says: "We are not rushing out to put up the For Sale sign.

"It's true that the results of Logo have been disappointing over the past two years, but sales and prospects are picking up and that changes the overall picture considerably. We have a single and an album by The Tourists doing well at the moment.

"If a good offer were to come along, however, obviously we would have to consider it."

With its staff considerably streamlined, Logo will be moving from its Marylebone High Street, London, premises in the new year to smaller offices in Wardour Street and managing director Geoff Hannington expects a high premium for the current lease.

CBS Gives Wayne's War a boost

AFTER A continuous run of nearly 18 months in the Top 50 *MW* album chart, Jeff Wayne's *The War Of The Worlds* is being given an extra Christmas Boost by CBS.

The double album, which has achieved triple platinum status in the UK alone, is to be TV advertised in the Granada area at peak times from December 12 to Christmas. In addition, local shops will be mounting in-store displays along with dealer tie-ins and competitions. A statement from CBS added: "The album has already proved a popular buy at Christmas — last December saw an especially heavy demand on stock."

Jeff Wayne has recently signed a film deal with Paramount Pictures for a new movie version of *The War Of The Worlds* based around the album.



MCA's regional promotion department continues under the direction of Martin Satterthwaite, artist development manager, who also reports to Watson. . . DinDisc press officer Eugene Manzi moves to Virgin as marketing manager. Taking over press at DinDisc will be Dave Fudger who retains his A&R responsibilities for the company. . . Tim Bowen has been appointed director, business affairs, CBS Records. . . Barbara Stanton, previously with UA and Radar, to Heath Levy Music as PA to Geoff Heath and Eddie Levy, replacing Kathy Robinson who has left the company. . .

News in brief...

THE NEW address for the Kicking Mule Artists Agency is 6, Burlington Road, Southport, Merseyside. (0704 67852). The agency is now being run by Pete Rimmer.

HARBOR RECORDS run by John Schroeder has moved from Cambridge Square to 73 Newman Street, London W1. (01-637 4623)

PATRICK FITZGERALD'S contract with Polydor has terminated and he is planning to put out records independently in the New Year.

A NEW record label, NMC (No Mean City) has been set up in Glasgow by Arthur Haggerty and punk band The Fun Four. First single from the band is *Singing In The Showers*. Further unknown acts are to be signed to the label for singles deals.

HAMMER RECORDS has moved to 35/37 Wardour Street, London W1. Telephone: 01-734 7195.

BA&F IS spending £300,000 over the next two months promoting its various ranges of blank cassettes. Much of the spend will be on TV advertising with a commercial featuring Jenny Haan.

THE NEW Planets album, *Goon Hilly Down* (TENOR 102) on the Rialto label through Pye has a special RRP of £3.45, with full dealer margins applying. On December 7, Pye releases a new Muppets album (NSPL 18613), featuring all new material.

WHITE DOVE Records has switched distribution from Spartan to Pinnacle.

MATAYA CLIFFORD is the latest signing to the Do It label. Mataya has previously recorded for RCA and Virgin. His debut single for Do It, *Living Wild*, was released November 30 with distribution through Spartan.

COZY POWELL'S Ariola single, *Theme 1* has been released in 12" form.

AS FROM now, Liberty-United's new telephone number is 01-580 4455. The address remains the same.

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US Charts courtesy Billboard

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NEWS

Redundancies follow Phonogram reshuffle

A MAJOR re-structuring of Phonogram, resulting in a number of redundancies, was announced by the company's managing director, Ken Maliphant, last Friday (30).

Under the re-shuffle, Neil McEwan, formerly financial controller, becomes the head of administration and will head up a team designed to assist the overall management of the company in the critical area of cost control.

And Rodger Bain, general manager A&R, has agreed that in order that he can concentrate on the creative aspects of A&R, he will relinquish all managerial/administrative responsibilities within the confines of the A&R division. The division comprises Bain, Jeremy Enaor and David Bates who will all report directly to Maliphant.

The classical division will also report directly to him and Phonogram is currently recruiting a marketing-oriented head of the division. Nick Wright, formerly albums marketing manager, is appointed to a post within Britannia Music, the direct marketing arm of Polygram.

Tony Powell is appointed marketing manager, and reporting to him will be Henry Semmence (singles product manager), and Alan Phillips who becomes senior product manager and will have the other product managers reporting to him including John Waller who becomes US product and disco manager.

Orin Cozier becomes disco promotions manager which will be expanded to include radio promotion and will report to Annie Challis who becomes head of radio promotion. Dave Howson becomes head of TV

promotion.

David Scoppie, reporting to Evans, is promoted to commercial liaison manager, and will be responsible for all liaison within the new commercial division. He will be assisted by Ray Wilkins who will retain his specific responsibility for tape marketing.

Maliphant added that as a result of the re-structuring, several positions had had to be made redundant. Amongst those who have left the company are Karen Fox, press office manager, Sandra Triffit (press office assistant), Marek (international exploitation manager), product manager Nigel Morgan and secretary Jackie Curtis.

Glyn Williams, previously financial and commercial director of Phonogram, has also decided to leave the company.

PRS licence for DJs

BRITAIN'S ESTIMATED 35,000 mobile discotheque operators may be required to purchase a £25 annual licence as of January 1, 1980. This new move by the Performing Right Society casts its net to include the thousands of "public performance" of copyright music at parties in private homes, farmers' barns etc.

The decision to licence DJs came after consultation with the Disc Jockey Federation and was last week welcomed by DJF chairman Theo Loyla who said: "We believe the professional guys who take DJ work seriously will be glad to pay the licence fee as a way of distinguishing themselves from the cowboys who are simply in it for a cheap buck."

The PRS and DJF have another meeting in January to discuss how the scheme is to be implemented. One benefit of the scheme will be that organisers of one-off parties or

dances on private premises will no longer have to take out a temporary permit, assuming that the DJ they hire holds a licence. But the new licence will not cover performances in public houses, hotels etc which should already hold a licence.

• The new licence and its implications will be covered more fully in MW's disco page next week.

LEBER KREBS, managers of Aerosmith and producers/promoters of Beatlemania are to open a London office, headed by Peter Mensch, co-manager of AC/DC and The Scorpions. Further expansion details of the company, which has changed its name to CCC (Contemporary Communications Corporation), are expected to be announced shortly.

Electric records closes

ELECTRIC RECORDS, which has been in existence for four years and has had its biggest successes with Gordon Giltrap and Quantum Jump, is being closed down.

A statement from managing director David Platz said: "Electric Records licensing arrangement with Pye Records expires at the end of this year and coupled with Jeremy Thomas's decision to leave the company (see MW December 1), it has been decided not to continue the Electric Record Company label."

"However, we are in the process of negotiating a licensing arrangement for the existing catalogue which remains on the Cube label." Six staff are being made redundant. They are: Bernie Cochrane, Annie Piper, Glen Davidson, Vivien Haynes, Lesley Gear and Simon Giddens.

Imports... FROM PAGE ONE

decision. I think this is only the first stage in clarifying the law. This decision covers only a narrow point of law based on CBS being the exclusive licensee. It is not the end of the whole matter at all. Lots of points of law will have to be decided in individual cases."

In the second case, Mr Justice Goulding refused Polydor an injunction against Stage One Records. The record company achieved only a voluntary undertaking that Stage One would not import or sell Canadian pressings of The Who's Who Are You album. Polydor had asked for an injunction banning the import of any Who product made in the US (under a parallel exclusive licence granted by the band itself, which is the copyright holder) and will now be appealing against the High Court decision. Trial of this action in full could take anything from 18 months to three years to come to court.

The judge however rejected the Stage One's claim that Polydor was abusing its dominant position in the EEC, and other suggestions in the defence argument. He added that if Polydor wished the issue of parallel imports to be decided they might have to take it to the European Court of Justice.

After the High Court judgement Stage One announced that it could be going to the European Court itself for a decision, and it greeted the refusal of the injunction against itself as an indication that the courts regard transatlantic parallel imports as legal — at least pending final trial and judgement of the point.

A statement from Polydor, however, stressed that the company still intends to sue any importer, wholesaler or retailer who imports or sells any US or Canadian recording of material for which the UK company holds the licence or copyright.

WEA margin FROM PAGE ONE

sold at. This statistical survey showed that prices being asked were patently nowhere near, in most cases, our RRP's."

Clipsham states in his letter: "Tape prices will remain at current levels and relevant album prices will be increased to match. On a single album this means that dealer prices will increase from £2.90 to £3.04 (ex VAT) a rise of just under five per cent; standard seven-inch singles will increase similarly from 64p to 67p. RRP's will remain unchanged."

As well as the apparently increasing irrelevance of RRP, the letter states as a reason for the price increases: "The prevailing media view, supported by some artists," that record prices are too high.

WEA believes that the retailers' right to set prices should be, as it is, total — so the record company should be involved in setting only one price, the dealer price.

The letter goes on to say that another aim is to make pricing

structure more simple and, because "the recent change in market forces" has helped to roughly equalise cassette and album manufacturing costs, WEA can "rationalise prices between tape and album product".

The BMRB research is outlined. It used a sample of 400 retailers, and data indicate that only 16 per cent of indies do not now discount (and a small number actually price higher than RRP); discounting is certainly on the increase with almost 30 per cent of the indies saying they are cutting prices more than they did six months ago; and the average discount against RRP is now running at seven or eight per cent.

New dealer prices detailed in the letter include: 12-inch LV series singles — £1.22; picture singles and other 12-inches — 97p; budget LPs and tapes — £1.52; full-price and deluxe LPs and tapes — £3.04; 2 LPs and tapes — £4.57; 3 LPs and tapes — £6.09. All these prices are exclusive of VAT.

News in brief...

WEA HAS entered the book cassette market with the launch of Book cassettes. The first four titles, released this week, are: Snakes and Ladders featuring Dirk Bogarde reading extracts from his autobiography; Alex McCowen's solo performance of St Mark's Gospel; Sheila Hocken reading from her autobiography Emma And I; and The Famous Five from Enid Blyton.

Each two-cassette pack retails at £5.00. Dealers requiring further information should contact Telephone Sales at

Alpertone on 01-988 5929.
A substantial nationwide merchandising campaign backs the launch and includes counter browser units, posters and shelf strips, all bearing the legend, Books That Read To You.

AVIATION MUSIC, owned by David Arden, and run by Peter Felstead, has signed former bass player with the Radio Stars, Martin Gordon, to a worldwide publishing agreement. Most recently Gordon has been in France producing for the Barclay label and also appeared on a jam session with Mick Jagger, Ronnie Wood and Charlie Watts. Gordon will record as a solo artist and Felstead is currently fixing a record deal.



BEGGARS SINGLES



GIVE IT TO ME NOW

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CARPETTES

I DON'T MEAN IT

Beg 27



WILLIE AND THE HAND JIVE

QUOR BIGGUN

BOP 5

THE W*NKERS ROCK 'n' ROLL

'SOUNDS' NEW SINGLE OF THE WEEK

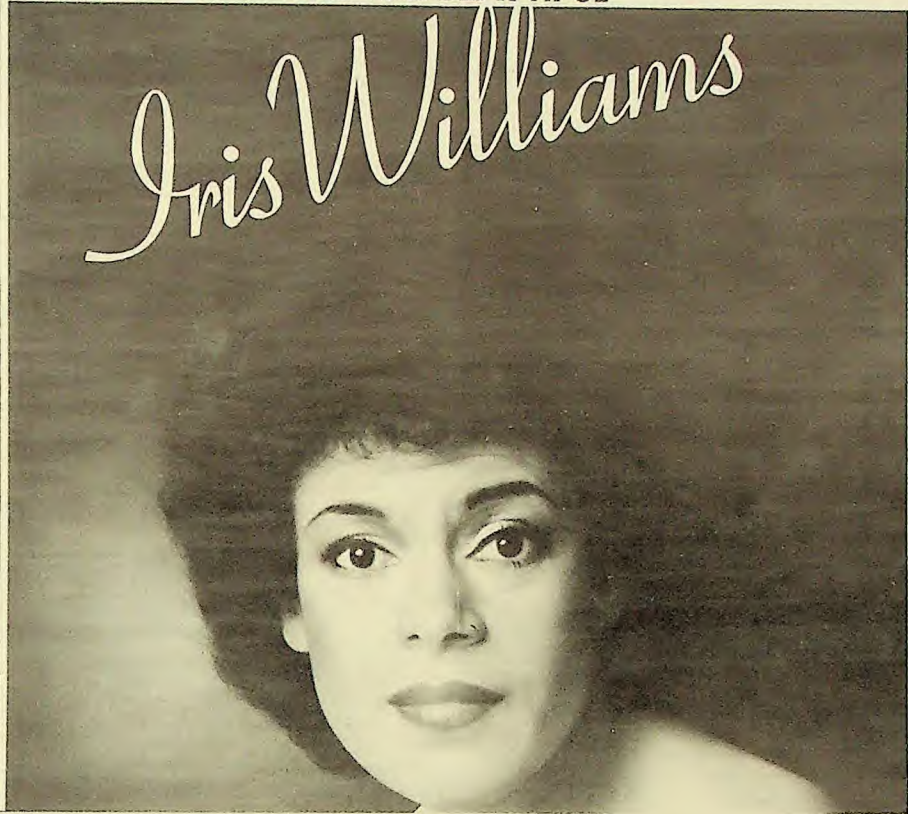
THE LURKERS

NEW GUITAR IN TOWN

BEG 28

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Iris Williams



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Cassette TC-SCX 6627
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NEWS

Losing profits to the pirates

WHILE THE record companies see the video disc as a means of bringing back some of the profits they have lost to the tape, a lot of video pundits are not so sure.

Many film and television companies see their product cropping up on videocassettes across the world without a licence, while at the same time finding their case a lot harder to prove. And as those companies move into mass home markets, they are finding their problems uncannily similar to those the record industry has been experiencing for some time.

"Wherever one finds a mass market, one finds imitators," says David Gibbons IFPI anti-piracy director. "Audio piracy not only includes cassettes, but discs as well, and the results are terrifying."

"While the record industry has the BPI to take up piracy cases, the other industries involved have nothing."

Peter Funk, IVS (UK) MD says: "We license programmes. We have a fundamental interest in copyright as we are in the Middle East which is the largest market for pirate programmes."

"It is well known that most 16mm films are valuable for pirating because of poor administration. There is only one way of a pirate getting it, and that is someone having the master. That is not a technological problem, it is an administrative one."

All-out attack on taping

"THERE IS no way you can use a recorder legally. It is like advertising a car that does not go any slower than 70 miles per hour." So spoke Geoffrey Crabbe, a copyright officer at the Council for Educational Technology, at The Nord Media Video Rights '79 Conference.

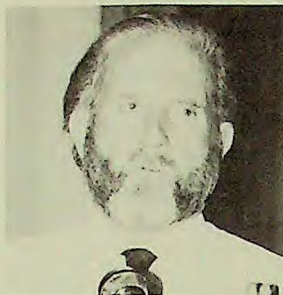
And that just about summed-up the video producer's malaise over how to deal with the home-taping threat that looms over him, and was the major topic for debate at the conference.

"You can't stop copying when you make programmes," he continued. "They will be copied, not in public, but in private. It seems to me that when you produce your video recorders, you must bear in mind what is happening to them."

All the industry is aware of home taping, and the debate over how it can be stopped — and after the Dianey case it seems unlikely to be done by law in the US — has become the major issue in the audio industry. Video will make those issues more complicated as the film producers find their profits threatened too.

Amazingly, David Gibbons, the anti-piracy operations director at the IFPI, said that legislation will come if home-taping hits the video industry as hard as the audio industry, and it will be the audio industry that will follow suit. Governments have been slow to see the problem, and it might be the all-encompassing video industry that could push them into action.

"One solution is that private taping should be made illegal," said Gibbons. "I suggest that is not feasible. Those who advocate it



GEOFFREY CRABBE: you can't stop copying.

should be made legal must also advocate that either the police or the producers of videograms must be given rights to go into people's homes. And that must go against public opinion. The prospect of raiding them all is quite horrifying, and I don't see the prospect of a few test cases.

"The answer as I see it is in a royalty payment which has been said would take an army of bureaucrats. Collecting societies have been set up who have managed to collect down to the last company. In practical terms, that represents the only way of getting the correct compensation for the industry."

Yet the reluctance of governments

to assist in the introductions of a levy for the hard and software industries has left many people in the audio industry very suspicious of it being introduced and they are looking to other means.

From past experience many people in the industry are wary of any action being taken, and believe it their responsibility to fight what they see as a major loss-maker to their industry.

Iain Muspratt, Guild Sound and Vision MD, said that home taping at the moment is akin to Marks and Spencers saying 'here is our store, but you can't buy anything in it'. Home taping is still illegal. "So far as copyright is concerned, one of the biggest difficulties is looking after so many interests with so many people. Frankly, a levy on machines leaves me absolutely cold. The thought of more bureaucrats doesn't move me," he said.

Martin Roberts, publisher of *The Video Cassette and CATV Newsletter*, launched the hardest-hitting attack on home taping, based on the Sony v Disney case.

"Already the video market is moving towards home recording. If this happens the field of new product will slow down to a trickle. The public might wind up as short term winners, but long-term losers, and I hope meetings like this can put the problem in focus."

The case for 'public good'

INDUSTRY EARS in America have been tuned in to the Disney v MCA court action for guidelines over home taping, and in many quarters Judge Warren Ferguson's decision that home taping is legal rocked their interpretation of the law.

Martin Roberts, publisher of the *Videocassette and CATV Newsletter* has been watching the case carefully, and although he undertook to give both sides of the case made it clear he thought the decision was a wrong one for the industry. The case also marks the clear divergence between the hard and software manufacturers and videogram producers.

"Sony perhaps speaking for the industry, believes that home copying for private use was not an infringement," says Roberts. "It invoked the theory of 'public good' in that there was a need for the wide availability of these works for public good."

"Those against that have been accused of being against the principle of free enterprise. But authors must be protected against unauthorised copying of their work. The programme itself is the item in question. I feel that freedom should not obscure the issue. If more software had been put onto the market 10 years ago, maybe it would be possible to demonstrate our loss to Judge Ferguson. But we have nothing to lose by staying out of the market."

SIMON HILLS reports from The Nord Media Video Rights '79 Conference

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RETAILING



THIS EASILY assembled cassette holder, a new product from Russell Butler, prompted the description "a little park bench for tapes." It can be adjusted as illustrated to hold from one to 20 audio cassettes, or an equivalent width of video cassettes. RRP is £2.55, from Russell Butler of Leicester Road, Lutterworth, Leicester.

Christmas and New Year opening

DETAILS OF Christmas ordering and distribution arrangements are beginning to come in, with reminders to telephone and post early for Christmas. First timetables to arrive at *MW* are from Lugtons wholesalers, WEA and MTA.

Lugtons trade counter is open from December 10 to 13 between 8 a.m. and 5.30 p.m.; December 14-8 a.m. to 5 p.m.; December 15-8 a.m. to 12 noon; December 16-10 a.m. to 12 noon; December 17 to December 20-8 a.m. to 5.30 p.m.; and December 21-8 a.m. to 12 noon. To ensure quick service dealers are asked to telephone at least three hours before they intend to call and collect orders, but there will be no opening from 12 noon on December

21 until 8 a.m. on December 27, nor on January 1. Usual van delivery service will be offered in all areas up to Friday December 21, but orders received on that day will not be delivered until after the holiday.

At the WEA depot at Alperton, telephone sales hours of working for the Christmas period are from 8 a.m. to 7 p.m. from December 11 to 14 (starting at 7 a.m. on December 10); from 4 p.m. to 9 p.m. on December 15 and from 10 a.m. to 2 p.m. on December 16. For the following week hours are 8 a.m. to 7 p.m. on December 18, 19 and 20, but start an hour earlier, at 7 a.m.

on Monday December 17, and on Friday December 21 are from 8 a.m. to 3.30 p.m. Ansaphone only on December 24, 25 and 26, with normal working hours resumed for December 27 and 28. Ansaphone only again on December 31 and January one, but back to normal on January 2.

The MTA office will be closed from December 25 to 27, and on December 31 and January 1. On Christmas Eve it will be open from 10 a.m. to 1.30 p.m. and on December 28 and January 2 will be open at the normal hours of 9.30 a.m. to 5.30 p.m.

A retailer's guide to legal rights

ANY EMPLOYER can become liable to make payments to his employees from time to time under various provisions of the law. On some payments, there are provisions for him to obtain a refund of all or part of the money involved, and these are worth noting.

In connection with any redundancy payment made, the employer can recover 41 per cent of the money he has to hand over to his employee. However, in connection with unfair dismissal compensation, there is no refund available and the whole sum has to be met from the funds of the firm.

In respect of maternity leave pay, the whole amount can be reclaimed. The sum in which refunds are made is limited to the amount of maternity leave payments allowed by law. The sum is six weeks' pay at 90% of the normal weekly wage of the person concerned, less the national rate of maternity allowance (whether or not the woman in question actually receives the maternity allowance).

ALL SHOPS, offices and factories with employees are required by law to keep a first aid box on the premises, and a failure to do so can result in a fine.

What the first aid box should contain as a minimum is also set out by law — sterile unmedicated dressings for fingers, medium size dressings for hands and feet and large dressings for other parts of the body. As well as this there should be sterilised eye pads, safety pins, antiseptic swabs and adhesive wound dressings, and the Health and Safety First Aid Leaflet. The

number of dressings and items in any one box will depend on the number of people employed. For example, where there are under 10 employees you must have three finger dressings whereas six are required for between 10 and 50 employees, and so on.

FOR THOSE who want to dispose of their business on retirement the thought of capital gains tax must loom large as this can seriously affect the amount of money available to the individual after retirement has taken place.

Since 1978 the following rules apply giving capital gains tax relief to those who dispose of a business after April, 1978, for the purposes of retirement:

(1) The maximum relief of £50,000 is given at the age of 65 where the business has been held for 10 years.

(2) Above age 60 but below 65 relief is given on a restricted scale and this also applies where the business has been held for over one year and less than 10 years. To work out the relief you take the actual age less 60 multiplied by £1,000 multiplied by the length of time the business has been held up to a maximum of 10.

(3) For family trading companies operating through a share system where shares are disposed of due to retirement there is also relief on similar principles but your accountant or Inland Revenue office should be consulted since complications can arise in these situations.

STAFF TRAINING "on the spot" can be arranged with MTA training officer Ann Foster for members who would like in-house courses tailored to their own needs and run on their own premises. Enquiries should be made at the MTA (01-836 2059).

A COMPLAINT by a customer has caused the Office of Fair Trading to investigate the desirability of insisting that records and cassettes should carry

News in brief...

an indication of playing time. The complainant had bought a cassette which proved to have a playing time of only 25 minutes. The GRRC will be giving the

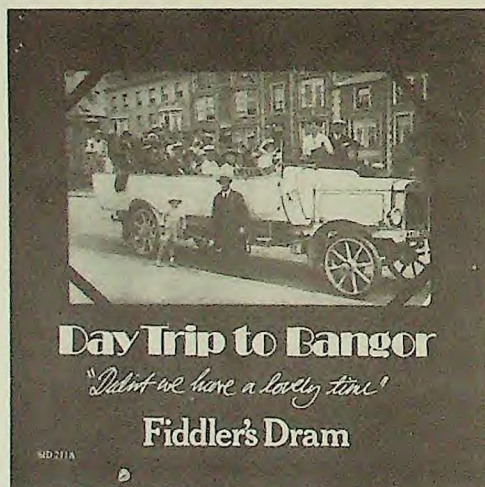
OFT the reaction and comments of the record retail trade.

GOOD LOOKING though it was, the picture of the Diana Ross TV LP window display in Retailing on November 24 drew an unhappy response on one point. EMI's claim that the album's entry into the chart at No 7 was the highest for a TV LP has been successfully challenged by WEA; the Best Disco Album In The World went in at No 2.

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SPARTAN
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BEFORE TAKING Birmingham Odeon by storm on their current UK tour, Bronze artists Motorhead called in at the HMV store in the city as part of their policy of making PAs in record stores in tour cities. Pictured from left to right are Tina Whiting, shop assistant; Lemmy of Motorhead; Bronze general manager Robert Lemon; shop manager Roger Reynolds; his assistant Martin Tyler; and shop assistants Peter Ogle and Jess Orme, flanking Phil and Eddie from Motorhead.

BARBARA THOMPSON'S PARAPHERNALIA WILDE TALES

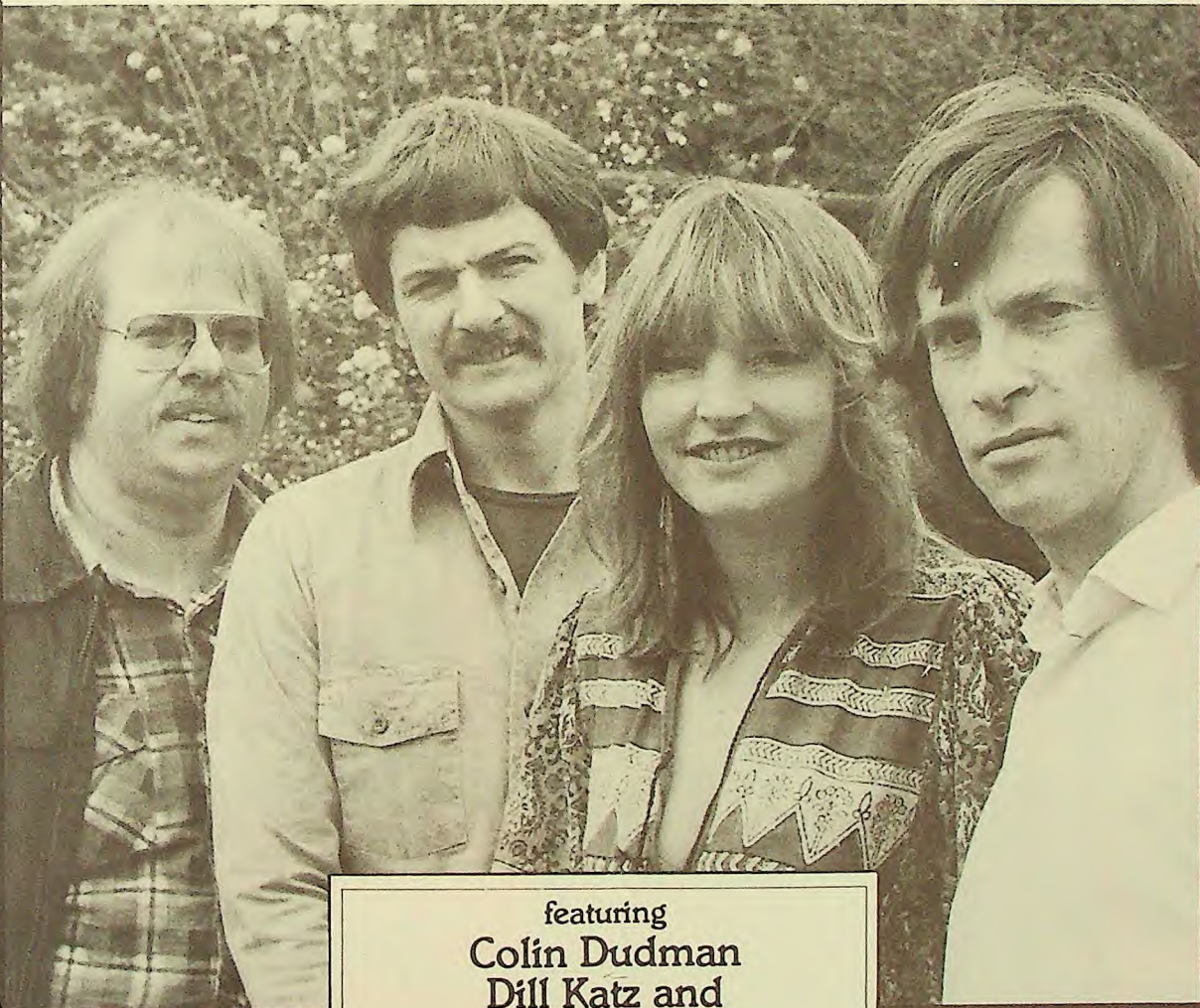
NEW ALBUM



TELEVISION APPEARANCES

Don't miss Barbara Thompson and Jon Hiseman on BBC2, Sat 15th Dec at 9.00 in 'Jazz, Rock & Marriage' plus, on BBC 2, Mon 17th Dec at 11.00pm, 'In Concert'—with Paraphernalia live at the Bracknell Jazz Festival.

**Ads to appear in Sunday Times, Observer,
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INTERNATIONAL



HAMBURG: Barclay James Harvest display their gold awards for 250,000 sales of Barclay James Harvest XII in the knowledge that their new album, *Eyes Of The Universe*, has already notched up 130,000 advance orders. From left: Les Holroyd, Mel Pritchard, Lindsay Brown (manager), John Lees, David Walker (manager), and Deutsche Grammophon managing director Oskar Drechsler.

New post for Stein

BAARN/HAMBURG: Edo von Stein, recently head of Polydor International's legal department, has been appointed vice-president of Polygram Record Operations.

Von Stein, who has been with the worldwide Polygram Group for 10 years, becomes a member of the Polygram Record Operations management committee and will serve as Polygram Record Operations executive management secretary.

Born in China, von Stein studied law in Hamburg.

CGD enjoying high sales abroad

MILAN: CGD Messaggerie Musicali is notching up some impressive international record sales statistics with the help of Gigliola Cinquetti, Umberto Tozzi and I Pooh.

Long-serving CGD star Gigliola Cinquetti has recently achieved the distinction of being in the Brazilian chart for 290 consecutive weeks with Dio Come Ti Amo. It is estimated that she has now sold about 20 million records worldwide, one of her biggest hits being Non Ho L'Eta which passed the five million mark in 1964 and made the chart in France, Holland, Spain, Germany and England.

Umberto Tozzi, riding high with Gloria in Belgium, Switzerland, Austria, France, Spain, Colombia, Chile, Germany, Bolivia, Holland, Mexico and Argentina, has sold 12 million discs in Europe in two years with Ti Amo (LP and single) and Tu (also LP and single).

The I Pooh group has reached two million sales outside Italy. Other CGD artists breaking abroad, particularly in Spain, are Gianni Bella and Sandro Giacobbe.

Live shows make Italian comeback

MILAN: This has been the year when live shows in Italy, featuring top domestic and foreign acts, made a triumphant comeback to the record industry calendar after a long, arid spell when violence at concerts caused a ban on big pop/rock gatherings.

At first there were just a few concerts, followed by a summer and fall 1979 build-up of action. Now many live shows are penned in for the winter season throughout Italy.

Says promoter Claudio Trotta: "Violence has been dramatically reduced. It is now just a minority phenomenon. Today the official institutions, like opera halls, music schools and town halls, are mixing in top-quality rock, jazz, folk and blues shows along with the classical concerts."

The first breakthrough came in

June this year. Iggy Pop, the US Artists/EMI artists, played two gigs here early in the month, pulling in 6,000 fans at the Palalido sports arena for a show promoted by local radio station Canale 96 — and with no sign of violence.

Other artists who have enjoyed peaceful concerts in Italy during the year include B. B. King, Peter Tosh, James Brown, Patti Smith, the Woodstock In Europe package with Country Joe McDonald, Arlo Guthrie, Joe Cocker and Richie Havens, then John McLaughlin, Jack Bruce and a number of local star acts.

There is a definite upsurge in Italian interest in live concerts — not just for rock but also R&B, new wave, reggae, and folk.

"Tastes are much wider," agrees Trotta, "though many customers do seem to come out of curiosity than actual knowledge of the artist's music."

But there are still problems — a lack of proper venues, particularly good covered halls for winter events — and, says Trotta, "the old problem of up-to-date and reliable sound reproduction for huge pop events has still not been solved here".

Barclay to close studio

PARIS: After 24 years, the Barclay studios in Paris are to be closed.

The studio belongs to a landlord who runs a dance hall below and the noise disrupts recording.

The first request for permission to close the studio was refused by the Inspector of Works, due to France's unemployment problems. Now that permission has been granted, Gerhard Lehner, studio director ever since its inception, will lose his job, along with 18 others.



MUNICH: The distribution for Warner Brothers Music has been taken over on an exclusive basis by Music Sales, covering Germany, Austria, Switzerland, Poland and Rumania. Seen at the contract signing are, from left: Colin Hall and Ed Heine of Warner Bros Music and Harald Peters of Music Sales.

Recession is new Greek tragedy

ATHENS: As if a bad summer sales slump, plus ever-menacing piracy, was not enough, here comes a recession. That is the realistic mood in the Greek recording industry as it faces a probable winter of discontent.

Economic observers say the government here is deliberately putting the national economy into a mild recession to combat inflation, currently roaring along at a conservatively-estimated 23 percent.

The record companies don't seem to have agreed on what to do about

the build-up of problems. CBS here professes to have no fears of a sales dip, and EMI and Polygram are pondering new marketing ideas for the approaching Christmas push, ideas specifically designed to overcome the hesitation of cautious spenders.

Ariola's DIY advertising

From SUE BAKER

AMSTERDAM: The cost of advertising being so high, Ariola Holland has decided to take matters into its own hands in publicising its artists. To this end, it has launched a new magazine entitled *Record World*, which will be distributed free of charge to 500,000 homes throughout Holland.

The date of the first issue was November 17 and the magazine carries articles and news on all of Ariola's artists. It is being financed from the money saved by a cutback in the Ariola advertising budget.

It also has the advantage of informing the record-buying public of Ariola's new releases without recourse to the vagaries of radio, TV and press promotion. The back page carries an advertisement for the local record dealer in each area covered.

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- *Double 'A' side single 'London Calling' and 'Armageddon Time' released this week in picture bag*



ALBUM CBS Clash 3
CASSETTE CBS Clash 403
SINGLE CBS 8087

ALBUM RELEASED
NEXT WEEK

PUBLISHING

Sparta Florida acquires Gemrod in US build-up

By PHILIP PALMER
THE SPARTA Florida Music Group has acquired the American Gemrod Music Inc company as part of a major build up of its American interests.

The major asset of Gemrod is sub-

publishing rights to the Sparta Florida Music Group copyrights in America and Canada and includes around 8,000 recorded songs. Gemrod will retain its corporate name and will be based at 221 West 57th Street, New York and will be headed by Walter Hofer.

Sparta Florida Music boss Hal

Shaper has acquired a New York flat and plans to spend several months of the year there establishing the company in the American music industry.

"Our prime objective will be the development of UK product throughout the world," he says.

Sparta Florida's entry into America comes at a time when the UK Subs are on tour of the States and beginning to establish themselves as record sellers and the news that Shaper's presentation of A Day In Hollywood, A Night In The Ukraine, which has been playing at the Mayfair, will be presented on Broadway in February. Shaper has arranged publishing rights with Freddy and Miriam Bienstock and the presentation will be the first British musical since Evita and around the seventh since the war, according to Hal Shaper.

On the UK front, Sparta Florida has renewed its deal with the American Barton Music company for a further term and has increased its staff by two with the appointments of former Island Music's Michael Burdett, who will now be responsible for developing new talent, and Ann Bishop as financial controller. The company will also be involved, as executive producers, of a new television special in the Spring, based on the works of veteran American composer, E. Y. Harburg.

Nigel Hunter is on holiday.



THE TARNEY Spencer Band is a compact unit containing writing talent, a couple of producers and a recording team which seems set for a chart breakthrough with their version of the Don and Phil Everly composition Cathy's Clown. However, it is as writers that Alan Tarney and Trevor Spencer have come to the fore in recent months, notably with Alan Tarney's Green Light and We Don't Talk Anymore, both recorded by Cliff Richard. So it would appear strange that a couple of writers should decide to go 'outside' and record a rock classic as a new single.

"We had been writing for about a couple of weeks and during a break in recording we decided to cut Cathy's Clown as a bit of fun," explained Tarney, "and it turned out so well we decided to issue it as a single."

The Tarney Spencer Band have had two albums issued on A & M both failed to make any sizeable impression on the charts, although

both were highly acclaimed by critics on both sides of the Atlantic.

Tarney and Spencer met in Australia in the late sixties and started writing songs together, a move to the UK and bands which came to nothing, led the pair to studio work and songwriting. They played, produced or wrote for a variety of singers, including Cliff Richard, The New Seekers, the Drifters, Bonnie Tyler and Olivia Newton-John. Producer Dave Mackay also cut a debut album for the now defunct Bradleys label, owned by ATV Music, and the late Jack Heath introduced the pair to his son Geoffrey Heath who was then managing director of ATV Music. A music publishing contract followed and in 1976 an A&M deal was arranged resulting in the two albums, Three's A Crowd and Run For Your Life, produced by David Kershbaum.

Through Dave Mackay, Tarney and Spencer met Cliff Richard and the Shadows and penned Living In Harmony together, their first hit for Cliff Richard, and Tarney started producing with Bruce Welch, and one song Hey Mr. Dreamer was also cut by Cliff Richard. More recently Tarney has teamed up in the producers chair to record Charlie Dore with Bruce Welch, has cut a debut single by Tony Rivers for WEA and has also recorded new singer Phil Murray with Trevor Spencer for Mickie Most's RAK label. Tarney has also recently produced a self-penned song for Barbara Dickson on CBS and a single with Dusty Springfield.

Tarney and Spencer divide all their time between writing/producing/recording and claim that they will only tour if and when they get a chart record, until then they seem quite happy to sit back and indulge themselves in their other two most profitable activities.

News in brief...

RUMOURS SUGGESTING that St. Annes Music, co-owned by the Manchester-based Kennedy Street Enterprises company and the three directors Danny Betesh, Harvey Lisberg and Ric Dixon, was up for sale, have been denied by Danny Betesh.

"It would be fair to say that we have had recent approaches by one or two publishing companies which of course we have listened to, but at this time, St Annes is not for sale," he says.

St Annes Music was formed in 1971 and controls the writing members, past and present, of 10 CC, material written by Barclay James Harvest and more recently Sad Cafe. The catalogue, which owns several hundred songs, includes I'm Not In Love, Dreadlock Holiday, Rubber Bullets and Everyday Hurts.

MINGLES MUSIC has signed new band Last Orders to a publishing contract. The group will be produced by David Seys and Andy Hill, and describe their music as "punter's rock". They are currently seeking a record deal. Mingles director Dave Mindel has also signed Hard Times and has received considerable reaction to the band on a recent trip to America. He has also placed singer Jackie Challoner, a Mingles contract writer with WEA and will produce a debut single with Steve Elson.

THE MUSICAL score from the new Walt Disney film, Black Hole, starring Anthony Perkins, will be published in the UK by Carlin through its administration deal with Walt Disney Productions. The score has been composed by John Barry.

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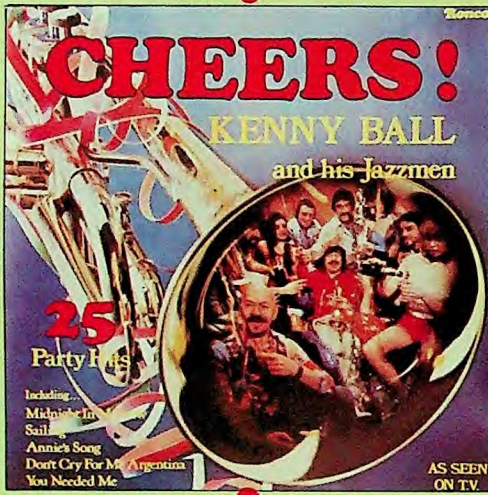
WISHING YOU A FROM



20 great tracks by the sensational Lena Martell. All for only £4.59 (tape £4.79)



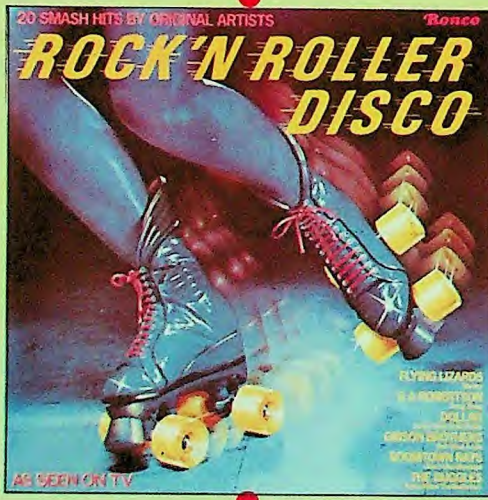
Once again we proudly present The London Philharmonic performing the very best popular classics. Already platinum and back again this Christmas by public demand. The complete 4-album boxed set only £6.99 (tapes £7.99)



The ever-popular Kenny Ball with 25 swinging party hits including 'Sailing', 'Annie's Song', 'Midnight In Moscow' and more. Only £4.99 (tape £5.49)



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The platinum-award-winning album of 20 smash hits including 'Video Killed The Radio Star' plus hits by Boomtown Rats, Gibson Bros., Dollar, Flying Lizards etc. Only £4.99 (tape £5.49)

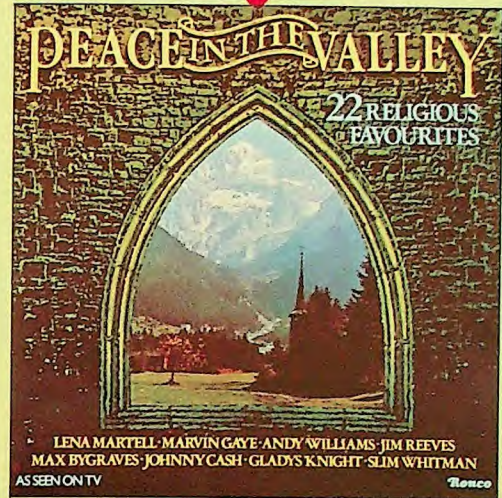
WITH

RECORD CHRISTMAS

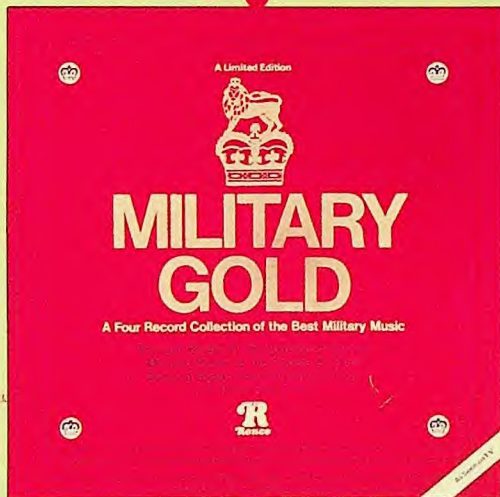
Ronco



Specially newly recorded by our very own superstar Tommy Steele. 20 hits for all the family to enjoy including 'Little White Bull', 'Bright Eyes', 'The Runaway Train', 'Handful Of Songs' and many more. Only £4.99 (tape £5.49)



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		Record	Tape
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Classical Gold (Volume One)	RTD 4-2020	<input type="checkbox"/>	<input type="checkbox"/>
Classical Gold (Volume Two)	RTD 4-2032	<input type="checkbox"/>	<input type="checkbox"/>
Rock 'N Roller Disco	RTL 2040	<input type="checkbox"/>	<input type="checkbox"/>
Cheers! — Kenny Ball	RTL 2039	<input type="checkbox"/>	<input type="checkbox"/>
Tommy Steele's Family Album	RTD 2041	<input type="checkbox"/>	<input type="checkbox"/>
Military Gold	RTD 4-2042	<input type="checkbox"/>	<input type="checkbox"/>
Peace In The Valley	RTL 2043	<input type="checkbox"/>	<input type="checkbox"/>

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BROADCASTING

IBA experimenting with surround sound concept

THERE HAS been considerable interest in the current experiments being undertaken by the IBA engineering division into the concept of surround sound.

For several years the IBA has been investigating various systems — including many that have been initially proposed by other organisations in this country and overseas — and the number of practical options has now been reduced to two.

Capital recently took part in the first London test during an edition of their Sunday classical programme The Collection.

The systems — for broadcasting or for recording on disc or tape —

provide additional encoded information that is intended to enable the listener to "locate" the relative positions of the instruments, voices and sounds to obtain more completely than with conventional mono or stereo systems a realistic illusion of hearing the original sounds.

Both theoretical studies and practical work have been carried out along the entire transmission chain from microphones to loudspeakers. Experimental transmissions have been made in collaboration with ILR stations using both two channel and two and a half channel techniques and various matrices.

This work has been extended to include three channel techniques in order to assess the improvement that

appears to be possible in stereo compatibility.

It seems that the IBA is not far from mastering the technology involved, but what is likely to arrest swift introduction of the equipment and programmes is the need to come to international — at least European — agreement on which system should be adopted.

The authority recognises that besides meeting the requirements of the broadcasters, any agreed standard must also be acceptable to the record industry. The development of digital recording suggests, says the authority, that technical quality superior to that possible with current analogue systems may influence the choice of a surround sound standard.

Since the two practical options arrived at by the IBA appear to be irreconcilable, a clear choice will need to be made.

According to the IBA, the two approaches involve: (1) "the development of a universal hierarchical system using a matrix such as HJ and achieving optimum results when two and a half or more channel transmission techniques are used. Investigations indicate that all such systems provide less than optimum stereo compatibility due to the need to use phase networks in the first two channels. Such transmissions would, however, provide the listener with the option of using two, two and a half or three channel decoders; and, (2): "The development of a three channel only surround sound system. Recent IBA work has shown that such a system could provide excellent performance not only for surround sound reception but also improved mono and stereo compatibility. The penalty imposed by such a system could be some additional reduction of service area coverage compared with a universal system."

In investigating these systems the IBA is also taking into account the future possibility of programme identification and also subsidiary communications channels which are being introduced in Europe.

The Authority's engineers are aware that surround sound must offer a significant improvement over existing stereo if it is to gain widespread acceptance. It should also be taken into account that when a unified system is finalised and introduced, plenty of broadcast material should be made available very quickly if the public is to be convinced of the benefits of purchasing costly equipment — Otherwise surround sound could end up doing for radio what quad did for the record industry.

Radio one's seasonal scoop

HIGHLIGHT OF Radio One's Christmas and New Year broadcasting schedule is what the station describes as "a Boxing Day scoop" — a two hour special on the Boomtown Rats featuring early recordings not previously broadcast.

In The Year Of The Rats at 6pm, Paul Gambaccini discusses with Bob Geldof the rise to stardom of the group.

On New Year's Eve the Radio One DJs will be playing the sounds of the seventies. Between 6am and 7pm Dave Lee Travis, Simon Bates, Paul Burnett, Andy Peebles and Kid Jensen will be playing the best selling 100 singles of the decade and tracks from the top 100 albums of the past 10 years. The charts are being specially compiled by the BMRB for the BBC and Music Week.

Other highlights of Radio One's seasonal schedule include a 1pm invitation from DLT to Christmas Dinner on Christmas Day and joining him in the studio will be fellow presenters Tony Blackburn, Kid Jensen, Paul Burnett, Peter Powell, Anne Nightingale, John Peel, Simon Bates, Mike Read, Andy Peebles, Paul Gambaccini and Adrian Juste.

At 7pm on New Year's Eve artist B. A. Robertson returns to Radio One for a three hour DJ stint followed by party sounds from Adrian Juste.

Capital awards nominations

THE CAPITAL Radio presenters have made their nominations for the station's annual music awards for which record retailers are asked to help in the distribution of voting forms to the public.

Five acts have been nominated for each category and the public will be invited to vote for one entry in each category. The results will be revealed at the awards ceremony held at London's Grosvenor House on March 3, to which some participating dealers selected in a special draw will be invited.

The DJs' nominations are as follows:

British Male Artist: Ian Dury, Dave Edmunds, Nick Lowe, Gary Numan, Cliff Richard. **British Female Artist:** Kate Bush, Charlie Dore, Lene Lovich, Dusty Springfield, Judie Tzuke. **British Group:** Boomtown Rats, ELO, Police, Squeeze, Supertramp. **London**

Artists: Elvis Costello, Ian Dury, The Jam, Nick Lowe, Gary Numan. **British Newcomer:** Charlie Dore, Joe Jackson, Gary Numan, Police, B. A. Robertson. **International Artist:** Chic, Commodores, Earth, Wind and Fire, Fleetwood Mac, Michael Jackson. **British Single:** Girls Talk, Dave Edmunds; I Don't Like Mondays, Boomtown Rats; Message In A Bottle, Police; Pop Music, M; We Don't Talk Anymore, Cliff Richard. **British Album:** Breakfast In America, Supertramp; Labour Of Lust, Nick Lowe; Regatta De Blanc, Police; Repeat When Necessary, Dave Edmunds; Setting Sons, The Jam.

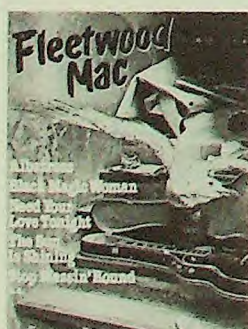
To give listeners a taste of his fellow DJs' musical choice Roger Scott will be playing right through these records and the work of the selected artists in his special Music Awards '80 programme on New Year's Day.

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Chart Newcomer... by Chris White

Junior Strikes gold

FREDDIE JAMES: Get Up And Boogie (Warner Brothers K17478)

YOUNG FREDDIE becomes one of the youngest chart entrants this year, having celebrated his 15th birthday only last April. He follows in the footsteps of such other American young teenage performers as Michael Jackson and Donny Osmond.

Freddie, born in Chicago, is the son of a singing mother and a bass-playing father. His mother, Geraldine Hunt, was well-known in the Chicago area for her nightclub appearances while his father performed with Jerry Butler. Their young offspring started performing at the age of five when he and his cousin were spotted by a talent agent as they mimed and danced to a Jackson Five hit.

After appearing on a well-known TV show called Soul Train, Freddie and his cousin Donell Brown started playing gigs in the Chicago area — receiving as payment the coins that people threw onstage. Later he suffered a serious illness and was unable to perform for three years.

It was only after the family moved to Montreal in Canada that young James' singing career took off in a big way. Producer Tony Greene

had signed his mother to make an LP and after hearing her son's vocalising on a demo tape realised that Freddie James had a lot of potential as well.

The result was Get Up And Boogie, his first album for Warner Brothers, and which has spawned the hit of the same name. The title track has already been a disco hit in Canada and the US.

□ □ □
SHALAMAR: Second Time Around (RCA PB 1709)

THE SONG *isn't* the old standard but rather a disco number that has been getting a lot of plays throughout the country, and which until now has been available solely on 12-inch. Shalamar consists of Geoffrey Daniels, Jody Watley and Howard Hewett, three Americans who have enjoyed disco success in the past with a single, Up Town Festival, and the LP, Shalamar's Disco Garden. The trio are produced by Dick Griffey and Leon Sylvers, the latter of whom is one half of the Sylvers Brothers. Griffey was producer of the well-known American show, Soul Train, and it was after he had Shalamar on the programme, doing backing vocals, that he decided to sign them to his Solar label, which goes through RCA.

Germany

FASTEST MOVER is Buggles' Video Killed The Radio Star (40 to 4) and new entries include Smokie's Babe It's Up To You (18), Queen's Crazy Little Thing (29), Michael Jackson's Don't Stop (32), B. A. Robertson's Bang Bang (34), Dr Hook's Better Love Next Time (45) and Chic's Forbidden Love (47).

In album charts K-tel's Classic Rock by the LSO has moved from 34 to 14 and Herb Alpert comes in at 14 with Moon River, an Arcade compilation.

Australia

COMPUTER GAMES by Mi-Sex is No. 1 and fastest risers are The Buggles (17 to 6), Cheap Trick (16 to 8), Michael Jackson (43 to 24), Jo-Jo Zep (52 to 37) and Abba (58 to 42). Top album of the week is Rod Stewart's Greatest Hits and moving fast are Bee Gees, Barbra Streisand and Boomtown Rats.

SINGLES SYMBOLS

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

NEW new entry

Hot Air ... by David Dalton

Sleigh list released

INTO DECEMBER and Radio One will now programme the annual glut of Christmas records, including Paul McCartney's Wonderful Christmastime. It seems that the playlist committee would not even make Macca an exception to their strict ruling.

□ □ □

Radio One has also compiled a special Sleighlist of records which may be slotted into programme schedules during the Christmas period and this takes in a mixture of new seasonal sounds and Christmas classics like The Ronettes' Frosty The Snowman, The Beach Boys' Little Saint Nick and Brenda Lee's Rockin' Around The Christmas Tree.

□ □ □

Three versions of Santa Claus Is Coming To Town — by The Jackson Five, The Crystals and The Carpenters — make the list which also includes Please Come Home For Christmas (The Eagles), Mary's Boy Child (Boney M), In Dulce Jubilo (Mike Oldfield), Merry Xmas Everybody (Slade), Christmas Song (Gilbert O'Sullivan), Lonely This Christmas (Mud), Hymn (Barclay James Harvest), Riu Riu (Chorale),

Spaceman Came Travelling (Chris de Burgh), Happy Xmas From Me To You (Lynsey de Paul and Barry Blue), I Believe In Father Christmas (Greg Lake), I Wish It Would Be Xmas Everyday (Wizzard), Happy Xmas War Is Over (John and Yoko), Step Into Christmas (Elton John), Gaudete (Steeleye Span), Merry Xmas Darling (The Carpenters), It's Gonna Be A Cold Cold Christmas (Dana), The Xmas Song (Shawn Phillips), Winter Wonderland (The Carpenters), Christmas Rappin' (Kurtis Blow), Christmas Day (Squeeze), King Henry's Madrigal EP (Jethro Tull), Merry We Will Be (Angelo Branduardi), Ding Dong Merrily On High (The Cambridge Buskers), and Child In A Manger (Isla St Clair).

□ □ □

The B52s, Charlie Daniels and Darts all look set to turn extensive hit picks last week into solid playlisting this week and Andy Williams seems to have lost few friends among radio programmers during his extended recording absence, for his Jason is backed up in the regions as well as receiving Radio Two plays.

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE Artist (producer) Publisher	Label number
1	5	2	WALKING ON THE MOON Police (Police/Nigel Gray) Virgin	A&M AMS 7494 (C)
▲ 2	26	2	ANOTHER BRICK IN A WALL Pink Floyd (Roger Waters/Bob Ezrin) Pink Floyd Music	Harvest HAR 5194 (E)
£ 3	3	7	NO MORE TEARS Donna Summer/Barbra Streisand (Klein/Moroder) Sunbury/Cop Con CBS 8000 (A/C)	Casablanca/CBS CAN 174
4	1	12	WHEN YOU'RE IN LOVE Dr Hook (Ron Haffkine) ATV	Capitol CL 16039 (E)
£ 5	12	4	QUE SERA MI VIDA Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6525 (E)
▲ 6	22	5	I ONLY WANT TO BE WITH YOU Tourists (Tom Allon) Chappell	Logo GO 370 (R)
7	2	8	 CRAZY LITTLE THING CALLED LOVE Queen (Queen) Queen/EMI	EMI 5001 (E)
8	6	3	COMPLEX Gary Numan (Gary Numan) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 29 (W)
9	8	4	CONFUSION/LAST TRAIN TO LONDON Electric Light Orchestra (Jeff Lynne) Jet/United Artists	Jet 166 (C)
10	7	5	ONE STEP BEYOND Madness (Clive Langer/Alan Winstanley) Mellow Disc	Stiff BUY 56 (C)
11	4	6	STILL Commodores (Commodores/J. Carmichael) Jobeta	Motown TMG 1166 (E)
▲ 12	38	2	RAPPER'S DELIGHT Sugarhill Gang (Campbell Connolly) Warner Brothers	Sugarhill SHL 101 (A)
13	9	6	ETON RIFLES Jam (Vic Coppersmith - Heaven/Jam) And Son/Bryan Morrison	Polydor POSP 83 (F)
▲ 14	23	5	NIGHTS IN WHITE SATIN Moody Blues (T. Clarke) Tylar	Deram DM 161 (S)
15	13	4	DIAMOND SMILES Boombtown Rats (Robert John Lange) Sewer Fire/Zomba	Ensign ENY 33 (F)
£ 16	21	3	UNION CITY BLUE Blondie (Mike Chapman) EMI	Chrysalis CHS 2400 (F)
17	14	6	IT'S A DISCO NIGHT (ROCK DON'T STOP) Isley Brothers (Isley Brothers) Carlin	Epic EPC 7911 (C)
18	11	7	LADIES NIGHT Kool & The Gang (Eumir Deodato) Planetary Nom	Mercury KOOL 7/12 (F)
19	15	9	THE SPARROW Rambles (K. Parrott) EMI/St. Annes	Decca F 13860 (S)
20	10	7	KNOCKED IT OFF B. A. Robertson (T. Britten) Myaxe/United Artists/Kongridge Mews	Asylum K 12396 (W)
21	18	6	ROCKABILLY REBEL Matchbox (Peter Collins) Magnet	Magnet MAG 155 (E)
£ 22	25	3	OFF THE WALL Michael Jackson (Quincy Jones) Rondor	Epic EPC 8045 (C)
23	20	9	RISE Herb Alpert (Alpert/Badazz) Rondor	A&M AMS 7465 (C)
24	24	8	SARAH Thin Lizzy (T. Visconti/Thin Lizzy) Copyright Control	Vertigo LIZZY 5 (F)
▲ 25	33	8	I DON'T WANT TO BE A FREAK Dynasty (Leon Sylver/Dick Griffey) Copyright Control	Solar FB 1694 (R)
£ 26	31	3	MY SIMPLE HEART Three Degrees (G. Moroder/H. Faltermyer) Sea Shanty/Pendulum/Chappell	Ariola ARO 202 (A)
27	16	11	ONE DAY AT A TIME Lena Martell (G. Erick) Valentine	Pye 7N 46021 (A)
£ 28	32	3	WORKING FOR THE YANKEE DOLLAR Skids (Mick Glossop) Virgin	Virgin VS 306 (C)
£ 29	34	4	IS IT LOVE YOU'RE AFTER Rosa Royce (Norman Whitfield) Warner Brothers	Whitfield K 17456 (W)
£ 30	36	3	LIVING ON AN ISLAND Status Quo (Pip Williams) Shawbury/Eaton	Vertigo 6059 248 (F)
£ 31	61	2	WONDERFUL CHRISTMAS TIME Paul McCartney (McCartney) McCartney Music	Parlophone R6029 (E)
32	17	7	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico (Elvis Costello) Carlin/Plangent Visions	2 Tone TT 5 (F)
▲ 33	47	4	BRASS IN POCKET Pratenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 11 (W)
34	19	8	GIMME GIMME GIMME Abba (B. Andersson/B. Ulvaeus) Bocu	Epic EPC 7914 (C)
£ 35	43	3	SPACER Sheila and B. Devotion (B. Edwards/N. Rodgers) Warner Bros.	Carrere CAR 128 (W)
£ 36	62	3	SHE'S NOT THERE/KICKS EP UK Subs (Nicky Garrett) Marquis Music/Sparta Florida	Gem GEMS 14 (R)
£ 37	41	3	MELLOW MELLOW RIGHT ON Lowrrell (L. Simon/G. Redmond) Ensign/Our Family/Meno	AVI AVIS 1008 (A)
38	30	5	MONKEY CHOP Dan-I (Dan-I) Intersong	Island WIP 6520 (E)

This Week	Last Week	Wks on Chart	TITLE Artist (producer) Publisher	Label number
39	27	8	SHE'S IN LOVE WITH YOU Suzi Quatro (Mike Chapman) Chinnichap/RAK	RAK 299 (E)
£ 40	44	3	IT'S MY HOUSE Diana Ross (Ashford/Simpson) Warner Brothers	Motown TMG 1169 (E)
£ 41	45	2	DON'T BRING HARRY Stranglers (Stranglers/Alan Winstanley) April Music/Albion/Dinsong	United Artists STR1 (E)
£ 42	67	2	BOMBER Motorhead (Jimmy Miller) Motormusic (Leosongs)	Bronze BRO 85 (E)
43	28	9	ON MY RADIO Selector (Roger Lomas) Copyright Control	Two Tone CHSTT 4 (F)
44	46	4	FLY TOO HIGH Janis Ian (Janis Ian/Giorgio Moroder) Virgin	CBS 7936 (C)
£ 45	53	3	SECOND TIME AROUND Shalamar (L. Sylvers/D. Griffey) Spectrum VII/Rosey	RCA FB 1709 (R)
£ 46	69	2	I JUST CAN'T BE HAPPY TODAY Damned (R. Armstrong/Damned) Rock Music Co.	Chiswick CHIS 120 (E)
47	40	8	SAD EYES Robert John (George Tobin/Mike Piccirilli) Interworld/Chrysalis	EMI America EA 101 (E)
48	50	3	THE BALLAD OF LUCY JORDAN Marianne Faithfull (Mark Miller/Mundy) Tro/Essex	Island WIP 6491 (E)
49	39	5	LET YOUR HEART DANCE Secret Affair (D. Cairns/I. Page) Bryan Morrison	I Spy SEE 3 (F)
£ 50	55	4	IT'S MY HOUSE Storm (P. Albartini) Warner Brothers	Scope SC 10 (W)
51	48	4	DANCING IN OUTER SPACE Atmosfear (Sojka/Pike) Leeds	MCA 543 (C)
52	35	10	GONNA GET ALONG WITHOUT YOU NOW Viola Wills (J. McCabe) Francis Day & Hunter	Ariola/Hansa AHA 546 (A)
53	29	13	HE WAS BEAUTIFUL (CAVATINA) Iris Williams (W. Ridley) Robbins	Columbia DB 9070 (E)
£ 54	73	2	REET PETITE Darts (Roy Wood) Burlington Music	Magnet MAG 160 (E)
55	49	4	FALL OUT Police (Copeland/Bazza) Island	Illegal IL 001 (FP)
56	NEW		MY FEET KEEP DANCING Chic (Rodgers/Edwards) Chic/Warner Brothers	Atlantic K 11415 (W)
£ 57	57	3	I WANNA HOLD YOUR HAND Dollar (Chris Neal) Northern	Carrere CAR 131 (W)
£ 58	58	4	TIRED OF TOEIN' THE LINE Rocky Burnette (Bill House/Jim Seiter) Essex	EMI 2992 (E)
59	42	5	A NIGHT AT DADDY GEE'S Showaddywaddy (Showaddywaddy) Carlin	Arista ARIST 314 (F)
£ 60	59	3	CRAWLING FROM THE WRECKAGE Dave Edmunds (G. Parker) Intersong	Swan Song SSK 19420 (W)
61	37	12	EVERY DAY HURTS Sad Cafe (Eric Stewart) St Anne's	RCA PB 5180 (R)
62	52	3	SEND ONE YOUR LOVE Stevie Wonder (Stevie Wonder) Jobeta/Black Bull	Motown TMG 1149 (E)
63	54	3	GET UP AND BOOGIE Freddie James (Tony Green) Cicada/Rebera/Get Ready	Warner Brothers K 17478 (W)
64	NEW		MOONLIGHT & MUSAK M (Robin Scott) Platinum Productions	MCA 541 (C)
£ 65	74	2	I'M NOT A FOOL Cockney Rejects (J. Pursey) Singatone	EMI 5008 (E)
66	NEW		THE WALK Inmates (Vic Malle) Tristran	Radar ADA 47 (W)
67	NEW		TEARS OF A CLOWN/RANKING FULL STOP Beat (B. Sargeant) Copyright Control	2 Tone CHSTT 6 (F)
68	NEW		FOOD FOR THOUGHT Barron Knights (Pete Langford) Various	Epic EPC 8011 (C)
69	51	10	TUSK Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Bright	Warner Bros K 17468 (W)
70	NEW		TOUCH Lori & The Chamelons (Chamelons/Bersin) Zoo/Warner Brothers	Sire/Korova SIR 4025 (W)
71	NEW		MUSIC Al Hudson (Al Perkins/Rich Becker) ATV	MCA 542 (C)
72	NEW		BLUE PETER Mike Oldfield (Mike Oldfield) Virgin	Virgin VS 317 (C)
73	NEW		PUT HIM OUT OF YOUR MIND Dr. Feelgood (Mike Vernon) Message Choice/Handel	United Artists BP 306 (E)
74	NEW		PLEASE DON'T GO K.C. & The Sunshine Band (Finch) April	T.K. TKR 7558 (C)
75	66	2	THE LONG RUN Eagles (Bill Szymczyk) Warner Brothers Music	Elektra K 12404 (W)

A-Z (TOP WRITERS)

A Night At Daddy Gee's (T. Boyce/T. Lee)	59
Another Brick In A Wall (Roger Waters)	
Bob Ezrin	2
Blue Peter (Trad. arr. (Mike Oldfield))	72
Bomber (Klimister/Clarke/Taylor)	42
Brass In Pocket (Hynde/Honnyman-Scott)	33
Complex (Gary Numan)	8
Confusion/Last Train To London (Jeff Wayne)	9
Crawling From The Wreckage (D. Edmunds)	60
Crazy Thing Called Love (Marcy)	7
Diamond Smiles (Geldof)	15
Dancing In Outer Space (Various)	51
Don't Bring Harry (Stranglers/Alan Winstanley)	41
Eton Rifles (P. Walker)	13
Every Day Hurts (Young)	61
Stimpson/Emerson	61
Fall Out (Copeland)	55
Fly Too High (Ian Moroder)	44
Food For Thought (Various)	68
Get Up And Boogie (T. Green)	63
Gimme Gimme Gimme (Andersson/Ulvaeus)	34
Gonna Get Along Without You Now (Keller)	52
He Was Beautiful (Cavatina) (M. Laine)	53
I Just Can't Be Happy Today (Various)	46
I'm Not A Fool (Turner) Geggus/Riordan/Scott)	65
I Don't Want To Be A Freak (H. Beard)	25
I Only Want To Be With You (Hawker/Raymonde)	6
Is It Love You're After (Gregory)	29
It's A Disco Night (Isley Brothers)	17
It's My House (Ashford/Simpson)	40
It's My House (Ashford/Simpson)	50
I Wanna Hold Your Hand (Lennon/McCartney)	57
Ladies Night (Brown/Kool & The Gang)	18
Knocked It Off (Britten/Robertson)	20
Let Your Heart Dance (D. Cairns/I. Page)	49
Living On An Island (Parfitt/Young)	30
Mellow Mellow Right On (Various)	37
Message To You Rudy (R. Thompson)	32
Monkey Chop (S. E. Lewison)	38
My Feet Keep Dancing (Edwards/Rodgers)	56
Moonlight & Musak (Robin Scott)	64
Music (Kevin McCord)	71
My Simple Heart (Bugatti/Musker)	26
Nights In White Satin (J. Hayward)	14
No More Tears (Enough Is Enough) (Jabara/Roberts)	3
Off The Wall (Temperton)	22
One Day At A Time (Wilkins/Kristofferson)	27
One Step Beyond (C. Campbell)	10
On My Radio (Davies)	43
Put Him Out Of Your Mind (Mayo/Vernon)	73
Please Don't Go (KC/Finch)	74
Que Sera Mi Vida (Vangarde/Kluger/Byll)	5
Rappers Delight (Robins)	62
Jackson/Wright/O'Brien	12
Reet Petite (Berry Gordy Jnr.)	54
Rise (A. Armar/A. Radazz)	23
Rockabilly Rebel (S. Bloomfield)	21
Sad Eyes (Robert Eyes)	47
Sarah (Lynott/Moore)	24
Send One Your Love (Stevie Wonder)	62
Second Time Around (L. Sylvers/W. Shelby)	45
She's In Love With You (Nicky Chinn/Mike Chapman)	39
She's Not There (Rod Argent)	36
Spacer (Edwards/Rodgers)	35
Still (L. Richie Jnr.)	11
Tears Of A Clown (Beat)	67
The Ballad Of Lucy Jordan (Shel Silverstein)	48
The Long Run (Don Henley/Glen Fry)	75
The Sparrow (Jordan)	19
The Walk (McCracklin/Garlic)	66
Tired Of Town (The Line (Burnette/Coleman)	58
Touch (Drummond/Balfie)	70
Tusk (L. Buckingham)	69
Union City Blue (D. Harry/N. Harrison)	16
Walking On The Moon (Sting)	1
When You're In Love (Evan/Stevens)	4
Wonderful Christmas Time (McCartney)	31
Working For The Yankee Dollar (Jobson/Adamsom)	28

Top 75 compiled by Music Week and BBC based upon 250 from a panel of 4500 conventional record buyers by the British Market Research Bureau Ltd.

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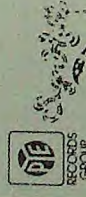
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SINGLES CHART

TOP 75

SINGLES

WEEK ENDING DECEMBER 8 1979

1	5	WALKING ON THE MOON Police	•	A&M AMS 7494
2	26	ANOTHER BRICK IN A WALL Pink Floyd		Harvest HAR 5194
3	3	NO MORE TEARS Donna Summer/Barbra Streisand	•	Casablanca/CBS CAN 174/CBS 8000
4	1	WHEN YOU'RE IN LOVE Dr. Hook	•	Capitol CL 16039
5	12	QUE SERA MI VIDA Gibson Brothers		Island WIP 6525
6	22	I ONLY WANT TO BE WITH YOU Tourists		Logo GO 370
7	2	CRAZY LITTLE THING CALLED LOVE Queen	•	EMI 5001
8	6	COMPLEX Gary Numan		Beggars Banquet BEG 29
9	8	CONFUSION/LAST TRAIN TO LONDON Electric Light Orchestra	•	Jet 166
10	7	ONE STEP BEYOND Madness	•	Stiff BUY 56
11	4	STILL Commodores	•	Motown TMG 1166
12	38	RAPPER'S DELIGHT Sugarhill Gang		Sugarhill SHL 101
13	9	ETON RIFLES Jam		Polydor POSP 83
14	23	NIGHTS IN WHITE SATIN Moody Blues		Deram DM 161
15	13	DIAMOND SMILES Boontown Rats		Ensign ENY 33
16	21	UNION CITY BLUE Blondie		Chrysalis CHS 2400
17	14	IT'S A DISCO NIGHT (ROCK DON'T STOP) Isley Brothers		Epic EPC 7911

35	43	SPACER Sheila and B. Devotion		Carrere CAR 128
36	62	SHE'S NOT THERE/KICKS EP UK Subs		Gem GEMS 14
37	41	MELLOW MELLOW RIGHT ON Lowrell		AVI AVIS 108
38	30	MONKEY CHOP Dan-I		Island WIP 6520
39	27	SHE'S IN LOVE WITH YOU Suzi Quatro		RAK 299
40	44	IT'S MY HOUSE Diana Ross		Motown TMG 1169
41	45	DON'T BRING HARRY Stranglers		United Artists STR 1
42	67	BOMBER Motorhead		Bronze BRO 85
43	28	ON MY RADIO Selector		Two Tone CHSTT 4
44	46	FLY TOO HIGH Janis Ian		CBS 7936
45	53	SECOND TIME AROUND Shalamar		RCA FB 1709
46	69	I JUST CAN'T BE HAPPY TODAY Damned		Chiswick CHIS 120
47	40	SAD EYES Robert John		EMI America EA 101
48	50	THE BALLAD OF LUCY JORDAN Marianne Faithfull		Island WIP 6491
49	39	LET YOUR HEART DANCE Secret Affair		I-Spy SEE 3
50	55	IT'S MY HOUSE Storm		Scope SC 10
51	48	DANCING IN OUTER SPACE Atmosfear		MCA 543
52	35	GONNA GET ALONG WITHOUT YOU NOW Viola Wills	•	Ariola/Hansa AHA 546
53	29	HE WAS BEAUTIFUL (CAVATINA) Iris Williams		Columbia DB 9070
54	73	REET PETITE Darts		Magnet MAG 160
55	49	FALL OUT Police		Illegal IL00 1
56	NEW	MY FEET KEEP DANCING Chic		Atlantic K 11415
57	57	I WANNA HOLD YOUR HAND Dollar		Carrere CAR 131
58	58	TIRED OF TOEIN' THE LINE Rocky Burnette		EMI 2992

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PHYSICS 309

LECTURE NOTES

MUSIC WEEK

SPECIAL SUPPLEMENT



FOCUS ON BENELUX

SUPPLEMENT

In the last few years, the attentions of the international music industry have focused more and more on the Benelux countries. Once thought to be a backwater so far as popular music was concerned, Holland and Belgium have begun to take their rightful place in the international pop music league. 'The musical melting pot of the world' and 'gateway to Europe' are two phrases now often used to describe the two respective record markets. CHRIS WHITE recently visited Benelux and talked to most of the major companies there. Here is his report.

Dureco aims for world market

THE TWO companies may have been involved in the worldwide sales of four million Smurfs albums and five million singles, in the last three years, but Frans Erkelens and Cees Jansen, of Dureco/Dutchy Publishing in Holland, make it plain that Smurfs are not just what they are all about.

Admittedly, the extraordinary Smurf success has given Dureco tremendous sales around the world and provided a much appreciated source of income which is the envy of many other record companies.

Cees Jansen points out, however: "Dureco has several other important Dutch acts which we are working on and which have already had success in various European markets. However, it is the worldwide market that we are really concerned with."

Dureco Records was formed some 25 years ago and claims to be 'one of the last of the independents in Holland'. In the early Seventies, one of the house producers was Pierre Kartner who has since found greater fame as a certain 'Father Abraham'. Prior to the Smurfs success story, however, Kartner had produced several very successful acts for the company including a band, Corrie En De Rekels, which had several big hits.

Dureco's earliest international hit was Venus with Shocking Blue which was a number one around the world. Then Pierre Kartner wrote a song, found that no one else wanted to record it, so decided to do the record himself. That was Father Abraham and His Seven Sons, which eventually evolved into the whole Smurfs project.

The first big Smurf success was Smurfs Lied (The Smurfing Song) which sold 350,000 singles in

"We are pinning a lot of hope on our Dutch acts"

Holland. It was followed up by an LP which sold 300,000 units. The success spread to West Germany with re-recorded versions of the said single and album — the former sold a staggering one and a half million copies and the LP 700,000 units. Frans Erkelens, general manager of Dureco and Dutchy Publishing adds: "Just for fun we decided to do an English version and the single alone sold a million copies. Since then there have been many translations including Swedish, Spanish, Italian, Scandinavian and African, and there is a Hebrew version coming up. The English-language versions have also been big successes in places like Canada, Australia and New Zealand. We are hopeful of fixing up an American deal very soon."

The Smurfs have a new single, Little Silly Song, and an album, Smurfing Singalong, lined up for release although 'Father Abraham', alias Pierre Kartner, has now returned to producing other acts for Dureco and continuing with his own solo recording career minus the Smurfs.

Erkelens and Jansen are confident that the Smurfs will have continued success on record throughout the world for at least another two or three years. Meanwhile, they have a roster of other acts, all of whom they feel could have international success.

Amongst them are a Dutch band, Carlsberg, who recently released an LP, No Credit Cards, and a single, All The President's Men, and have had a lot of success in West Germany. Perhaps a surprising signing is an English singing duo, Barry and Eileen, who live in Kent, but have had several hit records in Holland, including a number one with If You Go. Other Dureco hits are the Emily Starr Explosion, Shoreline and Sesam, the latter of which is in the Blondie mould.

Dureco is a completely self-contained company. It has its own pressing plant, 24-track recording studio (claimed to be the first such computerised one in Holland), and distribution network. A total of 125 people are involved in the entire operation. Dutchy Publishing was started in 1976 and was originally known as Bospel Music. It started with the Abba catalogue for Holland and also features all the Smurfs material mainly written by Kartner. In addition, Dutchy has the publishing rights to Kleine Cafe,



FRANS ERKELENS, general manager of Dureco Records and Dutchy Publishing BV, comes face to face with one of the characters who have given the companies worldwide success during the last few years.

also written by Kartner and which was recorded by Peter Alexander in West Germany and sold two million units. A cover version by Joe Dassin in France sold a further 800,000 copies. Since then the song has been recorded by at least 20 other artists.

Dureco Records distributes several UK labels in Holland including Stiff (four hits with Ian Drury and two by Wreckless Eric), Creole Records, Penny Farthing, Immediate and NEMS. On the

publishing side, Dutchy handles Chrysalis Music for the Benelux countries.

Looking to the future, Frans Erkelens says: "We are pinning a lot of hopes on our Dutch acts. With a relatively small country like Holland you have to look beyond your own marketplace and aim for the international market. There are a lot of good things happening in Holland and people are going to hear a lot more from us."

RKM — a disco pioneer

ROLAND KLUGER Music in Brussels was started ten years ago and in that period has grown rapidly to become one of the most important publishing and production companies in the Benelux region. The seal was set two years ago when RKM's best-known act, Plastic Bertrand, had a worldwide hit with Ce Plain Pour Moi.

Prior to that, the company had not been without a certain degree of success. Perhaps the best-known record to emerge from the stable was Jungle Fever, a number one hit in the US in 1973 and described as one of the first disco singles. However, Plastic Bertrand's success was to eclipse everything that had gone before. To date his debut single has sold six million units and there are still countries around the world where it is scheduled for release, including Brazil and Japan.

RKM's success in recent months has not been confined to young Mr. Bertrand, however. His producer, who works under the simple name of Lou, also has his own band, Lou and The Hollywood Bananas, which had a number one hit in Belgium earlier this year with Kingston. The same record was a Top Ten hit in Holland and Germany.

Another big success for RKM this year has been Two Man Sound with Que Tal America (released in the UK

on the Miracle label), a big disco hit in many countries. The same outfit recently enjoyed a million-seller in Mexico with Disco Samba, which in LP form actually outsold Saturday Night Fever and Grease.

RKM's most recent success has been with Telex and Rock Around The Clock, also a hit in the UK.

Exploitation manager Herman Van Laar says: "RKM is basically publishing and production. Among the catalogues we have either for Belgium or the Benelux countries are those of Abba, Bob Dylan, Donna Summer and Giorgio Moroder and UA Music. We are also a member of the United European Publishers and through that have had hits by such people as Gloria Gaynor, Peaches and Herb, Anita Ward and Al Hudson".

"We are one of the biggest companies of our kind"

Van Laar adds: "We are one of the bigger companies of our kind, but we are not trying to be the biggest. What is important is that we are selective in taking up new catalogues."

RKM has its own separate

production deals in various European countries: in Belgium most product is released through Vogue, in West Germany via Hansa and in Holland through WEA. In the UK, Plastic Bertrand and Telex have their product released on Sire Records while Two Man Sound are through Miracle Records."

Van Laar also says: "We try to live up to our slogan, 'The people with a difference'. Some people say that we have succeeded by releasing novelty material, but that is ridiculous. How can a company possibly survive on novelty music for a period of two years or more?"

"What we try to do is keep ahead of trends. We are looking for acts who are good musically, but who also are interesting visually. We are one of the few production companies to have its visual rehearsal facilities. It is possible to film an artist and then make copies to send around the world to our various licensees".

He continues: "In addition we have our own in-house graphics department and most RKM artists have their own specially-designed logo."

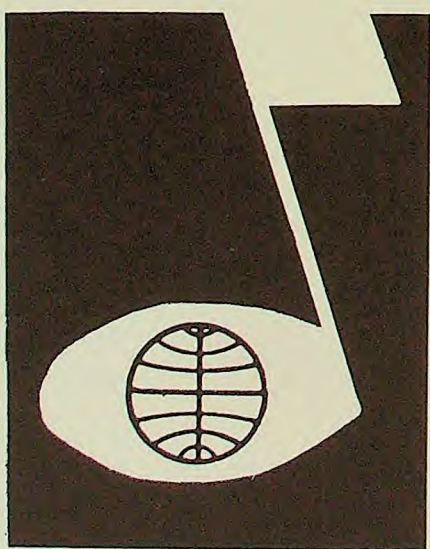
RKM also has an office in Amsterdam run by Gerda Fellerman and one in Paris which is managed by Michel Cadeau.

"France is very important because a lot of our artists are French-speaking anyway," Van Laar adds.

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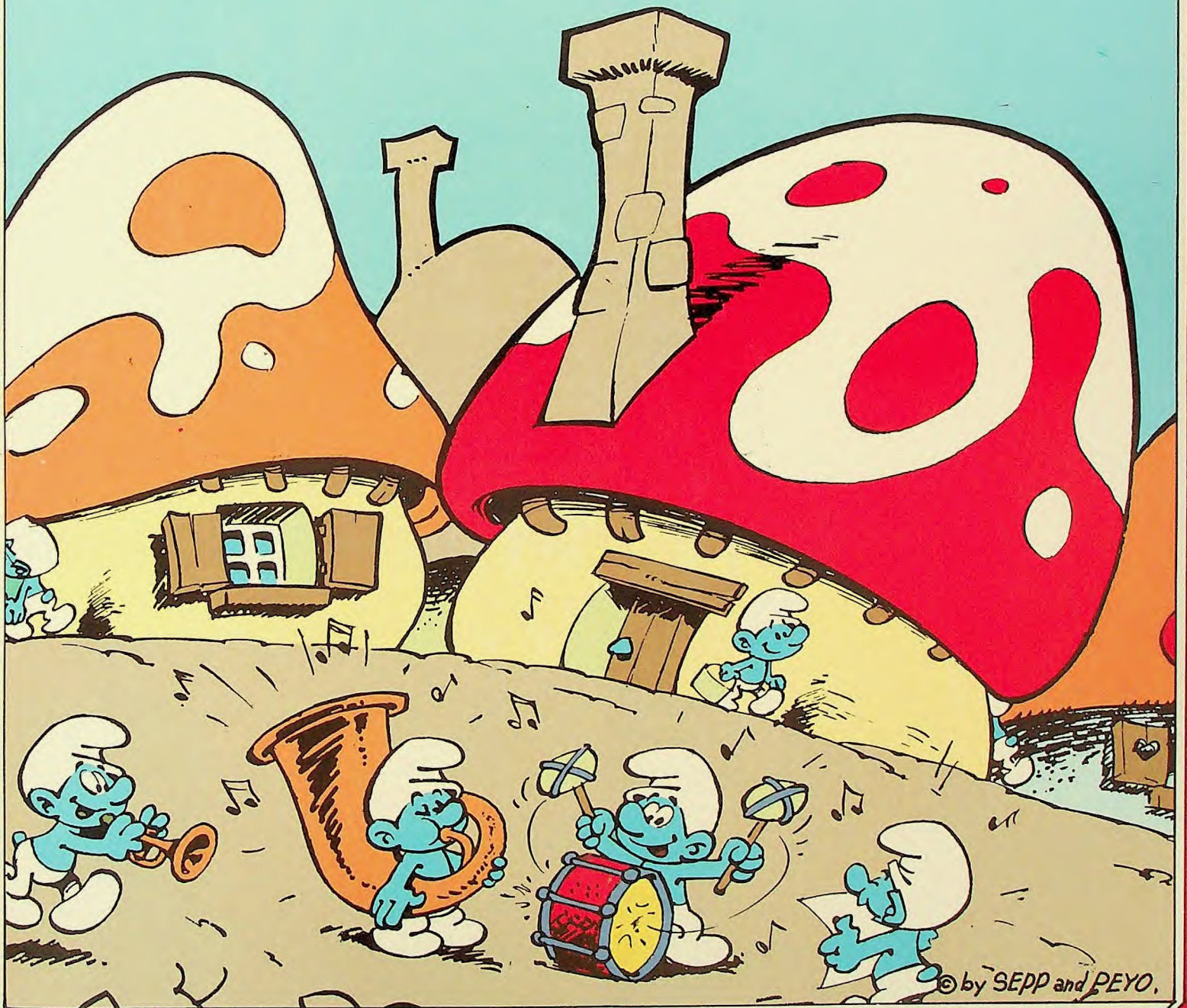
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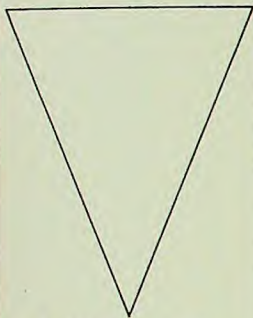


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Bospel Music

SUPPLEMENT

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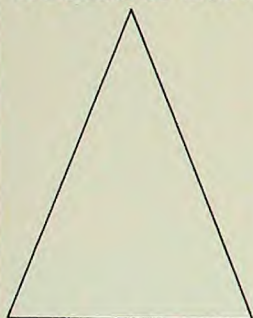
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The Netherlands

Holland aims for original material — not imports

NEW SONGWRITERS are in demand in Holland, with both recording artists and record producers keen for original material rather than resorting to covering American and British hit songs, reports Andre de Raaff, general professional manager of the Intersong-Basart Publishing Group BV.

De Raaff claims that this increased interest in the music of Holland's own songwriters has resulted from the attention paid to in the Dutch record market from other countries of the world.

"During the last five years recording studios in Holland have improved enormously with the result that Dutch recordings can now compete on equal terms with those from any other major record market in the world," he says.

"There is a lot of demand for local songwriters — no longer are bands and singers content with doing a cover job of the latest British hit. They want to create their own commercial and professional music. The fact that top international bands like Genesis and Status Quo now record in Holland is indicative of the facilities which are now available here."

Intersong-Basart claims to be the oldest publishing company in Holland. Its catalogue includes the standard tango number, Ole Quapa. Some 15 years ago the company absorbed two other music publishing companies, Altona and Belinda, which helped consolidate its position as the top Dutch publisher. Just over a decade ago Basart joined forces with Intersong, although the latter does not wholly own the company. It was a move calculated to give the Dutch company a major stake in the international publishing market.



ANDRE DE RAAFF: "There is a lot of demand for local songwriters — no longer are bands and singers content with doing a cover job of the latest British hit."

The Intersong connection gives Basart the Dutch publishing rights for such names as Fleetwood Mac, J. J. Cale and Blondie, but on the other hand Intersong-Basart has also worked aggressively on making direct signings. One of the most important groups in Holland is Love and their writers and producers, Haans van Hemert and Pet Souer, who use the pen names Janschen and Janschens, have been signed by the company directly. Two international names, Earth Wind And Fire and David Bowie, are also direct signings to Intersong-Basart.

"The Janschen and Janschens deal is very important to use because all of Love's singles have made the Top Five in the Benelux countries, and, in addition, they have had hits

in Germany, Spain, Argentina and Scandinavia. Outside of Holland they have sold more than two and a half million records. Janschen and Janschens will also be producing another group called Conquistador who play instrumental music in a South American style. They have already had a big hit with a song called Argentina," reports de Raaff.

Intersong-Basart has also recently signed a publishing deal with another Dutch group called Solution, who record for CBS. "We expect the group to break worldwide," de Raaff confidentially says.

He adds: "In Holland all kinds of music matters. There is something like 120 singles released every week

and some of them originate from countries like France, Spain and Italy. During the last couple of years a lot of Dutch material has made the German charts and it is not unusual to have four or five records in the German chart originating from Holland. In addition, we have been finding success in territories like France, Spain and Italy."

De Raaff continues: "Because Holland is a melting pot of so many different musical influences, it has reflected on the music that is coming out of the Netherlands. Producers and artists have listened to American productions and then gone into the studios and produced their own very good sounds."

Intersong-Basart looks after various international catalogues for Holland including MCA, ABC, Infinity Music, Marks Music from the US (which has such copyrights as Meat Loaf and the standard El Condor Pasa), St. Anne's Music (10cc, Barclay James Harvest and Sad Cafe publishing), Bob Marley Music and Hiller-Range, which gives the company access to a great majority of Elvis Presley hits and standards like Save The Last Dance For Me.

Other important catalogues are Heath-Levy, Naked Snake (Little Feat and Lowell George), Magnet, Casablanca (from Intersong in the US), Carlin Music and Arnakata.

De Raaff continues: "We have in the region of 50 writers who are signed to us long term. I think that we are also the only publishing company in Holland to have our own team of promotion men. We obviously work very closely with the record companies who are involved with our songs, but on certain singles we do exclusive promotion. It doesn't offend the companies because they have so much product anyway which they have to promote."

Cowboy Soldier starts ball rolling

BENELUX MUSIC situated in Weert, Holland, has just had one of the best years in its history — and for a company which was started some quarter of a century ago it is a fact which brings about a lot of justifiable pride.

Perhaps ironically, the whole enterprise almost didn't happen in the first place. It all started when Johnny Hoes wrote a song called The Cowboy Soldier for fun — and someone in Belgium decided to make a recording of it. It was the year 1944 and young Hoes realised that song-writing could become a much-needed source of income for himself.

Today he is a director of the company. His wife Jackie is

managing director. Between then and now, there have been several milestones. Hoes was, for several years, a talent scout for Phonogram and had a lot of success with the company, which he joined at its initiation in 1953. Ten years later he started his own production company, Telstar — named after the famous hit song of the same name — and scored more hits.

In 1968, Hoes decided that the time was right to go into the music business in a big way, and so he started his own sales management team, and also a distribution and promotion set-up. Since 1973 Benelux Music has also boasted two 24-track studios and its own pressing plant. In addition it has facilities for

making cassettes, album covers and cassette in-lay cards. A total of 95 people are employed by the entire operation.

"We're very much a local record company and that is one of the main reasons why we aren't affected too much by the problems of imports," comments the company's Bert Salden. "After all, most of our artists are Dutch!"

"However, although the majority of signings are local we do have several important 'outside' ones as well, including Fats Domino with whom we recently released an LP. Being an independent company makes it very difficult for us to acquire good foreign artists.

"Most of the UK record company independents look for an international company that can give them representation all over the world. However, there are several important British labels that we represent, including Henry Hadaway's Satril label and Wanted Records. In addition we recently presented a gold disc to Frank Ifield for sales of an album he made for a small UK label called Blue Jean."

On the domestic front, Telstar has several signings which it is putting a lot of faith in. One is a British band called The Scorpions who had a hit single several years ago with a number called Hello Josephine. Another is an Indonesian band,



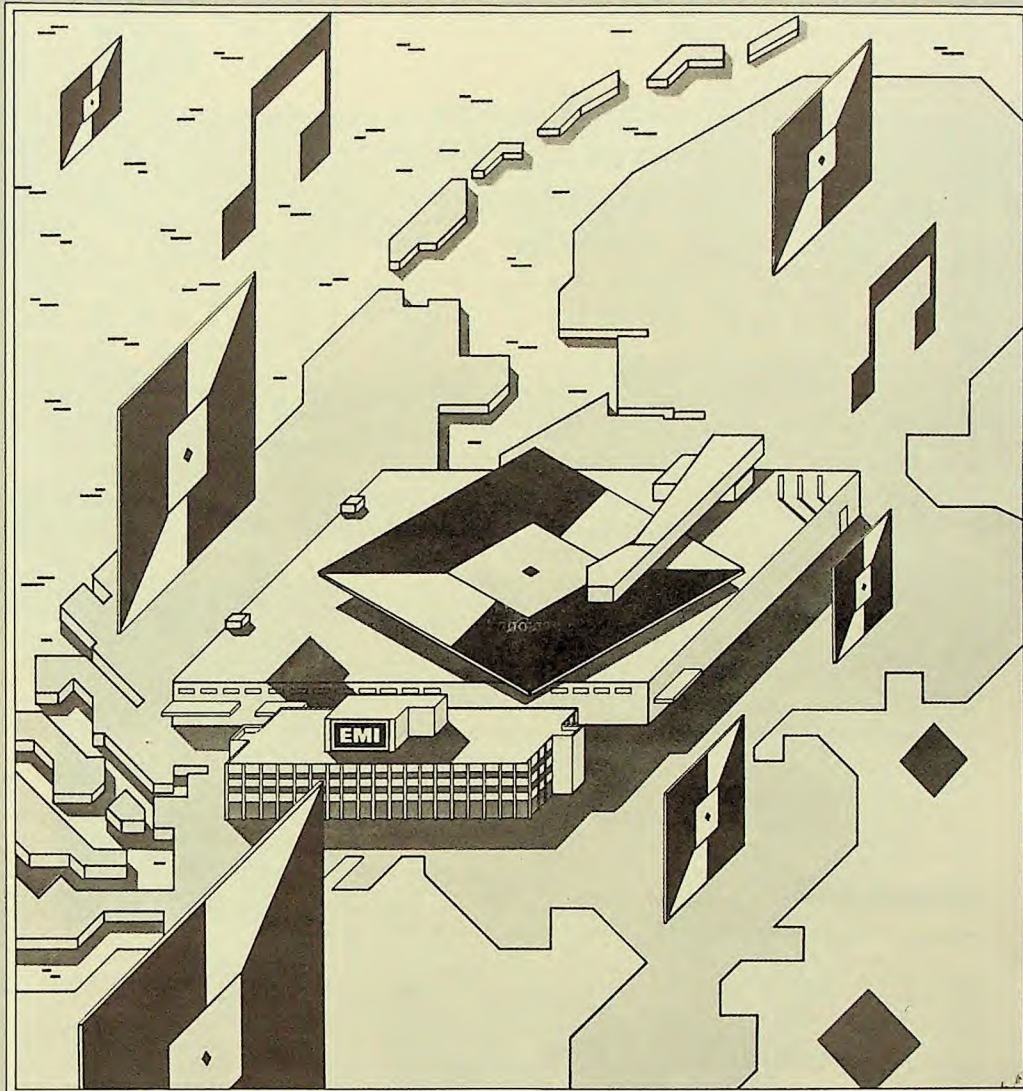
JOHNNY HOES whose newly-discovered talent for song-writing 25 years ago provided the roots for the large Benelux Music operation. Below left, the outside of the Benelux Music Industries headquarters in Weert, South Holland.

Massada, whose single Arumbai was recently number two in the Dutch charts.

"Salden added: "We have had a run of several very good years but 1978 was the best in the history of Telstar, with a lot of hits scored. We are confident we can maintain that success in the future."



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SUPPLEMENT

Mounting pressure on Dutch DJs

THERE IS mounting pressure on Dutch radio disc jockeys to play more product originating from Holland itself, says Peter Schoonhoven, managing director of EMI Music Publishing BV in Hilversum. The move to promote more Dutch pop and rock music is being made by the actual record companies, particularly promotion men, record producers, music publishers and the artists themselves.

Schoonhoven says: "Disc jockeys on the Dutch radio stations have very much a free say in what they can play and they do tend to concentrate on productions from other countries, particularly Britain and the US. However, there is some excellent music coming out of Holland itself and pressure is being put to bear to give this music a lot more exposure than it has been getting."

He adds: "Unfortunately the same kind of resistance seems to come from the UK as well. The Dutch record market is very productive and a lot of Dutch acts have chart successes in other countries. The UK is very tough, however, although there have been signs that the in-built resistance is decreasing. I hope that it continues to do so because it would be good to see some of our domestic acts generating enthusiasm in Britain."

Merger

The roots of EMI Publishing in Holland go back to a company called Anagon founded eleven years ago by Gerry Oord. Schoonhoven took charge of the day to day running of the company and remained with the set-up when Anagon merged with EMI just over a year ago. A move was made at that time from Haarlem to the present head-quarters in Hilversum — which ironically housed a church previously!

Anagon started originally with Dutch local acts and some of the old-time artists like Johnny Djaridan.

"The first important break came eight years ago when we signed the Jobete (Motown) catalogue. Since then expansion has come very quickly and we have somewhere in the region of a thousand catalogues now," Schoonhoven comments.

"We faced a lot of stiff competition when bidding for the Jobete catalogue, as you can imagine, but I think that we got it because we were a young company and a young team. Jobete thought that it was time for a change."

Since then other important acquisitions have included Bob Dylan's four catalogues, Big Sky, Dwarf, Ramshorn and Special Rider Music, Screen-Gems and Walt Disney's Wonderland Music. A gradual progression has been made into the contemporary rock publishing field and EMI Music Publishing BV represents such names as Van Halen, Santana, Boston, Pink Floyd, Queen, Stevie Wonder, Boz Scaggs and Frank Zappa.

General manager of the company, Pieter van Bodegraven, has shown particular interest in building up the domestic side of the company. Through him several important signings have been made including Vitesse, Kayak (who were recently nominated 'most promising new group' in several US trade paper polls), Super Jones, The Meteors, and Maywood who were entrants in the recent Yamaha Song Contest in Japan.

Not all the bands are necessarily signed to EMI Records for recording — Kayak in fact record for Phonogram.

Schoonhoven is quick to point out the publishing company's independence.

"Obviously we work closely with EMI Records in Holland, but we have writers and performers who are signed to other companies. For instance there is Fred van Vugt, who is signed to RCA in his own right and whose band records for Hansa."

Influences

"The Dutch music scene is very much a melting pot market with a melting pot chart. There are so many international influences that the Dutch acts are able to write songs which are very international in their appeal," he adds.

And Pieter van Bodegraven points out: "The Dutch record market is notorious for 'discovering' acts long before they make it big in the UK, the States or other countries. The Bee Gees, Three Degrees, Donna Summer and Gilbert O'Sullivan are all names who had hits in Holland before anywhere else."

The UK is a very tough market — but resistance is weakening



DURING A recent visit to Holland, The Commodores were presented with several gold discs for sales of their product there. Group member Lionel Richie (left) is pictured meeting EMI Music Publishing BV managing director, Peter Schoonhoven.

A melting pot for popular songs and musical styles

THE DUTCH music scene presents a wide range of musical styles and influences while also acting as a melting pot for popular music from other major world records markets, says Andre Otto, UK and American product manager for Phonogram Holland.

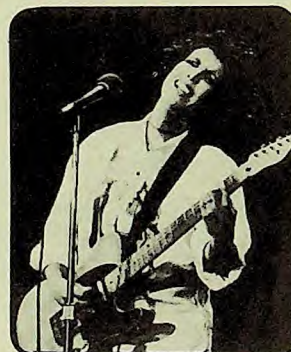
Describing the general state of the creative music market as being 'dynamic with a lot of things happening', Otto added that more attention was being paid to the Dutch market on an international level.

"I think that people are at last beginning to realise the validity of the Dutch record market. There are a lot of possibilities in this country which in fact pose us with a difficult task — knowing just what to concentrate on, since the choice of music is so wide."

One of Phonogram's hopes for the future is American singer Carolyne Mas, who records for Mercury and who has just undertaken television appearances and concerts in Holland.

"We've had a lot of interesting feedback about her so far and we're hoping that this visit will do the trick."

"The year has been quite good for several of our international artists including Southside Johnny who



NEWCOMER Carolyne Mas, an American artist visitor to Holland whose work has been creating a lot of interest amongst pop fans.

got some very positive reviews from the concerts that he did. We will also shortly be releasing an album by Ian McLagen. On the local front, there are some other good names including Kayak who recently got a platinum disc for Dutch record sales, and Earth And Fire, a pop-cum-MOR act who have a single out called Weekend and which is selling very well." Otto said that the Benelux recording industry was attempting

to fight piracy which he acknowledged was a difficult problem. "The problem here isn't perhaps as bad as in some other overseas markets but steps are being taken in the right direction, and if we sign the Rome contract then that will be a big help."

"In the past we have suffered a lot of imports from the UK but with the increase in the VAT rate to 15 percent, the emphasis on imports switched to Canada. It is difficult because a lot of acts have different contracts for the United States and that often means a different pricing policy. I would estimate that at least 25 per cent of imports into Holland come from Canada."

Otto estimates that Phonogram's sales have been up six per cent this year compared with 1978.

"That is good compared with the performances of other record companies. However, we do have to find a serious solution to the problem of piracy and importing. One answer is to get record companies throughout the world to co-operate, and this can be done with sister companies. For instance we don't have too much of a problem with imports from neighbouring companies because Phonogram has devised a European pricing policy."

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ONE OF Phonogram Holland's biggest acts are Kayak who are also signed to EMI Music Publishing BV. They are pictured on the occasion of the presentation of several platinum discs for worldwide sales of their records.

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SUPPLEMENT

Home taping is the biggest threat to the industry

JUST OVER eleven years ago Willem van Kooten was the programme director with the Dutch radio station, Veronica, then he made a decision which changed the whole course of his professional life.

"I realised that I was getting bored with my work in radio and I had always wanted to get involved in publishing, so I joined forces with Freddy Haayen and started NADA Music."

Today, Freddy Haayen has moved on to become president of Polydor International and van Kooten heads an operation which in little more than a decade has become one of the most important of its kind in the Benelux record market. Among the British catalogue that NADA represents in Holland are ATV, Island, Street Music, Zomba, Peter Barnes and Barry Mason Music.

The last ten years have been a series of successes for NADA with several international hits emerging from its recording division, Red Bullet Productions. They include Shocking Blue with Venus, Mouth And McNeill, the George Baker Selection, Teach-In (who won the Eurovision Song Contest with Ding-a-Dong) and Golden Earring.

"We are one of the biggest of the independent companies although we are not the biggest publishing house in terms of sheer turn-over," van Kooten says.

"Our set-up could be compared very much with Mickie Most and his publishing and production activities. Whereas most of his work goes through RAK Records, in our case it is CNR Records."

Van Kooten still works actively with Golden Earring, Snoopy (described as one of the biggest hard rock bands in Europe) and Mac Kassoon, one half of the Mac and Katie duo, who is currently heading for a huge Christmas hit with Love And Understanding, also published by NADA.

A new act which van Kooten is extremely excited about is Full Strength, a British rock band fronted by Dave Hay from Worcester. Red Bullet has signed the outfit for the world and the first album is due this month, on CNR Records, followed by a single, I Don't Care. Product will be released in the US through Polydor.

"There is a lot of fresh talent coming through at the moment, the music scene is very much alive," van Kooten adds. "Holland does offer excellent live exposure to pop acts. There is quite a healthy pub rock

scene and all around the country there are many halls which hold about one hundred or two hundred people, and are frequently used by bands. Many groups start on a local level and then build up from there."

He emphasises the importance for Dutch companies to look towards the international market rather than just the Benelux countries.

"Holland is far too small for companies to survive on that market alone. This is an industry of big investments and you have to look to other record markets to get your money back.

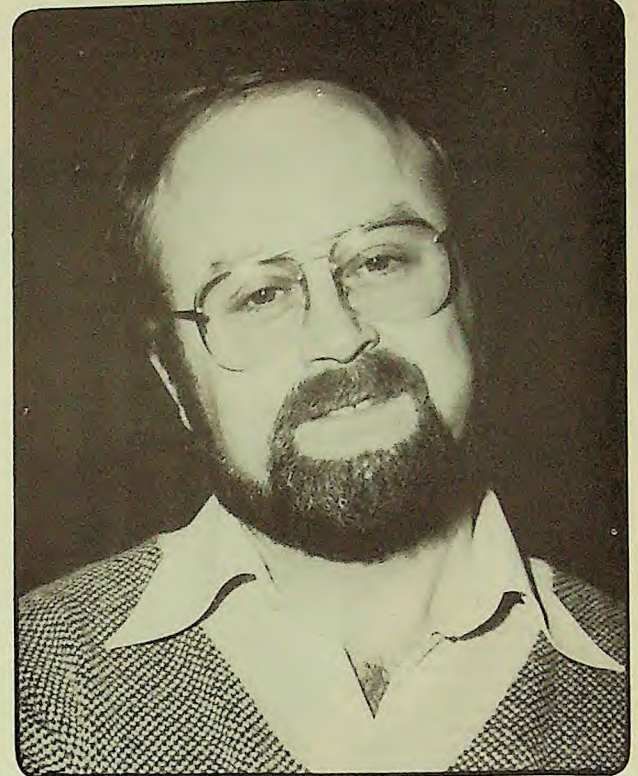
"The band Full Strength are an excellent case in point — they have had success in West Germany and have a German manager, yet they have a Dutch producer and are signed to a Dutch record company."

While looking to obvious record markets like the US and West Germany, van Kooten admits that he doesn't concentrate too much on the UK record market — a fact underlined by the fact that Full Strength have no British recording deal in the offing.

"The truth is that the British are not all that interested in what is going on outside their own market. The UK may be a member of the Common Market, but that is about as far as it goes — in other respects it remains an island. The United States and West Germany are much easier markets to work with."

On the publishing side, van Kooten says that NADA is in very strong shape.

"We have copyrights of Neil Diamond, and Donna Summer's



FORMER RADIO Veronica programme director Willem van Kooten, now head of NADA Music in Hilversum, Holland, and also of CNR Records. He says of home-taping: "If the record industry dies, then it is because of that."

a number one hit in Holland yet she has still to break in her native US and in England. Abba had their first

Brain Records (from West Germany), Egg, Delight and AVI Records.

One of CNR's biggest record sellers is Dutch comedian Andre van Druin, likened to Scotland's Billy Connolly in terms of appeal and popularity.

"He is very popular on television and you could even liken him to Max Bygraves in that he performs something like 50 songs on every album," van Kooten says.

Managing director of CNR is Ruud Wynants with Herman van Derzwan as general label manager. Among the UK record labels represented are Beggar's Banquet, Charly and Acrobat.

Referring to home-taping, van Kooten says starkly: "If the record business dies then it is because of that. It is the main threat facing our industry. As a publisher too, I am particularly active in fighting this problem. It is difficult finding an answer, but I guess that the main action should be to put a levy on sales of all blank tape.

"We are also hurt by piracy, but obviously not as much as a company like Polydor, or any of the major American companies like CBS and WEA. Because something like 60 to 70 percent of our productions stem from within Holland, the importers don't affect us as much as they could do."

Among CNR's biggest Dutch signings are Love, Francis Goya, Snoopy, X, Tol Hanssa and Kaz Lux.

"The truth is that the British are not all that interested in what is going on outside their own market"

publishing company, Sweet Summer Night Music, also goes through us. The marvellous thing about the Dutch market is that it is open to so many different styles of music and the people are often the first to latch on to a particular artist or record.

"For instance Ellen Foley has had

ever hit outside of Sweden in Holland, with a song called Ring Ring — the rest of the world didn't know about them until Eurovision and Waterloo. And Donna Summer had a hit here with The Hostage, again before her international hit days."

He adds: "So far as Dutch acts are concerned, you could say that we are working on making them known throughout the world's major record markets."

Closely affiliated to NADA and Red Bullet Productions is CNR Records which van Kooten, as a director, is also actively involved with — most of his acts record for the company. CNR is actually one of the oldest companies in Holland, being 32 years old and self-distributing.

The company was originally started by C. N. Rood who relinquished the reins five or six years ago and now lives in retirement. Van Kooten took over where Rood left off and today the company represents Barclay and Carrere from France, Teldec and



A BAND with a big international future? Left to right, Mark Coker (drums), Dave Hay (bass and vocals) and Simon Callow (keyboards), all from the UK and who, as the band Full Strength, have signed to Willem van Kooten's NADA Music company, and CNR Records.

Home-taping: If the industry dies it is because of that . . .

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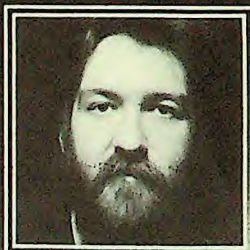
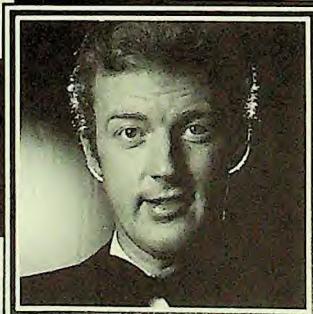
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SUPPLEMENT

April Music says market is healthy

'THE SONG Is The Beginning' is the slogan used by April Music in Holland and, according to general manager Bas Mul, it has never been more appropriate than at the present time.

"The state of the publishing market is extremely healthy at the moment," he claims. "Record companies are at last beginning to return to the song."

April Music's roots in Holland go back 20 years. At that time a Dutch publishing company was set up, affiliated to a local record company, Artone, and eight years later when the record company was bought by CBS, the publishing also went to the major.

The result is that apart from the obvious catalogue of contemporary hit songs, April in Holland also a wealth of older copyrights including carnival music and famous Dutch standards. On the domestic side, some of April's major song-writing hopes include a blend of hard-rock and MOR-type bands. Among the names — Turbo, The Nits, White Honey and Solution. A direct signing to the company is disco producer-cum-writer Biddu (responsible for many of Tina Charles' successes).

Copyrights

Mul runs the operation with a staff of three others — Denis Celie who looks after royalties, Maryann Kok responsible for copyrights and Mul's assistant, and Paul Sermea who is song promoter. It is a tight-knit team which runs smoothly and successfully.

"Many of our writers are signed direct to CBS, but by no means are we obliged to work exclusively with the company," Mul points out. "In fact many of the local artists are signed to other record labels — it is often far easier that way. I would estimate that at least 80 per cent of our domestic roster are not signed to CBS for recording."

He adds that the fact that record companies and public alike are beginning to return to songs makes it very exciting for any music publisher.

"Janis Ian is someone whom we represent and she is perhaps better known in Holland as a songwriter rather than as a recording artist. We have had several covers on her songs, and it is a similar situation with Billy Joel."

April Music in Holland also a rich catalogue of film music. The company has been involved in 12 film soundtracks in five years. The latest, A Woman Like Eve, is premiered in London after Christmas and work has just begun on a new soundtrack for a film called The Language Of Love.

Distradisc — the import specialist

STARTED JUST eleven months ago by ex-Vogue salesman, Patrick Asselberghs, in Antwerp, Distradisc deals in imports from the US and Britain — but primarily of a specialist nature and usually product which is totally unavailable in Belgium.

Asselberghs explains: "The Belgium music market is very wide and just about every style of music goes. Yet surprisingly, there is a lot of product which can't be obtained here through the record companies, either because it has been deleted, because of contractual reasons or simply because the company feels that there would not be sufficient demand for it to warrant commercial release."

"My experience as a salesman with Vogue taught me that there are many people in Belgium looking for various products. The aim of Distradisc is to bring import records into Belgium from the US, UK and maybe other European countries and act as a wholesaler for record shops."

Asselberghs emphasises: "We are not an import company in the sense that we bring in contemporary product in an attempt to undercut the record companies here. We're not interested in importing the latest Stevie Wonder album. Distradisc only imports items that are not normally available."

Belgium no longer a joke — Kusters

IN THE last two or three years people have stopped treating the Belgium music scene as a joke and started taking it far more seriously, claims Hans Kusters, head of one of the country's largest independent music publishing companies, Hans Kusters Music.

"Thanks to Belgium acts like Plastic Bertrand and Two Man Sound, other record markets have begun to discover that this country is capable of producing music which can have an international appeal," he says. "Belgium music is going to continue to play a larger part on the international music scene during the next few years."

Kusters adds: "The Belgium record market itself can be very strange, it is certainly capable of generating a lot of sales. For instance, Village People had a huge hit with YMCA which I published in Belgium — that record sold over 300,000 copies in a country which has a total population of only nine million."

Small market

"With the follow-up, In The Navy, I got a local Antwerp band called The Strangers to do an Antwerp-dialect version of the same song and they alone sold 60,000 copies, which is an enormous amount for such a recording."

Kusters also points out: "In a relatively small market like Belgium it is all the more important to be aggressive in order not to be swallowed up by larger neighbouring markets."

Kusters started in music publishing in 1964 when he worked for Intersong in Brussels. He remained there eight years before starting his own company. Today Hans Kusters Music handles many important catalogues including from the UK Island Music, ATV, Heath-Levy, Bron, Macaulay, Zomba and Big Secret. An important American catalogue is Stonebridge, Neil Diamond's publishing company.

In addition Kusters has his own record label called Kusters which deals in local product and foreign masters. Among the signings are Vincent Edwards and The Tremeloes who are still very popular in Belgium. One of the most successful domestic signings are the Garnets who have had a big hit with Chopin Chopin.

Kusters adds: "Belgium faces most of the problems that other European countries have, including imports. The situation is not under control and it means the loss of a lot of royalties. The only way an independent company can really survive is by dealing a lot in local product."

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SUPPLEMENT

RCA goes it alone in Holland and Belgium

IT MIGHT not have been the best of years financially and salewise for the record industry — in fact on a worldwide basis it has proved to be rather disastrous for a lot of companies — but 1979 was the year when RCA decided to start its own operations in both Holland and Belgium.

The decision for such an international company to take the precarious steps of 'going independent' in two neighbouring countries at this time may seem to some to be foolhardy, but Cees Wessels, managing director of RCA Holland, explains: "RCA is one of the longest-existing international record companies and has gone through three major waves of expansion — the first was about 50 years ago, the second 15 years ago and the third is taking place now."

"If you really want to be an international company and give a complete service to all your artists, then it is important to be directly involved in all the major music and record markets in the world."

RCA already has its own operations in the UK, France, Spain and West Germany and has had for some years. Holland has had to wait until now, even though it is something like the sixth or seventh largest record market in the world. Until April this year, RCA product was licensed to Inelco.

Wessels points out: "You can't expect a licensee to develop an artist for you or think about long-term career development. That is another reason why we went independent. We don't care how long it takes us to break an artist we believe in. What is important is that we should succeed in the end, as has happened with James Galway who has broken in Holland in a big way after a lot of time and money being spent. Artists like Galway will maybe be with us for ten years so we get the long-term benefit."

So how have the first six months been for RCA Holland?

Wessels reports: "Saleswise the market has been very depressed generally, but in fact for us unit sales

of RCA product are up by between 40 and 60 per cent. That has been one of the important results of deciding to go independent."

"On a local level there is a lot of Dutch talent around and three areas in which to particularly look and get involved. First there is the Dutch language market which obviously is big in Holland, but of little interest to the rest of the world. Secondly, you have the European market where Dutch product sells well, territories like West Germany and Spain. Most important of all though is the international market and one of the best bets in that area is Love, a three-girl singing group who

"We feel that we have also been active on the local Dutch recording scene"

perform pop songs with disco oriented rhythms. Then there are the new-wave type of acts, for instance Herman Brood who records for Ariola and could well be an international name."

RCA's own bets for international success include Hans van Hemert, who is actually the producer of Love and arguably the most successful producer in Holland at the moment. He recently had a number one success in the US with Mouth and McNeill, but has been signed by RCA Holland for the Benelux territories.

"We feel that we have also been

active on the local Dutch recording scene and not just been exploiting international product," Wessels continues. "On a local basis it is early days yet, but we are confident of breaking Houseband. Their first album will be issued in December and the band has European release lined up. In addition we have signed a band called Story who produce very melodic pop music."

Wessels feels that Holland is a good market to work in.

"Most of the radio and TV stations are based in Hilversum and it is not easy getting promotion, but once you do then it's great. If you get the plays then everyone knows a record within a couple of weeks and you're guaranteed to get into 80 per cent of the homes in Holland."

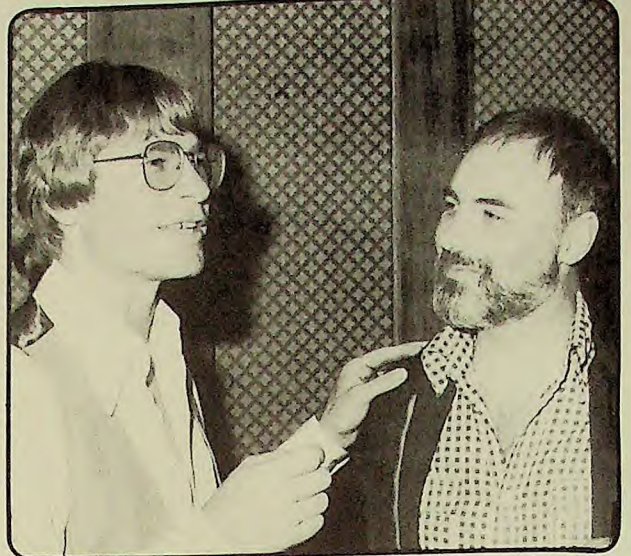
He adds: "Obviously we liaise a lot with other RCA companies and try to co-ordinate as much as possible but the real answer is to do your own thing in your own market."

On a marketing level, RCA Holland has concentrated very much on catalogue in the last six months.

Comments marketing manager Frank Leeman: "Obviously we have not yet had sufficient time to establish new acts so catalogue exploitation is very strong. Since going independent we have had two platinum discs, for compilations entitled Their Greatest Successes and featuring James Galway and John Denver. In addition we have gone gold with a Mario Lanza TV compilation."

Another big sales success is a double-album compilation called 40 Golden Originals, the tracks of which have all been taken from RCA catalogue albums.

Leeman says: "What we have done is re-issued several dozen



JOHN DENVER was recently the recipient of a platinum disc from RCA Holland for sales of a compilation album, featured in the series, *Their Greatest Successes*. He is pictured here with Cees Wessels, managing director of the company.

albums by such names as Crosby, Sinatra, Jim Reeves, Neil Sedaka and Eartha Kitt and packaged them in their original sleeves. They all retail at full-price — we don't believe in a mid-price or budget category — that is something Pickwick can do better."

RCA is also strong in the classical music market and according to Leeman has four or five albums in the classical Top Ten on a regular basis.

Back to Cees Wessels: "For the next six months at least we shall have to continue relying on our catalogue. It takes time to build up a stable of Dutch artists. However, we do have strong and firm foundations to build on and obviously it is a major priority for us to develop artists."

The same views are held by RCA in Belgium which went independent exactly one month after RCA Holland. General manager Carl Vos admits: "In the first six months we have been more of a marketing

had no hit singles, but in terms of albums sold we have a higher turnover than last year when we were with Inelco. I think that this can be put down to good marketing action. For instance, we worked on the Presley catalogue and did things like point of sale material and catalogues for the dealers and public alike. It was something that had never really been done before and it made a big difference."

Vos continues: "We were lucky in a way not to have hit singles during the six months because it forced us to look at our back-catalogue and develop marketing actions. Now I think we can say that we are prepared for international hits and certainly we are all very confident for the future."

He adds, however: "The market in Belgium itself is so small that we are making few domestic signings. It is impossible for local productions to compete with those productions which come from abroad, but on the other hand we are certainly not

"You can't expect a licensee to develop an artist for you or think about long-term career development"

company than a record company."

RCA in Belgium had been distributed by Inelco since 1957. On May 1 this year it became the newest RCA operation in the world.

"It was impossible expecting Inelco to put a lot of investment into our new acts, but now we are in a position to be able to do that," Vos says.

"The first six months for us have been sheer hard work, although we had a good basis to start with. Three of us had long service with Inelco and had worked on the RCA catalogue so knew what it was all about. Our pop product manager, Etienne Van den Driessche, came from Vogue. Between us we had something like 60 combined years of experience of the music business."

"Our biggest immediate problem was finding new premises. When I left Inelco I had exactly four weeks to find offices for RCA in Brussels. It wasn't easy."

"In the first six months we have

closing the door to Belgian artists. The market is much bigger though for French-speaking acts."

RCA's main Belgian artist is Pierre Rapsat, who was a Eurovision Song Contest contender some five years ago with a song called Judy. Another is folk singer Julos Beaucarne, previously with Inelco and who has found a great degree of success in France. An important name is Paul Louka and Belgium comedian Ronny Couteure is assured of a big following in the country.

"We work very closely with EMI Holland and receive a lot of support from our sister company in France as well," Vos adds.

"We will have our own hits in the future, but it is important to build first. We have the enthusiasm which is important and I know that I am working with a very professional team of people. At least everyone does now know that RCA Belgium does exist."

"Saleswise the market has been very depressed generally, but in fact for us unit sales of RCA product are up by between 40 and 60 per cent."



RCA IN Belgium recently had an 'open door' when members of the media and press were invited to meet the company's personnel and recording artists. Pictured, left to right are: Francois Dacla, managing director of RCA France, folk singer Julos Beaucarne, Polish film star Anna Prucial whose first LP will be released by the company soon, French singer Pierre Yassiliu, Belgian artist Pierre Rapsat, and Carl Vos, general manager of RCA Holland.



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SUPPLEMENT

Concentration and motivation — key words for CBS

CBS HOLLAND has just enjoyed the best year in its history, reports Koos de Vreeze, managing director of the Dutch operation based in Haarlem. According to official figures available, the company has grabbed in the first nine months of 1979 a total market share in excess of 20 percent.

De Vreeze is justifiably pleased with this success.

"We have been very successful in terms of promotion and in chart entries for both singles and albums. According to figures from Radio Veronica which are available, in the first six months of the year CBS was number one company for albums and number two for singles, in terms of chart positions. The two combined make us the top company."

De Vreeze describes CBS as a 'middle-sized company' so the fact that it has found itself in the Top 3, alongside Phonogram and EMI, brings even more gratification.

"One of the main reasons for our success in my opinion is that we have worked with a very highly-motivated team of people in a concentrated way."

"Concentration and motivation are the key words. What has been particularly pleasing is that a lot of our success has come with new acts as opposed to the more established ones. For instance, Ellen Foley has recently had a big number one hit in Holland, although she has not yet broken in the US or Britain. Cheap Trick got a Dutch platinum disc for

their Budokan album and Meat Loaf during 1979 has proved to be a phenomenon with his album selling something like half a million units."

Other big acts for CBS during 1979 have included Police (the company distributes and promotes A&M product), Art Garfunkel with Bright Eyes, Toto and Mike Batt, both with his album Tarot Suite and single, Lady Of The Dawn. Two other acts which CBS is pinning a lot of faith on are Steve Forwood and Peter C. Johnson, an American act previously with A&M Records but now signed directly to CBS Holland.

Despite this success story, De Vreeze adds a cautionary note:

"One of the main reasons for our success in my opinion is that we have worked with a very highly-motivated team of people in a concentrated way"

"Hopefully 1980 will be as successful as this year, but I think that it is fair to say that we can't expect the same rate of growth. What is important for us, I believe, is to work on developing a local artist roster and give CBS Holland more strength in that direction."

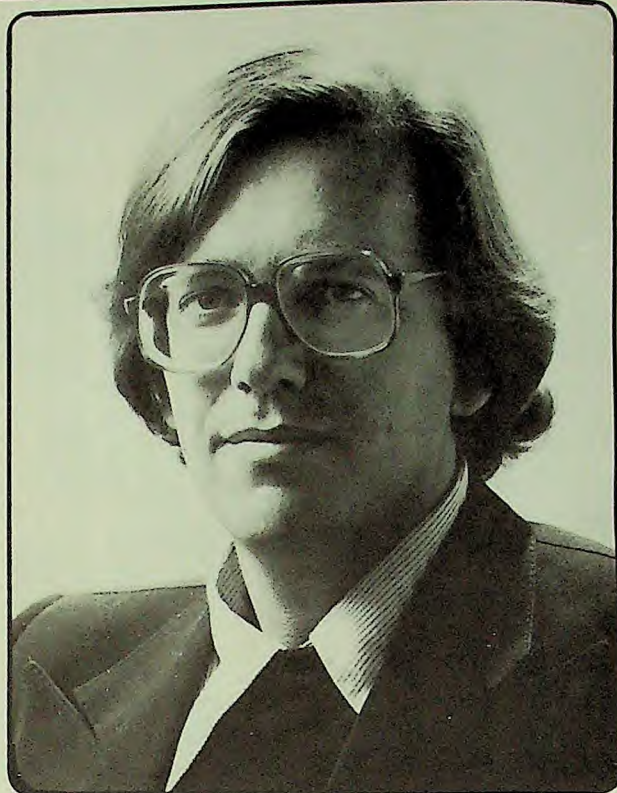
CBS has embarked upon an ambitious programme in Holland to re-work its catalogue.

"We have a wealth of material

and back-catalogue provides the pillars upon which to build everything else. I know that it will provide a valuable source of turnover during the next 12 months or so.

"What we have done is to find new ways of marketing older recordings, in the same way as CBS in the UK have re-worked a lot of back-catalogue through a mid-price category. The CBS music catalogue in Holland is very varied, much to the surprise of a lot of people. For instance, we have a lot of religious material, organ music, and local and classical catalogues. It is a matter of re-exploiting it properly."

This year brought an important



KOOS DE Vreeze, managing director of CBS Holland: "Concentration and motivation are the key words. What has been particularly pleasing is that a lot of our success has come with new acts as opposed to the more established ones."

assistance to sell their records.

"Creative services has a very substantial programme for 1980. It is our aim to improve the relationship between record companies and dealers in terms of us giving them more service than in the past."

In line with other companies, CBS faces the ever-present problem of imports flooding into the country.

"There were particular problems earlier this year with albums arriving from Canada, but the situation seems to be under control at the moment," De Vreeze says. "Piracy is still a general problem and the sooner Holland becomes a signatory

to the Rome and Geneva treaties the better. At least, the government does seem to be aware of the general situation and its problems."

De Vreeze adds: "The great thing about the Dutch record market is that the people are interested in all aspects of music — in fact I can't think of any other country in the world where the people have such broad-minded tastes. Holland is a great magnet for artists from all over the world, including the established and the not-so-well-known — this year alone something like 60 CBS acts have visited Holland for promotion or live appearances. They realise that the Dutch market can quite easily be the gate to Europe."

Big name foreign acts vital for bottom line

INCREASED COSTS are making it more and more important for Belgium record companies to cast their eyes to international markets, claims Jose Leruth, assistant managing director of Vogue Records in Brussels. And while companies are obviously still on the look-out for domestic talent, they are particularly looking for those names whose music would have the ability to attract foreign consumer attention.

Leruth admitted that the Belgium record market, in line with those in most European countries, was facing enormous difficulties ahead.

"I really can't see it changing in the next year or so — the record industry is now going through what most other industries have been undergoing for the last five or six years. I suppose that we are fortunate in that it hasn't hit us until now."

He adds: "In the past we have done a lot of local productions, but it is becoming more and more difficult for us to do that unless the act concerned has an international flavour. As costs keep on rising, it becomes more and more important to have acts who will help us to cover our expenses."

Around 30 people are involved in Vogue's Belgium operation. They include three in promotion and six in the sales department. All the records are pressed at Vogue's factory near Paris although the Belgium operation has its own distribution.

Vogue's history in Belgium goes back 21 years and was started by Roger Meylemans, who is now the managing director. Leruth joined the company three years later, initially as a sales representative, then becoming a manager and now assistant to Meylemans.

"Vogue in France had existed for about ten years before the Belgium market company and their product was always distributed here. Belgium was an interesting market for French records and that was why the decision was made to set up a separate operation."

"We handle various overseas labels including from the UK Pye, Ember (which is now Bulldog) and Sonet and we also look after the Red Bus catalogue. In addition from the US we distribute labels like Casablanca, Buddah, Cream and Roulette."

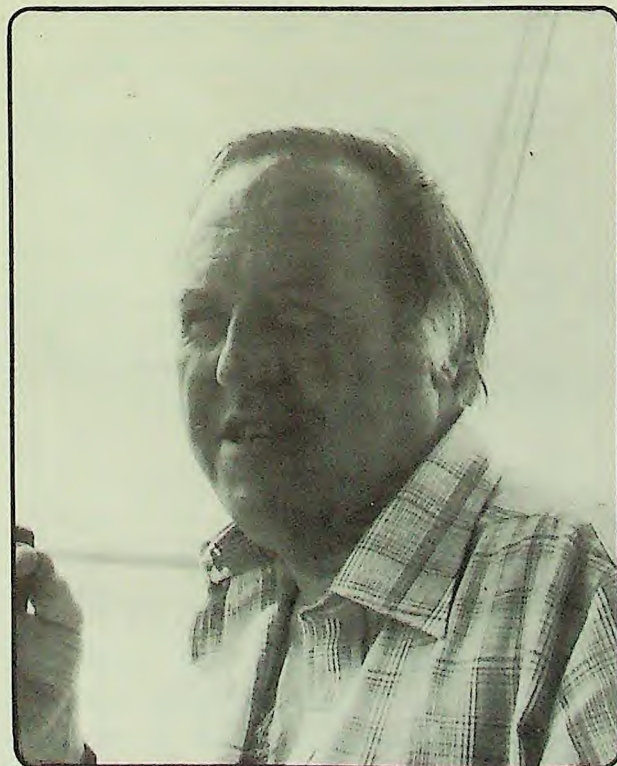
Leruth continues: "The strange thing is that although the record industry is going through such a tough time, 1979 has in fact proved to be the best year for Vogue Belgium in its twenty year history."

Various factors have contributed to this, including TV advertising.

"We have not actually done all that much — we started two years ago with a double-album made in conjunction with Radio Luxembourg and which featured 32 hits. We were the first record company to do it ourselves and not leave it to the TV merchandisers. Following our success, several others have followed suit."

Vogue's latest TV album is a Petula Clark hits compilation which had already sold 32,000 copies before advertising on TV Luxembourg had even started. Leruth is confident that it will achieve the sales success of its predecessors.

Apart from its success via distributed labels, Vogue in Belgium is also pinning a lot of faith in its own roster of acts — including La Bande A Basile, rock group Martin Circus, singer Frederick Francois, Claude Michel and Aima Ble.



ROGER MEYLEMANS — the man who set up the Vogue Records operation in Brussels almost 21 years ago.

A hand with red nail polish and a diamond ring holds a silver microphone with 'Holland CBSH.' on it. The hand is inside a wooden shoe. A sticker on the shoe says 'MADE IN HOLLAND' with a windmill icon. The background is a stage with colorful spotlights.

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SUPPLEMENT

Joint distribution deal 'a great success'

A JOINT distribution set-up between Ariola Records and WEA Records in Holland and Belgium has been one of the great successes of the last 18 months, reports Wim Schipper, vice-president of Ariola International and managing director of the Ariola Benelux operations.

The distribution centre is based at Breda in the south of Holland and basically serves four companies — the two Ariola ones and WEA in both Holland and Belgium.

Schipper reports: "It seemed sensible that instead of four separate distribution centres we should have one central base and all four companies have benefited very much indeed. It is the first time such an experiment has been carried out like this in the Benelux countries."

Schipper adds: "The distribution set-up has been operating since July 1978. WEA seemed to be the right partners for us because we can work closely together in certain non-competitive fields. Where possible we try to support each other in various areas—for example we have co-operated on compilation albums and the two companies have got together to produce a bi-monthly magazine featuring progressive pop material.

"Prior to this venture WEA was distributed by EMI in Holland and Inelco in Belgium. Ariola was distributed by Inelco in both

countries."

The Ariola Holland company was started ten years ago, but the Belgium operation is comparatively new, having been started in 1977. General managers for the two companies are Anton Witkamp and Martin Kleingan respectively. The two companies, along with the distribution set-up, employ in the region of 64 people.

Among companies represented by

**Simultaneous
releases
the answer
to import problem
—Wim Schipper**

Ariola for Benelux are Chrysalis, Island and Virgin. 1980 looks like getting off to a promising start with the additions of Arista and MCA.

On the domestic side, Schipper reports that both Ariola companies are active with new signings.

"We have an excellent A&R man in the form of Tom Collins who is a former Radio Veronica disc jockey. There is a very strong roster of local artists and with several of them a lot of work is going into building an

international career. Herman Brood is an example — he's had some excellent reviews overseas.

"Other promising names include Barrelhouse, a blues band, Phoney and The Hardcore, Champagne and Lee Towers, a ballad singer in the old Tom Jones mould. The Benelux countries have a lot of things happening musically — there is a wide range of influences, but unfortunately it is not always easy persuading American and British record buyers that that is so. We have to try and get over these barriers, but it means changing a lot of mental attitudes — and that isn't easy."

Schipper acknowledges the problems of imports. "I think the answer is more simultaneous releases and, in fact, if Holland and Belgium were to actually have albums by big names released prior to the US and Britain, then the situation would be helped. We are also actively fighting piracy — we try to work very closely with the NVPI and the various Dutch copyright organisations."

He continues: "The Benelux countries have had an enormous increase in the sales of blank tape, while pre-recorded tape sales have dropped. One answer would be to have a tariff imposed where at least the record companies and copyright organisations would have some chance of getting back the money that they are losing to the home-tapers."

A market for new talent

HOLLAND MUSIC in Hilversum is one of the Benelux music industry's newcomers. The company was started in its present form in 1978 by a young team, Peter van Epen and Arjen Witte, with the objective of looking into the local market for new talent and with this talent to strive for a reasonable share in the market.

Managing director, van Epen, comments: "Dutch music is coming to the fore and it can only be a matter of time before the rest of the world knows what is going on here. Rising costs mean that we have to look for local talent with international appeal."

Holland Music was actually started 27 years ago in Amsterdam, as part of the Peer-Southern Organisation.

"Two years ago we decided to start a production company Peer-Southern Productions and at the same time made the move to Hilversum," van Epen explains. "After five years as professional manager I was appointed managing director of the new venture and Arjen Witte, who had been with Intersong for nine years, succeeded to my old position."

Van Epen describes 1978 and 1979 as being just a preliminary stage in the history of Holland



MANAGING DIRECTOR of Holland Music BV and Peer Southern Productions — Peter van Epen.

Music.

"The real things will start coming in 1980. Already we have a number of acts whom we have immense faith in and who should fare exceedingly well in the international market."

They include bands Flavius (who record for Polydor) and Djinn (Dureco), and Tony Viera who is signed to Phonogram. In addition Holland Music has become involved in sub-publishing.

On the production side, Peer-Southern Productions has made a single with Belinda which was a big hit in West Germany, and recorded an LP with Blackout which will be released shortly.

KAYAK VITESSE METEORS MAYWOOD BOLLAND & BOLLAND KAZ LUX PUSSYCAT PARIGI
TIFFANY TELEPHONE MAX WERNER GUS WILLIAMS SUPER JONES STEVIE WONDER KISS
QUEEN BOB DYLAN CLIFF RICHARD B.A. ROBERTSON THE SHADOWS VAN HALEN STATUS
QUO COMMODORES MICHAEL JACKSON THE JACKSONS PROMISES KATE BUSH FRANK ZAPPA
E.L.O. BOSTON SANTANA CHEAP TRICK JAN & DEAN JIMMY WEBB HARRY NILSSON PINK
FLOYD ELTON JOHN ROLLING STONES PAUL MCCARTNEY BREAD WALT DISNEY THE BAND
BOZ SCAGGS BOBBY RUSSELL FRANTIQUE LITTLE RIVER BAND GUYS & DOLLS DOOLEY'S
HERBIE FLOWERS ROGER COOK PETER TOSH PATTI SMITH JEFFERSON STARSHIP JOHN
HIATT DAVID GATES JOE MCDONALD JOHN KLEMMER THE SYLVERS THE SALSOL
ORCHESTRA CONWAY TWITTY KAYAK VITESSE METEORS MAYWOOD BOLLAND & BOLLAND
KAZ LUX PUSSYCAT PARIGI TIFFANY TELEPHONE MAX WERNER GUS WILLIAMS SUPER JONES
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WILLIAMS SUPER JONES STEVIE WONDER KISS QUEEN BOB DYLAN CLIFF RICHARD B.A.

MUSIC PUBLISHING

HOTTER THAN EVER IN HOLLAND.

COR SMIT junior, the fourth generation of a music publishing company, only assumed control of Cor Smit Music earlier this year when his father, who is now 95, retired — and at a time of life when most men are doing rather less, Smit junior finds himself busier than ever, combining the running of the successful company with the demands of being a board member of the Dutch Performing Rights Society and the Mechanical Rights Association.

Cor Smit Music was started by Smit senior at the beginning of the century. In the early Thirties his son started working with him, before starting his own company, Melodia which concentrated on the more popular music of the day, while the original company dealt mainly with the serious work. Melodia has close connections with Francis Day & Hunter and Feldman, and with an American organisation comprising MGM and 20th Century.

When they changed their plans for the Dutch market and when colleagues decided to re-organise music retailers and publishers on a more professional footing, Smit junior began his long association with this task.

Smith saw two distinct areas of music publishing — popular music comprising children's songs, cabaret, musicals, pop and progressive, and more serious material for choirs, orchestras and bands. He says: "Sales in Holland of printed music are increasing and have been for quite a number of years. There's no end in sight. It is not a case of doubling turnover in one year but it is a steady growth." Smith continues: "I think that

Sales of printed music enjoying a boom

there are three reasons for this — one is that people have more time, want to make music, and join a choir or a band. The second is that through what I call the modern media, the music receives much more publicity thus making people more aware of the possibilities. Thirdly a lot of manufactured music is of a poor quality, and many people clearly feel that they can do a lot better themselves."

However, Smit sees two main problems in the music industry as a whole.

"I am under the impression that Holland in common with the rest of the world is waiting for something like The Beatles to happen again. To my mind this particularly explains the current state of the market which is mirrored by the drop in turnover of records.

"The second point is probably typical of Holland and it concerns original Dutch product. The essential ingredient for promoting national product to the public is radio plays. At the beginning of this year there was a re-organisation of broadcasting policies which seems to have had an adverse affect on the possibility of radio plays for home-grown product," Smit continues.

"If you look at Dutch product over the past 30 years it has had its ups and downs and there have been times when music from Holland has been successful abroad.

However, the general attitude of programme directors seems to be one of backing a winning horse and that means British and American product."

Smit points out that in Holland there is an organisation called the Conamus Foundation whose job it is to ensure that attention is paid to Dutch product by the Broadcasting companies, artists and press alike. In October they hold their annual

reunion which reflected in one of the broadcasting companies playing nothing but Dutch product all that day.

Smit junior feels that one of the most important aspects of the EEC is that the individual countries should never lose sight of their cultural identity, otherwise, he says: "We shall have a grey, undefined and foreign situation. It is unfair that Holland seems to be

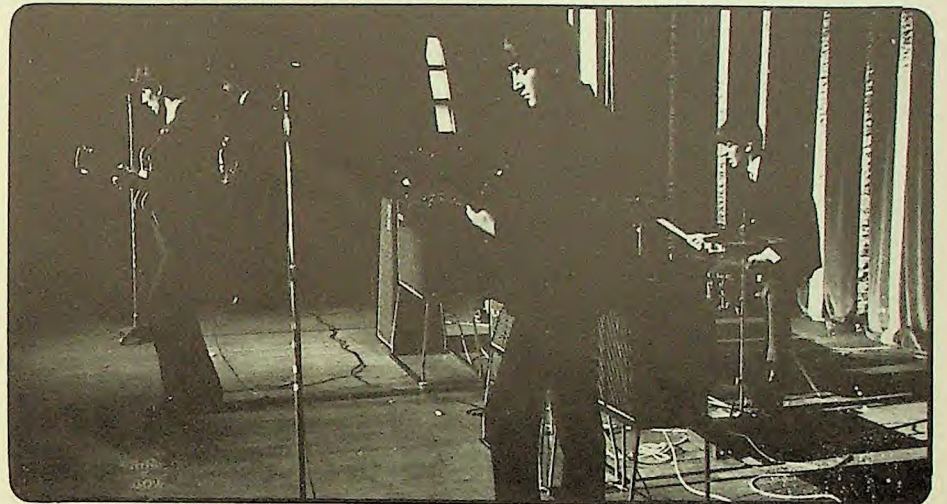
ignoring its own national music at the moment."

Although this seems mostly to apply to the newer music, Smit is delighted that over the past couple of years there has been an increase in the demand for nostalgia.

"These days I am often searching through my files for the music of yesteryear. It seems that the theatre promoters want a sure-fire hit for their money, so they can put on all the old hit musicals."

He clearly feels that the anti-national music feeling which prevails at the moment could reverse itself with a change in emphasis in radio coverage.

"It has happened before and it can happen again — it's really just a matter of time," he says.

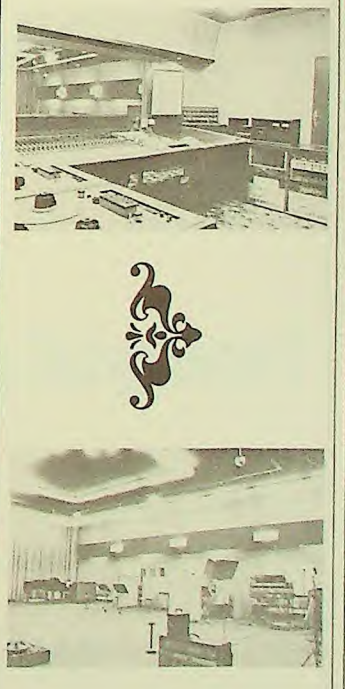


"I am under the impression that Holland in common with the rest of the world is waiting for something like the Beatles to happen again".

JOHNNY HOES BENELUX MUSIC INDUSTRIES YOUR PARTNERS IN BENELUX COUNTRIES



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SUPPLEMENT

Shrinking market hitting Holland

By **SUE BAKER**

THE WAR between the Dutch record retailers and the record companies and the department stores continues unabated. Although there has been a lessening of tension and an increase in co-operation, there is still a great deal to be done to improve the general situation, reports Rein Woltz of the NVGD.

The NVGD, Holland's Record Retailers Association, is a highly organised and united organisation with 14,000 members, which is waging constant war against the dumping of imports and the department stores. Director Woltz, runs the operation like a general on a battlefield. Needless to say, only one department store, Bijenkorf in Amsterdam, is a member.

The NVGD has three distinct and separate functions: the association for the record dealers; a foundation for the printing and distribution of record tokens to all member dealers which was formed in 1974; and a foundation which, in conjunction with charitable organisations, will produce its own records.

About a year ago the NVGD began producing its own trade magazine because it felt a lack of power in dealing with the questions raised between the record companies and the retailers. NVGD Nieuws is financed by a contribution of 15 guilders per member with the rest of the money being donated from the profits made from record tokens.

Holland, in common with most other world markets, is suffering from a shrinking of the market and a decrease in the profit margins on record production. It also has the additional problem of imports.

Woltz says: "Holland seems to be the dustbin for the world's spare records. There is a great deal of

dumping from holding companies which operate here but which have their main operation in other countries, allowing their overproduction to be distributed elsewhere."

"Department stores are a danger to the record industry in Holland" states Woltz. "They are only too happy to use cheap imports as loss leaders in their stores. They don't need to make a profit, other products will give them that. They are killing the industry. Their dealer margin is 45 percent as compared to only 33 percent for the retailers."

Woltz feels that the record companies still do not fully appreciate that they cannot function without the ordinary dealers.

Breakthrough

"The relationship is still not as it should be, but it is much improved from a year ago," he says.

"One major breakthrough has been the setting up of a buying and distributing contract between Record Services Benelux, the distribution service used by WEA and Ariola, and the NVGD, which will be signed in the very near future. On behalf of my members I had a very long flight with Ben Bunders of WEA and Ariola's Wim Schipper, but we have now reached agreement.

To me it is a contract between us for commonsense."

Contract between the NVGD and EMI and Phonogram is also healthy, but Woltz feels there is still a long way to go.

"I am determined to win the battle before I retire. I have been connected with this organisation since 1949, and was a record retailer until 1974 when I was elected as Director of the NVGD. I am also Chairman of the sister foundation which deals with record tokens."

Woltz's philosophy is simple: fight or die.

"In this unequal competition the dealers here must seek for a way to stay alive. In some parts of the country small groups of record retailers have been joining together to form a larger buying group in order to achieve a higher dealer margin. Unfortunately, this co-operation tends to strain the relationship between the dealers. The NVGD have been seeking opportunities to improve the distribution organisation, but the existing industry partnership is so strong it is hard to compete and do business with them."

Woltz feels that record retailers in Holland will always be at a

disadvantage and misunderstood by the record companies.

"For years we have been saying to them please come and see the dealers and find out for yourselves the kind of problems which exist. This year, for the first time, four of the major companies gave product exhibitions in four areas of Holland, and at last discovered that if their sales managers take the trouble to meet the dealers they gain a better insight into their problems. Perhaps 1979 is a glowing star in the sky of our hopes."

Hans Kellerman, President of the NVGD and owner of a record shop in one of Amsterdam's busiest streets, agrees with Rein Woltz, although he is much less militant in his attitude and some of his priorities are different.

One area he would very much like to see the NVGD tackle is that of training.

No knowledge

"Every time I wish to employ someone in my shop, I am amazed at their lack of musical knowledge. The inability of staff to answer customers' questions can mean loss of sales, and it is high time we began a training course for employees. It is something that could be arranged in

conjunction with the record companies as they must suffer from the same problem when employing junior staff.

"It's a very hit or miss and time-consuming affair to let young people just pick up knowledge as it comes along."

Since Holland is such a small country, Kellerman would like to see the formation of an international organisation for record retailers, to foster the cross-fertilisation of ideas and to air common grievances.

"For example" he says, "as far as disco singles are concerned, I, in common with many other dealers, do not like the current trend of producing two versions of the same record, one at 45rpm and the other at 33rpm."

"It may well be that dealers all over Europe are of the same opinion. With some form of international set-up behind us, we could dictate to the record companies that we need only one version of each single."

He thinks there are many other decisions taken by record companies without consultation with or thought for dealers and feels a real need for more power in dealing with these decisions at retailer level and, if necessary, reversing them.

Kellerman would also like to see a much more systematic approach to the dealers. For instance, the time limits on sending back returns differ enormously from company to company, and he would like to see the NVGD working towards a regularisation of this situation.

Yet another problem is pricing. With the exception of Bijenkorf, all the department stores are engaged in price cutting, the latest example of which is Stevie Wonder's "The Secret Life of Plants." The standard

CONTINUED OPPOSITE

MERRY CHRISTMAS and A HAPPY NEW YEAR

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Retailers versus companies battle continues

FROM PAGE 22

price is 33.50 guilders, but the department stores are able to cut this to 28.50 guilders because of their lower dealer margin.

Kellerman also feels a great deal of money is wasted on elaborate marketing campaigns which the dealers do not really want. Many times he is sent point of sale material for which he has no room, and he believes it would make more sense if dealers were asked their own requirements.

As President of the NVGD, he wants to see far more co-operation between dealers and record companies. As a dealer he would like to be able to rely on the various companies but cannot afford to do so. He says: "The record companies think they are strong. They think they know everything but I can assure you they don't."

Beethoven versus porn in cultural tax battle

by SUE BAKER

FROM A very smart office in one of Amsterdam's newer office buildings, Leo Boudewijns runs the NVPI, which is the Dutch member of the International Federation of Producers of Phonograms and Videograms. His responsibility is to the record companies and on their behalf he lobbies the Dutch Government on matters salient to the industry and is much involved in improving its general image.

The latest promotional and informative aid produced by the NVPI is an LP containing spoken poetry and prose and their musical equivalents, given to Government ministers as an example of the absurdity of levying only four percent VAT rate on book but 18 percent on records. This situation exists because when value added tax was introduced, books were assessed as having cultural value, whereas records were not. Obviously there is a large cultural gap between a book of pornography and a recording of Beethoven's symphonies.

Boudewijns says the response to the record by its recipients was fantastic.

"They all enjoyed listening to it and seem to accept the problem it illustrates. But the problems of the record industry are not as pressing as many others, so it will probably be some time yet before this ridiculous situation is resolved."

Probably Boudewijns biggest fight with the Government is on the subject of piracy. Since its office was set-up in 1976, the NVPI, together with STEMRA, the organisation which protects authors, has had a team of investigators out on the road, solely to seek out sources of bootleg, pirate and counterfeit records. Whenever an offender is discovered, he is prosecuted with all the attendant publicity and the NVPI invariably wins.

However, a more structured solution is required and it is essential that Holland ratifies the Rome Convention. It is a paradox that Holland, together with Belgium and France, has not yet done so, even though the subject was first mooted during a meeting held in The Hague in 1961.

Boudewijns estimates that more than 60 million guilders turnover is lost annually to the pirates, with at least another 100 million guilders accounted for by parallel imports. Out of an annual turnover of 600 million guilders, one quarter does not come from the legitimate record industry.

Unlike Britain, there is no law here against home taping.

Boudewijns says: "It is ridiculous to have such a law, which is unenforceable. You have to be pragmatic, but it is essential to ensure that the people actually making the original recording do receive their fair share of money."

Boudewijns believes that, as in Germany, there should be a levy on the hardware and on the blank tape, and hopes to see this system come into effect in Holland.

"If nothing is done" he warns, "it will be the ultimate death of the recording industry."

Because EEC law states that there should be a free flow of goods between member states, the dumping of import records is a real problem in Holland. Unlike the authors, who have a law under which they can check that copyright has been paid, there is nothing the record industry can do to check the flow. Although Boudewijns thinks he may have found a loophole.

"Since a great many of the imports come from countries outside the EEC, it may be possible to do something on the basis of 'unfair competition'. It certainly is unfair for record companies to have to pay enormous sums of money for a particular label, then have to sit back and watch imports of the most commercial material on that label pouring into the Dutch market."

As far as the general market situation is concerned, Boudewijns says. It is not going to be a good year. "We shall be happy if we achieve two per cent increase in turnover compared to 1978. However, compared to what is happening in Britain, Holland is not doing too badly."

Turnover, he thinks, is not the main problem.

"It is a question of lack of repertoire, the lack of a new musical craze, plus the fundamental problem that the record industry is not making any money. Margins are getting very small, because of piracy, home taping and unrealistic demands by artists."

Despite these problems, Boudewijns is optimistic. "People will always want to make music, and there will always be someone prepared to pay to listen. The present difficulties are making the industry put its own house in order. I believe this will result in the industry being reborn in much better shape. But we must have legal protection, and we shall have to be even more aggressive against piracy."

**In 1978
our copyrights
were featured on
11 gold and 12 platinum
albums
in Holland**

out of a total of 25 gold and 22 platinum

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SUPPLEMENT

Universal aims to be the complete publisher

UNIVERSAL MUSIC is one of Holland's biggest independent music publishers. Apart from representing numerous important gospel music catalogues for the Netherlands, it also represents the publishing interests of companies like Rondor, Chinnichap, 20th Century, Interworld and Belwin Mills, the latter of which has many important Duke Ellington copyrights.

The company's origins go back some 15 years when it was started by Inelco and Wim Landman was appointed professional manager. Today he is managing director and watches over the business affairs of a company which now has no affiliation with Inelco at all.

He is proud of Universal Music's success: "Our aim is to be overall publishers and not just deal with hit records and top pop groups. It is important to cover all aspects of music."

Universal Music is closely associated with many major pop hits, however. Through its representation of Rondor Music, the company has had successes during 1979 with Supertramp, Quantum Jump (The Lone Ranger), Nils Lofgren, Herb Alpert and Dire Straits. The Chinnichap catalogue continues to yield dividends via artists like Hot Chocolate and Suzi Quatro. Through 20th Century,

Universal has the publishing rights for the film *The Wiz* which also spawned hit singles in Holland.

In addition, Universal is the Holland base for Essex Music which has the copyrights for the Rolling Stones, The Who, Roxy Music and Bryan Ferry.

The total Universal operation has six people working in Holland and four in Belgium.

"We are a small company, but that enables us to work very closely together," Landman comments. "This is a fast-moving business and because we are such a compact team

'It isn't easy for local talent to compete with the international names'

it enables us to move quickly as well."

He adds: "Universal lives up to its name because we either represent or own the copyrights for a wide range of music. Of course every company needs chart hits to get by, but we also specialise in a lot of gospel and choral music, which is an important source of income, and through the Belwin Mills catalogue we have a lot of standard material by people like Duke Ellington and Leroy Anderson."

Landman continues: "We are constantly on the look-out for new copyrights and upcoming talent. One deal we have made is with North Star Productions, a company based in the north of Holland, and that is an important source of song-writing talent."

"An important name also is Peter Shreiber who is signed to us for publishing and who records for Polydor."

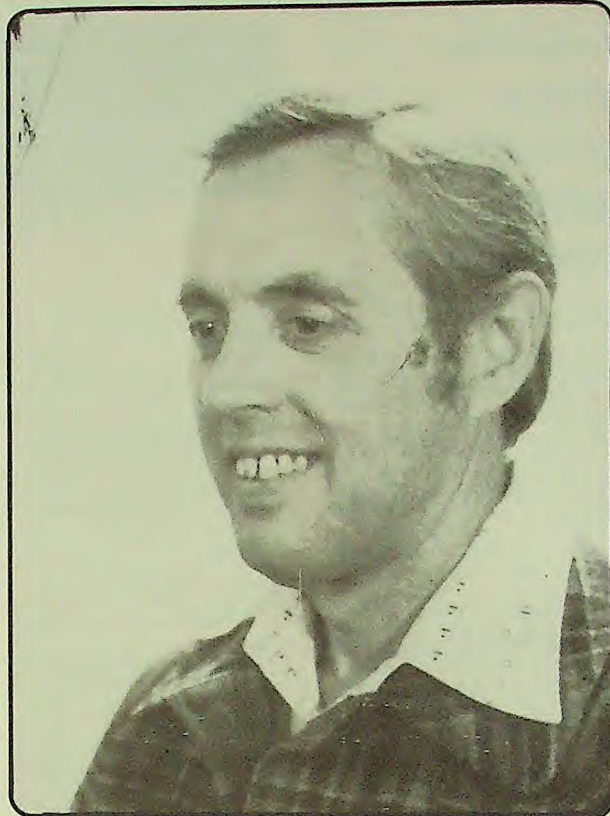
Landman estimates that around 60 percent of the publishing market is UK/American originated and the remaining 40 percent is local.

"It isn't easy for local talent to compete with the international names," he admits.

"They have to come up with something very special which has the strength to transcend international barriers. That is one of the problems with the Flemish speaking market, it is so regionalised in its appeal."

"However, Holland is very well served by pop programmes on TV and radio and it means that the public are very well informed about what is happening with popular music. The Dutch have very international tastes."

Universal represents various other important international catalogues for Holland including Northern Songs, Roger Whittaker's Tembo Music company, Lawrence Welk which has many Don Williams copyrights and the Boot Group of Canada which also gives access to a wealth of country material.



Every company needs chart hits to get by

WIM LANDMAN: "We are a small company, but that enables us to work very closely together. This is a fast moving business and because we are such a compact team it enables us to move quickly as well."

CBS SONGS INTERNATIONAL THE WORLD OF MUSIC

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EMI splits Dutch market into two divisions

EMI RECORDS Holland is basically split into two divisions — EMI itself which has responsibility for all the international acts on the company's roster and Bovema Negram which looks after the domestic roster. It is a formula which works very well and enables all the acts to be given the right marketing and promotion attention that they need.

Reinold van Gerrishelm of international marketing says: "Our department is basically here to represent Dutch acts or signings direct to Bovema-Negram, outside the actual Benelux area. There is a slightly different approach between rock repertoire and MOR acts — the emphasis is probably more on the former because of the increasing interest abroad in Dutch rock repertoire."

"Markets like the US, Britain and West Germany are much more rock orientated than a lot of other territories and although some of our acts like Pussycat and the George Baker Selection don't fare too well saleswise in those markets, they are still big sellers in countries like Australia, South Africa and New Zealand."

Another change in marketing approach, according to van Gerrishelm, is that contemporary rock artists are no longer channelled



RICHARD DENEKAMP, head of marketing services at EMI Holland.

into the TV and radio promotion market. More emphasis is being put on tours and live appearances. One example of this is The Meteors who have recently finished a European tour with Lene Lovich. A UK tour is likely from another Dutch band, Vitesse, and the likelihood is that Super Jones, a recent signing to the company, will also start gigging shortly.

Two recent direct signings to EMI

Holland are Guys 'N' Dolls, who have had a string of hit records in the Netherlands, and David McWilliams, previously with EMI in the UK.

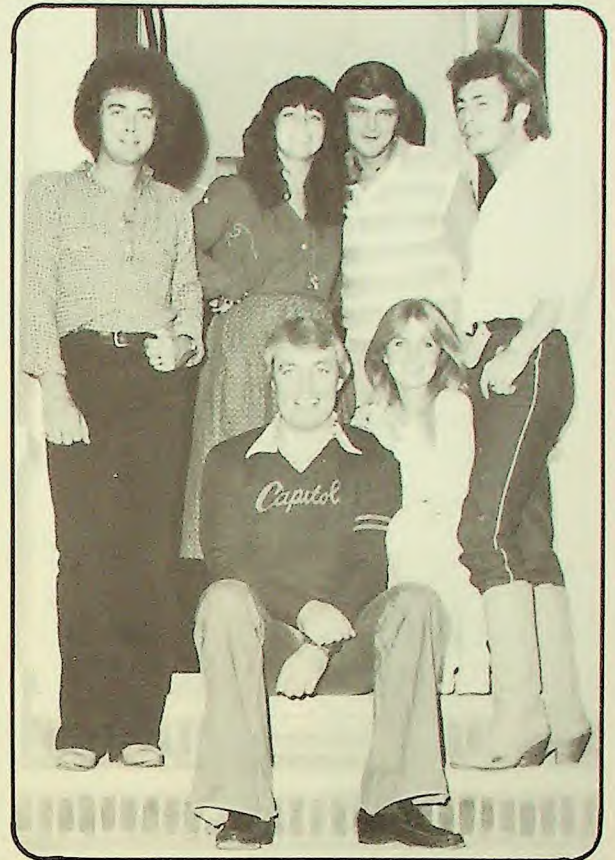
Van Gerrishelm adds: "There is more international awareness of Dutch musical talent, particularly in the contemporary rock field. The Dutch people have always been very open to outside influences and it reflects in the music. There is also a very good live gigging circuit — bars and social clubs for example. In fact some bars are not allowed to stay open after midnight unless they have a live band appearing."

The company is very selective about its signings.

"We have a very large roster for what is really quite a small company. About 25 of our acts are pop oriented and another 15 are Dutch-speaking."

Richard Denekamp, head of marketing services illustrates the set-up of EMI Holland. The man at the top is managing director Bert Verhelst; the two repertoire units, Bovema Negram, and EMI are headed by general managers Cees Baas and Karel Hendriksen respectively. The two divisions run on virtually autonomous lines.

Denekamp says: "EMI Records Holland receives all the repertoire from our owners abroad, for example EMI Records UK, and then there are the third-party label deals as with Motown."



A RECENT direct signing to the company — Guys 'N' Dolls who have had a lot of success in Holland during the last three years.

CONTINUED ON PAGE 26

WORLD MUSIC



MORE
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50 YEARS

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WORLD
of
MUSIC

F. R. FAECQ
13 MADELEINE — 1000 BRUXELLES

ROLAND KLUGER
8 RUE FERNAND NEURAY — 1060 BRUXELLES

SUPPLEMENT

Belgium strong in fight against the pirates

PRESSURE IS being put on the Belgium government to allow record companies to raise the price of product to a more realistic level, reports Charles Andrews, managing director of EMI Belgium. In addition, the

record industry is continuing its fight against piracy in all its forms — a problem which particularly afflicts the country situated in the heart of Europe.

Andrews describes the general state of the Belgium record market as being 'active — certainly a lot less dismal than it has been in the recent past'.

However, because the government has tight controls over the prices of consumer goods, he feels that the costs of album and singles product to the consumer are very unrealistic.

"Prices of records and tapes fall into three categories — full-price, medium and budget, and generally 50 per cent of the total product is French and the other half Flemish," Andrews says.

"Our Music for Pleasure budget operation has been going through some difficult times recently, mainly because the budget market follows very closely the trends of the hypermarkets. Unfortunately, the government has forbidden us to expand into any more outlets, and hyper-markets have always tended to treat records as loss leaders which means that they severely limit the amount of store space they give to such product."

Andrews adds: "Belgium suffers as much as any other country from the problems of piracy and home taping. Certainly piracy exists in all its many forms and we are very much hoping that the country will become a signatory to the Rome and Geneva treaties."

"Because Belgium is a small country, situated in the heart of Europe, there is a lot of cross-border traffic. We are endeavouring to bring to the attention of the customs authorities any information that we can obtain on tax frauds concerning recorded product. In addition it is vital that all record companies should band together to fight this common enemy."

He continues: "The VAT rate here in Belgium is 17 per cent and if records are brought into the country illegally then it means that they can be sold minus that tax. In addition a lot of singles are brought in from the US and Britain and some shops make up their own sleeves for them which of course goes against

our trademark laws."

The actual Belgium music scene is divided into two main markets — French and Flemish. "The French-speaking artists tend to go to France and seek their fortune there; you can't blame them as the market is ten times bigger than in Belgium. The Flemish artists head for Holland. It means that we have to try harder in working with these artists and it calls for a lot of co-operation with our sister EMI companies in Holland and France. This is where an international company like EMI wins out over an independent."

Andrews feels that a lot of Belgium music doesn't translate to other markets.

"There is a lot of home-grown talent but it caters very much for a localised market as opposed to an international one. Obviously though if an act does have a style which is capable of wider appeal, then the next logical step is to work towards its exposure in other markets."

International EMI acts which have enjoyed great success in Belgium include, naturally enough, Stevie Wonder, Pink Floyd, Paul McCartney and Wings and the Rolling Stones. Cliff Richard recently enjoyed a number one success with We Don't Talk Anymore, and among the newer names, Fischer Z broke in Belgium before any other country.

The opening of the new EMI factory in Uden will mean great advances for EMI Belgium, Andrews feels.

"The most important thing is that it means that we don't have to rely on local presses anymore and of course the factory is one of the most up-to-date in the world."

He reports that cassettes have known several years of rapid expansion although sales have now reached a plateau, and usually sell in proportion to the disc. On the other hand, blank cassette sales continue to soar — a source of concern.

The publishing side also thrives. "The company continues to be active in the acquisition of all copyrights, including international and local. It co-ordinates very closely with our A&R department," Andrews adds.



BEN VAN den Berg welcoming guests on the occasion of the official opening of the new EMI factory at Uden in South Holland last month.

EMI's Uden factory distribution centre for Benelux area

NOVEMBER WAS a red-letter month in the EMI calendar for Benelux because that was the month when the new EMI factory was officially opened at Uden in the south of Holland. Although originally mooted as a local factory, the whole project had snowballed considerably to result in becoming a manufacturing and distribution centre for all the Benelux countries.

Managing director of the factory, Ben van den Berg, points out that Uden is virtually the same distance from Amsterdam as it is from Brussels or Cologne in West Germany.

"Although we originally intended to be more of a local project, the idea came up to make the Uden factory more European in its approach and offer its excellent manufacturing and distribution facilities to all the surrounding countries."

"It is possible to be in such cities as Amsterdam, Brussels or Cologne within a couple of hours, to discuss with potential customers the supply of records, cassettes and sleeves. It is an excellent opportunity for those who do not think in terms of frontiers and have a European frame of mind."

Since July 1978, Uden has been capable of manufacturing 15 million 12-inch records, five million singles and 21 million cassettes. Van den Berg is quick to underline that the factory could produce more — certainly the facilities and the space are there.

"We could easily double this output — the space that we have got presents us with enormous opportunities."

The factory distribution centre is equipped with a semi-automat conveyor system, which was developed in Switzerland.

Van den Berg adds: "Distribution nowadays demands a fast, efficient and cost-conscious operation and that is what we are able to give. Goods are delivered to customers in standard boxes of 75, 50 or 25 records. The distribution centre has 50 per cent more storage capacity than actually needed because of the fact that we believe in the product and in growth."

"Our own printing plant is one of the few in Holland which is specialised in printing four-colour sleeves, labels and inlay cards."

He also says: "The artistic impressions of A&R people are converted to the final quality-proved product here, and quality is one of the key words. We have a team of 30 well-trained people who regularly test all the product that passes through the factory."

A summing up

HOLLAND AND Belgium, the musical melting pots of Europe. Two countries which are rapidly expanding as record markets and slowly but surely beginning to make their mark on the international music scene.

The main impressions of the two respective markets is of the overwhelming willingness to accept all styles and moods of music. It doesn't matter if it's Flemish, Dutch, French, American, German or British... or whether it is punk rock, the blues, nostalgia, traditional or even fair-ground music. The populations of these two small countries are prepared to listen to anything and make their own judgement on the music. And where they lead, other nationalities often follow.

In line with other major record markets around the world, the Benelux countries are going through hard times economically. A lack of disposable income means that the man-in-the-street often has second thoughts about purchasing an album or tape. It becomes all the more important to adapt the right marketing strategy, release the right product and yet keep ahead of the trends. This is what the countries Belgium and Holland have been doing and continue to do. And that is why they will continue to grow in international importance as record markets.

EMI splits market

FROM PAGE 25

Marketing services can be broken into several different units including production control, advertising, merchandising and displays. In addition, there is a creative department with three designers and a photographer and a production control which involves two people working closely with the new EMI factory at Uden.

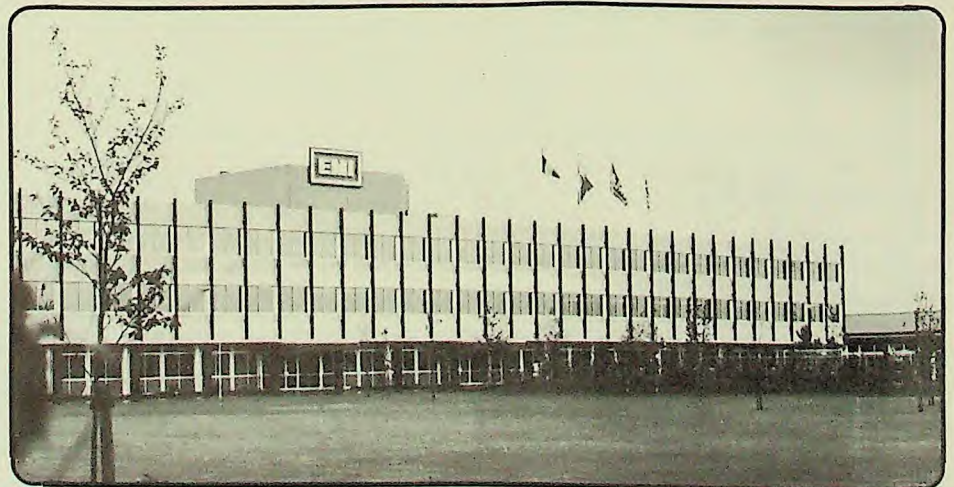
Denekamp adds: "We have one display man who services 50 main dealers and does things for them like window displays. The new Stevie Wonder LP was promoted via about 75 such displays and there are similar amounts for the Pink Floyd album."

EMI and Bovema Negram have separate promotion departments which are housed in separate

buildings in Hilversum. The main EMI headquarters, which also house recording studios, are based in Haarlem. EMI Music is also in Hilversum. In addition the company has three record shops called MIC (the equivalent of the HMV stores) in the centre of Amsterdam.

EMI Holland has no plans at the moment for TV-advertised albums.

"We have done them in the past and will probably do them in the future, but at the moment most of our TV merchandise is done via Arcade Records. We supply the product and the marketing and distribution is done by them. One of our biggest annual successes in this market is a double-album compilation we do every year in association with Radio Veronica and their Top 40. It is always a big Christmas hit," he says.



FRONT SIDE of the office block of EMI Uden.

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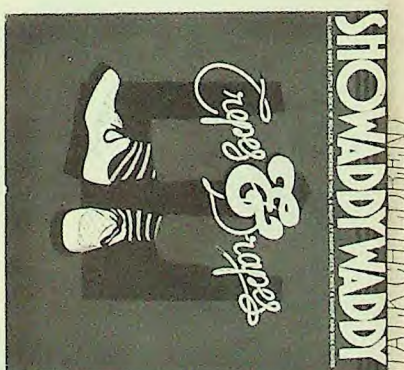
**Our Job
Promote and Sell
The Music You Like**

VOGUE

Belgium



19	15	ONE STEP BEYOND Madness		Stiff SEEZ 17
20	16	SPECIALS Specials	2	Tone CDL TT 5001
21	13	STRING OF HITS Shadows		EMI EMC 3310
22	27	DISCOVERY Electric Light Orchestra	•	Jet JETLX 500
23	51	TRANQUILLITY Mary O'Hara		Warwick WW 5072
24	18	SOMETIMES YOU WIN Dr. Hook		Capitol EST 12018
25	24	OUTLANDOS D'AMOUR Police	•	A&M AMLH 698502
26	17	OUT OF THIS WORLD Moody Blues	•	K-Tel NE 1051
27	28	THE FINE ART OF SURFACING Boontown Rats		Ensign ENROX 11
28	30	WET Barbra Streisand		CBS 86104
29	31	PARALLEL LINES Blondie	•	Chrysalis CDL 1192
30	29	MIDNIGHT MAGIC Commandores	•	Motown STMA 8032
31	21	ECHOES OF GOLD Adrian Brett		Warwick WW 5062
32	22	BEE GEES GREATEST HITS Bee Gees	•	RSO RSDX 001
33	26	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	•	Casablanca CALD 5008
34	25	THE SECRET LIFE OF PLANTS Stevie Wonder	•	Motown TMSP 6009
60	56	BOMBER Motorhead		Bronze BRON 523
61	57	BROKEN ENGLISH Marianne Faithfull		Island M1
62	70	20 SMASH DISCO HITS (THE BITCH) Various		Warwick WW 5061
63	66	OUT OF THE BLUE Electric Light Orchestra		Jet JETDP 400
64	50	REALITY EFFECT Tourists		Logo 1019
65	NEW	ON PAROLE Motorhead		United Artists LBR 1004
66	-	LIVE RUST Neil Young & Crazy Horse		Reprise K 64041
67	63	RUMOURS Fleetwood Mac	•	Warner Bros. K 56344
68	65	DOWN TO EARTH Rainbow	□	Polydor POLD 5023
69	71	REPLICAS Tubeway Army	•	Beggars Banquet BEGA 7
70	69	VOULEZ VOUS Abba	•	Epic EPC 86086
71	NEW	ASTAIRE Peter Skellern		Mercury 9109 702
72	72	LIFE OF BRIAN Monty Python		Warner Brothers K 56751
73	59	DAMN THE TORPEDOES Tom Petty & The Heartbreakers		MCA MCF 3044
74	53	ROCK 'N' ROLL JUVENILE Ciff Richard		EMI EMC 3307
75	74	IN THROUGH THE OUT DOOR Led Zeppelin	•	Swan Song SSK 59410



CREPES

&

DRAPES™

Album: ARTV 3, Cassette: ARTVC 3.

ARISTA



**Pick up some
Bad Habits**

—THE MONKS—
new album
Bad Habits

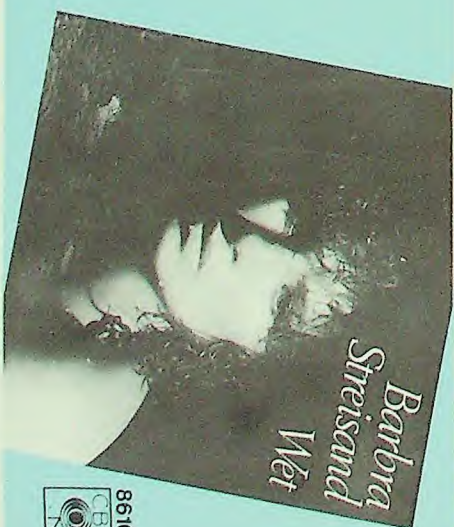
including
Nice Legs
Shame About Her Face
I Ain't Gettin' Any

EMC 3309

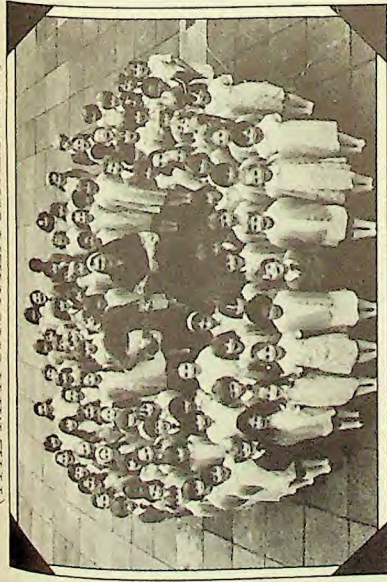
Barbra Streisand

new album 'Wet'

featuring the hit single 'No More Tears'



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18	LADIES GROOMING! Kool & The Gang Ramblers	Mercury KOOL 7/12	
19	THE SPARROW Ramblers	Decca F 13860	
20	KNOCKED IT OFF B. A. Robertson	Asylum K 12396	
21	ROCKABILLY REBEL Matchbox	Magnet MAG 155	
22	OFF THE WALL Michael Jackson	Epic EPC 8045	
23	RISE Herb Alpert	A&M AMS 7465	
24	SARAH Thin Lizzy	Vertigo LIZZY 5	
25	I DON'T WANT TO BE A FREAK Dynasty	Solar FB 1694	
26	MY SIMPLE HEART Three Degrees	Ariola ARO 202	
27	ONE DAY AT A TIME Lena Martell	Pye 7N 48021	
28	WORKING FOR THE YANKEE DOLLAR Skids	Virgin VS 306	
29	IS IT LOVE YOU'RE AFTER Rose Royce	Whitfield K 17456	
30	LIVING ON AN ISLAND Status Quo	Vertigo 6059 248	
31	WONDERFUL CHRISTMAS TIME Paul McCartney	Parlophone R 6029	
32	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico	2 Tone TT 5	
33	BRASS IN POCKET Pretenders	Real ARE 11	
34	GIMME GIMME GIMME Abba	Epic EPC 7914	

◆ MILLION (PLATINUM) ● ½ MILLION (GOLD) ○ ¼ MILLION (SILVER)
 Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450
 conventional record outlets by the British Market Research Bureau Ltd

59	42 SHOWADDYWADDY	Arista ARIST 31A
60	59 CRAWLING FROM THE WRECKAGE Dave Edmunds	Swan Song SSK 19420
61	37 EVERY DAY HURTS Sad Cafe	RCA PB 5180
62	52 SEND ONE YOUR LOVE Stevie Wonder	Motown TMG 1149
63	54 GET UP AND BOOGIE Freddie James	Warner Brothers K 17478
64	NEW MOONLIGHT & MUSAK M	MCA 541
65	74 I'M NOT A FOOL Cockney Rejects	EMI 5008
66	NEW THE WALK Inmates	Radar ADA 47
67	NEW TEARS OF A CLOWN/RANKING FULL STOP Beat	2 Tone CHSTT 6
68	NEW FOOD FOR THOUGHT Barron Knights	Epic EPC 8011
69	51 TUSK Fleetwood Mac	Warner Bros K 17468
70	NEW TOUCH Lori & The Chamelons	Sire/Korova SIR 4025
71	NEW MUSIC Al Hudson	MCA 542
72	NEW BLUE PETER Mike Oldfield	Virgin VS 317
73	NEW PUT HIM OUT OF YOUR MIND Dr. Feelgood	United Artists BP 306
74	NEW PLEASE DON'T GO K.C. & The Sunshine Band	T.K. TKR 7558
75	66 THE LONG RUN Eagles	Elektra K 12404

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THE BARRON KNIGHTS

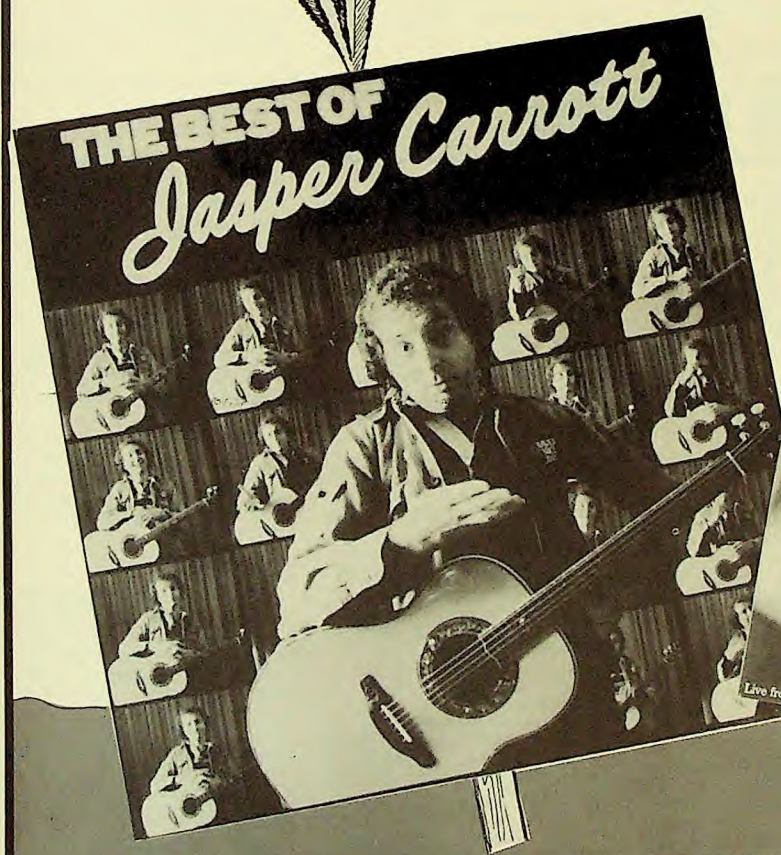
Chart single 'FOOD FOR THOUGHT'

Spice EPC 8011



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DJM RECORDS LIMITED
James House, 5 Theobalds Road
London WC1X 8SE

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- CLASH L
- DAYE, Cory P
- DICKSON, Barbara I
- DOLDRUM, Bob C
- DOYLE, Danny T
- DRAMATIC MEASURES S
- FLEETWOOD MAC S
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- GARY'S CONSTRUCTION COMPANY G
- HUNT, Tommy N
- LEE, Alvin R

- LIVINGSTONE, Dandy R
- LONDON SYMPHONY ORCHESTRA T
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- ROLLINGS, Sunny H
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- SWEET SUBSTITUTE A
- THREE DEGREES M
- VAN DYKE, Gregg C

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- A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, H - M, R - Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Chermdale, G - Lightning, SP - Spartan, FP - Faulty Products.

A

A MUSICAL CHRISTMAS CARD, I Give In, SWEET SUBSTITUTE. Decca F 13820 (S)

C

CARAVAN SONG, Caravan's On The Move, BARBARA DICKSON. Epic EPC 8103 (C)
 CHARLIE IS MY DARLING, The Skye Boat Song, THE BAND OF THE BLACK WATCH. RK 1023 (A)

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 CLONE, All Of The Girls, GREGG VAN DYKE. United Artists BP 333 (E)

G

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 Captain Beaky And His Band
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8 DECCA (SELECTA)
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 The Muppets
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16 REPRIS (WEA)
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11 EPIC (CBS)
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 Ellen Foley EPC 83719 (C)
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19 SALSOUL (EMI)
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H

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I

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I HAVE A DREAM, Take A Chance (Live), ABBA. Epic EPC 8088 (C)

I'M O.K., YOU'RE O.K., I'm O.K., You're O.K. Instr., AMERICAN GIPSY. Phillips 6012 921 (F)

I WANNA BE YOUR LOVER, Just As Long As We're Together, PRINCE. Warner Brothers K 17537 (W)

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M

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N

NATTY DREAD SHE WANT, She Want Version, GEORGE FULLWOOD/TONNY TUFF/SOUL SYNDICATE. Savannah SVN12 4 (C/CR)
 NEVER CAN SAY GOODBYE/SIGN ON THE DOTTED LINE, You've Got Me Up There, TOMMY HUNT. Casino Classics CC 15 (A)

O

O CHERYL, Ode To England, MANUEL AND LOS POR SAVERS. Pye 7P 150 (A)
 'OKEY COKEY, My Baby's Got It SLADE. Barn 011 (F)

P

POW WOW, Single Again, CORY DAYE. New York International FC 9465 (R)

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S

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 SUSAN, For What It's Worth, DANNY DOYLE. Galaxy GY 162 (C)

T

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 THE TEDDY BEARS PICNIC, My Car Is My Life, DRAMATIC MEASURES. Epic EPC 8078 (C)
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Y

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STRICTLY PERSONAL
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EARLY CLASSICS
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20 FAVOURITES OF GEORGE JONES
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 LBR 1009 (TCR 1009)

22 VIRGIN
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 Sid Vicious V 2144

23 WARNERS
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 Sly And The Family Stone
 K 56640

GREAT WARNER BROTHER LOVE THEMES
 Various K 26122

GREAT WARNER BROTHER ACTION MOVIES
 Various K 26120
 GREAT WARNER BROTHER SPECTACULARS
 Various K 26121

24 WEA INTERNATIONAL
 GROOVE ME
 Fern Kinney K 99076

ALBUM REVIEWS

MIKE OLDFIELD
 Platinum. Virgin V 2141. **Producer:** Tom Newman. At first hearing the title track, which takes up the whole of the first side, sounds like a rather bland re-hash of his previous works, but no doubt it will grow on his many fans along with the slightly gimmicky tracks on side two. TV advertising will boost assured heavy sales.

NEIL YOUNG AND CRAZY HORSE
 Live Rust. Reprise K 64041. **Producers:** David Briggs, Tim Mulligan and Bernard Shakey. Young has the sort of whining voice particularly live, as on this album, that people tend either to love or to hate. There should be more than enough fans, though, to hoist this into the chart, with good versions of After The Goldrush, Comes A Time, Cinnamon Girl and other well known tracks.

AMII STEWART
 Paradise Bird. Atlantic Hansa Records. K50673. **Producer:** Barry Leng. Amii Stewart seems her most confident on cover versions as her string of hit singles prove. On this album, The Letter, her new single, easily stands out as the best track, but unfortunately the remainder seem pale by comparison. Should chart on the strength of her singles success.

STEVE HOWE
 The Steve Howe Album. Atlantic K50621. **Producer:** Steve Howe. There are no surprises on this album. Steve Howe has chosen to play it safe right down to the familiar Roger Dean artwork. Technically as always, Howe's playing is faultless - but sounds unremarkable after hearing much of the same work on so many Yes albums. Will probably make a brief impact on the charts and disappear.

SECRET AFFAIR
 Glory Boys. I-Spy Records I-Spy 1. **Producers:** Ian Page and David Cairns. The confident lads who got their own label through Arista have come out with a competent album which cries out for the second side to be played more than the first. The song Glory Boys doesn't quite seem to have the push that's needed and the shouting and cheering that has been added sounds fake, although the single Time For Action on the first side perks things up. On side two One Way World shines through as the best number and along with the latest single Let Your Heart Dance and the slower I'm Not Free (But I'm Cheap) makes for good listening and dancing. At times it sounds as if the group could have done with the discipline of an experienced producer, but they are certainly one of the best bands on the circuit at the moment.

THE FALL
 Dragnet. Step Forward SFLP 41. **Producer:** The Fall and Grant Showbiz. The inner sleeve contains some brief (very brief) interpretations of lyrics which reveal the bands sly, and often esoteric sense of humour. They've got a whole decade to convince us that this economical music is the sound of the 80s and this album isn't a bad start. Recommend to new wave fans.

20 OF ANOTHER KIND
 Volume 2. Polydor POLX 1. **Producers:** various. The second compilation by Polydor featuring The Jam with Strange Town, Sham 69's Hershram Boys, Down In The Park by Tubeway Army, along with Gary Numan's Tracks, and The Headboys' Shape Of Things To Come. Could sell fairly well on the run-up for Christmas and there are tracks from Protex, Jimmy Pursey's Invaders - which could become rare - and the excellent Millions Like Us by Purple Hearts.

OTIS REDDING
 Otis. Atlantic K50564. Amazingly, Otis Redding only had four Top Twenty hits according to the blurb on this new compilation. Even so, everyone must remember My Girl, Mr Pitiful, Shake and Dock of the Bay - and Louie Louie, Sam Cooke's You Send Me and Wonderful World will ring a bell to anyone who was around at the time. The sound quality is appalling (the album is in mono), but the atmosphere is superb. Should have good initial sales for those who missed him the first time round, and if most of the other releases here have been deleted, deserves to stay on the racks for ever.

EMMYLOU HARRIS
 Light Of The Stable. Warner Bros. K 56757. **Producer:** Brian Ahern. Talented Harris is joined by Willie Nelson, Dolly Parton and Linda Ronstadt on a variety of Christmas carols and other tracks with a yuletide flavour. Although Emmylou has many fans, it is unlikely they will rush out and buy it in large enough quantities to guarantee a chart entry. A single has been taken from the album.

JERRY LEE LEWIS
 Good Rockin' Tonte. Sun. 1003. Sixteen tracks representing Lewis' work between 1956 and 1962 including Waiting For A Train, the old Jimmy Rogers classic, Hand Me Down My Walking Cane, Johnny B Goode, Be Bop A Lu La. It all sounds very dated and should appeal to the hoards of young revisionist teddy boys.

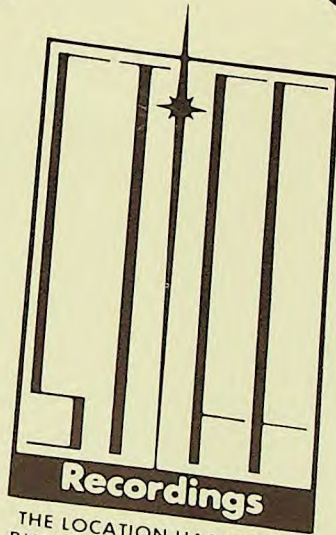
GANG OF FOUR
 Entertainment. EMI EMC 3313. **Producers:** Andy Gill, Jon Gill, Rob Warr and Rick Walton. Supposed group of intellectuals gang together to produce an album of disjointed music with interesting lyrics and totally fail to consolidate their image as a cult brains trust.

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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	2	5	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	39	37	76	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C)
2	1	5	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	40	33	8	THE UNRECORDED JASPER CARROTT Jasper Carrott		DJM DJF 20560 (C)
3	3	4	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	= 41			PEACE IN THE VALLEY Various		Ronco RTL 2043 (B)
4	3	4	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	= 41	34	6	NEW HORIZONS Don Williams		K-Tel NE 1048 (K)
5	4	9	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	43	44	38	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)		A&M AMLK 63708 (C)
6	5	3	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	44	32	10	THE LONG RUN Eagles (Bill Szymczyk)		Asylum K52181 (W)
7	14	2	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	45	41	2	GLORY BOYS Secret Affair		I-Spy 1 (F)
8	19	5	CREPES & DRAPES Showaddywaddy (Showaddywaddy)	Arista ARTV 3 (F)	46	42	8	WHATEVER YOU WANT Status Quo (Status Quo/Pip Williams)		Vertigo 9102 037 (F)
9	7	9	ROCK 'n' ROLLER DISCO Various	Ronco RTL 2040 (B)	47	62	24	LIVE KILLERS Queen (Queen)		EMI EMSP 330 (E)
10	11	8	LENA'S MUSIC ALBUM Lena Martell (George Elrick)	Pye N 123 (A)	48			PLATINUM Mike Oldfield		Virgin V 2141 (C)
11	6	3	SETTING SONS Jam	Polydor POLD 5028 (F)	49	38	12	QUADROPHENIA OST		Polydor 2625 037 (F)
12	23	3	NIGHT MOVES Various	K-Tel NE 1065 (K)	50	43	4	MACHINE GUN ETIQUETTE Damned (Armstrong/Damned)		Chiswick CWK 3011 (E)
13	12	12	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	51	64	2	TEACH THE WORLD TO LAUGH Barron Knights		Epic EPC 83891 (C)
14	20	10	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	52	54	9	NOT THAT I AM BIASED Max Boyce (Bob Barratt)		EMI MAX 1002 (E)
15	9	7	TUSK Fleetwood Mac (Dashed/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	53	49	40	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland International EPC 82419 (C)
16	8	11	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	54	47	12	OCEANS OF FANTASY Boney M (Frank Farian)		Atlantic/Hansa K 50610 (W)
17	10	6	20 GOLDEN GREATS Mantovani	Warwick WW 5067 (M)	55		1	KENNY ROGERS SINGLES ALBUM Kenny Rogers		United Artists UAK 30263 (E)
18			METAL BOX Public Image Ltd	Virgin METAL 1 (C)	56	46	2	DOWN ON THE FARM Little Feat		Warner Brothers K 56667 (W)
19	15	36	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	57	52	27	SKY Sky (Sky/Clarke/Hayden)		Ariola ARLH 5022 (A)
20	16	6	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	58	48	36	LAST THE WHOLE NIGHT LONG James Last (James Last)		Polydor PTD 001 (F)
21	13	14	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	59	45	40	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)		Arista ARTV 2 (F)
22	27	26	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	60	56	7	BOMBER Motorhead (Jimmy Miller)		Bronze BRON 523 (E)
23	51	2	TRANQUILLITY Mary O'Hara	Warwick WW 5072 (M)	61	57	3	BROKEN ENGLISH Marianne Faithfull (Mark Miller-Mundy)		Island M1 (E)
24	18	4	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	62	70	5	20 SMASH DISCO HITS (THE BITCH) Various		Warwick WW 5061 (M)
25	24	35	OUTLANDS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	63	66	2	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)		Jet JETDP 400 (C)
26	17	5	OUT OF THIS WORLD Moody Blues (Tony Clarke)	K-Tel NE 1051 (K)	64	50	6	REALITY EFFECT Tourists (Tom Allon)		Logo 1019 (R)
27	28	6	THE FINE ART OF SURFACING Boontown Rets (Robert John Lange)	Ensign ENROX 11 (F)	65			ON PAROLE Motorhead (Fritz Fryer)		United Artists LBR 1004 (E)
28	30	4	WET Barbra Streisand	CBS 86104 (C)	66	55	2	LIVE RUST Neil Young & Crazy Horse		Reprise K 64041 (W)
29	31	64	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	67	63	19	RUMOURS Fleetwood Mac		Warner Bros. K 56344 (W)
30	29	18	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	68	65	18	DOWN TO EARTH Rainbow (Roger Glover)		Polydor POLD 5023 (F)
31	21	5	ECHOES OF GOLD Adrian Brett (Jed Kearse)	Warwick WW 5062 (M)	69	71	28	REPLICAS Tubeway Army (G. Numan)		Beggars Banquet BEGA 7 (W)
32	22	5	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	70	69	31	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)		Epic EPC 86086 (C)
33	26	5	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008 (A)	71			ASTAIRE Peter Skellern		Mercury 9109 702 (F)
34	25	5	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSP 6009 (E)	72	72	3	LIFE OF BRIAN Monty Python		Warner Brothers K 56751 (W)
35	35	3	TOGETHER Various	K-Tel NE 1053 (K)	73	59	4	DAMN THE TORPEDOES Tom Petty & The Heartbreakers		MCA MCF 3044 (C)
36	40	13	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	74	53	14	ROCK 'N' ROLL JUVENILE Cliff Richard (Richard/Britten)		EMI EMC 3307 (E)
37	39	4	RISE Herb Alpert	A&M AMLH 64790 (C)	75	74	15	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)		Swan Song SSK 59410 (W)
38	36	26	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)						

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DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chamdale, SP - Spartan.

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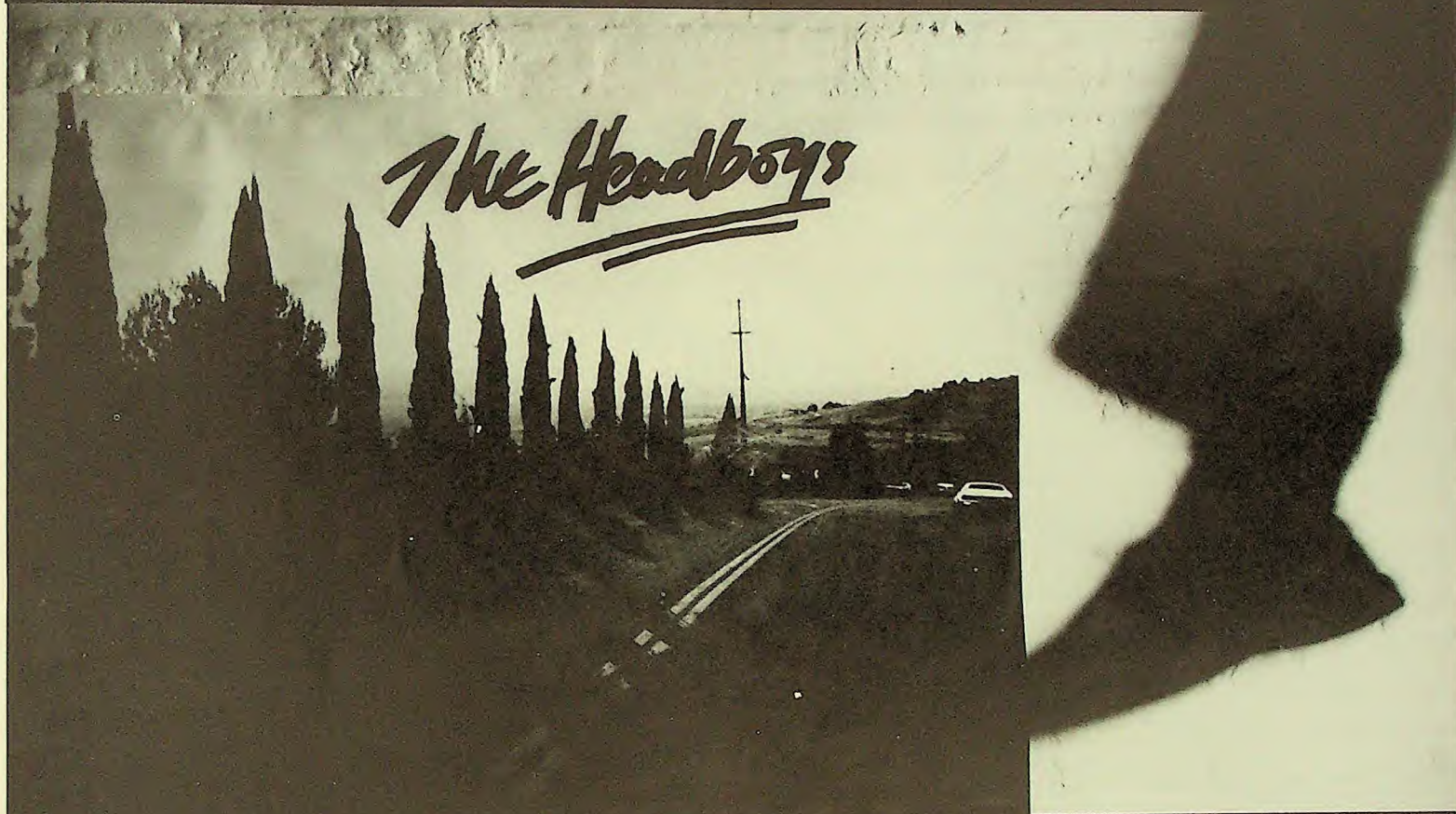
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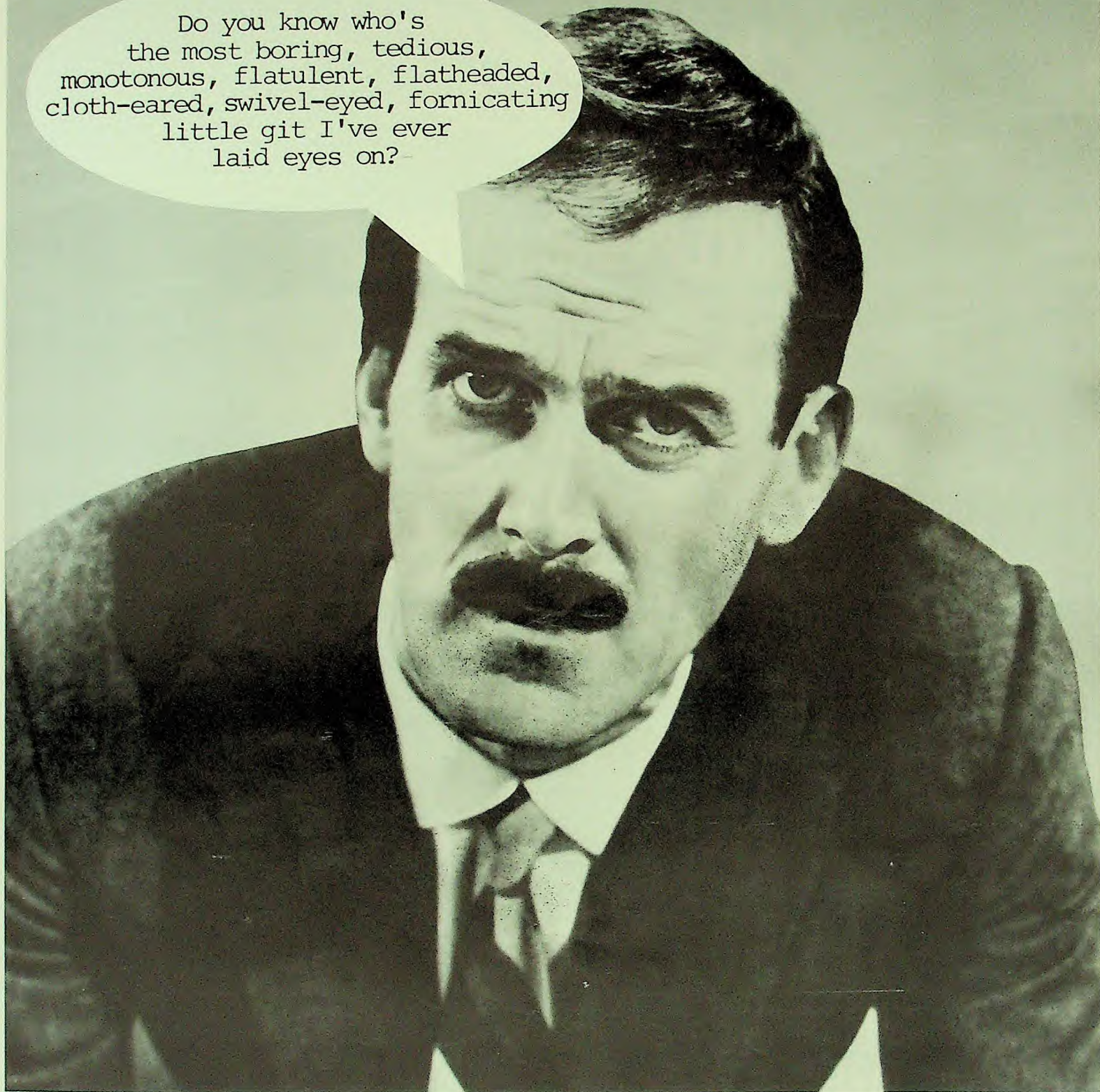


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DRAMATIC IS the word used by the MTA to describe the latest and so far largest ever single increase in its membership. At a committee meeting soon after the MW Dealer Tour 63 new applications for membership were approved, bringing the numbers up to over 4,000 retailers and individual retail outlets in the UK.

Pathetic was the adjective most favoured when people described the number of record retailers who turned up at the Greyhound in Croydon on October 31 for the first, specially arranged, GRRC meeting in the London area.

Attendance at regional meetings — which steadily appear to be held less frequently and regularly — in Merseyside, the East Midlands and the South West has in the past few years varied from the just about respectable to the embarrassingly low. But there were, in the trendy jargon of the day, good vibes. Things were buzzing, and if those things were not always the answer to the trade's prayer, there was a feeling of growing interest in the business as a whole.

The willingness of major record companies' top executives to attend regional GRRC meetings; the news, which was given due prominence in MW, that such regional meetings were being held in Birmingham and London, with more local branches all over the country soon if local dealers responded to the initiatives and the spate of pretty strident talk and action recently which brought trade and industry into eyeball-to-eyeball contact of big issues (with the GRRC usually in the thick of it all): all these factors seemed to argue that the financially tough days of the early Eighties would find a united front of active, blitz-spirited, independent record dealers ready to meet them.

"The trouble with the independent record retailer is that he is too bloody independent."

"The trouble is that the indies are too apathetic."

These heartfelt, but apparently contradictory, opinions about the (probably non-existent) average retailer cropped up many times when MW retailing editor TERRI ANDERSON looked at the trade's own association, the GRRC, through the eyes of people on the manufacturing and retail sides of the industry. The estimated five of six thousand record retailers in the country, those who go to GRRC meetings — if regional attendances were totalled together — struggle to reach three figures. In the face of such underwhelming support from the trade it is supposed to represent, and at the end of a decade which has seen the high street indies' profit margins increasingly under attack from discounting, multiples' movement into record selling, and latterly the slump in LP volume, the obvious question is: what can the GRRC do, and does the trade want it or need it?

Apathy in the GRRC

What he, like other executives and the active GRRC members themselves, queries, is the quantity. "If effectiveness means a better understanding of the other person and his problems, both retailers' and manufacturers' alike, then I would say the meetings are effective to a degree. How effective such gatherings are in reality is dependent upon the turnout on the night, and this could be improved."

Mike Davison, of Ali Baba records in Liverpool is one experienced dealer who has a good active record in the GRRC, but who

campaign is carried out it is never going to attract more than a small interested faction."

Does he see the association dying of apathy? "In any group of people there are always natural organisers who will want to be involved in this sort of thing. But it could be killed by lack of finance — there may come a time when the MTA cannot afford an office or full time staff."

"Is the organisation really necessary? It is difficult to answer. If the manufacturers do something of which the trade doesn't approve they will soon get feedback through

"I'm very concerned about the relationship between the dealers and the record industry, and I think that there must and should be an effective trade organisation."

"There is no doubt that this Christmas there should have been an industry-wide campaign telling people that records are a good buy. This has not happened, and that is as much the retailers' fault as the manufacturers. If the GRRC was a truly representative body they would be able to say for example 'We agree that if the record companies give, say, one per cent of dealer price towards such advertising we will give a proportionate amount.' But such a decision cannot be made in that way, because the trade organisation is not strong enough to give such an undertaking for the dealers in general."

CBS chairman Maurice Oberstein attended several regional meetings when he was MD but remains resolutely non-committal: "Those of us who are interested make ourselves available to be in contact with the trade at any time in a very frank and open way. It is up to the trade to organise a trade association if they want one, and to conduct it in a way that suits them. As for attendance at meetings — well the retailers have commercial lives to live, and they must attend to those as they think best. It could be that we are a country which has truly independent dealers and that is why they don't join associations."

Since the only conclusions which can be drawn from all the opinions come uncomfortably close to being contradictory it is fitting that the last two to be quoted should be irreconcilably opposed.

Jack Ainley, of Ainley's in Leicester, would be quite happy to agree that he has been a persistent thorn in the side of the GRRC committee — and manufacturers whose business practice and policies do not seem to him to be doing the dealer in general, and Ainley's in particular, any good.

He has allowed his MTA membership to lapse, and although in the past wanted to get on to the GRRC committee, he no longer wants to do so. He disagrees with John Fruin's feeling that the trade should support the GRRC: "I saw the Croydon meeting as probably the end of the GRRC as it is, with the chief mourners arriving in their Rolls Royces — John Fruin representing the BPI and GRRC

chairman Laurie Krieger representing the trade.

"I would like to see the GRRC in its present form end, and a new association — because I believe there should be a trade association — with a new committee set up. And it should be limited to truly independent retailers who sell only records, so that records are their living, not a sideline."

Does the GRRC have a future? It is a particularly tough question to throw at the man who has donated so much of his time, unpaid, to being secretary of the organisation. But Harry Tipple, after consideration, replies: "Asking if it has a future is like asking someone whether he's stopped beating his wife, or asking how long is a piece of string. The only way that I can look to the future is by looking back, and asking what would have happened if there had been no association for record retailers. Oddly enough, over the years there have been very few criticisms of the association, or criticisms of the concept of trying to speak for a vast body of widely differing people."

"Naturally there are two opposing views, with many variations, on that subject — even within the committee itself. In fact I can recall, in the early days that each letter which had to go to a manufacturer or a government department was formulated by 14 people. It took hours. The most important point is that for the 21 years of the association we have taken all sorts of bodies to task — record companies, Customs and Excise, price commissions, wholesalers and suppliers."

"Human nature dictates that if there are no problems (and there were none for several years) then retailers do not need their association. When there are problems members and non-members alike demand 'what is the GRRC doing about it?'"

"Even when actions are taken I have always been aware of that. You cannot please all of the people all of the time. What the GRRC has been and must continue to be is an action group; we have never been a talking shop. To attain the greatest good for the greatest number has always been the aim, and in many instances over the years that has been what we have achieved. There have not been many times when we have had to bang the table; instead reasonable arguments have usually prevailed. I presume that is what will continue."

"Naturally I wish we had 6,000 fully paid-up members, all active, all feeding us information and all attending meetings. But I am also a member of four other trade associations — most of them with higher dues and demands. Some are better than the GRRC and some worse. At the same time they all have one thing in common — they do not get people to attend meetings, unless something goes seriously wrong with their trade. They all have problems in common too. They are all suffering from galloping inflation and increasing fixed costs. They all want higher percentage margins; they all have trouble with suppliers from time to time; and finally they all have problems keeping their membership figures up. These factors apply right across the board — they are not peculiar to the GRRC. But they still have to be faced."

"In the final analysis the record retailer will decide whether the GRRC does as good a job as possible, and whether to support it. If they do not have that confidence then the GRRC will fold, and the people who will be most sorry will be all those who have been members for 21 years."

"Without the GRRC there would be no dialogue between the trade and manufacturers. . . and most dealers would never get anywhere near a record company executive"

Well, the Eighties will probably find a record trade which feels as if there is a blitz on, but the united front, it seems, will be conspicuous by its absence.

On the manufacturers' side there seems to be a unanimous view that this trade, like any other, needs, should have, and should speak through, a strong association; but such an association would have to be realistic.

Roughly speaking, 60 per cent of the manufacturers' business is now done with around 25 major accounts, with the multiple chains which the indies blame for starting the discount war being high on that list.

After attending the Croydon meeting, WEA MD John Fruin wrote an open letter to the trade, making a strong plea for retailers to support their trade association. He and his fellow record company executives are willing to go on record as wanting a strong GRRC, as wanting the independent dealer to survive and prosper.

Polydor deputy MD Tom Parkinson, who has attended several regional GRRC meetings to talk about the business in general, and recently to face a small but angry group of Merseysiders who had decided to boycott his company's product after Polydor cut dealer margins, ponders the trade association's effectiveness.

He pays tribute to the quality of dealer who regularly attends these meetings: "They are knowledgeable, professional record people, and apart from the odd good-natured raspberry [it's fair to point out that these are not always all that good natured] the subject matter is meaningful and sincere".

is ready to admit that at times he has felt sufficiently fed up with it, with the trading conditions which it seems too weak to alter, and the record business in general, to want to drop out altogether. But his Liverpool-centred GRRC is the most active and argumentative in the country.

"The Merseyside organisation has always been a very loose one, we meet when we feel like it and it seems to be necessary," he explains. "I am aware that the trade discussions seem to be cyclic and repetitive, but the reason we have to keep discussing the same things time and time again is because we are not strong enough to do anything about it. We have no voice, and I don't think we ever will, because we are all basically in competition, and so will remain many voiced."

Davison has in fact been invited to join the London committee of the GRRC, and although dubious about bearing the expense of travelling to London to meetings, he intends to take up the invitation — although he is not optimistic about other younger, aggressive, entrepreneurial retailers wanting to do so. He is not very optimistic about the regional meetings either. "I am convinced that these are serving no purpose. Small groups of active, enthusiastic independent dealers are going to meet together anyway. Groups of us in Merseyside do act together as in communal ordering, but we would do that with or without the GRRC."

"Really, when it comes to speaking for the trade, all the GRRC can say is what the people on the committee feel to be representative of the trade's opinion, yet we on the committee are not elected by the trade as a whole. However, I can't see this altering. Whatever recruiting

individual dealers, through sales figures and through the trade press — and the GRRC is only there to do the same thing."

No longer active in the GRRC — no longer in record retailing at all since ill health forced her to move out into something easier, far less worrying and much better paid — is former East Midlands chairman Jenny Watson, who used to own Opus 67 in Leicester. While still rather angry that "there is so much apathy in the trade," and unable to believe that things will change much, she believes that the GRRC has a useful future if the dealers back it.

If she had stayed on in the trade she would certainly have continued being active. "I thoroughly enjoyed organising the GRRC meetings, even though I got brickbats occasionally from the other local dealers. Overall, I do feel these were achieving something; without the GRRC there would be no dialogue between the trade and the manufacturers, because there are really no trade shows, except Music Week's Dealer Tour, and most dealers would never get anywhere near a record company executive."

As a BPI Council member, Arista MD Charles Levison extends his interest in the record industry beyond running his own company, and is a man who gives much thought to the general issues within the business. Although he has never attended, nor been invited to attend, any GRRC meeting, he can say:

"I saw the Croydon meeting as probably the end of the GRRC as it is, with the chief mourners arriving in their Rolls Royces"

TIP SHEET

Edited
by
SUE FRANCIS

If you are attending Midem next January please contact Tipsheet editor SUE FRANCIS immediately on 439 9756 and you will hear something to your advantage!

Santa Anna tours

DURING THE last three years Santa Anna have handled Irish dates and tours by Eric Clapton, Elton John, Status Quo, Van Morrison, Queen and the Dublin open air festival of 1979.

Pat Egan, director, reports: "We have previously worked through a London agent in obtaining our acts. However, we now wish to make personal contact with all interested

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JACK SCOTT, the legendary fifties rocker, is looking for material. Says Alexander Mair, president of Attic Records: "The songs should fit in with his sound and we are open to anything that fits. Jack will be touring the UK and Europe in the spring. An LP will be released prior

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Contact: Alexander Mair, Attic Records Ltd., 98 Queen Street, East, Suite 3, Toronto, Ontario, Canada, M5C 1S6. (416) 862-0352. Telex 06-219815.

Northern Ireland promo firm offers new service

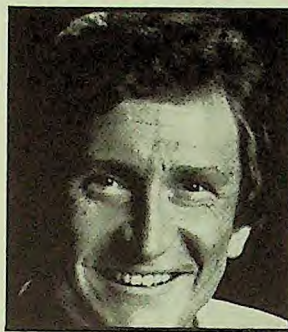
NORTHERN PROMOTIONS, operating in Northern Ireland, has conceived a new total services promotion package to begin in January 1980. Company director, Richard Campbell, is now in the process of contacting all UK record company marketing directors.

He says: "Since the inclusion of BMRB chart return shops in Northern Ireland, lack of promotion is still leaving the public totally unaware of product which is available at their local store. Our company has pledged their total commitment to the promotion of company product in Northern Ireland."

This new proposed promotion package, they say, reflects the company's success and expansion capabilities. The record promotion marketing scheme is to come in four forms — dealer, radio, disco and press promotion.

Campbell will control all operations from offices in Londonderry. Contact: Richard Campbell, Northern Promotions Limited, 26 Carlisle Road, Londonderry, Northern Ireland.

An MOR Chance



TREVOR CHANCE

BOB HOLMES, of the Forrester-George management offices, in a bid to reach London record company management, organised a showcase last summer at Aphroditas featuring five of their artists. Out of this, one specialist entertainment paper described client Trevor Chance as being a strong contender for the 'still-vacant throne that awaits Britain's top young MOR singer'. Says Holmes: "We are now looking for a record deal and also songs in the vein of Billy Joel to go with a proposed television series for London Weekend-TV."

Contact: Bob Holmes, Forrester-George, Suite 34, 140 Park Lane, London W1Y 4EP. 01 499 9915/8.

Panache seeks new territories

PANACHE MUSIC'S Cathy Almonds is continuing to put out feelers for sub-publishing deals for all territories excluding the home UK market and France where they have their own company. A nice package, their catalogue includes such as Nazareth, Voyager, Herbie Hancock for most of Europe, The Boys, etc.

"All our deals are due for renewal in January and I am talking to many interested parties prior to Midem," she says.

Panache's three publishing companies in America are also looking for a home, preferably with a base in NY or LA. They are MTB Music, Panache Music and Jenevieve Music. Artists include those mentioned above.

Malcolm Forrester, founder of the company says: "We also naturally want a bundle of dollars."

Contact: Cathy Almonds, Panache Music, 49 Mount Street, London W1. (01) 491 2904.

TALENT

Edited
by
CHRIS WHITE

LASER RECORDS has obtained the rights from Easy Music to release The Disco Kids' Fairy Tale Disco, the first release of which will be an eight and a half minute version of nursery rhymes including such classic favourites as Little Bo Bep, The Grand Old Duke Of York, Ring A Ring Of Roses and Little Jack Horner. The music was featured in the Daily Express disco dance competition held recently and negotiations for distribution of the single are being finalised — meanwhile Laser Records is distributing itself.

UK debut for France

CANADIAN DISCO artist France Joli releases her first British single, Come To Me, this week — the record is already a Top 20 hit in the US and has also been number one for four weeks in the disco charts of all three American trade papers. The song is the title track from Ms. Joli's album (ARL 5046) which is also released this month.

An Ariola spokesman said: "Come To Me is a catchy, New York-styled pop disco number and if the structure reminds the listener of a current chart hit by two lady superstars, then we would point out that France's single was already recorded and in the can by April of this year."

And EMI has released the debut album by Welsh singer Iris Williams who was recently in the Top 20 with He Was Beautiful (Cavatina). The LP has been produced by Walter J. Ridley who says that she is the best artist he has ever worked with, in a career spanning more than 30 years. Ms Williams originally made her name appearing on The Bernard Braden Show.

MANAGEMENT
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Melodic, Tasteful, Reggae

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Third man on Video
Star hit to go it alone

ONE THIRD of the songwriting team which penned the recent Buggles hit Video Killed The Radio Star, and which is currently on the way to becoming a big US hit, Bruce Woolley is not being left out in the cold altogether... In spite of the fact that his two co-writers, Trevor Horn and Geoff Downes, recorded the song themselves as Buggles, Woolley has embarked on his own recording career via an album for Epic Records.

Woolley, who first started professional songwriting several years ago, is philosophical about Horn and Downes' success, despite that he himself recorded Video at the same time, for inclusion on his debut album.

He admits: "Of course we were in a position where we could have released our version too, but the fact is that the Buggles' version was far more immediate and appropriate for the British market. We thought that maybe my version of the song would be better in the US."

"In fact we have re-recorded three of the songs from the LP with the American market in mind, although the LP essentially stays the same. It is being released there in the New Year and so far feedback from those who have heard it has been good."

Woolley met Horn and Downes when they were all writing for the same music publisher.

"We started writing together and it worked well — unfortunately at the moment because of our various commitments it is virtually



BRUCE WOOLLEY

impossible for us all to get together now. However, when we do write together in future it is going to have to be worked out carefully on a contractual level — obviously with Buggles recording some of the songs and me some of them, we want to know exactly what is going to happen to the material that we are producing."

Another recent success from the Horn/Downes/Woolley songwriting team was Dusty Springfield's disco hit, Baby Blue.

"We wrote that song and took it round some of the companies — everyone laughed at it," Woolley recalls. "When we heard that Dusty Springfield was going to do it as a single, it was just too much to believe. The original demo for that song cost us £50 each."

Woolley is currently completing a 30-date tour around the UK and hopes to return to the recording studios in the near future. He was recently featured on the Old Grey Whistle Test programme.

News in
brief...

QUEEN UNDERTAKE a six-date tour of London during December, following their first nationwide tour in the UK for three years. Called The Queen Crazy Tour Of London, titled to tie in with their hit single, Crazy Little Thing Called Love, dates will include the Lyceum (13), Rainbow (14), Purley Tiffany's, Tottenham Mayfair, Lewisham Odeon and Alexandra Palace.

AN UNUSUAL release from RAK Records is Send In The Clowns by the Tredegar Brass Band (RAK 302), which has been produced by Mickie Most. Most heard the band on BBC TV's Best Of Brass and invited them to RAK's studio to record a single.

The Tredegar Band has members ranging in age from 13-60 and was originally formed in 1918. It was recently voted Champion Band Of Wales for the year.

GIRL, THE five-piece rock group, are to be special guests on the forthcoming UFO UK tour. The band have just completed a European tour with UFO and are playing dates at London's The Marquee on December 5 and 12. Their debut album will be released in the New Year.

pecial record

Word

BEEN ^Vings from Alan Price

M... .



Manilow's New Single. BARRY 1.

ARISTA

TIP SHEET

If you are attending Midem next January please contact Tipsheet editor SUE FRANCIS immediately on 439 9756 and you will hear something to your advantage!

Santa Anna tours

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Northern firm offers

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DISCO TOP 50

- 1 (1) LADIES NIGHT, Kool & The Gang (Mercury KOOL 7)
- 2 (2) DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 3 (3) IT'S A DISCO NIGHT, Isley Brothers (Epic EPC 7911)
- 3 (7) QUE SERA MI VIDA, Gibson Bros (Island WIP 6525)
- 5 (15) RAPPERS' DELIGHT, Sugarhill Gang (Sugar Hill SH 101)
- 6 (24) OFF THE WALL, Michael Jackson (Epic EPC 8045)
- 7 (8) NO MORE TEARS (ENOUGH IS ENOUGH), Donna Summer & Barbra Streisand (Casablanca CAN 174/CBS 13 8000)
- 8 (6) MELLOW MELLOW, RIGHT ON, Lowrel (AVI AVIS 108)
- 9 (5) I DON'T WANT TO BE A FREAK, Dynasty (Solar FR 1694)
- 10 (30) MUSIC, One Way featuring Al Hudson (MCA MCAT 542)
- 11 (13) GONNA GET ALONG WITHOUT YOU NOW, Viola Wills (Ariola/Hansa AHA 546)
- 12 (9) YOU CAN DO IT, Al Hudson & The Soul Partners (MCA MCAT 511)
- 13 (14) DANCIN' IN OUTER SPACE, Atmosfear (MCA MCAT 543)
- 14 (4) RISE, Herb Alpert (A&M AMS 7465)
- 15 (22) CORDON BLEU, Six Hooper (MCA MCAT 536)
- 16 (12) STILL, The Commodores (Motown TMG 1166)
- 17 (10) STAR, Earth Wind & Fire (CBS 7902)
- 18 (19) THE RIVER DRIVE, Jupiter Beyond (Pye Int'l 7P/12P 5012)
- 19 (—) PUT A LITTLE LOVE ON ME, Delegation (Ariola AROC 188)
- 20 (20) WE GOT THE FUNK, Positive Force (Sugar Hill SHL 102)
- 21 (49) SWEET TALK, Robin Beck (Mercury BECK 7)
- 22 (17) SECOND TIME AROUND, Shalamar (RCA FB 1709)
- 23 (47) JAZZ CARNIVAL, Azymuth (Milestone Import)
- 24 (23) MONKEY CHOP, Dan-I (Island WIP 6520)
- 25 (21) GET UP AND BOOGIE, Freddie James (Warner Bros K17478)
- 26 (—) DANCIN' LOVE AFFAIR, Wayne Henderson (Polydor STEP 7)
- 27 (34) BOOGIE ON DOWN, Hudson People (Virgin VS 30112)
- 28 (29) EGO TRIPPING OUT, Marvin Gaye (Motown TNG 1168)
- 29 (25) GIMME, GIMME, GIMME, Abba (Epic EPC 7914)
- 30 (31) MY SIMPLE HEART, The Three Degrees (Ariola ARO 202)
- 31 (32) SEND ONE YOUR LOVE, Stevie Wonder (Motown TMG 1149)
- 32 (18) OK FRED, Erroll Dunkley (Scope SC 6)
- 33 (11) MY FORBIDDEN LOVER, Chic (Atlantic 11385)
- 34 (27) STRUT YOUR FUNKY STUFF, Frantique (Phil Int PIR 7728)
- 35 (35) HOW HIGH, Cognac (Electric WOT 41)
- 36 (41) GROOVE ME, Fern Kinney (WEA K 79101)
- 37 (39) BOOGIE ARMY, Chosen Few (Ariola AHAD 548)
- 38 (—) IF IT'S LOVE YOU'RE AFTER, Rose Royce (Whitfield K 17456)
- 39 (—) MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction (UA) LP
- 40 (—) DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka (MCA 531)
- 41 (—) MY LOVE DON'T COME EASY, Jean Carn (Phil Int) LP
- 42 (33) EXPANSIONS, Lonnie Liston-Smith (RCA PB940)
- 43 (26) HANDS DOWN, Dan Hartman (Blue Sky SKY 7896)
- 44 (28) SWISS KISS, Patrick Juvet (Casablanca CAN 165)
- 45 (48) DON'T DROP MY LOVE, Anita Ward (TK TKR 7562)
- 46 (36) FEELING GOOD (BEING BAD), Mary Stavin (Ariola ARO 179)
- 47 (38) ON MY RADIO, Selector (2-Tone CHS TT4)
- 48 (—) I'LL TELL YOU, Sergio Mendes & Brasil 88 (Elektra Import)
- 49 (—) ROCK IT, Deborah Washington (Ariola ARO 179)
- 50 (—) IT'S MY HOUSE, Diana Rose (Motown TMG 1169)

Appears courtesy of Disco Top 50 courtesy of Disco International

TAIL ENT



DISCO DAZZLERS

Disco Dazzlers, the sensational new idea in fluorescent disco jewellery, that reacts to ultra violet light and glows like a coloured neon sign in the disco.

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182 Acton Lane, London NW10.
Tel: 01-961 3133.

Source signing

THE NEW LA based label Source, licensed in the UK through EMI LRD, has signed Harold Melvin and the Blue Notes, along with protegee Sharon Paige. This is the label's first major signing and new product will be released early in the New Year — all written by Gene McFadden and John Whitehead. Pictured at the signing are (L to R): Dwight Johnson and Dave Ebo (Bluenotes); Logan Westbrook (President Source Records); William Spratley and Jerry Cummings (Bluenotes). Seated; Harold Melvin and Sharon Paige.



Maidstone meeting

THE SOUTH East Discotheque Association holds its SEDA '80 exhibition at the Great Danes Hotel, Bearsted, Maidstone, Kent on Sunday, March 23 from 12 midday until 8pm.

This has now established itself as an annual event and with a change of venue more stands than ever will be taken next year by record and equipment companies.

A very special record

In a Word

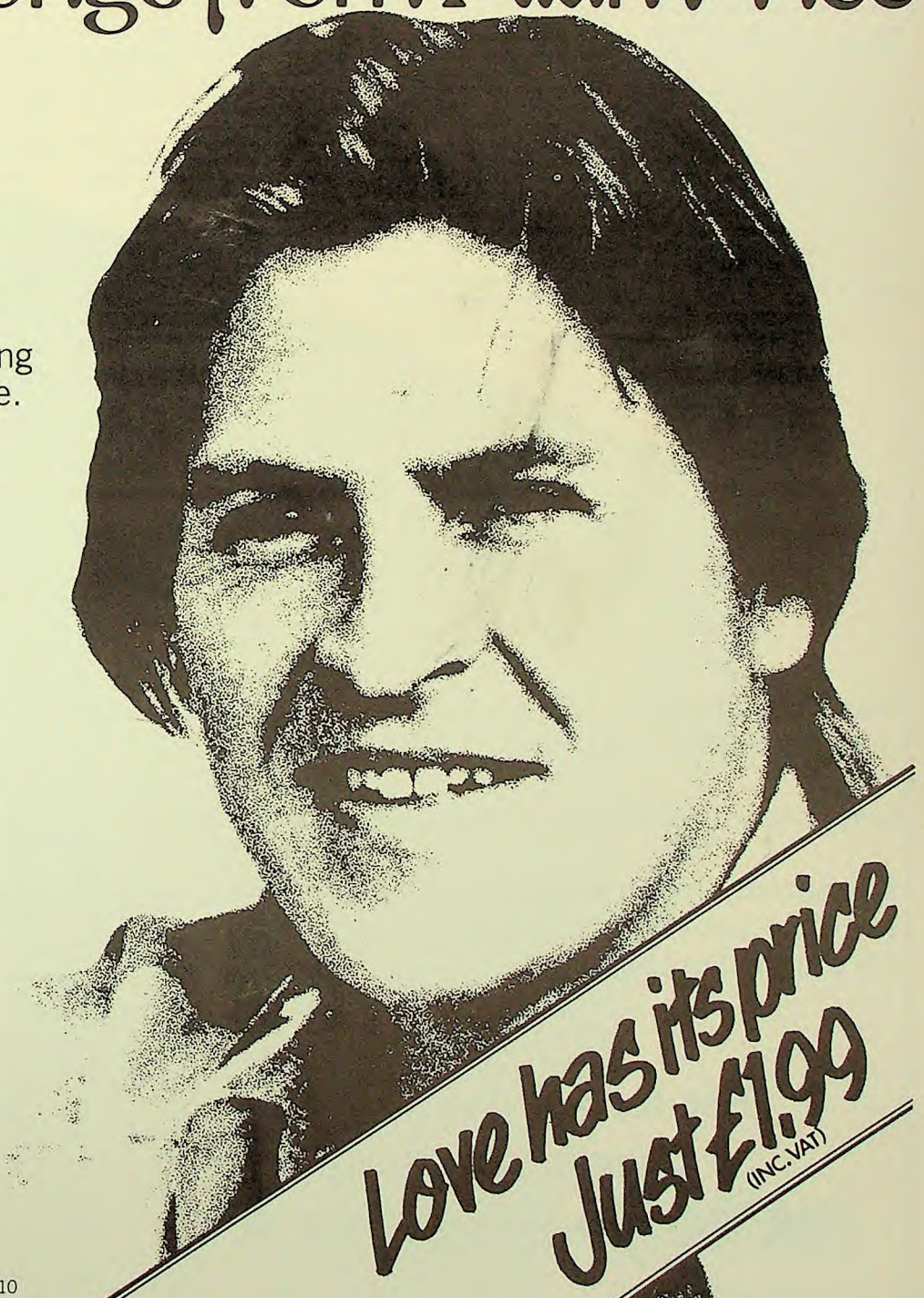
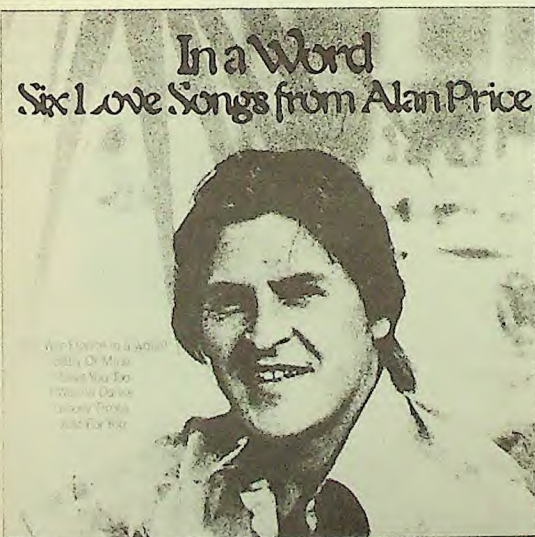
Six Love Songs from Alan Price

With 'In a Word', Alan Price turns his considerable talents to love. And the results are nothing short of outstanding.

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'In a Word'
Six love songs from Alan Price on one 12" disc.

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CBS Distribution Centre. Barlby Road, London W10

Standards upped at Supraphon

REDIFFUSION RECORDS, which has imported the highly regarded Supraphon label from Czechoslovakia for the past 10 years, has begun packaging the records especially for the Western market.

While the records and performances themselves have been very well received generally, the Czech packaging standards have always been lower, and some of the translations of the sleeve notes have left a lot to be desired.

So from this latest winter release, all the Supraphon records will come in thicker sleeve board with double lamination and English written sleeve notes and simple title identification. And it is also hoped in the near future to press certain records in the UK.

The first releases to benefit from this improved packaging is the set of the six Martinu Symphonies available in a two-record box set (Nos 3, 4, 5 SUP 2771/2 £8.58) and on two separate discs (No 1, SUP 2166 £4.29, Nos 2, 6 SUP 2069 £4.29).

They are played by the Czech Philharmonic Orchestra conducted by Vaclav Neumann, and the same forces play Dvorak's Symphonic Poems on SUP 2591/2, £8.58.

Among the other releases is a set of three records (III 1701/3 £10.47) of Bach's Cello Suites played by Milos Sadlo.

WHAT WITH record companies suffering severe economy drives and most people in the retail side of the business going around with their head in their hands, this seems an inauspicious time to start a new label.

But Robert Walker has been around long enough to see the recurrent peaks and the troughs in the record world, and he believes that a label can be launched at any time — so long as the right ideas are backed by shrewd marketing judgements.

Over the next few days the first of Chandos Records will be finding their way into the shops. Before looking at the records themselves — the first classical release comprises a batch of eight records including one double album — it is worth looking at Walker's background.

Having been director of marketing for CBS on both the pop and classical side (with groups like the Three Degrees in his portfolio) he then moved to RCA and became involved with the classical side of the business.

Early Music

Walker was also active in RCA's signing of the London Early Music Group (which defected to Decca earlier this year after a disagreement over repertoire) and Loris Tjeknavorian.

Since then, Walker has been working on a number of projects, including working on some books, varying from musical topics to a biography of Mohammed Ali. But he has nurtured a desire to start a record company of his own for many years, and finally he has realised it.

Chandos is a 20-year old music publishing house best known for its

The birth of a new label

brass band music and recorder publications, but about a dozen years ago it began to record — though preferring to release all its material under licence to such companies as DG, EMI and RCA.

For instance, Dorati's Complete Beethoven Symphonies cycle on DG originated from Chandos, as did all the SNO/Gibson records now on RCA and the Bournemouth Sinfonietta discs, again on RCA.

So over the years, Walker has had a working relationship with Chandos, and now he has obviously helped to persuade the company that the time was ripe to release its own records on its own label.

Chandos has moved into the record market with vigorous intentions — aiming to release about 40-50 titles a year, some of which will be brass band records, and the rest classical. It does not appear to have a limited artistic policy, concentrating on one aspect of music, but intends to cover a broad spread.

Walker speaks with disaffection about the recording business and particularly the big companies (though at least one small company did not escape his venom either).

"It seems to me that the major record companies tend to seek the same artists and have a rather incestuous view of what is right and what is not right to record," he says.

"From an outsider's point of view, the record companies have, psychologically and artistically, gone up a cul de sac."

So what does Walker hope to do with Chandos? "The job of a record company is to produce records which people might want to buy — our object is to sell records," he replies simply. And all he will say about artistic policy is "Chandos is going to do those things which other companies do not do."

None of this is particularly helpful or clear, so perhaps the best indications of Walker's musical ideas are the first releases themselves. And it is a somewhat introverted list.

There is Bloch's Sacred Service with Louis Berkman, the Zemel Choir, the LSO conducted by Geoffrey Simon (ABR 1001); the Complete Music for Symphonic Brass by Richard Strauss played by the Locke Brass Consort conducted by James Stobart (ABR 1002); the Complete Music for Wind Instruments by Nielsen played by the Athena Ensemble (ABR 1003); Concerti Grossi by William Boyce played by Cantilena (ABR 1005) and Liszt's Christmas Tree Suite played by Rhonda Gillespie (ABR 1006).

There are also a couple of pops, the Four Seasons by Vivaldi played by Ronald Thomas and the Bournemouth Sinfonietta (ABR 1004) and Walton and Elgar Cello Concertos played by the SNO and Gibson with Ralph Kirshbaum as soloist (ABR 1007). Then comes a double album of Orchestral Music by Hamilton Harty including the Violin Concerto and Variations on A Dublin Air played by Ralph Holmes, violin, the Ulster Orchestra conducted by Bryden Thompson (DNR 2001).

It will be interesting to see how these records, most of which, on the face of it, lean towards the obscure side, will sell in a climate of cutbacks. But Walker does display a depth of marketing experience.

Marketing skills

Whether he use his dextrous marketing skills to promote Hamilton Harty remains to be seen.

He is supporting this first release with a multi-page two colour spread in *The Gramophone and Records and Recording*. All the classical records retail at £5.25 — they all come in elaborate gatefold sleeves — and the double album retails at £8.99.

The brass band records retail at £3.99, and like the classical release, cassettes will be available at the same price.

CBS began pressing the Chandos discs, but then the job was taken over by PR Records. They are being distributed by EMI, but with EMI Imports Ltd closing at the end of the year, negotiations are currently under way for new distributors to take over.

Two major issues for the Christmas market

TWO MAJOR historical releases are being issued in time for the Christmas market, one a bumper volume of singers, and the other a set of Bruckner symphonies.

EMI is issuing Volume 2 in the massive project *A Record of Singing*, a box set of 13 records (RLS 743) which comes out in a limited edition retailing at £65.

The set covers many of the top singers between the years 1915 and 1924 such as Chaliapin, Lehmann, Gigli, McCormack, and many others now forgotten, from Agostinelli to Zanelli.

This unique survey of great singing on record — which will cover over 180 singers — is very much a collectors' item. The first volume was sold out within weeks of publication, and the same is expected of the second volume.

It contains a lavishly illustrated supplement with many rare photographs, and the second volume of Michael Scott's book on *The History of Singing on Record*.

The Bruckner issue comes from DG and is a box set of 5LPs covering four of the symphonies, made by Furtwangler during his greatest years with the Vienna and the Berlin Philharmonic Orchestras.

They are Symphonies No 4 (1951) 7 (1951), 8 (1944) and 9 (1944), and are re-issued now (in mono on 2740 201, £15.70) to mark the 25th anniversary of the death of the conductor.

New release from the Nash Ensemble

OVER THE past 15 years the Nash Ensemble has etched its personality into the musical life of this country with a series of outstanding concerts, marked by new commissions and the revival of badly-neglected composers.

Two perfect examples of its programmes are the highly praised Faure and Mozart recitals at the Wigmore Hall which began in September and run through to February, and the 10-date contemporary music tour it undertakes in January, playing works by Ravel, Delage, Gordon Crosse, and Boulez (Le Marteau sans maître, with Sarah Walker).

But the group has, as always, been active in the recording studio as well. It has had a long and fruitful association with CRD Records, bringing out works by Berwald, and Spohr's Nonet and Octet.

And this month CRD is releasing the latest record, Mozart and Beethoven's Quintets for Piano and Wind, played by many of the long-standing members of The Nash, including Antony Pay, clarinet, Judith Pearce, flute and Robin Miller, oboe (CRD 1067 £4.80 and on cassette).

Two unusual string quartet records also come from CRD. The Chilingirian String Quartet plays works by Berwald and Wikmansson (CRD 1061 £4.80) and the Albeni String Quartet plays works by Verdi, Donizetti, and Puccini's *Crisentemi* (CRD 1066 £4.80).



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We confidently forecast a black Christmas.

The biggest rock band in the world, (sometimes known as the London Symphony Orchestra), has just cut another record. So after the unprecedented success of 'Classic Rock' and 'The Second Movement', K-Tel present 'Rhapsody in Black'. On which the L.S.O. does its very own special thing to such classics as 'Reach Out I'll Be There'; 'The First Time Ever I Saw Your Face'; 'Superstition'; 'Standing In The Shadows Of Love'; 'Don't Leave Me This Way'; 'Tears Of A Clown';

'Rasputin'; 'I Heard It Through The Grapevine'; 'Ain't No Mountain High Enough'; 'You Keep Me Hanging On'.

And, as the first violinist was overheard to say 'they sound pretty groovy.' Ah well...! Naturally, as the band's supporting group we are making a lot of noise for it on T.V. Backing the album with a £250,000* advertising campaign. Which means a lot of presently disposed people will see the commercial in prime pre-Christmas viewing time.

So, although it will be a black Christmas, nobody need complain. Least of all the L.S.O. And You.



KTel International (U.K.) Ltd.
620 Western Avenue, London W3.
Tel: 01-992 8000.

*National equivalent

The latest
GOSSIP era
'Ladies'
night



THE ALBUM



The big news is the massive success of Kool and the Gang's single "Ladies Night." And the word is out that their album of the same name is going to be the talk of the town too. The news is hot, the music's hot, and your sales are about to get hotter than ever - Stock up now!

Album 6372 763 Cassette 7110 461



PERFORMANCE

Andy Williams

ANDY WILLIAMS didn't exactly set the Dominion Theatre on fire, but his every move — even when he forgot the words of Can't Get Used To Losing You — was warmly applauded by the audience who had paid £10 a ticket for the privilege.

Medleys of the old favourites — Love Story, Solitaire, Moon River, Born Free, etc., a modicum of smoochy patter, a dire quasi-comic routine with the orchestra conductor involving a cup of tea, song and dance routines with pretty girls and top hats and tails were the main course of the evening's menu.

The old campaigner, though his hair is now as white as his stage suit, can still put on a most professional show, though there did not seem to be the enthusiasm and zap that were features of his long running TV series.

Highlights of the evening were a rendition of Jimmy Webb's MacArthur Park with Williams' head just visible through over-enthusiastic use of dry-ice, and American Trilogy, during which the audience were so quiet you could hear a pin drop.

Williams has a compilation, The Classic Andy Williams, out now on CBS and an album recorded in Nashville with a strong country flavour is due in the New Year.

JIM EVANS

stage debut at Britain's top, and notoriously difficult nightspot, The Talk Of The Town.

It was a David and Goliath task which he took on with surprising ease. With a voice which is particularly adept at handling ballads, a disarming stage manner and the necessary quota of good looks and charm, young Mr. Contella proved that where there's determination, there's a way — and the bet is that he could easily become the new 'housewife's favourite'.

There is no doubt that his style appealed mainly to the female section of the audience but on record his voice could cater for a far wider market. Four songs from Between Two Hearts were featured in his TOTT act, the title track, Life Song, Don't Ever Say Goodbye and Slow Down — and then the statutory numbers like You Are The Sunshine Of My Life, Copacabana and After The Lovin'. It is to his credit that Contella was able to give the show a fine balance between old and new.

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Exposure is going to be the most important ingredient in Sandy Contella's search for British success — all the other necessary attributes are there. This two-week session could well be the start of something big.

CHRIS WHITE

Morrissey-Mullen Band

ANYONE INVOLVED in the UK music business complaining that all the current instrumental success is coming from across the Atlantic — witness Spyrogyra and Herb Alpert — should make the journey down to the Half Moon in Putney one Wednesday where Dick Morrissey and Jim Mullen have a residency.

The brand of rock tinged jazz (with the odd touch of soul) matches anything currently in that line and their latest single — Bristol Boogie — on EMI's Harvest label would have a great chance of chart success given the right radio exposure.

It is indicative of their wide appeal that this packed — "as usual," I was told — pub venue contained youngsters barely old enough to buy a drink ranging up to pensioners. They were treated to a high level of virtuosity based along jazz lines — the basic melody being used as a framework for a series of solos by sax player Morrissey, guitarist Mullen and also keyboard player Martin Blackwell.

Morrissey and Mullen make a nice contrast on stage. Morrissey blows on his tenor as if it were trying to suck the last breath out him, while for the most part Mullen is perched on a bar stool nonchalantly picking silken melodies from his guitar with his thumb.

They have excellent original material to draw from on their Harvest album Cape Wrath but pick of this performance was a dusted off up tempo version of Sam Cooke's Wonderful World.

DAVID DALTON

Royal Variety Show

THE ROYAL Variety Show has never actually been renowned for its contemporary pop music content so it was gratifying to see the inclusion in this year's show — the first incidentally organised by Louis Benjamin since he took over from Lord Delfont — of at least three music acts who have contributed to the record industry's coffers, both present and past.

It was left to Hansa's Amii Stewart and Boney M to remind the Stuffed Shirt Brigade that disco music is still very much a potent force in today's music scene. The dazzling Miss S gave exotic and energetic versions of her two blockbusters, Light My Fire and Knock On Wood, while Boney M gave the predictable medley of their hits including Brown Girl In A Ring, Rivers of Babylon and Mary's Boy Child.

There was no disputing, however, the real musical hit of the evening — Bill Haley and the Comets whose Rock Around The Clock, as presenter Noel Edmonds reminded us, had been released exactly 25 years ago that week. His version of the song, and See You Later Alligator, even had the Queen rocking in the Royal Box. An indication perhaps that Haley's music was at its most potent when the majority of the audience were themselves teenagers.

Other musical aspects of the evening included Marti Caine in a 'Tribute To Drury Lane' sequence, alongside such other names as Hinge and Brackett, Millicent Martin, Julia Mackenzie and the evergreen Elizabeth Welch. And of course the musical excerpts from Rodger's and Hammerstein's The King And I provided a fitting climax to the evening's marathon.

CHRIS WHITE

Sandy Contella

THE NAME is un-known generally but that could change with the necessary ingredients of talent and good luck. Sandy Contella, whose main claim to musical fame in this country so far has been an EMI album, Between Two Hearts, produced by Paul Anka, had the daunting task of making his UK



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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
THE PASSIONS Hunted Fiction FICS 008 (Indie)	November 23	None	Known band to punk, new wave fans with gigging around the country, liked by certain sections of consumer music press where orientation is toward 'alternative' style releases. Pic bag. AB: Formed around 18 months ago from break-up of two bands The Dareticks, The 101ers. Line-up stabilised early spring '79 for first single, Needles & Pills. Supporting Cure throughout December on UK tour.	Liked but did not find place in previous weeks because of other singles claiming space. Certainly growing momentum in alternative circles to this disc with glowing music press reviews. Delightfully sparse, well laid-back disc which has reggae hints and a vocal which is clear even if Barbara Gogan has to put up with clichéd lines. Has amateur feel, almost demo (save for basic production) yet possessed with pleasing attributes as it now stands. LP from band promised soon.
SUICIDE Dream Baby Dream Island WIP 6543 (EMI)	November 23	None	Basic company push with group name familiar to alternative style record buyers and to others for unfortunate group experience from Clash audiences several years back on UK tour.	Catchy electronically styled disc which has intriguing keyboard line and basic disco beat. Vocalist intones title line and occasionally some other words in half-spoken, apt mumbled style. Needs take from national radio DJ to emerge from obvious alternative buying market. Has an almost Lou Reed intensity and does not deserve to pass un-noticed in the corridors of commercial pop appeal programming.
CHIC My Feet Keep Dancing Atlantic K 11415 (Warner)	November 23	6 hits from 1977 onwards. Most recent: Le Freak (7, '78/9), I Want Your Love (4, 1979), Good Times (5, 1979), My Forbidden Lover (15, 1979).	Rarely out of charts since first hit, Dance, Dance, Dance, (6, 1977/8) with consequent media coverage continuous from TV, radio to various sections of press, show-biz to consumer columns. Group have new LP release which is titled Chic's Best Of with consequent ads. AB: Biggest selling single act in Atlantic's history, five piece group with Bernard Edwards and Nile Rodgers as writers, arrangers, conductors, producers and musicians driving force behind Chic's success.	After surprise downward chart lurch in week five of recent My Forbidden Lover quick follow-up from WEA. Not the magic here of EveryBody Dance or Good Times but still strong out with familiar instrumental feel and vocal overlays with constant repetition of title line given added emphasis by instrumental underpinning. Lengthy instrumental break near end before less than five seconds repeat of title line by girls sounds play-out rather than final flourish.
SQUIRE The Face Of Today I-Spy SEE 4 (CBS)	November 23	None	Considerable programming for previous 45, Walking Down The King's Road should ensure recognition from producers, DJs, consumers. At present touring with Secret Affair, tour ending Cromer, December 14. AB: Three in band, from Woking (Jam territory), took tapes to Jimmy Pursey who supposedly said they were too good for him. Signed with label of Ian Page and David Cairns.	Produced by Secret Affair members Ian Page and David Cairns this disc doesn't have the immediacy of its chirpy predecessor. It sounds very 1963 Beatles with a basic hook line which hasn't the magic to put Squire high into the charts.
GANGSTERS Rudi The Red Nosed Reindeer Big Bear BB 25 (Indie)	November 30	None	Special press leaflet, general servicing of promotional outlets. AB: Birmingham musicians, playing gigs, 60s soul revamped a speciality.	For sheer opportunism Big Bear should receive 1979 award. Familiar Christmas season song given Mod Rudi flavour, blue-beat feel of Sixties. If it can catch DJ, club humour then this disc might well be a major Christmas seller, it could though find oblivion as its unfortunate resting place. The flip is believed by Big Bear to exhibit extreme bad taste, it comprises a version of White Christmas adorned with general club member chat.
THE BEAT Ranking Full Stop/ Tears Of A Clown 2-Tone TT6 (Polygram)	November 30	None	Have enjoyed good airplay John Peel Show, Radio One, also praised by that DJ in press, and have been on road with him. AB: Five piece band from Birmingham, formed early this year, much support from fellow 2-Toners, The Selecter.	Mod style version of classic Tears Of A Clown (Smokey Robinson & The Miracles — 1, 1970; re-issue 34, 1976) plus own penned Ranking Full Stop present possible chart-bound debut for talented outfit. Latter song is pushy blue-beat number which remorselessly thuds home.
BONEY M I'm Born Again Warner WIP 6553 (WEA)	November 30	10 hits from 1976 onwards with most recent Hooray, Hooray It's A Holy Holiday (3, 1979), Gotta Go Home (12, 1979).	Large following ensures immediate sales response, first hit big turnover trail 1976 with Daddy Cool which reached number six. Endless general magazine, daily press coverage plus teen journals, some sections of consumer music press. Recent appearance at Royal Variety Show. AB: Originally created, moulded by producer Frank Farian band now seem to have established own identity with group comprising three girls, one guy. Record in Germany.	Taken from LP, Oceans Of Fantasy (K50610). Religious song which has potential at this time of year to repeat success last year of Mary's Boy Child (also re-issued). Simple in construction. Recording of song features one girl, one guy lead vocals with early religious feel introduced by some chords via old-fashioned chapel style harmonium. Good instrumental guitar break gives heightened atmosphere. Presumably toss-up whether this cut or Calendar Song for single release, from album already named.
DIONNE WARWICK Deja Vu Arista ARIST 310 (CBS)	November 16	7 hits with last Do You Know The Way To San Jose (8, 1968). With Detroit Spinners, Then Came You (29, 1974).	Fresh push near end of November with record picking up airplay particularly via both Radio 1, 2 plus City, Metro, Manx. Second record mail-out with accompanying press information. AB: Current release follows what company calls "self-imposed hiatus in recording career". Born 1941, New Jersey, combined with Burt Bacharach during Sixties with enormous success, name showed up in numerous US award lists. Hit full-stride '68-69. Hits came on Scepter label but this left for Warners in 1971. Currently in US top five with I'll Never Love This Way Again.	Gentle disco beat pushes song along with clean sounding vocals radiating attractive sensuousness. Initially sounds superb late-night programme material and very much album oriented cut. However instant line fill-in chords have charm which (as obviously felt by producers of stations named) could give it mass audience programme appeal and supply strength for it to compete and win its way through into general charts. Have feeling though that the song could take more rugged treatment in instrumentation and vocal.
LESLEY DUNCAN Sing Children Sing CBS 8061 (CBS)	November 30	None	Picture bag, proceeds from sale of record go toward International Year of the Child. Publicity from fact that many star names appear on song chorus with pic on back sleeve picturing some of these with children. AB: One of the biggest crimes in pop history has been lack of success for artist. Has been session singer on numerous hits, made solo albums including much commended Moon Bathing (GML 1017), Maybe It's Lost (GML 1019).	Presume appearance of 'stars' on chorus seen as vital push for song which has already featured some years back as single for artist. Quality song material but outside of promotional publicity benefits cast of Kate Bush, Townshend, Lynott, Joe Brown etc add little if anything which could not have been done by any session singer, musician. The stars are not even "distinguishable" — the latter is left to the children of Tywardreath Primary School. Song itself has always deserved the chart, the artist certainly has. Perhaps both may happen.

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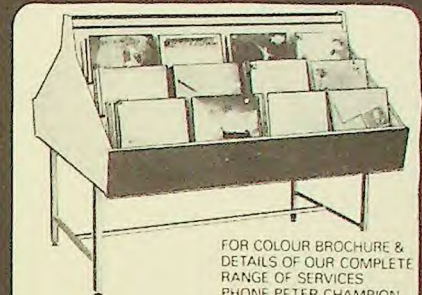
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E	SALES DESK OPEN 8.30-17.00	SALES DESK OPEN 8.30-17.00	SALES DESK OPEN 8.30-17.00	SALES DESK OPEN 8.30-17.00	SALES DESK OPEN 8.30-16.00	LIVE ORDER DESK 14.00-19.00	CLOSED ANSAPHONE SERVICE ONLY
C							
E	10th	11th	12th	13th	14th	15th	16th
M	SALES DESK OPEN 8.30-17.30	SALES DESK OPEN 8.30-17.30	SALES DESK OPEN 8.30-17.30	SALES DESK OPEN 8.30-17.30	SALES DESK OPEN 8.30-16.00	SALES DESK OPEN 10.00-19.00	SALES DESK OPEN 9.30-13.00
B							
E	17th	18th	19th	20th	21st	22nd	23rd
R	SALES DESK OPEN 8.30-19.00	SALES DESK OPEN 8.30-19.00	SALES DESK OPEN 8.30-19.00	SALES DESK OPEN 8.30-19.00 LAST DAYS TO ENSURE DELIVERY BEFORE XMAS	SALES DESK OPEN 8.30-17.00 DELIVERY WHERE POSSIBLE BEFORE XMAS	SALES DESK OPEN 14.00-19.00 DELIVERY WHERE POSSIBLE BEFORE XMAS	SALES DESK OPEN 9.30-12.00
	24th	25th	26th	27th	28th	29th	30th
	SALES DESK OPEN 8.30-12.00	CLOSED MERRY CHRISTMAS ANSAPHONE SERVICE ONLY	CLOSED MERRY CHRISTMAS ANSAPHONE SERVICE ONLY	SALES DESK OPEN 8.30-17.00	SALES DESK OPEN 8.30-17.00	SALES DESK OPEN 14.00-19.00	CLOSED ANSAPHONE SERVICE ONLY
	31st	1st	2nd	3rd	4th	5th	6th
	SALES DESK OPEN 8.30-17.00	CLOSED HAPPY NEW YEAR ANSAPHONE SERVICE ONLY	SALES DESK OPEN 8.30-17.30	SALES DESK OPEN 8.30-17.00	SALES DESK OPEN 8.30-16.00	SALES DESK OPEN 14.00-19.00	CLOSED ANSAPHONE SERVICE ONLY
J	7th	8th	9th	10th	11th	12th	13th
A	SALES DESK OPEN 8.00-17.00	SALES DESK OPEN 8.00-17.00	SALES DESK OPEN 8.00-17.00 ORDERS RECEIVED BEFORE 12.00 WILL BE DESPATCHED	STOCKTAKING 8.00-17.00 YOUR ORDERS WILL BE ACCEPTED FOR DESPATCH MONDAY 14th	ANSAPHONE SERVICE ONLY	ANSAPHONE SERVICE ONLY	CLOSED ANSAPHONE SERVICE ONLY
N							
U	14th	15th	16th	17th	18th	19th	20th
A	NORMAL SERVICE	NORMAL SERVICE	NORMAL SERVICE	NORMAL SERVICE	NORMAL SERVICE	SALES DESK OPEN 14.00-19.00	CLOSED ANSAPHONE SERVICE ONLY
R							
Y							

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Merry Christmas

American
Commentary

The bloodletting goes on... New returns policy... Sire plans... Home taping not so bad?... Classical Stevie...

WITH ONLY a few weeks to go before the end of 1979, one of, if not the most turbulent years in the music industry history, the business continues to reverberate to the shock waves of companies closing and staff being laid off.

In the past couple of weeks MCA has folded Infinity, RCA has shut down its fledgling Nashville-based pop label Free Flight, the axe is falling on 100 jobs at Warner Bros., even Atlantic, having just enjoyed its best quarter in its history, is firing ten people and MCA has dissolved its short-lived artist development programme.

Rumours persist that bids are being made for RCA's record operation by Paramount, Ariola, Polygram and Dick Schory's Ovation Records — all strenuously denied by RCA's corporate bosses. And judging by the nervousness of executives and middle management staff in most companies, we haven't seen the last of the industry's blood-letting.

WEA'S NEW returns policy fixes no returns ceiling, rewards dealers who keep returns low and charges those with excessive returns. The system is based on a credit and charge formula that has a break-even point of 18 per cent of retailers and 22 per cent for wholesalers — the same figures being used by other companies for their actual ceilings.

In other words, those with returns below those percentages will receive a credit (0.9 per cent for retailers and 1.1 per cent for wholesalers) and those with returns above those levels will be charged the same percentages.

The policy extends to all LP and tape product, but not singles, and takes effect December 31. A few retailers have expressed concern that new artists are included and this might inhibit ordering, and that the initial announcement failed to clarify the status of faulties, but the overall reaction has been favourable.

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One of the first labels to actively pursue and promote new wave and punk here, Sire has recently had hits with M and Talking Heads, among others, and will be distributing Dave Hill's Real Records in the US.

Stein will be scouting for talent in the UK for Stateside release and has strengthened his promotion departments in order to effectively compete with the majors.

By IRA MAYER

THE COPYRIGHT tribunal home taping survey suggests that this particular problem is not as prevalent as most industry leaders have claimed. The raw data of the survey also indicated that for those most interested in taping for the purpose of compiling tracks from different albums, those albums are already owned by the tapper.

Not surprisingly, rock accounts for 60 per cent of the home taping by the 1500-person sample group and only seven per cent record more than six hours monthly from borrowed records. Fifty-seven per cent of the sample did not indulge in taping at all, and of those who did tape, 40 per cent taped mostly parts of albums, 35 per cent taped albums in their entirety and 14 per cent taped mainly singles.

The findings were part of a preliminary report and further investigations by the copyright tribunal, possibly to include public hearings, will be made before final conclusions or recommendations are made.

NOW THERE is a move to curtail illegal photocopying of sheet music with the Music Publishers Association of America and the National Music Publishers Association joining forces to educate the public on this point.

"It will be difficult for those who continue to make illegal photocopies to claim honest error or innocence," says MPA president Dean Burtch. Meanwhile the RIAA has formed a public relations committee in order to spearhead efforts to present "a positive, unified view of the record industry to the public".

MUSICAL CHAIRS: Maurice K. Valente named president and chief operating officer of RCA Corporation as of January 1. Edgar H. Griffiths continues as RCA's chairman and chief executive officer of all RCA divisions except ITT Larry D. Kepte promoted to president of Philadelphia International Dennis Killeen upped to VP creative operations, CBS International, west coast At A & M, Mike Leon appointed VP east coast operations, Michael Parkinson VP finance and Harold Childs senior VP sales and promotion Don Johnson named VP and GM of the Pickwick Records division of Pickwick International Henry Caldwell to WEA VP black music marketing Debbie Reinbert to VP business affairs for Elektra/Asylum Jack Levy, former administrative VP of Tomata Records, has formed his own Reflection label based in New York.

LAST WORD: In an attempt to broaden the potential market for Stevie Wonder's Secret Life Of Plants, Motown has serviced classical music radio stations and reviewers and plans a showcase date at the Metropolitan Opera House in the New Year.

OPINION

CMA commits suicide over 'risible awards'

ON MONDAY, November 26, 1979, The Country Music Association of Great Britain committed suicide in the ballroom of The Hilton Hotel, Park Lane, London W1. The suicide was watched by and involved some 300 people, a number of whom had effectively pushed the CMA to the brink by voting for the most risible awards since the Hollywood moguls first indulged in an orgy of self-congratulation and presented themselves with grotesque fake gold statuettes in 1927.

The 1979 CMA (GB) Awards' final nomination list read not so much like a "Who's Who" of country music as a "Who's That?" In a year when Tammy Wynette sold close to two million albums in Britain, played a standing ovation set at Wembley and an SRO tour of 23 shows, her name did not appear in any category.

On the other hand, Eric Clapton was mysteriously nominated for the Single of the Year award for Tulsa Time — a song released on the 'B' side of a non-charting single — while Bonnie Tyler, who made the US country charts top ten with It's A Heartache failed to gain a nomination.

Kenny Rogers didn't make the finals despite scoring repeatedly-high UK chart placings. Neither did Marty Robbins, never out of the CMA/Radio and Record News country charts since their inception six months ago. Neither did Dolly Parton, Johnny Cash or Slim Whitman.

In their place we were treated to the appearance of artists like Johnny McEvoy — not even the most successful country artist in his native Ireland — and Kenny Serratt in the International Artist of the Year category and the winning of the Marketing Campaign of the Year award by the Warrington-based and Vladivar Vodka-backed David Anthony Promotions for its work on British band Poacher (who have never appeared in the UK charts), over the provably-successful efforts of K-tel (for the Don Williams Images album) and EMI (for its Country Life compilation, which went gold in a matter of weeks).

As the CMA (GB) is supposed to be the UK music trade's official country lobby, it should follow that their annual awards reflect the chart and box-office achievements of the industry. This year's awards patently did not, were a grave disservice to those people in the business who are fighting for country music against the mighty odds of ignorance and apathy and (perhaps most importantly) finally divorced the CMA from the very organisations it most needs to be actively committed to the CMA — the major record companies.

Without their support and involvement, the CMA cannot claim to be the UK trade voice for country music and their awards cannot



DAVID SANDISON: "The CMA has disastrously missed out on its chances to become a truly-effective lobby for country music".

therefore be worth the paper they're printed on. Ironically, the turn-about in the CMA's voting procedure which resulted in this year's awards being little more than a carve-up for a handful of provincial promoters, managers and bookers, was the work of two major record company representatives on the CMA committee.

'This year's awards were a grave disservice to those people who are fighting for country music'

When the CMA was discussing the awards earlier this year, it was pointed out that company membership of the CMA did nothing to aid those who, by virtue of paying higher fees, ought to have a higher number of votes. Despite a number of protests and the voiced suspicion that block-voting would inevitably ensue, the proposal that a company membership would qualify for 20 votes was passed.

When word was released of the change, a number of people opted to take out company membership even though the complement of directors and staff of their companies could be counted on the fingers of one hand. In one notable case, three people working together immediately had their voting power increased almost seven-fold, from three personal votes to a block of twenty.

As voting forms were returned to the CMA in London the procedure was simple: for each artist nominated first in a category the vote was multiplied by three, the second-placed by two and the third-placed stayed as one. In the case of a

company vote, however, each of those votes was further multiplied by twenty — as a first-placed became 60 votes, the second became 40 and the third upped to twenty.

However, as the total membership of CMA (GB) is only some 80-strong and a fair number (about half) of them are individual members (one man, one vote), it's the matter of a moment for all of those individual votes to be nullified by one company vote entered by an interested party.

There is strong evidence that in at least one case a deal was done between two companies (not London-based) to ensure a sew-up win and it's glaringly obvious that the continued apathy on the part of the major record companies to the CMA and the awards (some didn't even bother to return voting forms) helped hasten the end of the CMA (GB) as a valid mouthpiece and the awards as a trustworthy reflection of the true state of country music in the industry.

But that's democracy in action — and if you don't bother to vote, you can't expect any sympathy if you get dumped by those who do.

But a more serious issue is at stake here, for while the CMA in America has gone from strength to strength, effected changes and helped focus industry attention and respect on country music, the CMA (GB) has patently failed to achieve anything for itself or the music its charter says it's there to promote.

Two years ago there were just over 500 people at the CMA (GB) Awards dinner. Last year there were 400. This year only 300 bothered to attend. Those figures damn far more effectively than just about anything I could quote.

But there is more. At the beginning of 1979, three major labels were represented on the CMA's central committee — RCA, Arista and MCA. Only Arista now remain — and their country roster can hardly be compared with the likes of CBS, Epic, RCA, MCA or WEA who ought, if the CMA (GB) is to be viewed as a true industry lobby, to be involved.

The simple fact is that the CMA (GB) has so disastrously missed out on its repeated chances to become a truly-effective lobby for country music (either US-originated or British-based), it ought to be given a hurried burial.

There are no signs that the twitches still moving the CMA's limbs are any more than nerve ends functioning in reflex, the way a headless chicken will race round a farmyard for minutes after it's been topped.

The CMA (GB) topped itself at The Hilton, and would do itself and everyone who holds country music dear a great service if it would stop flapping round the yard and admit that the end has come.

Anything else would be a severe embarrassment.

David Sandison is a music industry journalist and a former chairman of the Country Music Association (GB).

'The CMA would do itself a great service if it would admit that the end has come'

Enough A.M. music?

IT'S MEDIA in the Diary Page this week with news of a new music-orientated magazine, two anniversaries, plus an enterprising ad department promotion.

The new music mag from Greg Thain — the man who gave you *Radio and Record News* and *Dealer* — was launched with a lig at Legends in Mayfair. Called *A.M.*, Thain's latest brainchild turns out to be less about "adult music", from which the initials presumably emanate, than simply a general interest leisure magazine.

There are album reviews and articles on Ian Dury, Bruce Springsteen and Donna Summer, but the cover story is an "investigation" into French nuclear tests in Tahiti and there is a lot on films and books and video.

Thain's press release says *A.M.*'s editorial emphasis rests on "the leisure arts ranging through a healthy music content, films, paperbacks, video equipment and pre-recorded tape releases, and life-style". But one wonders

whether *A.M.*'s predominantly record company advertisers — full pages from Phonogram, Polydor, WEA, United Artists, Motown and Chrysalis — will find the mag's music content healthy enough.

A.M. also plugs its own mail order record club offering big name albums at below shop prices (Regatta de Blanc at £3.60 for instance), and there is also a full page ad for something called Soothing Music Ltd which offers John Williams' Cavatina and Travelling albums at £2.99 each by post from 19/20 Poland Street, W1., which is, of course, Electric Records offices.

At 50p for 52 pages (compared to *Now!* magazines 128 for the same price) *A.M.* comes a little expensive, but Thain and his crew are to be congratulated on at least attempting something new in publishing and Dooley wishes them the best of luck.

RM—as years go by

FROM A publishing birth of a couple of birthdays — next year sees *Music Week* celebrating its 21st and sister publication *Record Mirror* is just ending its 25th year.

Our colleagues downstairs, none of whom look a day over 17 to us — with the possible exception of Alf Martin (46) and John Shearlaw (72) — celebrated theirs with a bumper anniversary issue last month and, rumours has it, plans for a party.

Today's *RM* is, of course, something different to the early days of the paper under the guidance of its founder the legendary Issy Green. Freelance journalist Dick Tatham recalls those days when he contributed a column for nothing then got a rise to two guineas a week.

Those were the days when *RM* had an "opera corner" contributed by Frank Granville Barker, and was

also the training ground for such notables as Jack Bentley, Don Nicholl, Tony Hall and James Asman.

The colourful Issy applied the editorial policy that any artist who took the trouble to climb the stairs to *RM*'s Shaftesbury Avenue office was rewarded with an article (bit different nowadays, though) with the result that totally unknown lady Rumanian violinists found themselves featured in its pages.

On the other hand, *RM* does claim to have scooped Britain with the first words on Elvis Presley. "The ad manager came back from a publisher with one of his records and we thought it was bad enough to be a hit," recalls Dick Tatham.



CONTROVERSIAL FRONT page of the first Record Mirror: hard-hitting lead story demanding more home grown music on BBC Radio, and pin-up pic of Winifred Atwell.

THE ADVERTISEMENT department of the *New Musical Express* deserve a pat on the back for a novel promotion idea — a Christmas card in the form of a flimsy record which is mailed to its clients this week.

The department's 13-strong staff perform a little ditty all about the *NME*, written by ad manager Peter Rhodes and two of his lads, David Flavell (also on guitar) and Andy McDuff (lead vocals).

Recorded "without the knowledge, authorisation or approval of the *NME* editorial department", the disc is really quite good, considering, though the editorial staff of the *NME* will no doubt cringe with embarrassment should it ever find its way to Carnaby Street.

CHEEKY PRESS release from EMI this week claiming "UK leads the world" with digital classical album, Debussy's *Images* by LSO conducted by Previn. Turns out that it is EMI UK beating the other EMI territories to releasing the album. Yawn!

ON THE subject of *Music Week*'s 21st birthday, more later but in the meantime if anyone long enough in the tooth to have received — and kept — copy of the first issue of *Record Mirror* please contact the editor Rodney Burbeck. Unfortunately your own files, inherited from previous owners, do not stretch that far back and even the British Museum can't trace

DOOLEY

STRANGELY ENOUGH, there were no champagne corks popping in *Music Week*'s Offices last Friday when we heard the news that our competitive papers *Radio and Record News* and *Dealer* were closing down We have always welcomed the opposition from the other trade papers — not only do they keep our own journalists and ad reps on their toes, they have also helped to dramatically expand the awareness of trade press publishing in the music business And without being patronising, we admired the youthful, slightly irreverent approach of *R & R News* and loved the totally irreverent attitude of the upstart *Dealer* Our friends over in Beak Street deserve nothing but praise for their hard-working efforts to establish themselves, and they can take a little comfort from the knowledge that they foundered in a year when even the once-mighty EMI and Decca had to hold out the begging bowl to survive.

LIVELY CONTRIBUTIONS from Amii Stewart and Boney M at this year's Royal Variety Performance, but a pity that the backing music had to be recorded — it was left to veteran Bill Haley to show what professionalism is all about And RCA's James Galway battled on bravely despite the fact that the curtain wouldn't rise properly until halfway through his opening number Judging panel to select the 30 songs to go forward to BBC TV for *Song For Europe* Contest meets this Wednesday (5) John Peel named top disc jockey for twelfth consecutive year in *MM* poll, and by contrast the relatively new Radio 1 programme — Tommy Vance's Friday Night Rock Show — took the top programme award One night last week Arista A & R man Simon Potts took in Simple Minds in Newcastle, The Beat in Halifax and Secret Affair in Manchester — and claims he didn't break the speed limit!

FOOTBALL

THE DRAW for the Invitation Cup is as follows: Thames Television v Ice, CBS v Lightning, Epic v EMI, Phonogram v Ariola, Chrysalis v Kingley Studios. The winners of these preliminary games go through to join the following teams in the draw for the first round proper: Gas Songs/Heath Levy, DJM, Different Records, Pye, Our Price, Chappells, The Tony Evans Band, Cimarac Records, WEA, RAK, MJF Records.

In the *Music Week*/Adidas League Cup, the semi finals, to be played in February are Ice v CBS and Gas/Heath Levy v Pye.

It was good to see three *Music Week*/Adidas League players in the winning team at the Sun Goadiggers Five-a-side tournament at Wembley recently. Ray Williams of Gas/Heath Levy, and Eddy Grant and Rudi Grant of Ice were in Mower's Mob who beat Gonzales 1-0 in the final and to get there beat Uriah Heep, Status Quo and ELO.

Music Week Adidas Football League Table 1979 80

	P	W	D	L	F	A	P
Gas/Heath Levy	7	7	0	0	28	6	14
Ice	8	6	0	2	38	11	12
P	4	4	0	0	24	5	8
CBS	7	4	0	3	30	22	8
Our Price	6	2	1	3	17	10	5
Chappells	6	1	1	4	8	17	3
DJM	5	1	0	4	12	16	2
Different	4	0	0	4	5	27	0
EMI	4	0	0	4	2	47	0

YESTERDAYS

TEN YEARS AGO
PHILIPS AND POLYDOR join EMI, Decca and Pye in Record Merchandisers consortium . . . Decca launching low-price progressive music label, Deram Nova, retailing at 28s 6d . . . Malcolm Forrester quits Immediate Music to form own company . . . Trapeze first signings to Moody Blues' new Threshold label . . . John Lennon and Yoko Ono record their heartbeats at Abbey Road Studios for inclusion in their Wedding Album on Apple . . . Despite continuing decline of singles sales, more independent labels than ever before are being launched — 50 in 1969 compared to 42 previous year.

FIVE YEARS AGO
DECCA MD Ken East appoints John McCready, formerly Phonogram creative division general manager, to position of manager, popular marketing and promotion . . . Decca launches first TV campaign — for Engelbert Humperdinck's Greatest Hits . . . Dick James appointed president of the Music Publishers' Association . . . Budget albums nudge the £1 mark with MIP going up to 95p . . . Glyn Evans quits CBS to join Phonogram as Phonogram International UK representative . . . Tony Byworth appointed manager of Acuff-Rose creative services division.

Windmills and cheese are not all that's great from Holland!

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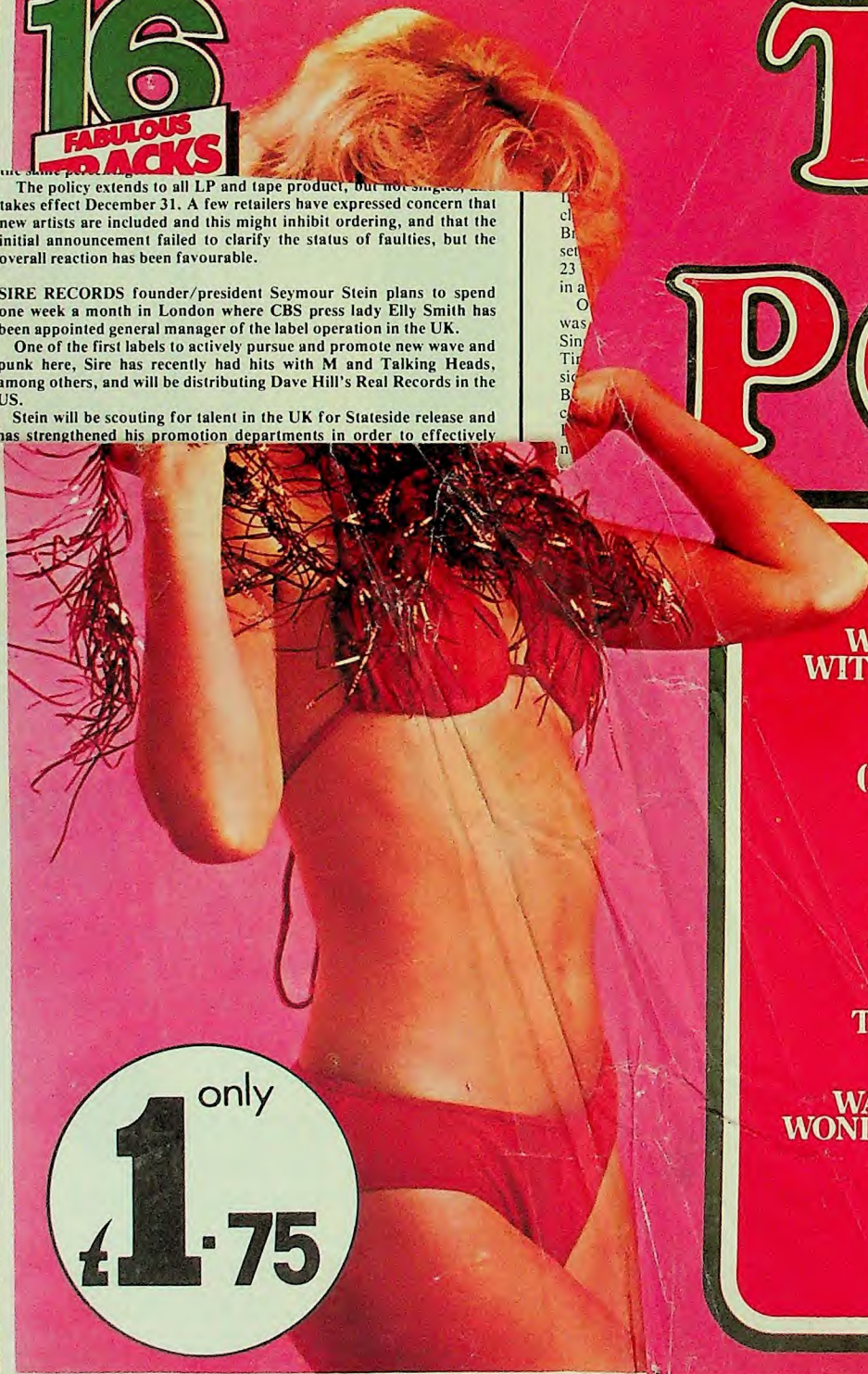
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STEREO

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