

RECORDS · TAPE · RETAILING · VIDEO · BROADCASTING · STUDIOS · PUBLISHING

# MUSIC WEEK

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ANNIVERSARY  
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1959

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

## Kelly Girl

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"Kelly Girl employees have more fun!"  
(In association with YOUNG BLOOD RECORDS)

THE KELLY GIRL ad on the back of the Young Blood EP.

## Young Blood pioneers sleeve ads

ADVERTISING SPONSORSHIP support has now reached the flagging record industry with a unique tie-up between Young Blood Records and the Kelly Girl employment agency.

Young Blood has sold advertising space to Kelly Girl on the back of the sleeve of a Rod Stewart EP which revives Stewart's classic ten year old hit *In A Broken Dream*. The record (YBEP89) contains two versions of the A track — one stereo, one mono — plus two previously released Rod Stewart vocal tracks.

The tracks were originally recorded when Stewart was recording as part of Python Lee Jackson. The EP carries a RRP of £1.15.

Kelly Girl's advertising takes up the entire reverse side of the sleeve. It is believed to be the first time a non-musical commercial concern has advertised on a record sleeve.

Commented Young Blood marketing director David Williams: "In today's extremely difficult marketplace new ways of reaching prospective record buyers must be found."

Neither company will reveal how much Kelly Girl has paid for its advertising space on the sleeve.

IN RECOGNITION of the growing importance of the role that independent labels are playing in the music business, Music Week has created a new small labels' advertising section. This will provide a regular opportunity for the independent labels to advertise their new releases to 99 per cent of Britain's record dealers (NOP Survey). See page 27.

### ALSO THIS WEEK

RESIDENTIAL STUDIOS: A guide to a selection of bed-and-breakfast recording studios in Britain and on the Continent. Pages 32 & 34.

VIDEO: A monthly up-date on what's new in video. Pages 18 and 22.

NETHERLANDS: A whole page of news from this small but influential European market. Page 5.

# Decca plant sold

THE DECCA pressing plant at New Malden, Surrey, — not part of the PolyGram takeover of Decca Records last January — has been bought by a firm of London printers, London Print & Design Ltd.

In a surprise announcement last week the company said it is seeking investment partners to maintain the factory as a record manufacturing plant on an international basis. It also has plans to equip the plant for

video disc production.

London Print & Design has had no previous connection with the entertainment industry. It has purchased the Decca plant from Racal for an undisclosed sum.

The plant was inherited by Racal in April this year as part of a package deal when it bought out Decca's electronics business.

According to London Print & Design, the plant contains "certain unique items of equipment — including arguably one of the most advanced centring machines in the world".

# Mixed reaction to radio tribunal

By DAVID DALTON

WHILE THE result of the Performing Right Tribunal represents a resounding victory for Phonographic Performance Ltd (for full details of the result, see Broadcasting, p30) there are also significant crumbs of comfort for the smaller ILR stations.

But Capital Radio — the most fervent campaigner for a reduction in needletime payment and, as the ILR network's music flagship, most referred to during the lengthy hearing — has been hammered. On a new sliding scale — previously set at seven per cent of net advertising revenue after five years of operation — the London station will be paying at a rate of ten per cent of most of its NAR, currently running above £10,000,000.

According to PPL company secretary John Love, the collecting body's income will be slightly reduced as a result of the decision.

He adds: "Capital will be paying quite a bit more, but the next five big stations will be paying slightly less. Over the next few years, though,

presuming that their NAR will increase, they will end up paying slightly more than they are at the moment."

The smaller stations — and new stations coming on air — will pay substantially less under the new scheme.

While PPL has not achieved all that it had hoped for at the tribunal, an official statement has "welcomed the fair and well balanced outcome of the enquiry".

Love adds: "We are particularly pleased that the tribunal goes to town on this mythology of airplay. We have always maintained that while airplay may have some particular effects on sales of particular records, it has no effect on overall sales and is any way irrelevant for copyright royalty collection purposes.

"We are not opposed to the concessions made to the smaller stations and we recognised their position in our original Licensing Scheme."

No reaction to the tribunal decision has been

The company's chairman, Mr B. L. Williams, said that the Decca equipment was well suited to conversion for the production of video discs "due to its capacity for precision", and added that his company "intended to keep abreast of developments in the video field".

London Print & Design, a privately-owned company, is taking a series of advertisements in major trade and financial newspapers in Britain, America and Japan offering to "meet principals of companies interested in establishing a significant international operation in the field of home entertainment".

forthcoming from the Association of Independent Radio Contractors or individual stations, though the most realistic option seems to be that of appeal. A more extreme measure currently being considered is to attempt to force record companies to withdraw from PPL by refusing to play their records.

The commercial stations are still rueing the fact that the BBC would not enter a joint action against PPL and this result must surely kill off any hopes nurtured by the BBC of making its own reference to the tribunal. There is little fuel for the Corporation's case to reduce its own needletime payment — up for renegotiation in spring next year — especially in the light of live music cuts currently being implemented.

## Swings and roundabouts in market

THE SECOND quarter of 1980 brought little change in market shares with EMI maintaining its lead in albums and singles against all adversity.

Gains and losses were mainly of the swings-and-roundabouts variety with WEA slipping in the singles section but gaining in albums; CBS improved in singles but slid in the albums market.

But there were two outstanding success stories with Charisma reaping 5.4 of the albums market thanks to chart LPs by Genesis, Peter Gabriel and Steve Hackett; and RCA's publishing arm Sunbury Music taking top honours in the individual publishers chart having been associated with a number of hit singles during the quarter.

Epic was top singles label, while CBS was top albums label.

Geno by Dexy's Midnight Runners was top chart single and Rose Royce's Greatest Hits top album.

Full details on page six.

## Robinson moves

CBS RECORDS' marketing director Peter Robinson is moving to a new position within the company — international director — with a specific brief to increase the company's income from licensing and promoting UK product through overseas affiliates, as well as overseeing the acquisition of international repertoire for UK release.



WORLD LIGHTWEIGHT boxing champion Jim Watt (right) shakes hands with MSD managing director Ian Miles on completion of a deal for Warwick Records to acquire the world rights to a single of Watt singing *Flower Of Scotland* — the song sung by Watt and his supporters at the end of each successful fight. The single is being produced by Pete Kerr in Edinburgh. The deal includes an option for a further single and an album.



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NEWS



# Bain launches Cygnet with Blue Chip aid

FORMER PHONOGRAM head of A&R, Roger Bain, is launching a new record company, Cygnet Records, in a joint venture with Blue Chip Music, headed by Ivor Schlosberg, and based at the Blue Chip Offices, 2/3 Golden Square, London, W.1.

Bain, who was appointed general manager of A&R at Phonogram in 1977 and was responsible for signing David Essex, Lindisfarne, Dire Straits and Def Leppard during his three years with the company, was previously A&R manager at Rocket and had been responsible for

discovering Black Sabbath and produced their four most successful albums.

Be making his first signings to Cygnet in the near future and all acts will be released worldwide through Blue Chip and their affiliate licensees. First product releases will be in September. The company is currently looking for a P&D deal with one of the major companies.

Bain commented: "I feel that the current recessive trading conditions in the record industry have been made worse by the lack-lustre selection of product presently available. By observing the charts it is apparent that record companies are not providing the creative lead and direction which artists are looking for."

"The new wave market, despite its

**New labels...**

potential, has suffered in the same way as did the disco market — it has been flooded by sub-standard productions, all trying to jump on the bandwagon."

He added: "Both the new wave and disco markets have been guilty of selling the records without building the artists. At Cygnet Records we intend to be 100 per cent artist orientated and the aim will be to provide the right environment to encourage artistic creativity."

PHONOGRAM HAS signed a long-term worldwide deal with Midlands mod band Circles; their first single will be released on the Vertigo label on August 8, both sides, *Angry Voices/Summer Nights (ANGRY 1)* having been written by band member Mick Walker, and produced by Jeremy Ensor. Pictured during a playback session in the studio are front, L to R. Circles members Glen Tratner, Mick Walker, Keith Allen, and Tony Howells; back, Phonogram A&R man Jeremy Ensor, and Roy Massey and Glyn Davies of Soundz Management.

## Changes at CBS Manufacturing

FOLLOWING THE opening of the new CBS factory at Aylesbury, various changes have been made within the senior management structure of CBS Manufacturing.

Bill Thorpe becomes director, technical operations, taking over from Phil Raifaizen who is returning to the U.S. later in July to take up a senior position with CRI Latin America. David Gouldstone is appointed quality director and will have Julian Kossick, quality control and assurance manager, reporting to him.

The operations department becomes part of CBS Manufacturing, thus enabling it to operate as a broad-based service company, from the scheduling of a new release through to the delivery of product to a dealer. Consequently, operations manager John Begg, with responsibility for the new release, product control and

order services department, will report directly to John Wheeler, CBS manufacturing managing director.

The Aylesbury personnel department becomes part of the record plant organisation, recognising the key role of the department in the continued successful development and operation of the plant. Personnel manager Ian Hindle will now report to record plant director, Bob Trott.

The operations department was previously under the responsibility of CBS senior director Tony Woolcott.

CBS chairman Maurice Oberstein commented: "The re-alignment of the operations department will provide the opportunity for still better service to be provided to all customers of CBS Manufacturing while allowing Tony Woolcott to concentrate more in his areas of responsibility."

## Red Arrows theme for Rif Raf debut

GEORGIE FAME and Rod Slade's new independent label Rif-Raf Records has signed a sales and distribution deal with EMI. First release through EMI will be the Red Arrows Theme by The Famous Flamingo Orchestra. It is an instrumental written and recorded by Fame and dedicated "to the magnificent men of the Red Arrows aerobatic team."

Commenting on the reason for starting a new label, Georgie Fame said: "It has become apparent over the past couple of years that the age of the smaller autonomous company is with us. To be successful in the record industry as it is at the moment, one needs the personal dedication on the creative side with honest to goodness and hard working involvement from all

concerned in a record, from selecting material for an artist to the engineering and so on, through marketing and sales. A small, committed, happy but commercial family. We believe it's after this point that the established major companies will play their important but destined role in production, sales and distribution."

Rif-Raf has set up a substantial campaign for the Red Arrows single. The record will be played and plugged at every Red Arrows display; in-store posters and videos are available and the single comes in a full picture sleeve. A Red Arrows' flying suit is the prize in a competition for the retailer who orders the most records in the first two weeks of selling.

## And The Bands Play On...

AN ALBUM featuring music from the new six-week ATV series *And The Bands Played On* will be released by Decca. The series features memories of the great British dance bands of the Thirties and Decca's album, called *And The Bands Played On* (MOR 529/KMORC 529), features Ambrose, Lew Stone, Roy Fox, Jack Payne and Ken 'Snake Hips' Johnson. There will be selective advertising and in-store point-of-sale material to promote the album.

MOTOWN RELEASES a second single from Jermaine Jackson's *Let's Get Serious* album, *Burnin' Hot*, available on both seven and 12-inch (TMG 1194 and 12/TMG 1194). The B-side is another track from the album, *Castles Of Sand*. Also available on 12-inch is Teena Marie's *Lonely Desire* (TMG 1196 and 12/TMG 1196), taken from her album, *Lady T*. B-side of the 12-inch version is a re-mix instrumental version of *I'm A Sucker For Your Love*, while the seven-inch record will feature *Aladdin's Lamp*.

### DECCA RECORD MANUFACTURING PROCESS

We have just acquired the DECCA record manufacturing process and we would now like to meet the principals of companies interested in establishing a significant international operation in the field of home entertainment. Our DECCA manufacturing plant has a capacity of 14m. discs p.a. and is available for immediate installation anywhere in the world. The nature of the plant is such that the matrix ("die") production unit can be established in one country to serve up to four "satellite" pressing units each with a capacity of 3½m. discs p.a. and able to be located within the "target" countries. This precision equipment is also well suited to conversion for videodisc production. If by now you, like us, can envisage the huge potential based on this DECCA plant/process: please write to me in confidence with brief details as to how you could participate in this project.

B.L. Williams, Chairman, London Print & Design Ltd., 3 Northington Street, London WC1., England.

**MOTOWN**  
**20**

*Let's Get Serious*

FEATURING FULL LENGTH VERSIONS OF THE SINGLES

LET'S GET SERIOUS  
TMG 1183

BURNIN' HOT  
TMG 1194

NEW ALBUM FROM  
**JERMAINE JACKSON**

ALBUM STMI 12127 ALSO ON CASSETTE

ORDER NOW FROM YOUR FAVORITE RECORDS DISTRIBUTION CENTRE

# NEWS

## Busby takes over Hayes distribution

CLIFF BUSBY, recently appointed managing director EMI Records (UK) has now assumed responsibility for all distribution and stock control activities at the EMI Hayes factory.

Kerry Humphries, general manager distribution at Hayes will report direct to Busby.

John Simmons, general manager manufacturing at Hayes, will report to Tad Anderson, director manufacturing and distribution resources, EMI Music Europe. John Tagg, production control manager, formerly responsible for both stock control and factory loading will now concentrate on factory loading, reporting to Simmons.

Roger Shenton, previously director manufacturing and distribution at the Uxbridge Road site has left the company as a result of these changes.



AT A gold disc presentation to Sad Cafe for their Facades album, which to date has sold 110,000 copies, details of the group's next releases were announced. A new album, as yet untitled, is scheduled for release in October and like Facades has been produced by Eric Stewart of 10cc and recorded at Strawberry Studios South. A new single — Lah Di Dah — is set for release by RCA on September 5. The group were presented with their gold albums at a party thrown by manager Harvey Lisberg and pictured are (left to right, rear) Danny Belesh (director, Kennedy Street Management), Vic Emerson, John Simpson, Lennie Zaksen, Ashley Mulford; (left to right, front) Ian Wilson, Paul Young and Hervey Lisberg.

## Prince's Motown shuffle

MOTOWN INTERNATIONAL vice-president Peter Prince has restructured his division, a result of which Peter Pasternak, formerly professional manager of United Artists Music, US, moves to become international manager of Motown Record Corporation, based in Los Angeles. Karen Spencer is appointed international servicing manager, and both report directly to Prince in London — where the UK international office staff remains unchanged. Also in the US, Rachelle Greenblatt becomes publishing manager for Zomba Enterprises Inc and Participation Music Inc in the New York office of Zomba Management and Publishers Ltd and Street Music Ltd.

## Glen Campbell to visit UK

GLEN CAMPBELL'S first UK visit since his tour of April, 1977, coincides with the release of his latest Capitol album, 'Somethin' Bout You Baby I Like, on August 1. The album includes material from Neil Diamond, Carole Bayer Sager, Ian Gomm and David Gates, as well as the artist's title track single — a duet with Rita Coolidge. Campbell will headline the Portsmouth Country Music Festival on August 8.

PICKWICK RECORDS has a batch of six double-albums lined up for release this month, featuring titles by David Essex, O. C. Smith, Sacha

Distel, The Nolan Sisters, the London Symphony Orchestra and The Kinks.

The albums feature in the budget company's Collection range. Catalogue numbers are: The London Symphony Orchestra (PDA 066), The Nolan Sisters Collection (PDA 067), O. C. Smith Collection (PDA 068), David Essex Collection (PDA 069), Sacha Distel Collection (PDA 071) and The Kinks Collection (PDA 072). From August 1, all double-albums will retail at the same price as double cassettes — £3.99.

NEXT SINGLE from ELO, released this Friday, is All Over The World, the second cut to be pulled from the Xanadu album. It is coupled with Midnight Blue from the Discovery LP, and the single is in a picture bag. Next week (August 1) the new single from Girl — Love Is A Game c/w Sweet Kids — is released in both seven-inch and 10-inch configurations, both in white vinyl with special labels in clear bags (the seven-incher is accompanied by a sew-on patch) to retail at £1.15.

DORMANT SINCE 1978 when it released the Skids' Charles EP, the No Bad Records label has been reactivated, and Scotland-based band Biocar has signed. A single, Heroes c/w Walking On The Water (NBS 2) was released last week. Having released an album by folk band Heritage earlier this year No Bad is following with another in the autumn. The label's distribution is through Pinnacle and Wynd-Up.

INTERVISION VIDEO moves its headquarters to Unit 1, McKay Trading Estate, London W10 next month. However, it will keep its old premises as a showroom.

BRIAN OLIVER and Bruce Welch are expanding their Neon Music operation and have set up Neon Marketing And Communications. Details and clients will be announced shortly. The company will be based at Neon Music's offices at 64 Stirling Court, Marshall Street, London W1 (01-434 1839).

## Rockstage all set for TV debut

A NEW TV rock series is set to make its debut later this year.

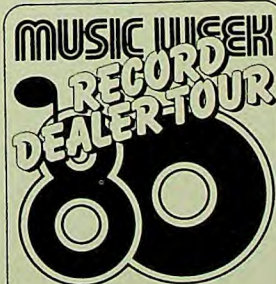
Tentatively titled Rockstage, the series will almost certainly feature in concert recordings of Elkie Brooks, Sad Cafe, Orchestral Manoeuvres In The Dark, The Average White Band, Madness, Thin Lizzy, Joe Jackson and Squeeze.

Filming is currently taking place at the Theatre Royal, Nottingham, and ATV is hoping for a network slot during November/December. About thirty acts will appear during the next few weeks, but not all of these will be filmed.

The shows, which will also be screened on US television, are produced by Richard Leyland and directed by David MacMahon. Leyland has previously worked on Oh Boy!, while MacMahon has been involved with 3-2-1 and Search For A Star.

## Diana's DIY

DIANA WARREN, head of promotion at Ariola for more than two years, has resigned to set up her own promotion company which will be based at 25 Bruton Street, London W1 (01-493 9703).



BRISTOL: September 29  
NEWCASTLE: October 1  
GLASGOW: October 2  
LEEDS: October 6  
MANCHESTER: October 8  
BIRMINGHAM: October 14  
LONDON: October 16/17  
For booking details and tickets telephone Avril Barrow 01 836 1522.

## GOSSIP RUMOUR SCANDAL...

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# STA-PREST

NEW SINGLE



AAA 103

# SCHOOL DAYS

# CHEVY

NEW SINGLE



AAA 104

# TOO MUCH LOVING

# DARK STAR

NEW SINGLE



AAA 105

# LADY OF MARS



DISTRIBUTED BY PRT/PYE RECORDS LTD

## NEWS

## Radio One gets autumn restructuring

A NEW look Radio One will emerge when autumn emerges when reorganisation takes place in September.

Many new features are being kept under wraps, but it is clear that the changes are designed to give the BBC's pop and rock flagship a more rounded, substantial character. All the policy decisions have now been taken and producers are currently being allocated to shows.

Newsbeat will make a more significant contribution to daytime programming and will also be given carte blanche to break into programmes at a few minutes notice to provide an important news flash.

The addition of Capital phone-in host Adrian Love to the presentation team will be the final move and no new DJs will be taken on.

The changes at Radio One coincide with experiments on a new format for BBC-1's Top Of The Pops. TOTP executive producer Robin Nash and producer Phil Bishop have been working on pilots of the new programme which is likely to involve a pop personality presenting chart material as a co-host with a Radio One DJ.

## Report shows EMI in profit

THE FIRST annual report of Thorn EMI since the merger of the two companies last December reveals that in four months EMI Product Groups contributed £4.4 million to the company's pre-tax profit of £125.5 million for the year ended March 31, 1980.

In his annual statement to shareholders, chairman Sir Richard Cave touches briefly on the music divisions: "Much has been written about the problems facing the world music industry, but EMI Music group is profitable and achieving an encouraging level of success."

# Bellaphon opens UK operation under Taylor

ANOTHER GERMAN record company is moving into the British market with an independent label operation.

Bellaphon Records, which claims to be Germany's largest independent and privately-owned record company, is setting up here on September 1 with a company headed by former Pye Records director and United Artists Music general manager Robin Taylor.

With an annual turnover in excess of £13 million, the company plans to invest at least £1 million in establishing its UK base.

Taylor has entered into a partnership with Bellaphon owner Branko Zivanovich to launch the British company, and he said last week: "The decision to start up in this country has come about because the company wishes to strengthen and expand into the international

market. We feel this can be best achieved by first acquiring and developing British talent, initially for the UK and ultimately for the world."

Bellaphon will be pressed and distributed by PRT/Pye but will have its own sales force plus marketing and promotion divisions. Taylor said he expected to begin with a staff of a dozen people.

First product will be limited to two albums and three singles and Taylor said he was already close to signing his first acts — including one established artist.

Bellaphon was set up in Germany in 1964 and now has independent operations in Austria and Switzerland, a factory and distribution centre in Frankfurt and a new studio near Zurich.

The UK company will be based at 33 Cork Street, London W1 (temporary telephone: 01 439 2571).

## Craig: 'Levy to head RCA/PRT venture'

MICHAEL LEVY will head the new RCA Records/PRT joint venture company.

The Magnet chief is now the sole candidate under consideration and Jack Craig, RCA managing director and prime architect of the new company, confirmed to *Musik Week*: "Michael Levy is the man, though nothing is signed yet. We are also in the process of acquiring Magnet Records, though this is also subject to negotiation."

First signs of rationalisation hastened by the merger are apparent as RCA becomes the latest major to make substantial cutbacks with the announcement that there will be 88

redundancies at its Washington, Co. Durham, pressing plant. This represents more than a quarter of the plant's work force of 359.

The redundancies are to be made on a voluntary basis in conjunction with the three unions involved — AUEW, ASTMS and GMWU — and the bulk of the 88 people involved will leave this Friday (25). The lost jobs are understood to involve clerical and shop floor posts and no management positions.

The move is aimed at making the Washington plant "more competitive", says RCA, and this could be regarded as an indication that the company does not intend to close the plant, as has been mooted.

## New Victoria re-opens as Apollo

LONDON'S FORMER New Victoria Theatre, one of the capital's main rock and pop venues, is to re-open after two years in September as the Apollo Victoria. The theatre's £250,000 restoration has been carried out by impresario Paul Gregg, whose company, Apollo Leisure Group, also operates The New Theatre Oxford, Coventry Theatre, the Glasgow Apollo and the Manchester Apollo.

## JVC warns dealers of tape pirates

A MAJOR hardware manufacturer has warned dealers to beware of blank video tape pirates who are bringing "unlicensed" cassettes into the country.

JVC claims that blank VHS cassettes are arriving from Taiwan, Singapore and Hong Kong, where there are no licensees to make the patented tapes. The company has said that any tapes imported into Britain will be subjected to legal proceedings.

"These unlicensed products generally do not conform to VHS standard and dimension, construction, mechanical operation and electrical performance," said the company spokesman.



DISCUSSING THE setting up of a UK company for the German Bellaphon Records — owner Branko Zivanovich (right) and Robin Taylor who will head the UK operation.

## Simmons quits A&M

GLENN SIMMONS has resigned as managing director of A & M Records. Derek Green, senior vice president of A & M Inc and former managing director of the UK company, assumes the additional role of MD.

Simmons, who had headed the company for nearly a year, said that he was leaving the company for personal reasons, and did not intend to remain in the music business.

Announcing the decision, Green commented: "We are very sorry to be losing Glenn, but we respect his right to determine his own career. He has played a very important role in the success of this company."

"I would like to make it clear that his departure has nothing to do with the current industry lay-offs and it should not be misinterpreted as such."

"We have been a company of around 70 people for the last seven years and have never yet had to respond to the varying pressures of the industry's conditions and we are well set for the foreseeable future in terms of operating size."

## Osmonds promoters in local royalties wrangle

A COURT order to freeze box-office takings at an Osmonds concert in Singapore last month is being sought by Eastern Development Ltd, the local representatives of the Performing Right Society, on the grounds that the promoters failed to pay copyright fees for the songs performed.

The promoters, Johnnie Young and Geoff Hardie, refuse to disclose box office takings to allow royalties to be computed.

"I will not divulge private information like box-office takings," said Hardie. "That is something between me and the income tax authorities. Eastern Development is citing the copyright act of Britain which it says applies here. But I say it is not recognised here."

## Dealers claim lending schemes boost sales

RECORD LENDING schemes in shops, far from hindering sales as the industry generally fears, appear to do the opposite.

This is the experience of the two retailers who have tried setting up in-store record libraries as a way of earning something from stock which is not selling in these decidedly hard times.

In the month since the Ames Records and Tapes shops in Burnley and Blackburn started libraries, the owner of the Preston-based chain, Philip Ames, reports that a large number of those who borrow LPs decide to buy them.

Richard Honour, of Disco Discount in Bicester, Oxfordshire, has only had his library running for a week, but says that the borrowed albums are being bought by those who liked listening to them. More importantly, he adds, the scheme is bringing people into the shop and trade is up generally. "The first Saturday that we had the library going was the best we've ever had in the shop," he says.

Honour adds that low sales, low margins, and the fact that so many regular customers tended to regard a record they had bought as being "on approval" anyway, had caused him to decide on a £1-a-day lending

scheme even before reports of Ames' venture.

"Customers like the idea that they can hear a record before spending £5 on it, and bring it back if they don't like it. If they buy a title they borrowed they get a mint copy with the £1 they spent on borrowing it knocked off."

His view on the home-taping implications of his scheme is that nothing can stop people taping records, especially now that they are at an uncomfortably high price.

## Buckleigh to head Creole marketing

DAVE BUCKLEIGH, formerly head buyer at Record Merchandisers, has joined Creole Records as head of marketing, and will also be responsible for A&R. Sue White will in future be responsible for the company's press and promotion. Creole head Bruce White commented: "We have several projects lined up for the future, including the introduction of a budget and mid-price album range. Buckleigh's appointment is part of an expansion programme being undertaken by Creole Records."



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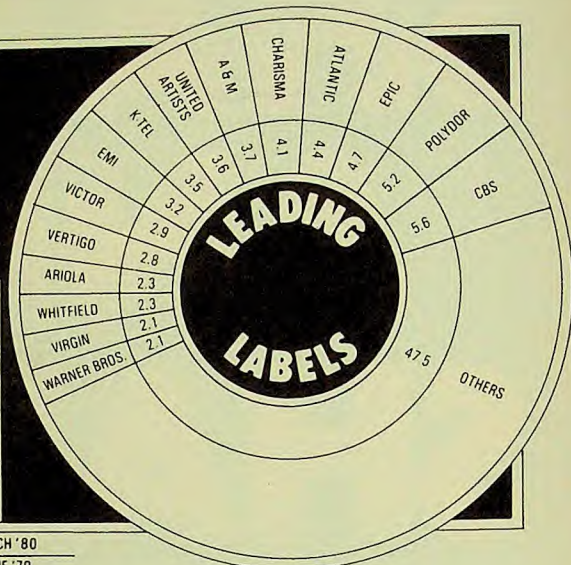
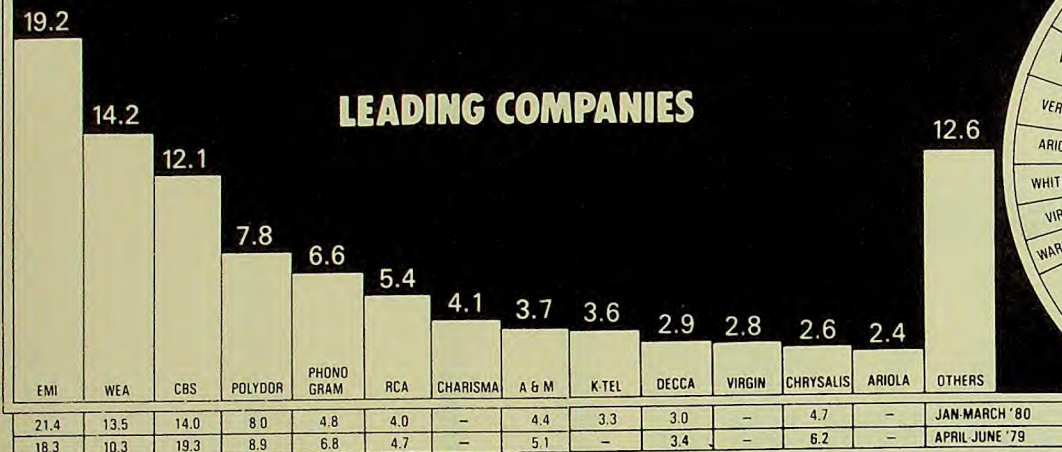
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# MUSIC WEEK MARKET SURVEY

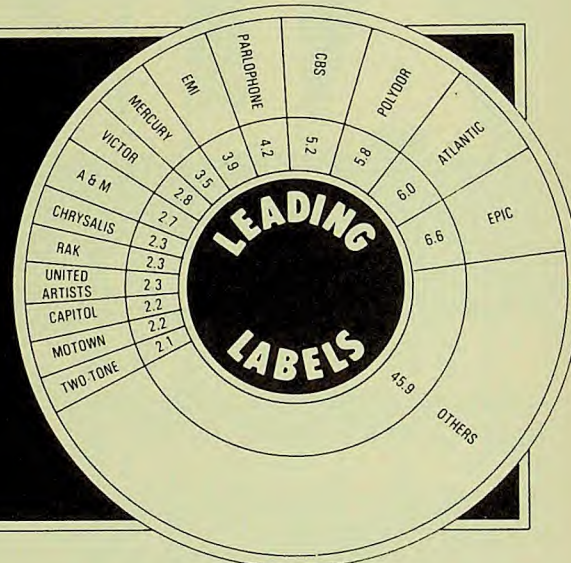
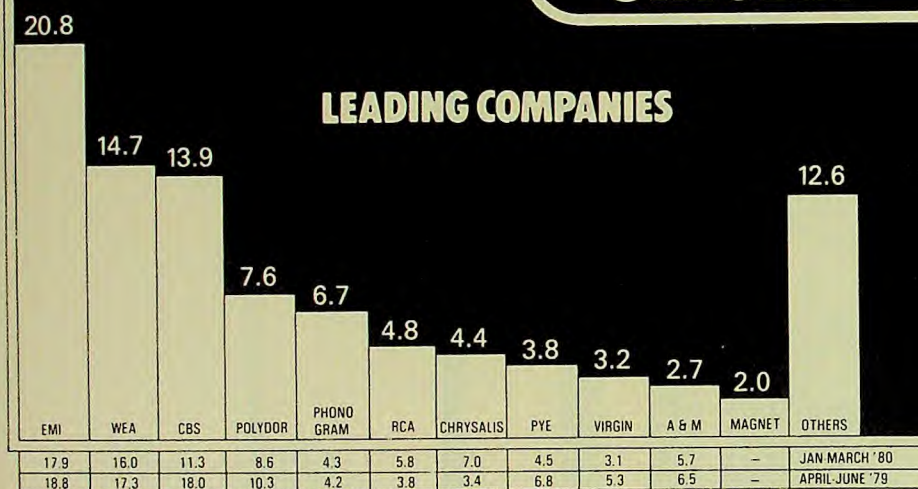
## PERFORMANCE RATINGS FOR APRIL-JUNE 1980

The graphs were prepared from statistics supplied by BMRB based on a weekly sample of sales through 450 record shops in the UK. Albums are those selling at £2.25 or over. Chart performance survey is based on chart planning, not panel sales.

### ALBUMS



### SINGLES



## Chart Performance Survey

### SINGLES

#### TOP FEMALE ARTISTS

1. BARBARA DICKSON
2. KATE BUSH
3. TEENA MARIE
4. FERN KINNEY
5. MARTI WEBB
6. STACEY LATTISHAW
7. JOAN ARMATRADING
8. BRENDA RUSSELL
9. GRACE SLICK
10. SHEENA EASTON

#### TOP MALE ARTISTS

1. DAVID ESSEX
2. PAUL McCARTNEY
3. NARADA MICHAEL WALDEN
4. MICHAEL JACKSON
5. JOHNNY LOGAN
6. B.A. ROBERTSON
7. DON McLEAN
8. JIMMY RUFFIN
9. JERMAINE JACKSON
10. BOBBY THURSTON

#### TOP GROUPS

1. JAM
2. DEXY'S MIDNIGHT RUNNERS

3. LAMBRETTAS
4. LIQUID GOLD
5. DETROIT SPINNERS
6. HOT CHOCOLATE
7. UB40
8. BLONDIE
9. THE BEAT
10. THE MASH

#### TOP PRODUCERS

1. PETER COLLINS
2. QUINCY JONES
3. ROGER LOMAS
4. P. WINGFIELD
5. ADRIAN BAKER
6. BEN FINDON
7. DAVID ESSEX
8. MICKIE MOST
10. BOB SARGEANT

#### TOP WRITERS

1. ROLAND/ARCHER
2. P. WELLER
3. BAKER/SEAGO
4. FINDON/MYERS/PUZEY
5. DAVID ESSEX
6. D. MOST/S. GLEN/M. BURNS
7. THE BEAT
8. PAUL McCARTNEY
9. ALTMAN/MANDEL
10. TIPTON/HALFORD/DOWNING

#### TOP PUBLISHERS

- INDIVIDUAL
1. SUNBURY
  2. EMI
  3. WARNER BROTHERS
  4. AND SON/BRYAN MORRISON
  5. HEATH LEVY
  6. APRIL
  7. RONDOR
  8. PLANGENT VISIONS
  9. DINSONG/VIRGIN
  10. BLACKSHEEP

#### CORPORATE

1. CHAPPELL
2. EMI
3. ATV
4. WARNER BROTHERS
5. SUNBURY
6. APRIL
7. CHAPLIN
8. VIRGIN
9. HEATH LEVY
10. AND SON/BRYAN MORRISON

### ALBUMS

#### TOP FEMALE ARTISTS

1. MARTI WEBB
2. BARBARA DICKSON
3. SUZI QUATRO
4. LENA MARTELL
5. JUDIE TZUKE

6. JOAN ARMATRADING
7. CRYSTAL GAYLE
8. GRACE SLICK
9. ELLA FITZGERALD
10. EMMYLOU HARRIS

#### TOP MALE ARTISTS

1. MICHAEL JACKSON
2. BOBBY VEE
3. JOHNNY MATHIS
4. ERIC CLAPTON
5. GERRY RAFFERTY
6. BILLY JOEL
7. PETE TOWNSHEND
8. MATT MONRO
9. DON GIBSON
10. SAMMY HAGAR

#### TOP GROUPS

1. POLICE
2. ROSE ROYCE
3. GENESIS
4. STATUS QUO
5. SKY
6. BONEY M
7. BLONDIE
8. MADNESS
9. PRETENDERS
10. SAXON

#### TOP MISC/SOUNDTRACKS

1. CHAMPAGNE & ROSES
2. GOOD MORNING AMERICA
3. THE LAST DANCE
4. STARTRACKS
5. MAGIC REGGAE

#### TOP PRODUCERS

1. CHRIS THOMAS
2. QUINCY JONES
3. NORMAN WHITFIELD
4. DAVID HENTSHCELL
5. PIP WILLIAMS/ROGER GLOVER/STATUS QUO
6. SKY/CLARKE/BENDALL
7. FRANK FARIAN
8. POLICE/NIGEL GRAY
9. TOM ALLOM
10. MIKE CHAPMAN

#### TOP LP'S PRICED £2.25 AND OVER

1. GREATEST HITS, Rose Royce, Whitfield
2. DUKE, Genesis, Charisma
3. THE MAGIC OF BONEY M, Boney M, Atlantic/Hansa
4. SKY 2, Sky, Ariola
5. 12 GOLD BARS, Status Quo, Vertigo
6. FLESH AND BLOOD, Roxy Music, Polydor
7. McCARTNEY II, Parlophone
8. OFF THE WALL, Michael Jackson, Epic
9. PETER GABRIEL, Charisma
10. REGATTA DE BLANC, Police, A&M

#### TOP SINGLES

1. GENO, Dexy's Midnight Runners, Parlophone
2. THEME FROM MASH, The Mash, CBS
3. NO DOUBT, Hot Chocolate, RAK
4. WHAT'S ANOTHER YEAR, Johnny Logan, Epic
5. CRYING, Don McLean, EMI
6. CALL ME, Blondie, Chrysalis
7. FUNKY TOWN, Lipps Inc., Casablanca
8. COMING UP, Paul McCartney, Parlophone
9. WORKING MY WAY BACK TO YOU, Detroit Spinners, Atlantic
10. SILVER DREAM MACHINE, David Essex, Mercury

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# NETHERLANDS

Living up to its slogan as Europe's leading music business paper, *Music Week* continues

to focus attention on European markets and this week our correspondent in Amsterdam,

SUE BAKER, reports on what's happening in the Netherlands.

## Industry leaders express views on market

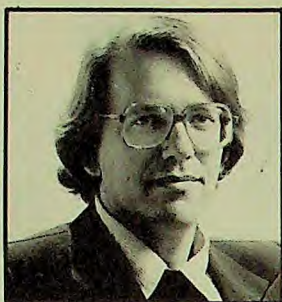
THE DUTCH record industry seems to be in a state of some confusion over just exactly how much of a drop in sales there has been in the first few months of 1980.

William Barents, managing director of Phonogram BV, was recently quoted by *De Telegraaf* as saying the downturn is as high as 30 per cent. However, this figure greatly puzzles the NVPI organisation, whose Leo Boudewijns told *MW*: "We don't yet know just how bad or how good it is, since we are still conducting an investigation into the matter and will not have the results until the end of September."

Nevertheless, 30 per cent was also the figure given to *MW* by Nico Geusebroek, managing director of EMI Holland.

The general atmosphere would suggest that the Dutch market is in for a much worse time than it experienced last year. The beginning of 1979 had the benefit of an extremely severe winter to help explain the drop in sales over that period, but early 1980 was reasonably mild.

Geusebroek's theory is that any disposal income not required for essentials is nowadays being spent on home improvements. He also



KOOS de VREEZE

feels that there has been some delay in the problems besetting Britain and the United States reaching the Continent. But, to be fair, some record companies do report the market situation in a more favourable light.

RCA, which only set up its Dutch operation in April of last year and as yet has no official yearly figure, expects a one third increase over the business achieved as a licensee. Cees Wessels, their managing director here, says: "Our position in the market is OK, although, of course, things could be better. It is now a matter of fighting for a bigger part of a smaller cake and we have been busy developing our local repertoire."

Despite the fact that there are



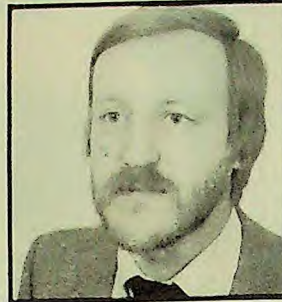
BEN BUNDERS

many complaints that the Dutch broadcasting people tend to ignore local product, Wessels is happy with the situation.

"If your project is good enough, it will be played, regardless of whether it is Dutch or not" he says. "I believe the people in Hilversum (centre of Holland's broadcasting system) have it right when they compare everything and allocate plays to the best product".

Koos de Vreeze, managing director of CBS, says: "You must compare apples with apples. As an American company we are always partly dependent on the flow of repertoire and, if you compare these months to last year, the flow has not been so steady or so balanced."

"So far this year there has not



MARC de RAAF

been so much in the way of new product from big selling artists, apart from Julio Iglesias (a Portuguese singer who sells in vast quantities here). We have a lot of top product still to come over the next few months and that should carry us through the summer season."

Over at Dureco, one of the three independent record companies in Holland, Marc de Raaf, general manager for marketing and sales, said emphatically: "The record industry, which has been talking for months about the worsening situation, must stop just talking and do something about it. People here keep speculating about what will happen when we get a new Beatles, but we should try to start something

big with our own national product and not just wait for something new to happen in England or America."

Dureco represents Stiff for Holland and this catalogue has been enormous for them, not only from a profit viewpoint but also as a means of gaining business in new music areas. Because of this, and also because Dureco has such a small staff, the company does not need to make any drastic economic cuts. Says de Raaf: "The policy of Dureco is to do the job with as small a staff as possible, work hard in a successful period, and during the more difficult times you don't have to dispense with any personnel!"

Ben Bunders, managing director of WEA said: "WEA is relatively small, with only about 14 people, so I shall not be looking at personnel as an area for savings. But I may have to take a look at promotional and recording costs."

"General record sales in the first part of this year are something like 80-85 per cent of last year. To be honest, I see no upswing this year, and over 1979 I see sales being down by about 20 per cent."

WEA is busy expanding into the video software market and Bunders says: "On the upside, I think there will be a merger of all kinds of home entertainments, and not such a strict distinction between one item and another."

## EMI & Skala link proving effective

FOLLOWING THE announcement that EMI Holland and Skala had joined forces to provide in-store video promotion for the dealers, sales manager Jan Gaasterland reports on just how effective this idea is proving:

"My aim in using Skala was not so much to gain good co-operation between the two companies, but to have a penetration of good VHS recorders in the market."

"We are quite satisfied with the way things are going. Skala now has 125 contracts with dealers and we are making 200 copies of each promotional tape, which means there must be 75 other dealers using their own equipment. We have made three different tapes so far, and are currently planning number four. The original intention was for a change of tape every six weeks, but the positive reaction from the dealers has meant providing a new tape every month up to now."

But what about effects on record sales? "We have seen an increase in the numbers of units sold. A month ago we released another of our Hit Explosion compilations, supported by a promotional video cassette. Dealers are using Hit Explosion display material to make a complete wall with the TV set in the middle and in three cases at least sales of 40 records within two days were reported".



MADNESS LIVE up to their name when receiving their gold disc for sales in excess of 50,000 units for the LP "One Step Beyond". The award gives Stiff Records their first Dutch gold disc.

## Jay & Americans hit chart with Cara Mia

THE RE-RELEASE here of Jay and The Americans' Cara Mia, which scored a minor success when originally released in 1965, posed something of a problem for EMI. The single has proved so popular (it is currently number four in the charts) that Pim van der Kolk, who handles TV promotion for the company, needed Jay Black here for promotional purposes, but for a while his intensive search failed to produce any results. Happily, however, a close friend of Jay's lives in Holland and having heard of the search contacted him in New York

and EMI has now made direct contact.

Pim told *MW* that Jay and The Americans are still working, although the line up of The Americans has changed. The originals split up towards the end of the Sixties and Jay has not seen them since.

Without a recording deal since 1970, Jay is naturally keen to visit Holland to do some promotion, although this will probably centre around the LP *The Very Best of Jay and The Americans*, which EMI has also released, since he cannot make the trip before next month due to work commitments in the States. Jay will not benefit by one penny from the success of any re-issues as in 1970 he sold out all his recording interests and is no longer entitled to any royalties.

Cara Mia was re-released because Frits Spits, the Hilversum disc jockey who does the six to seven slot every evening, gave it a couple of plays and got the distinct feeling that a re-issue would be timely. The subsequent success of the single proves him right.

## The importance of using video

PROBABLY THE most important marketing tool for the Dutch market is a good video. The absence from the country of most chart artists, who tend to be either British or American, means that without a visual, no television exposure is possible. In fact, so important is this aspect, that several record companies take into consideration the availability of a video when deciding whether or not to release certain singles.

Of course, many foreign recording artists do make promotional trips here, but exposure over a visit lasting just a couple of days is clearly not sufficient for a sustained marketing push. Particularly if, as is so often the case, there is also an album to sell, visuals are also important in building the artist's reputation.

A recent example is the Detroit Spinners with *Working My Way Back To You*, of which Ben Bunders, WEA's managing director, says: "It is a strong song with a good title and a very strong visual. But the really important thing is that the

video shows just how hard the group works and this gives the act credibility, creates popularity and results in longevity for the group."

"A single with a gimmicky visual, but no real artist representation, will probably create a one-hit situation, but will do nothing towards creating a career situation for the artist".

### Questions

Bunders is quite frank about the need for videos in the promotion of singles: "When we make a decision on whether or not to release a single, one of the most crucial questions we ask is does it have a good visual? because the visual aspect sells so many records. If there is no video to go with a single you may easily miss out on a chart place. But the quality of the sound and the visual must be equal".

CBS has two excellent examples which admirably illustrate the impact a good video can have on sales of a single: Meat Loaf and Art

Garfunkel. Koos de Vreeze, managing director, says: "The Meat Loaf single had been out for about a year before we finally got the visual and then sales rocketed. The same thing with the Art Garfunkel single of *Bright Eyes*. We had the single out for many months, and it was not until we received the film clip that we achieved a chart position."

Over at EMI, managing director Nico Geusebroek told *MW*: "You can be successful without a good video but it is more difficult. The last Bob Seeger single we put out had no video with it. It reached number 20 in the charts, but I feel sure we would have done better if there had been a strong visual to go with an undoubtedly good sound from a strong artist".

"With the wrong presentation, you can kill a record". That is the opinion of Marc de Raaf, general manager sales and marketing at Dureco. He says: "Ten years ago there were good artists with good stage presentations who sold records on that basis. This is not happening so much these days."

**Dateline:  
Amsterdam**

Contact Sue Baker at  
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Amsterdam. Telephone:  
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## PUBLISHING



CARL PALMER'S PM are the first major signing to Billy Lawrie and Laurence Ronson's newly formed Paper Music publishing company. Palmer is in London at present to promote his new single, *Dynamite*, taken from the Ariola album *I PM*. Pictured signing the deal are Lawrie, Ronson and Palmer.

## Zomba's heavy metal trio

AS HEAVY metal continues to be influential in the charts, it is also becoming a factor in publishing, and Zomba Management and Publishers Ltd has announced the representation of Ted Nugent, Frank Marino & Mahogany Rush, and Aerosmith.

The acts join other heavy metal bands on Zomba's roster, including AC/DC, The Scorpions and Def Leppard.

"Whenever the industry seems to have no discernible trend, heavy

metal rises to the fore," says Zomba director Clive Calder. "It is a solid musical form that is always around and will continue to be."

Zomba has also just acquired the UK sub-publishing rights to all material by Flash & The Pan. This includes works by the songwriting team of Vanda and Young, known for their work with the Eastybeats some years back.

Flash & The Pan have a single, *Media Man*, on Ensign to be followed by an album, *Lights In The Night*.

Zomba has also become a partner with Dave Robinson, one of the founders of Stiff Records, in a London recording studio.

"The studio is a natural extension of our growth in the UK and gives us an opportunity to provide a better all round service for the writers we represent," said Calder.

## Motown promo compilation

A DOUBLE album featuring over one hundred songs by Motown artists has been put together by Jobete Music professional manager Eamonn Sherlock — but this classic compilation will not be for sale.

It is intended as a "memory jog" for artists, managements, radio and TV producers to remind them of the wealth of material available in the

Jobete catalogue.

"We are constantly getting covers and having hits with our material, but we see this as a service on a reference basis," says Sherlock.

Artists on the album include Diana Ross and The Supremes, Smokey Robinson, The Four Tops, Marvin Gaye, Stevie Wonder and many more Motown artists. Each track will be about 50 seconds — "Just enough time to get the general feeling of the song and the hook over," adds Sherlock.

Although the album will be a limited edition and not for general sale, Sherlock says he will welcome enquiries on the availability of copies.

## Numan deal

PERFORMANCE MUSIC has signed Gary Numan's Numan Music Ltd to an exclusive administration deal, including his current hit album *Telefon* and all future compositions.

David Paramor, managing director of Performance Music, will also be negotiating overseas sub-publishing arrangements. Numan will also be enlarging his activities to include production and goes into Rock City Studios at Shepperton to produce Australian group Radio Stars.

## Batt re-signs

MIKE BATT has re-signed with April Music for worldwide publishing for a further three year period after a five year association with the company.

## RETAILING

Edited  
by  
TERRI ANDERSON

# French record sales mirror our problems

THERE WAS a time when to be a record dealer was profitable, but it is not the case any more.

If the massed ranks of the UK's indie retailers were asked "who said that?" they might be guilty of all shouting at once.

However, the quote on this occasion comes from Monsieur Bernard, owner of Interlude, at Berck Plage, France. Even so many years after Agincourt, Calais etc, it is generally felt on both sides of the Channel that the English and French have little in common and there's many an old hatchet which has yet to be completely buried.

But a look at the record trade in his own country by *MW's* correspondent Gerard Woog turns up many observations and opinions which could with ease have come from dealers here. We are all beginning to appreciate that the recession in trade is world-wide, but it is interesting to note how exact some similarities between the state-of-business in two countries can be.

M. Bernard continued: "There is a supermarket 50 yards from us selling records; not far away a book shop does the same; and the cafes also sell records. So everybody sells something which should be ours exclusively. How can we then have a wealthy business? On top of these problems comes the ones of the present economic situation. Tax for luxury products is 33 per cent, which is making the record something of minor importance for the audience.

"A record retailer who wants to survive has to work on his own, just like me, and sell parallel products such as musical instruments.

"The non-stop increases in record prices are giving the retailer money problems, and trouble with the banks."

Doing a rough breakdown of how his different types of product were selling, this retailer commented: "Singles — more sales in this category, but the prices are making this an excessively expensive item. Sales of cassettes are excellent — for blank ones; obviously it's not so good for pre-recorded ones. Classical album sales are more and more difficult, again because of price, but we have good sales with French catalogue, from Lavilliers, Capdevielle, Renaud, Aznavour, Branduardi and Yves Montand. On the international side we are selling Trust, Madness, Police, Marianne Faithfull — it's good rock, but it doesn't replace the disco sales of 1978-79."

Where the French catalogue sales are concerned the same names cropped up in conversation. Lavilliers (Barelay Records' current high hope) Renaud, Branduardi, Aznavour, Montand — also the most popular of the "new rock" practitioners such as Pathe Marconi's Telephone. The same was really the case with the names of the international artists selling in France, with Trust, Police and Madness scoring almost every time.

M. Jean Pierre Leplond, of Els Leplond, in St Dizier, described the record market as "fragile". Echoing the worried puzzlement of many of the UK counterparts (who talk of unpredictable "lost days" in their shops — when they might as well not have opened at all — as well as equally unpredictable busy days), he added: "Some days people come and some others, without any reason, no customers show up."

He observes singles buyers becoming more selective, like LP buyers, because of price. His shop has stopped taking the automatic servicing with singles stock from the manufacturers — "the reps have enough time to make us listen to the new records and we can make our own selection."

At Limoges, Annie Maliniano, of La Boite a Disques, comments that the price of new product does not seem to be as big a deterrent as that of catalogue items.

"The difference of price between the records of today and yesterday is not enough, and records get old very fast," she concludes.

While agreeing that classical product does not really sell well at the moment, she adds that it still does excellent business at around Christmas time because "it remains the ideal present". Her list of French artists selling well runs — Yves Duteil, Bernard Lavilliers, Sanson, Clerc, Renaud, Aznavour, Montand, Telephone and Capdevielle. Phonogram and CBS International product she adjudges to be the most competitive at the moment. For her customers, who are "mostly young people who don't seem to have too many money problems" ska is taking over from reggae as favourite purchase.

In Cannes Solange Gusberti of Photo Miguel is more hopeful. "The crisis is a general problem; everything is expensive — perfumes, chocolates, flowers — and records remain one of the most accessible presents. Record manufacturers only put up the prices of the records in relation with the increase of the cost of living. And if there was not this 33 per cent VAT it would be very competitive on the European market, but considered as a luxury product the record is weak today. Fortunately production these days is very good and that helps sales.

She commented that a recently launched series of cover versions of hit numbers was not doing well (the other French dealers made the same observation): "The buyer still prefers the original to the adaptation and the hit of today to the one of yesterday, no matter what the price is."

This dealer mentioned eight-track cartridges, pointing out that in the South of France there are still many boats and cars equipped with players — even if the hardware and software is generally unsaleable these days in most other parts of the world. The shop's own chart of eight-track titles comprises mostly new international music, because it is now impossible to find French music on cartridge. Unlike the shops which are not in well-known playgrounds of the rich, this one does not find that price rises affect the sales of classical product.

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


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**MUSIC WEEK**

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ORDER FORM CHART

**TOP 75 SINGLES**

Week	Last Week	Wks on Chart	TITLE / Artist (producer) Publisher	Label number	Week	Last Week	Wks on Chart	TITLE / Artist (producer) Publisher	Label number
£ 1	2	6	USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/ATV	RCA PC 1962 (R/L)	▲ 39	49	4	SLEEP WALK Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2441 (F)
2	1	6	XANADU Olivia Newton John/Electric Light Orchestra (J. Lynne) Jet	Jet 185 (C)	40	15	7	SIMON TEMPLER/TWO PINTS OF LAGER Splojgenessabounds (Mike Robinson) Copyright Control	Deram BUM 1 (F)
▲ 3	10	4	MORE THAN I CAN SAY Leo Sayer (Alan Tarney) Southern	Chrysalis CHS 2442 (F)	£ 41	61	2	MY GUY/MY GIRL Amii Stewart/Johnny Bristol (B. Long/S. May) Jobete	Atlantic/Hansa K 11550 (W)
4	3	7	JUMP TO THE BEAT Stacy Lattisaw (Narada Michael Walden) Warner Brothers	Atlantic K 11496 (W)	42	36	5	WHOLE LOTTA ROSIE AC/DC (Vanda/Young) EMI	Atlantic HM 4 (W)
£ 5	5	6	COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor	Island WIP 6610 (E)	£ 43	48	3	READY AN' WILLING Whitesnake (Baser/Martin Birch) Seabreeze/Whitesnake/Dump Eaton/Warner Bros	United Artists BP 363 (E)
6	4	5	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners (Zager) Kags/Carlin	Atlantic K 11498 (W)	44	30	9	BEHIND THE GROOVE Teena Marie (R. Rudolph) Jobete	Motown TMG 1185 (E)
£ 7	7	4	BABOOSHKA Kate Bush (Bush/Kelly) Kate Bush/EMI	EMI 5085 (E)	45	33	9	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart (T. Dowd) Mews	Riva 23 (W)
▲ 8	31	2	UPSIDE DOWN Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)	46	42	3	PAINT IT BLACK Modettes (Roger Lomas) Essex	Deram DET 1 (F)
▲ 9	19	4	EMOTIONAL RESCUE Rolling Stones (C. Kinsey) EMI	Rolling Stones PSR 105 (E)	47	NEW		GIVE ME THE NIGHT George Benson (G. Jones) Rod Songs	Warner Brothers LV 40 (W)
10	6	7	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40 (Lamb/UB40) Graduate/New Claims/ATV/Interworld	Graduate GRAD8 (SP)	48	NEW		BURNIN' HOT Jermaine Jackson (Jackson/Hazel/Gordy) Jobete/Famous/Ensign	Motown TMG 1194 (E)
£ 11	16	9	LET'S HANG ON Darts (Boycal/Hartley) Ardmore & Beechwood/EMI	Magnet MAG 174 (A)	49	18	11	BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway (Flack/Mercury) Famous Chappell	Atlantic K 11481 (W)
▲ 12	20	3	THERE THERE MY DEAR Dexy's Midnight Runners (A. Wingfield) EMI	Parlophone R 6038 (E)	£ 50	71	2	EASY LIFE Bodysnatchers (J. Dammers) Copyright Control	2 Tone CHSTT 12 (F)
£ 13	17	5	LOVE WILL TEAR US APART Joy Division (M. Hannet) Fractured	Factory FAC 23 (P/RT)	£ 51	58	2	TAKE YOUR TIME (DO IT RIGHT) SOS Band (Sigidi) Copyright Control	Tabu TBU 8564 (C)
▲ 14	23	5	A LOVERS HOLIDAY/GLOW OF LOVE Changa (J. Petrus) Warner Brothers	WEA K 79141 (W)	£ 52	52	3	HANGIN' OUT Kool & The Gang (M. Deodato) Planetary Nom	De-Lite KOOL 9 (F)
15	13	6	747 (STRANGERS IN THE NIGHT) Saxon (Saxon/P. Hinton) Carrere/Heath Levy	Carrere CAR 151 (W)	53	NEW		GIRL FRIEND Michael Jackson (G. Jones) McCartney/ATV	Epic EPC 8782 (C)
16	9	6	WATERFALLS Paul McCartney (Paul McCartney) McCartney/ATV	Parlophone R 6037 (E)	54	NEW		SWEET HEART CONTRACT Magazine (M. Hannett) Virgin	Virgin VS 368 (C)
£ 17	26	7	THEME FROM THE INVADERS Yellow Magic Orchestra (H. Hosono) Rondor	A&M AMS 7502 (C)	55	NEW		PRIVATE LIFE Grace Jones (Blackwell/Sadkin) Hynde House Of Hits/Modern/ATV	Island WIP 6629 (E)
18	8	12	CRYING Don McLean (L. Butler) Acuff Rose	EMI 5051 (E)	56	24	8	CHRISTINE Siouxsie & The Banshees (Gray/Siouxsie & The Banshees) Pure Noise/Chappell	Polydor 2059 249 (F)
▲ 19	38	3	OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)	57	45	4	D.K. 50-80 Otway/Barrett (Wild Willie Barrett) And Son/Intersong	Polydor 2059 250 (F)
£ 20	32	4	WEDNESDAY WEEK Undertones (R. Béchirian) Warner Brothers	Sire SIR 4042 (W)	58	NEW		SHINING STAR Manhattans (L. Graham) Content (Leosongs)	CBS 8624 (C)
£ 21	28	7	LIP UP FATTY Bad Manners (Roger Lomas) Magnet	Magnet MAG 175 (A)	£ 59	62	2	SHOT DOWN IN THE NIGHT Hawkwind (Hawkwind/Howe) Pendulum/Chappell	Bronze BRO 98 (E)
£ 22	25	4	NEON KNIGHTS Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 3 (F)	60	43	6	KING'S CALL Phil Lynott (P. Lynott/K. Woolven) Chappell/PUK	Vertigo SOLO 2 (F)
▲ 23	40	3	MARIANA Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6617 (E)	61	41	12	MIDNITE DYNAMOS Matchbox (Peter Collins) Magnet	Magnet MAG 169 (A)
24	12	11	FUNKY TOWN Lipps Inc. (S. Greenberg) Intersong	Casablanca CAN 194 (A)	62	37	9	SUBSTITUTE Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo POLO 4 (C/CR)
▲ 25	47	2	ARE YOU GETTING ENOUGH . . . Hot Chocolate (M. Most) Chocolate/RAK	RAK 318 (E)	63	NEW		IN THE FOREST Baby O (Villafane) Carlin	Calibre CAB 505 (A)
▲ 26	35	3	MY GIRL Whispers (Griffy/Whispers) Jobete	Solar SO 8 (R)	64	NEW		STRETCHIN' OUT Gayle Adams (Lester/Brown) Carlin	CBS 8791 (C)
27	11	9	TO BE OR NOT TO BE B. A. Robertson (Britten) Myaxe	Asylum K 12449 (W)	65	54	3	BRITISH WAY OF LIFE Chords (A. Arthurs) And Son/Bryan Morrison	Polydor 2059 258 (F)
£ 28	27	7	ME MYSELF I Joan Armatrading (R. Gotthear) Rondor	A&M AMS 7527 (C)	66	NEW		BUTCHER BABY Plasmatics (J. Miller) Street	Stiff BUY 76 (C)
▲ 29	50	2	9 TO 5 Sheena Easton (Chril Neill) Pendulum/Chappell	EMI 5066 (E)	67	59	4	NEWS AT TEN Vapors (V. Coppersmith-Heaven) EMI	United Artists BP 345 (E)
30	22	7	PLAY THE GAME Queen (Queen) Queen/EMI	EMI 5076 (E)	68	NEW		DOES IT FEEL GOOD/GIVE UP THE FUNK B.T. Express (M. Brown) ATV	Calibre CAB 503 (A)
▲ 31	46	3	SANCTUARY New Musik (T. Mansfield) April	GTO GT 275 (C)	69	57	4	DO YOU DREAM IN COLOUR Bill Nelson (B. Nelson) Arakata/Warner Brothers	Cocoteau COQ 1 (SP)
▲ 32	39	5	DOES SHE HAVE A FRIEND Gene Chandler (C. Davis/G. Chandler) Sunbury	20th Century TC 2451 (R/L)	70	53	4	THIS FEELIN' Frank Hooker & Positive People (James Purdie) Leeds	DJM DJS 10947 (C)
£ 33	74	2	FUNKIN' FOR JAMAICA Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)	71	55	12	THEME FROM MASH The Mash (T. Z. Shepherd) Chappell	CBS 8536 (C)
34	21	7	(I'M NOT YOUR) STEPPIN' STONE Sex Pistols (Dave Goodman) Screen Gems/EMI	Virgin VS 339 (C)	72	60	6	LET MY LOVE OPEN THE DOOR Pete Townshend (C. Thomas) Eal Pie	Atco K 11486 (W)
35	14	10	EVERYBODY'S GOT TO LEARN SOMETIME Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 115 (A)	73	NEW		FOR YOU FOR LOVE Average White Band (D. Foster) Island/Big Heart	RCA AWW 2 (R)
£ 36	44	3	BRAZILIAN LOVE AFFAIR George Duke (G. Duke) EMI	Epic EPC 8751 (C)	£ 74	72	2	GIGANTOR Dickies (R. J. Cable) Rondor	A&M AMS 7544 (C)
£ 37	34	4	FANTASY Gerard Kenny (C. Neill) D&J Arlon/Chappell	RCA PB 5256 (R/L)	75	NEW		C30 C60 C90 Bow Wow Wow (McLaren) Copyright Control	EMI 5088 (E)
£ 38	64	2	BURNING CAR John Foxx (J. Foxx) Island	Metal Beat VS 360 (C)					

A Z (TOP WRITERS)


A Lovers Holiday (Roman/Wiloughby)	14
Are You Getting Enough (L. Brown)	25
Babooshka (Kate Bush)	7
Back Together Again (Tuma/Lucas)	49
Behind The Groove (Teena Marie/R. Rudolph)	44
Brazilian Love Affair (G. Duke)	36
British Way Of Life (C. Pope)	65
Burning Car (J. Jackson)	38
Burnin' Hot (Jackson)	48
Butcher Baby (Stotts/Swenson)	66
C30 C60 C90 (McLaren/Barbe/Asman/Gorman)	75
Could You Be Loved (B. Marley)	5
Christine (Sioux/Severin)	56
Crying (Orbison/Maison)	18
Cupid I've Loved You For A Long Time (Cooke/Zagar)	6
D.K. 50-80 (Otway/Barrett)	57
Does It Feel Good/ Give Up The Funk (W. Hall Jnr/C. Ward/B.T. Express)	58
Easy Life (Bodysnatchers)	50
Emotional Rescue (Jagger/Richards)	9
Do You Dream In Colour (B. Nelson)	69
Everybody's Got To Learn Sometime (J. Warren)	35
Fantasy (Kenny/Shopperd)	37
For You For Love (Ball/Chaplin)	73
Funkin' For Jamaica (T. Browne/T. Smith)	33
Funky Town (S. Greenberg)	24
Gigantor (Phillips/Lee)	74
Give Me The Night (R. Temperton)	47
Girl Friend (McCartney)	53
Hangin' Out (R. Bell/Kool & The Gang)	52
(If Loving You Is Wrong) I Don't Want To Be Right (Hampton/Banks/Jackson)	45
In The Forest (Villafane/Mathieson)	63
Jump To The Beat (Walden/L. Walden)	4
Let Me Love (P. Townshend)	72
Let's Hang On (Crewell/Linzer/Randell)	11
Lip Up Fatty (Bad Manners)	21
Love Will Tear Us Apart (Joy Division)	13
Mariana (Vangarde/Armatrading)	23
Me Myself I (Armatrading)	28
Midnite Dynamos (S. Broomfield)	61
More Than I Can Say (Curtis/Allison)	3
My Girl (Robinson/White)	26
My Guy/My Girl (W. Robinson/R. White)	41
My Way Of Thinking (UB40/Newman)	10
Neon Knights (Butler/Dio/Immi/Ward)	22
News At Ten (D. Fenton)	67
Oops Upside Your Head (L. Simmons/R. Wilson/C. Wilson/R. Taylor)	29
Paint It Black (Jagger/Richards)	46
Play The Game (Mercury)	30
Private Life (C. Hynde)	55
Ready An' Willing (Coverdale/Lord/Moody/Murray/Paice)	43
Sanctuary (T. Mansfield)	31
747 (Strangers In The Night) (Saxon)	15
Shining Star (Graham/Richmond)	58
Shot Down In The Night (Steve Swindells)	69
Simon Templar (Max/Pat/Fred)	59
Sleep Walking (Curral/Cross/Cann/Ure)	39
(I'm Not Your) Steppin' Stone (Boycal/Hart)	34
Stretchin' Out (Lester/Brown)	64
Substitute (Baker/Seagoo)	62
Sweet Heart Contract (Magazine)	54
Take Your Time (Do It Right) (Clayton/Sigidi)	51
There There My Dear (Rowland/Archer)	12
Theme From Invaders (Yellow Magic Orch)	17
Theme From Mash (Altman/Mandell)	71
This Feelin' (F. Hooker)	70
To Be Or Not To Be (Brittan/Robertson)	7
Use It Up & Wear It Out (Linzer/Barrett)	1
Upside Down (Rodgers/Edwards)	8
Waterfalls (Paul McCartney)	16
Wednesday Week (John O'Neill)	20
Whole Lotta Rosie (Young/Young/Scott)	42
Xanadu (J. Lynne)	2

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

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(BMRB STATISTICS APRIL TO JUNE 1980)

# SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK

**THE WINNER TAKES IT ALL** - Abba

DAVID HAMILTON'S ALBUM OF THE WEEK

**ALL FOR YOU** - Johnny Mathis CBS 86115 (C)

CAPITAL: PEOPLE'S CHOICE

**OH YEAH** - Roxy Music

CLYDE: CURRENT CHOICE

**THE WINNER TAKES IT ALL** - Abba

DOWNTOWN: MUSIC MOVER

**ALL OVER THE WORLD** - ELO

FORTH: STATION HIT

LUXEMBOURG: POWERPLAY

**THE WINNER TAKES IT ALL** - Abba

BBC SCOTLAND: SINGLE OF THE WEEK

**THE WINNER TAKES IT ALL** - Abba

PENNINE: PENNINE PIC

**NIGHTBEAT** - Tour De Force

MANX ALBUM OF THE WEEK

# AIRPLAY ACTION

RADIO ONE  
RADIO TWO  
BBC SCOTLAND  
BBC WALES  
BBC WILTSHIRE  
BEACON  
BERB  
CAPITL  
CITY  
CLYDE  
DOWNTOWN  
FORTH  
HALLAM  
LUXEMBOURG  
MANX  
METRO  
ORFELL  
PENNINE  
PICCADILLY  
SOUND  
SOUND  
SOUND  
SOUND  
TENT  
THAMES  
VALLEY  
VICTORY

Listings exclude last week's Top 40

Artist/Album	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC WILTSHIRE	BEACON	BERB	CAPITL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORFELL	PENNINE	PICCADILLY	SOUND	SOUND	SOUND	SOUND	TENT	THAMES	VALLEY	VICTORY	
<b>AXTON, HOYT</b> Hotel Ritz Young Blood YB 92 (F)																												
<b>ABBA</b> The Winner Takes It All Epic EPC 8835 (C)																												
<b>ANY TROUBLE</b> Second Choice Staff BUY 79 (C)																												
<b>ALPERT, HERB</b> Beyond A&M AMS 7541 (C)																												
<b>AITKEN, LAUREL</b> Big Fat Man I-Spy SEE 7 (F)																												
<b>AVERAGE WHITE BAND</b> For You For Love RCA AWB 2 (R)																												
<b>ALIBI</b> Friends Magnet MAG 173 (A)																												
<b>BEACH BOYS</b> Sandra Anna Winds Caribou CRB 8633 (C)																												
<b>BLUES BROTHERS</b> Gimme Some Lovin Atlantic K 15499 (W)																												
<b>BISHOP/ELLIMAN</b> Your Precious Love WB K 17668 (W)																												
<b>BECK, JEFF</b> The Final Peace Epic EPC 8806 (C)																												
<b>BLUES BAND</b> Blues Band EP Arista BOOT 2 (F)																												
<b>BROWNE, TOM</b> Funkin' For Jamaica Arista 357 (F)																												
<b>BROOKS, ELKIE</b> Paint Your Pretty Picture A&M AMS 7547 (C)																												
<b>BODYSNATCHERS</b> Easy Life 2 Tone CHSTT 12 (F)																												
<b>BUBBA LOU/HIGH BALLS</b> Love All Over The Place Silent SSH3 (SP)																												
<b>BABY O</b> In The Forest Calibre CAB 505 (A)																												
<b>BENSON, GEORGE</b> Give Me The Night WEA K 17673 (W)																												
<b>BOW WOW WOW</b> C30 C60 C90 EMI 5088 (E)																												
<b>CAPTAIN &amp; TENNILLE</b> Happy Together Casablanca CAN 200 (A)																												
<b>CARNES, KIM</b> More Love EMI America EA 113 (E)																												
<b>COMMODORES</b> Old Fashioned Love Motown TMG 1193 (E)																												
<b>CHIC</b> Rebels We Are Atlantic K 11539 (W)																												
<b>CHRISTINA</b> Baby You Can Drive My Car Island WIP 6616 (E)																												
<b>CHEAP TRICK</b> Everything Works . . . Epic EPC 8755 (C)																												
<b>CHORDS</b> British Way Of Life Polydor 2059 258 (F)																												
<b>CAMPBELL/COULDRIDGE</b> Somethin' . . . Capitol C 16151 (E)																												
<b>CITIZENS</b> Satisfy The Citizens Cavalcade 1 (P)																												
<b>CHARLES, RAY</b> I Can See Clearly Now London HL 10554 (F)																												
<b>CARMEN, ERIC</b> It Hurts Too Much Arista ARIST 351 (F)																												
<b>CRUSADERS</b> Soul Shadows MCA 630 (C)																												
<b>CROSS, CHRISTOPHER</b> Say You'll Be Mine Warner Bros. K 17659																												
<b>DELEGATION</b> Put A Little Love On Me Ariola ARO 188 (A)																												
<b>DICKIES</b> Gigantor A&M AMS 7544 (C)																												
<b>DALTREY, ROGER</b> Free Me Polydor 2001 980 (F)																												
<b>DUKE, GEORGE</b> Brazilian Love Affair Epic EPC 8751 (C)																												
<b>DICKSON, BARBARA</b> It's Really You Epic EPC 8838 (C)																												
<b>ELO</b> All Over The World Jet 195 (C)																												
<b>EASTON, SHEENA</b> 9 To 5 EMI 5066 (E)																												
<b>FAIRWEATHER LOWE, ANDY</b> Let Ya Beedle Lam Bam WB K 17643																												
<b>FIALKA, KAREL</b> File In Forget Blue Print BLU 2014 (A)																												
<b>FLASH &amp; THE PAN</b> Media Man Ensign ENY 39 (F)																												
<b>FOXX, JOHN</b> Burning Car Virgin VS 360 (C)																												
<b>GIRLS</b> Clap Clap Aura AUS 118 (SP)																												
<b>GOMEZ, RAY</b> Summer In The City CBS 8659 (C)																												
<b>GREEN, PETER</b> Loser Two Times PVK PV 41 (C)																												
<b>GIRLSCHOOL</b> Race With The Devil Bronze BRO 100 (E)																												
<b>HOOVER, FRANK/POSITIVE PEOPLE</b> This Feelin' DJM DJS 10947 (C)																												

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





# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



**CHRIS DE BURGH**  
NEW ALBUM **VIENNA**  
CHR 1296



# TOP 75 ALBUMS

Week ending July 26, 1980

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

<b>1</b>	<b>THE GAME</b>	•	EMA 795	<b>26</b>	<b>WHEELS OF STEEL</b>	•	Carrere CAL 115
1	Queen			26	Saxon		
<b>2</b>	<b>EMOTIONAL RESCUE</b>	•	Rolling Stones CUN 39111	<b>27</b>	<b>DUKE</b>	⊙	Charisma CBR 101
2	Rolling Stones			21	Genesis		
<b>3</b>	<b>XANADU</b>	□	Jet JETLX 526	<b>28</b>	<b>THE MAGIC OF BONEY M</b>	•	Atlantic/Hansa BMTV 1
7	Original Soundtrack			23	Boney M		
<b>4</b>	<b>DEEPEST PURPLE</b>	□	Harvest EMTV 25	<b>29</b>	<b>HEART TO HEART - 20 HOT HITS</b>	•	London RAY TV 1
3	Deep Purple			74	Ray Charles		
<b>5</b>	<b>FLESH AND BLOOD</b>	•	Polydor POLH 002	<b>30</b>	<b>SAVED</b>	•	CBS 86113
4	Roxy Music			20	Bob Dylan		
<b>6</b>	<b>SEARCHING FOR THE YOUNG REBELS</b>	•	Parlophone PCS 7213	<b>31</b>	<b>HOT WAX</b>	•	K-Tel NE 1082
<b>NEW</b>	Dexy's Midnight Runners			15	Various		
<b>7</b>	<b>GIVE ME THE NIGHT</b>	•	Warner Brothers K 56823	<b>32</b>	<b>GREATEST HITS</b>	•	Whitfield RRTV 1
<b>NEW</b>	George Benson			33	Rose Royce		
<b>7</b>	<b>UPRISING</b>	•	Island ILPS 9596	<b>33</b>	<b>DO A RUNNER</b>	•	A&M AMLE 68514
6	Bob Marley			<b>NEW</b>	Athletico Spizz 80		
<b>9</b>	<b>OFF THE WALL</b>	⊙	Epic EPC 83468	<b>34</b>	<b>TWELVE GOLD BARS</b>	•	Vertigo QUOTV 1
11	Michael Jackson			39	Status Quo		
<b>10</b>	<b>ME MYSELF I</b>	•	A&M AMLH 64809	<b>35</b>	<b>ORCHESTRAL MANOEUVRES IN THE DARK</b>	•	Dindisc DID 2
9	Joan Armatrading			38	Orchestral Manoeuvres In The Dark		
<b>11</b>	<b>CLOSER</b>	•	Factory FACT 25	<b>36</b>	<b>DEMOLITION</b>	•	Bronze BRON 525
<b>NEW</b>	Joy Division			28	Girlschool		
<b>12</b>	<b>CULTOSAURUS ERECTUS</b>	•	CBS 86120	<b>37</b>	<b>DIANA</b>	•	Motown STMA 8033
12	Blue Oyster Cult			24	Diana Ross		
<b>13</b>	<b>MCGARTNEY II</b>	•	Parlophone PCTC 258	<b>38</b>	<b>OUTLANDOS D'AMOUR</b>	⊙	A&M AMHL 68502
10	Paul McCartney			32	Police		
<b>14</b>	<b>BLACK SABBATH LIVE AT LAST</b>	•	Nems BS 001	<b>39</b>	<b>IF YOU WANT BLOOD YOU'VE GOT IT</b>	•	Atlantic K 50532
8	Black Sabbath			57	AC/DC		
<b>15</b>	<b>KING OF THE ROAD</b>	•		<b>40</b>	<b>RHAPSODY AND BLUES</b>	•	
5	John Denver			66	Various		
<b>51</b>	<b>SHINE</b>	•	RCA XL 13123	<b>51</b>	<b>SHINE</b>	•	
27	Average White Band			27	Average White Band		
<b>52</b>	<b>ANOTHER STRING OF HOT HITS</b>	✓	EMI EMC 3339	<b>52</b>	<b>ANOTHER STRING OF HOT HITS</b>	✓	
<b>NEW</b>	Shadows			<b>NEW</b>	Shadows		
<b>52</b>	<b>BAT OUT OF HELL</b>	⊙	Epic/Cleveland International EPC 82419	<b>34</b>	<b>BAT OUT OF HELL</b>	⊙	
34	Meat Loaf			34	Meat Loaf		
<b>54</b>	<b>CHAMPAGNE &amp; ROSES</b>	•	Polystar ROSTV 1	<b>37</b>	<b>CHAMPAGNE &amp; ROSES</b>	•	
37	Various			37	Various		
<b>55</b>	<b>SPECIALS</b>	•	2 Tone CDL TT 5001	<b>53</b>	<b>SPECIALS</b>	•	
53	Specials			53	Specials		
<b>56</b>	<b>THEMES FOR DREAMS</b>	•	K-Tel ONE 1077	<b>44</b>	<b>THEMES FOR DREAMS</b>	•	
44	Pierre Belmonde			44	Pierre Belmonde		
<b>57</b>	<b>WAR OF THE WORLDS</b>	⊙	CBS 96000/WOW 100	<b>48</b>	<b>WAR OF THE WORLDS</b>	⊙	
48	Jeff Wayne's Musical Version			48	Jeff Wayne's Musical Version		
<b>58</b>	<b>JUST ONE NIGHT</b>	•	RSO RSDX 2	<b>71</b>	<b>JUST ONE NIGHT</b>	•	
71	Eric Clapton			71	Eric Clapton		
<b>59</b>	<b>THE UP ESCALATOR</b>	•	Siff SEEZ 23	<b>70</b>	<b>THE UP ESCALATOR</b>	•	
70	Graham Parker & The Rumour			70	Graham Parker & The Rumour		
<b>60</b>	<b>HOLD OUT</b>	•	Asylum K 52226	<b>46</b>	<b>HOLD OUT</b>	•	
46	Jackson Browne			46	Jackson Browne		
<b>61</b>	<b>SOMETIMES WHEN WE TOUGH</b>	•	RCA RL 25296	<b>31</b>	<b>SOMETIMES WHEN WE TOUGH</b>	•	
31	Cleo Laine/James Galway			31	Cleo Laine/James Galway		
<b>62</b>	<b>PRETENDERS</b>	•	Real RAL 3	<b>42</b>	<b>PRETENDERS</b>	•	
42	Pretenders			42	Pretenders		
<b>63</b>	<b>KILLER WATTS</b>	•	Epic KW 1	<b>65</b>	<b>KILLER WATTS</b>	•	
65	Various			65	Various		
<b>64</b>	<b>HIGHWAY TO HELL</b>	•	Atlantic K 50628	<b>59</b>	<b>HIGHWAY TO HELL</b>	•	
59	AC/DC			59	AC/DC		
<b>65</b>	<b>IRON MAIDEN</b>	•		<b>63</b>	<b>IRON MAIDEN</b>	•	
63	Iron Maiden			63	Iron Maiden		

VIDEO

# MU strike is starting to cripple promo films

PROMOTION FILM makers are starting to feel the pinch of the Musicians' Union strike against the BBC, as record companies can see no useful outlets for their films, according to many video companies.

And the problem is being compounded by the industry slump and the soft summer period say producers — who are turning to other areas in order to stay in business.

"The MU strike is the most important out of the three because a good TV show is such an important outlet in this business," said Scott Millaney, of Millaney Grant. "I

think that just proves what is lacking on TV in general at the moment — it really is just pathetic in this country. And I can't see things becoming much better until September."

Millaney Grant is now going into straight commercials to keep in business with Mike Mansfield and Lexi Godfrey and her company MGM (Mallett/Godfrey/Muleahy) doing the same thing. MGM is also doing work abroad rather than in this country.

"The MU strike is affecting promotional films, especially over here as record companies are only making them for overseas use," said Godfrey. "It hasn't affected us yet because we've got a lot happening in the States which will obviously cover us."

Effects of the strike have been

manifested by an official memo from the ACTT — which covers video technicians — requesting all members not to carry out any work for the BBC. Many record companies make promotional films in the hope that their video will be needed for Top Of The Pops or a one-off showing at short notice.

Steve Baron, of Limelight Video said: "The MU strike is affecting the market, although I only know that from what the record companies say. The people in the promotion departments are saying that they are not doing anything, basically because there are no outlets."

"But there is this new Mike Mansfield show in the pipeline that will take promos and then Tis Was which should get everybody back in action. There are still certain acts that can't do without video."



CHRYSLIS MARKETING director Keith Lewis with Audiostar Co MD Terry Yason and Brent Walker Video director Tony Halse after completing an "umbrella" deal where Brent Walker sub-distributes from Audiostar and Chrysalis will put Blondie's Eat To The Beat into record stores for Brent Walker.

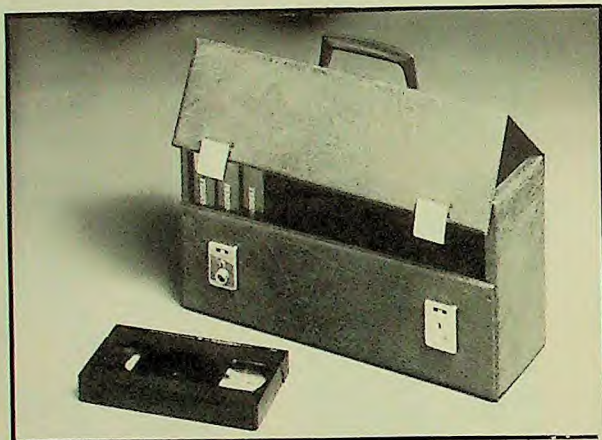
## Recorder sales to rise says Sony survey

VIDEO CASSETTE recorder sales are likely to be more this year than the aggregate of sales during the past five years, according to a survey conducted by Sony.

Original forecasts for the total market size of video recorders by the end of this year were 200,000, but says the report this could be exceeded.

"There are now signs that the VCR market has come of age in this country and that we can expect steady expansion over the next few years," said Tony national marketing manager Tim Steel. "For Sony, demand still exceeds supply."

Sony claims that its Betamax market share has increased from 20 to 30 per cent over the past year and that half the video recorders sold in June were manufactured by the company. However, it does not take into account the rental market which consists mainly of VHS machines.



VIDEO STORAGE units have been launched by Cambrasound, a new company formed by a merger between Cambra and Metrosound. One is carrying case in brown or black vinyl that takes 12 cassettes and retails at £5.95 including VAT. The second is a video cabinet available in teak or walnut effect

and carries 14 cassettes. It retails at £10.35 including VAT. Both products carry the Cambra brand name and are available for VHS or Beta systems.

Cambrasound Ltd., Freedex House, 4/10 North Road, Islington London N7 9HN. Tel: 01 607 8141.

## BIG PROFITS FROM SMALL SCREEN MOVIES.

If you sell video cassette recorders, then you've a captive audience for videocassette movies.

We've over 300 titles for your customers to rent or buy, in our Video Library.

Not only does it give you extra profits, but you offer your customers a complete service.

Fill in the coupon and find out how to get your share of the lucrative movie business.



**Intervision**  
PRE RECORDED VIDEO ENTERTAINMENT  
Intervision Video Ltd.,  
102 Holland Park Avenue, London W11 4UA.  
Tel: 01-727 1453 (4 lines)

I would like to make big profits from small screen movies, please tell me how:-  
Intervision Video Ltd., 102 Holland Park Avenue, London W11 4UA.  
Tel: 01-727 1453 (4 lines)

Name \_\_\_\_\_ Position \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
MW 26/7

## Beach Boys & Knebworth films due

VIDEOS OF Knebworth and The Beach Boys for their Twentieth anniversary are being produced by the production company Holmes And Associates with promotional video man Keith MacMillan directing.

Holmes and Associates which produced Capital City for Capital Radio, intends to make four separate videos of Santana, Mike Oldfield, The Knebworth concert itself and The Beach Boys, which will also take in the group's Washington free concert where they pulled a record half million people.

Using Trifon facilities, the company has recorded a total of 16 hours of music with six cameras and three VTRs with a hand held camera for crowd shots on top. Sound was recorded in stereo on the Manor Mobile where it was mixed for the Capital Radio broadcast.

The radio station did not put the money up for the project, however, with finance coming from 16 sources for the Beach Boys special, and the



BEACH BOYS

company decided to gather investment for the other Knebworth acts. H and A director Andrew Holmes said there is enough "speculative money" in advances to produce all videos.

Rights have been reserved to network the videos worldwide, but there have been no settlements for video cassettes or discs.

"In most cases disc and cassette rights have been reserved and we have the option to negotiate," said Holmes, "but that is a very grey area". At the moment we are looking for a direct broadcast market, which will pay our production costs.

"We have some cassette rights for

Betamax format. And Audiostar co-MDs Terry Yason and Irving Rappaport claim that an initial order of 3,000 from Sony was sold within six weeks and 1,000 more have been ordered.

Eat To The Beat will retail at £29.99 on VHS and Beta formats, while Philips 1700 will be available if demand warrants it. It will be backed up by four-colour posters, window streamers and a counter display and advertising in the trade and consumer press until Christmas.

Yason is currently negotiating to release the cassette through a book chain.

some of the acts, but in every case the negotiations have resulted in a different agreement. But we would hope to offer the material one cassette and disc as the position gets clearer."

Holmes also gave his reasons for shooting on video rather than film. "Film is 20 to 25 per cent cheaper than video, but you have to add eight weeks to the completion schedule," he explained. "Film takes longer and the music business needs to be quick."

**MORE VIDEO PAGE 22**



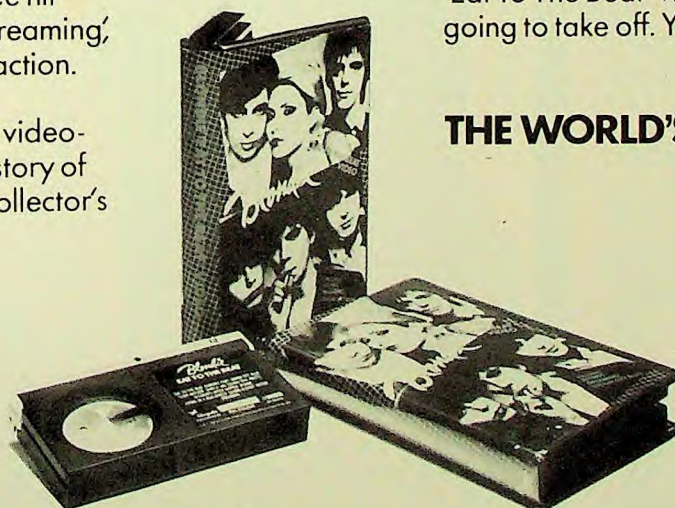
# OPEN YOUR EYES TO BLONDIE'S 'EAT TO THE BEAT'

'Eat To The Beat' is no straight concert performance, but a specially produced video programme shot entirely on location in Blondie's home town New York. Featuring the three hit singles 'Atomic', 'Union City Blue' and 'Dreaming', it all adds up to 42 minutes of pulsating action.

'Eat To The Beat' is the world's first LP on video-cassette. It's a landmark not just in the history of pop, but in the history of music itself. A collector's item in every sense of the word.

You've sold thousands of albums in your time, but you've never sold one like this before. So make sure you're well stocked up. Because with the 'Eat To The Beat' video-album sales are really going to take off. You just watch.

**THE WORLD'S FIRST L.P. ON VIDEO.**




**Chrysalis**


Order from Brent Walker Video Ltd., 01-491 4430, your Tandem Representative or Polygram.  
Betamax-VID BE1, VHS-VID VHI.

# MUSIC WEEK

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NEW SINGLE!  
**GIBSON BROTHERS**  
 W A R I A N A  


Sunshine of your Smile  
 The New Single from  
**MIKE BERRY**  
 2059 261  
  
 ORDER FROM POLYGRAM 01-590 6044

**BABY** HOTTEST U.K. IMPORT  
**O**  
**'IN THE FOREST'**  
 7" CAB 505 12" CABL 505  
 Another chart certainty from *Billboard*

# TOP 75 SINGLES

1	2	USE IT UP AND WEAR IT OUT Odyssey	RCA PC 1962
2	1	XANADU Olivia Newton John/Electric Light Orchestra	Jet 185
3	10	MORE THAN I CAN SAY Leo Sayer	Chrysalis CHS 2442
4	3	JUMP TO THE BEAT Stacy Lattisaw	Atlantic K 11496
5	5	COULD YOU BE LOVED Bob Marley & The Wailers	Island WIP 6610
6	4	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners	Atlantic K 11498
7	7	BABOOSHKA Kate Bush	EMI 5085
8	31	UPSIDE DOWN Diana Ross	Motown TMG 1195
9	19	EMOTIONAL RESCUE Rolling Stones	Rolling Stones RSR 105
10	6	MY WAY OF THINKING// I THINK IT'S GOING TO RAIN UB40	Graduate GRAB 8
11	16	LET'S HANG ON Darts	Magnet MAG 174
12	20	THERE THERE MY DEAR Dexy's Midnight Runners	Parlophone R6038
13	17	LOVE WILL TEAR US APART Joy Division	Factory FAC 23
14	23	A LOVERS HOLIDAY/GLOW OF LOVE Change	WEA K 79141
15	24	STRANGERS IN THE NIGHT The Police	A&M AMS 7527

26	35	MY GIRL Whispers	Solar SO 8
27	11	TO BE OR NOT TO BE B. A. Robertson	Asylum K 12449
28	27	ME MYSELF I Joan Armatrading	A&M AMS 7527
29	50	9 TO 5 Sheena Easton	EMI 5066
30	22	PLAY THE GAME Queen	EMI 5076
31	46	SANCTUARY New Musik	GTO GT 275
32	39	DOES SHE HAVE A FRIEND Gene Chandler	20th Century TC 2451
33	74	FUNKIN' FOR JAMAICA Tom Browne	Arista ARIST 357
34	21	(I'M NOT YOUR) STEPPIN' STONE Sex Pistols	Virgin VS 339
35	14	EVERYBODY'S GOT TO LEARN SOMETIME Korgis	Rialto TREB 115
36	44	BRAZILIAN LOVE AFFAIR George Duke	Epic EPC 8751
37	34	FANTASY Gerard Kenny	RCA PB 5256
38	64	BURNING CAR John Fox	Metal Beat VS 360
39	49	SLEEP WALK Ultravox	Chrysalis CHS 2441
40	50	SIMON TEMPLER/TWO PINKS DE LAGER	

51	58	TAKE YOUR TIME (DO IT RIGHT) SOS Band	Tabu TBU 8564
52	52	HANGIN' OUT Kool & The Gang	De-Lite KOOL 9
53	NEW	GIRL FRIEND Michael Jackson	Epic EPC 8782
54	NEW	SWEET HEART CONTRACT Magazine	Virgin VS 368
55	NEW	PRIVATE LIFE Grace Jones	Island WIP 6629
56	24	CHRISTINE Siouxsie & The Banshees	Polydor 2059 249
57	45	D.K. 50-80 Orway/Barrett	Polydor 2059 250
58	NEW	SHINING STAR Manhattans	CBS 8624
59	62	SHOT DOWN IN THE NIGHT Hawkwind	Bronze BRD 98
60	43	KING'S CALL Phil Lynott	Vertigo SOLO 2
61	41	MIDNITE DYNAMOS Matchbox	Magnet MAG 169
62	37	SUBSTITUTE Liquid Gold	Polo POLO 4
63	NEW	IN THE FOREST Baby D	Calibre CAB 505
64	NEW	STRETCHIN' OUT Gayle Adams	CBS 8791

Week-ending July 26, 1980  
 \* MILLION (PLATINUM)  
 ● ½ MILLION (GOLD)  
 ○ ¼ MILLION (SILVER)

<b>15</b>	13	717 (STRANGERS IN THE NIGHT) Saxxon	Carrere CAR 151
<b>16</b>	9	WATERFALLS Paul McCartney	Parlophone P 6037
<b>17</b>	26	THEME FROM THE INVADERS Yellow Magic Orchestra	A&M AMS 7502
<b>18</b>	8	CRYING Don McLean	EMI 5051
<b>19</b>	38	OOOPS UPSIDE YOUR HEAD Gap Band	Mercury MER 22
<b>20</b>	32	WEDNESDAY WEEK Undertones	Sire SIR 4042
<b>21</b>	28	LIP UP FATTY Bad Manners	Magnet MAG 175
<b>22</b>	25	NEON KNIGHTS Black Sabbath	Vertigo SAB 3
<b>23</b>	40	MARIANA Gibson Brothers	Island WIP 6617
<b>24</b>	12	FUNKY TOWN Lipps Inc.	Casablanca CAN 194
<b>25</b>	47	ARE YOU GETTING ENOUGH . . . Hot Chocolate	RAK 318


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## NEW SINGLE

Heavy play on Radio 2, City, Forth, Tees, Beacon, Victory, Swansea, Merca, Scotland and playlisted on Radio 1

**GLEN CAMPBELL  
AND RITA COOLIDGE  
BABY I LIKE  
SOMETHIN' BOUT YOU**

Full colour picture bag

CL16151 

**SPLIT** new single  
**"I GOT**  
on A&M R  
In Full Color  
AMS75

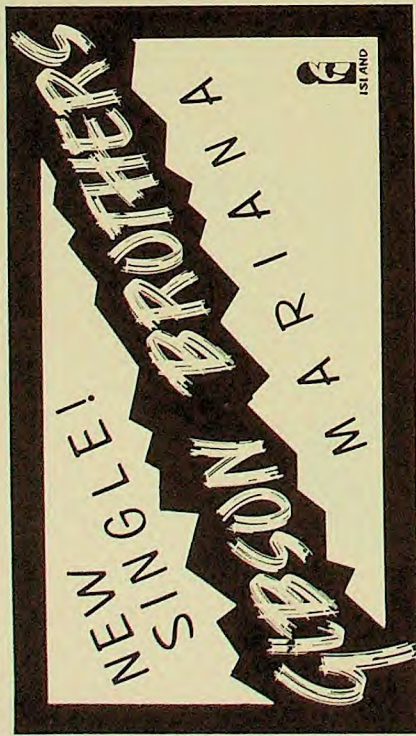
# THE MAINHATTANS

HIT SINGLE  
**SHINING STAR**



CBS  
8624

# MUSIC WEEK MUSIC WEEK MUSIC WEEK



Sunshine of your Smile

The New Single from

**MIKE BERRY**

2059 261



ORDER FROM POLYGRAM 01-590 6044

**BABY** HOTTEST U.K. IMPORT  
**IO**

**'IN THE FOREST'**

7" CAB 505 12" CABL 505

Another chart certainty from *Rolling Stone*

# TOP 75 SII

1	2	USE IT UP AND WEAR IT OUT Odyssey	RCA PC 1962
2	1	XANADU Olivia Newton-John/Electric Light Orchestra	Jet 185
3	10	MORE THAN I CAN SAY Leo Sayer	Chrysalis CHS 2442
4	3	JUMP TO THE BEAT Stacy Lattisaw	Atlantic K 11496
5	5	COULD YOU BE LOVED Bob Marley & The Wailers	Island WIP 6610
6	4	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners	Atlantic K 11498
7	7	BABOOSHKA Kate Bush	EMI 5085
8	31	UPSIDE DOWN Diana Ross	Motown TMG 1195
9	19	EMOTIONAL RESCUE Rolling Stones	Rolling Stones RSR 105
10	6	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40	Graduate GRAB 8
11	16	LET'S HANG ON Darts	Magnet MAG 174
12	20	THERE THERE MY DEAR Dexy's Midnight Runners	Parlophone R6038
13	17	LOVE WILL TEAR US APART Joy Division	Factory FAC 23
14	23	A LOVERS HOLIDAY/GLOW OF LOVE Change	WEA K 79141
15	12	757 (STRANGERS IN THE NIGHT)	

26	35	MY GIRL Whispers	
27	11	TO BE OR NOT TO BE B. A. Robertson	
28	27	ME MYSELF I Joan Armatrading	
29	50	9 TO 5 Sheena Easton	
30	22	PLAY THE GAME Queen	
31	46	SANCTUARY New Musik	
32	39	DOES SHE HAVE A FRIEND Gene Chandler	
33	74	FUNKIN' FOR JAMAICA Tom Browne	
34	21	(I'M NOT YOUR) STEPPIN' Sex Pistols	
35	14	EVERYBODY'S GOT TO LEA Korgis	
36	44	BRAZILIAN LOVE AFFAIR George Duke	
37	34	FANTASY Gerard Kenny	
38	64	BURNING CAR John Foxx	
39	49	SLEEP WALK Ultravox	
40	15	SIMON TEMPLER/TWO PI	

# ELECTRIC LIGHT ORCHESTRA

THEIR NEW SINGLE

"ALL OVER THE WORLD"

<b>75</b>	13	<b>74) (STRANGERS IN THE NIGHT)</b> Saxon	Carrere CAR 151
<b>76</b>	9	<b>WATERFALLS</b> Paul McCartney	Parlophone R 6037
<b>17</b>	26	<b>THEME FROM THE INVADERS</b> Yellow Magic Orchestra	A&M AMS 7502
<b>18</b>	8	<b>CRYING</b> Don McLean	EMI 5051
<b>19</b>	38	<b>OOPS UPSIDE YOUR HEAD</b> Gap Band	Mercury MER 22
<b>20</b>	32	<b>WEDNESDAY WEEK</b> Undertones	Sire SIR 4042
<b>21</b>	28	<b>LIP UP FATTY</b> Bad Manners	Magnet MAG 175
<b>22</b>	25	<b>NEON KNIGHTS</b> Black Sabbath	Vertigo SAB 3
<b>23</b>	40	<b>MARIANA</b> Gibson Brothers	Island WIP 6617
<b>24</b>	12	<b>FUNKY TOWN</b> Lipps Inc.	Casablanca CAN 194
<b>25</b>	47	<b>ARE YOU GETTING ENOUGH ...</b> Hot Chocolate	RAK 318

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**NEW SINGLE**  
Heavy play on Radio 2, City, Forth, Tees, Beacon, Victory, Swansea, Merca, Scotland and playlisted on Radio 1

**GLEN CAMPBELL**  
**AND RITA COOLIDGE**  
**BOUT YOU**  
**BABY I LIKE**  
**SOMETHIN' LIKE**

Full colour picture bag  
CL16151  
Capitol

**SPLIT**  
new single  
**"I GOT**  
on A&M R  
In Full Colour  
AMS7502



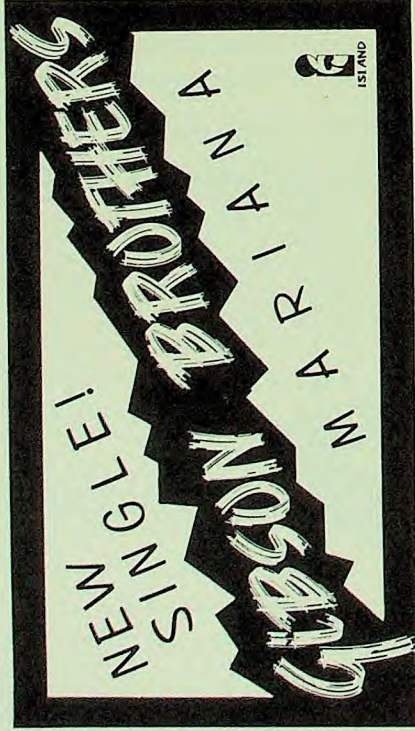
**THE MAINHATTANS**

HIT SINGLE

**SHINING STAR**

CBS 8624

# MUSIC WEEK



# MUSIC WEEK

## BABY

HOTTEST U.K. IMPORT

# 'IN THE FOREST'

7" CAB 505 12" CABL 505



Sunshine of your Smile

The New Single from

## MIKE BERRY

2059 261

ORDER FROM POLYGRAM 01-590

# TOP 75 SINGLES

1	2	USE IT UP AND WEAR IT OUT Odyssey	RCA PC 1962
2	1	XANADU Olivia Newton John/Electric Light Orchestra	Jet 185
3	10	MORE THAN I CAN SAY Leo Sayer	Chrysalis CHS 2442
4	3	JUMP TO THE BEAT Stacy Lattisaw	Atlantic K 11496
5	5	COULD YOU BE LOVED Bob Marley & The Wailers	Island WIP 6610
6	4	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners	Atlantic K 11498
7	7	BABOOSHKA Kate Bush	EMI 5085
8	31	UPSIDE DOWN Diana Ross	Motown TMG 1195
9	19	EMOTIONAL RESCUE Rolling Stones	Rolling Stones RSR 105
10	6	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40	Graduate GRAB 8
11	16	LET'S HANG ON Darts	Magnet MAG 174
12	20	THERE THERE MY DEAR Dexy's Midnight Runners	Parlophone R6038
13	17	LOVE WILL TEAR US APART Joy Division	Factory FAC 23
14	23	A LOVERS HOLIDAY/GLOW OF LOVE Change	WEA K 79141
15	24	747 (STRANGERS IN THE NIGHT)	

26	35	MY GIRL Whispers	
27	11	TO BE OR NOT TO BE B. A. Robertson	
28	27	ME MYSELF I Joan Armatrading	
29	50	9 TO 5 Sheena Easton	
30	22	PLAY THE GAME Queen	
31	46	SANCTUARY New Musik	
32	39	DOES SHE HAVE A FRIEND Gene Chandler	
33	74	FUNKIN' FOR JAMAICA Tom Browne	
34	21	(I'M NOT YOUR) STEPPIN' Sex Pistols	
35	14	EVERYBODY'S GOT TO LEAVE Korgis	
36	44	BRAZILIAN LOVE AFFAIR George Duke	
37	34	FANTASY Gerard Kenny	
38	64	BURNING CAR John Foxx	
39	49	SLEEP WALK Ultravox	
40	51	SIMON TEMPLER/TWO PIPES	

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AVAILABLE NOW

JET 195

Jet RECORDS



<b>75</b>	13	<b>747 (STRANGERS IN THE NIGHT)</b> Saxon	Carrere CAR 151
<b>76</b>	9	<b>WATERFALLS</b> Paul McCartney	Parlophone R 6037
<b>17</b>	26	<b>THEME FROM THE INVADERS</b> Yellow Magic Orchestra	A&M AMS 7502
<b>18</b>	8	<b>CRYING</b> Don McLean	EMI 5051
<b>19</b>	38	<b>OOPS UPSIDE YOUR HEAD</b> Gap Band	Mercury MER 22
<b>20</b>	32	<b>WEDNESDAY WEEK</b> Undertones	Sire SIR 4042
<b>21</b>	28	<b>LIP UP FATTY</b> Bad Manners	Magnet MAG 175
<b>22</b>	25	<b>NEON KNIGHTS</b> Black Sabbath	Vertigo SAB 3
<b>23</b>	40	<b>MARIANA</b> Gibson Brothers	Island WIP 6617
<b>24</b>	12	<b>FUNKY TOWN</b> Lipps Inc.	Casablanca CAN 194
<b>25</b>	47	<b>ARE YOU GETTING ENOUGH . . .</b> Hot Chocolate	RAK 318

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Heavy play on Radio 2, City, Forth, Tees, Beacon, Victory, Swansea, Merica, Scotland and playlisted on Radio 1

**GLEN CAMPBELL**  
**AND RITA COOLIDGE**  
**BOUT YOU**  
**BABY I LIKE**

Full colour picture bag  
CL 16151






**SPLIT**  
new single  
**"I GOT**  
on A&M Radio  
In Full Colour  
AMS 754

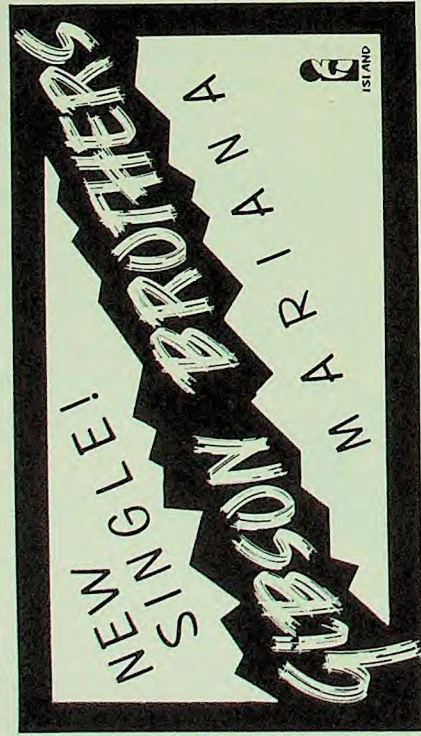
**THE MAINHATTANS**

HIT SINGLE

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**BABY**

HOTTEST U.K. IMPORT

**'IN THE FOREST'**

7" CAB 505 12" CABL 505

ORDER FROM POLYGRAM 01-590

# TOP 75 SII

1	2	USE IT UP AND WEAR IT OUT Odyssey	RCA PC 1962	26	35	MY GIRL Whispers
2	1	XANADU Olivia Newton John/Electric Light Orchestra	Jet 185	27	11	TO BE OR NOT TO BE B. A. Robertson
3	10	MORE THAN I CAN SAY Leo Sayer	Chrysalis CHS 2442	28	27	ME MYSELF I Joan Armatrading
4	3	JUMP TO THE BEAT Stacy Lattisaw	Atlantic K 11496	29	50	9 TO 5 Sheena Easton
5	5	COULD YOU BE LOVED Bob Marley & The Wailers	Island WIP 6610	30	22	PLAY THE GAME Queen
6	4	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners	Atlantic K 11498	31	46	SANCTUARY New Musik
7	7	BABOOSHKA Kate Bush	EMI 5085	32	39	DOES SHE HAVE A FRIEND Gene Chandler
8	31	UPSIDE DOWN Diana Ross	Motown TMG 1195	33	74	FUNKIN' FOR JAMAICA Tom Browne
9	19	EMOTIONAL RESCUE Rolling Stones	Rolling Stones RSR 105	34	21	(I'M NOT YOUR) STEPPIN' Sex Pistols
10	6	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN Graduate GRAB 8	UB40	35	14	EVERYBODY'S GOT TO LEA Korgis
11	16	LET'S HANG ON Darts	Magnet MAG 174	36	44	BRAZILIAN LOVE AFFAIR George Duke
12	20	THERE THERE MY DEAR Dexy's Midnight Runners	Parlophone R6038	37	34	FANTASY Gerard Kenny
13	17	LOVE WILL TEAR US APART Joy Division	Factory FAC 23	38	64	BURNING CAR John Foxx
14	23	A LOVERS HOLIDAY/GLOW OF LOVE Change	WEA K 79141	39	49	SLEEP WALK Ultravox
15	10	747 (STRANGERS IN THE NIGHT)		40	15	SIMON TEMPLER/TWO PIL

75	13	74) (STRANGERS IN THE NIGHT) Saxon	Carrere CAR 151	54	Chords	Polydor 2059 258
76	9	WATERFALLS Paul McCartney	Parlophone R 6037	66	NEW BUTCHER BABY Plasmatics	Stiff BUY 76
77	26	THEME FROM THE INVADERS Yellow Magic Orchestra	A&M AMS 7502	67	NEWS AT TEN Vapors	United Artists BP 345
78	8	CRYING Don McLean	EMI 5051	68	DOES IT FEEL GOOD/GIVE UP THE FUNK B.T. Express	Calibre CAB 503
79	38	OOPS UPSIDE YOUR HEAD Gap Band	Mercury MER 22	69	DO YOU DREAM IN COLOUR Bill Nelson	Cocteau COQ 1
20	32	WEDNESDAY WEEK Undertones	Sire SIR 4042	70	THIS FEELIN' Frank Hooker & Positive People	DJM DJS 10947
21	28	LIP UP FATTY Bad Manners	Magnet MAG 175	71	THEME FROM MASH The Mash	CBS 8536
22	25	NEON KNIGHTS Black Sabbath	Vertigo SAB 3	72	LET MY LOVE OPEN THE DOOR Pete Townshend	Atco K 11486
23	40	MARIANA Gibson Brothers	Island WIP 6617	73	FOR YOU FOR LOVE Average White Band	RCA AWB 2
24	12	FUNKY TOWN Lipps Inc.	Casablanca CAN 194	74	GIGANTOR Dickies	A&M AMS 7544
25	47	ARE YOU GETTING ENOUGH . . . Hot Chocolate	RAK 318	75	NEW C30 C60 C90 Bow Wow Wow	EMI 5088

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**GLEN CAMPBELL  
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BOUT YOU  
BABY I LIKE  
SOMETHIN'**


Full colour picture bag  
CL-16151



**SPLIT ENZ**  
new single  
"I GOT YOU"  
on A&M Records  
In Full Colour Bag.  
AMS7546.





**THE CRUSADERS**  
NEW SINGLE  
'SOUL SHADOWS'  
Featuring BILL WITHERSON vocals  
c/w  
'PUT IT WHERE YOU WANT IT' MCA 630  
Also available on 12" (MCA 630)  
Full length version with E/Q upped  
plus additional track  
'SWEET N' SOUR'




**THE MAINTAINERS**

HIT SINGLE

**SHINNING STAR**

CBS 8624

## VIDEO

# Germany's Videoring is steaming ahead of the faint-hearted

WHILE THE music industry is hesitant about putting its artists on video and currently only "looking" at the market, a company in Germany is steaming ahead to release several titles.

Videoring from Hamburg currently has video cassettes on the market of Boney M (previously available through IPC from the company), the German group Supermax, Disco Beam, featuring Donna Summer, Boney M and Eruption, Rock Circus — with Eric Burdon and a German Choir called the Fischer Chorus.

It is also one of the few companies that has the facilities to produce a video from start to finish. The company can produce more than 25,000 cassettes a month using 400 "slave" machines for duplication, from a two-inch broadcast standard master machine. On top of that, Videoring has a full seven camera studio with its own editing facilities.

Production director of the company is Mario Graf Villavicencio, a Yugoslavian count, who stresses that it is important for the company to have all facilities in-house as it became very expensive to hire crews, equipment and studios every time a product is made. He is convinced that if record companies

see high-quality products being released, then they will want to invest in video. Every company is interested if the price is right, he feels.

"I know a lot of record companies don't give rights," he admits "like Ariola in Germany. Record companies are very wary of releasing their product, but when they can see the quality they will start negotiating. WEA has Supermax and was so happy with it someone came in with the clips to use for advertising.

## Daunting

"But often I say to them 'do you want to get into video?' they say they don't know — and that is the end of it."

The Boney M project has convinced him that it is worth carrying on. With distribution throughout all PAL territories, the company claims it has sold a total of 20,000 copies even within a small market. But again, quality has to be good to sell those numbers and the daunting task of sorting out video rights has to be tackled every time.

However, several problems have been dealt with successfully. The titles are out and it has been proved

possible to come to an agreement with all parties involved — the artist or actors, the publisher, the recorder companies and the management. In Germany the royalty is a standard fee demanded by Gema, but the country's industry is in bitter wrangles over the 12 per cent they are demanding.

Videoring has got over the problems of importing products, too. It has to be accepted that video is to be an international market. Villavicencio has negotiated rights throughout PAL (the British and European broadcasting system, except France) territories. It means that many of the problems of importing product the record industry has found has been overcome.

If a deal was made for Holland only, for example, it would mean that the distribution company there could easily sell it to England. It is also very difficult to copy the tapes onto a machine designed for another system — NTSC in America and Japan and Secam in France and much of the Eastern Bloc.

Videoring always negotiates direct and never uses an agent in negotiations for rights. It is also responsible for setting up its own distributors across the world.

But there are still a lot of questions the software producers and distributors have to face up to,

especially in the eventual breakdown of costs and the amount of money to be paid in royalties and manufacturing. Videoring still makes much of its real profits from the hiring of its facilities to other companies.

And by the end of next year, there is likely to be three video disc systems to contend with as well as the booming cassette market. It is not something that unduly worries the company as they are free to put out product on what format it likes, but Villavicencio is not convinced that the disc's take-off will be that fast.

## Problems

"In the audio industry, the sound carrier has been the record, and the cassette has come later. The audio cassette has had to take something away from the disc which it has only just started to do," he said. "With video it is the cassette which is the accepted carrier and, in order to succeed, the disc has to take some of the market away from the cassette market, which is growing very quickly.

"I think the video disc will encounter a lot of problems, especially with the advent of stereo Dolby recorders."

## Sony plan

SONY HAS revealed a prototype "all in one" video camera/recorder that is housed in one unit. The recorder is much smaller than any existing system and the whole camera weighs only two kilograms — and Sony hopes to make it compatible with other similar developments.

However, it is likely to be some time before a final version of the system is marketed, but it is seen as an eventual replacement for the highly-successful Super 8 home movie system. Sony is inviting other manufacturers to discuss ways of arriving at a common format.

The deal was agreed firstly in America by Magnetic Video president Andre Bley, although he said that it is only in England that the rental scheme will take place.

"Magnetic Video had always been against the whole concept of rental, but we are trying to show that we can move with market conditions," he explained.

"With 60 per cent of machines rented in England it seems right, but we do not expect these conditions to be repeated anywhere else in the world."

Under the scheme, 43 Magnetic Video titles will be available for rental. Rank will rent all its 44 titles, varying between £4, £5, or £6 for three days depending on the title.

# Magnetic Video sets up rental plan

MAGNETIC VIDEO product will be available for rental after an exclusive agreement made with Thorn Television Rentals, while Rank is also renting its video library.

The Magnetic Video deal will no doubt come as a blow for many dealers as it lodges a potentially lucrative aspect of the growth of home video firmly in the hands of the hardware store.

But under Rank's "rent-a-movie" scheme all existing dealers will be offered the chance to sign a new rental franchise.

"The MV films will be available on a rental basis of £5 for hire over three days," said Thorn's Graham Jarrett. "Further plans are in hand for the broadening of the group's video catalogue by the end of the year."

# VIDCOM sets up home in Midem headquarters

VIDCOM 80 — the Midem for the video industry — takes place between September 29 and October 3 in Cannes this year. Previously, conferences have been considered too premature, but this year, with the huge increases of VCR sales and the video disc being launched next year, VIDCOM claims that there will be over 250 exhibitors and 5,000 visitors.

Software companies from Britain, including Intervision, VCL, World Of Video 2,000 and Mountain Films, will all be seeking titles at the event. Representatives will also be looking to secure production, co-production and distribution

agreements. Held simultaneously throughout the four-day event will be an International Video-communications conference covering the home video market, video communications in industry, Viewdata and press and publishing. Speaking on music and video at the conference will be Chrysalis creative services director Peter Wagg. VIDCOM UK representative is Jack Kessler, International Exhibition Organisation Ltd., 9 Stafford Street, London W1. Tel: 01 499 2317. In France: Commissariat General, 179 Avenue Victor Hugo, Paris. Tel: 505 14 03.

## TOP 10 TAPES

1. BUTCH CASSIDY AND THE SUNDANCE KID, Robert Redford and Paul Newman. Director: George Roy Hill. Magnetic Video.
2. FALL OF THE ROMAN EMPIRE, Sophia Loren and Alec Guinness. Director: Anthony Mann. Intervision.
3. THE BITCH, Joan Collins and Kenneth Hargh. Director: Gerry O'Hara. IPC Video.
4. THE LONGEST DAY, John Wayne and Robert Mitchum. Director: Darryl Zanuck. Magnetic Video.
5. (NEW) THE PAWNBROKER, Rod Steiger. Director: Sydney Lumet. EMI.
6. (NEW) THE TEXAS CHAINSAW MASSACRE, Marilyn Burns. Director: Tobe Hooper. Ivor Films.
7. PLANET OF THE APES, Charlton Heston and Roddy McDowell. Director: Franklin J. Schnaffner. Magnetic Video.
8. (NEW) EAT TO THE BEAT, Blondie. Director: David Mallet. Sony (Betamax only until August 1).
9. ELECTRIC BLUE 2, featuring Marilyn Chambers. World Of Video 2,000.
10. (NEW) THE POSEIDON ADVENTURE, Gene Hackman and Ernest Borgnine. Director: Irwin Allen. Magnetic Video.

Courtesy of the HMV Shop, Oxford Street, London.

# Molinare goes into Dolby

THE FACILITIES house Molinare has installed Dolby stereo optical sound on its Rank Cintel telecine — the first of its kind in the world according to the company.

The Cintel Mark 111 is a film to video transfer system and Molinare sees the need to play back Dolby stereo soundtracks, especially for the video disc production.

## On camera

A MONTHLY guide to the promotional films being shot featuring the production company, artist, title and facilities house.

Keefeo: *Kate Bush; Babooshka at Trillion. Graham Parker; Stupefaction and Love Without Greed in America. Journey; Any Way You Want It in America. Knebworth and The Beach Boys using Trillion.*

Limelight Video: *Johnny G; Night After Night on location. Secret Affair; Sound Of Confusion on location.*

Mike Mansfield: *Amii Stewart and Johnny Bristol; My Guy, My Girl at Molinare.*

Millaney Grant: *Peter Straker; Late Night Taxi Driver at Trillion Queen; Play The Game at Trillion. Neil Diamond Hits by the LSO at Shepperton.*

MGM (Mallet/Godfrey/Mulcahy): *The Rolling Stones; Emotional Rescue and She's So Cold at the Astoria in New York.*

RECORD DEALERS beware! If you're getting into video, not only will you have to fight against the hardware shops, book stores and hi-fi outlets — but the grocers down the road.

One high street grocer has decided to stock Intervision's range by his till — and is reporting great success. Mr Nayar, of Sutton, Surrey, has installed a rental library and is offering a copy of El Cid as well as eggs, baked beans and milk.

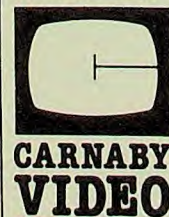
"Selling video cassettes blends in very nicely with the rest of the business," he claims, "and it has created lots of interest in the area. Even the milkman was inspired to get a machine after seeing the cassette range."

And a typically optimistic Mike Tenner, Intervision joint MD suggested that customers might come in for a bottle of wine, and take out a video cassette for the guest's entertainment.



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Edited  
by  
NICOLAS SOAMES

CLASSICAL

IT HAS been increasingly apparent that the role played by Iona Brown since she began directing the Academy of St Martin-in-the-Fields five years ago is changing and expanding.

Unlike her predecessor, Neville Marriner, who also initially led the academy from the violin, she has no aspirations to conduct, but she is finding herself more in demand as a concerto player, particularly on record.

Last month Argo issued the first of a projected series of concerto records, and though Mozart's G major K216 and D major K218 concertos (ZRG 330) may have been a predictable choice, the next few to come out are less so.

There is the Beethoven concerto, the violin concerto by the York composer David Blake which is dedicated to Miss Brown (who premiered it at the 1976 Proms). Shortly after her performance of Bartok's Violin Concerto No 2 with the Philharmonia and Simon Rattle on August 10 in the BBC Proms (if they take place) Miss Brown goes into the studio to record the work, again for Argo.

## Digital disc

She is also, of course, equally active with Philips, playing Vivaldi's Seasons and Opus 8 (planned as a part of the regular set of 20 academy releases per year), and she leads the academy in the digital disc released by EMI last month as well as featuring on the harp concertos record with Marisa Robles and the academy released also by Argo last month.

But work with other orchestras is increasing too. On July 24 she is

# Recording and tours are keeping Iona in top gear

scheduled to play Brahms' Violin Concerto with the Halle and Loughran in the Proms, and the coming months see her touring with the Norwegian Chamber Orchestra as well as playing a solo Bach recital in her home town of Salisbury which is only possible, she remarks, because she is using her holiday to prepare for it.

So how does she see her future? Is she tempted to leave the academy and move out on her own? The answer is an immediate and unequivocal no.

"I have always wanted to do solo playing, but I never wanted to do it to the exclusion of everything else," she said. "I have done it and I found it dreadfully lonely and that's why I so value my job with the academy."

"There is a very big danger, also, of becoming stale if you just do solo work, but I have a wonderful balance, even though I am up to the hilt with work."

The point is that Miss Brown continues to be stimulated musically by the academy, partly, no doubt, because she has made the post of musical director very much her own. It is never easy to step into someone else's shoes' particularly when, as was the case with Miss Brown, the work was quite unfamiliar.

In fact, until Miss Brown agreed to direct the academy in Marriner's absence she had never directed an orchestra before. The decision to accept was made completely blind

and is indicative of her love of challenges. But the clear and inspiring leadership she has provided in the past few years have showed that it was a gamble worth taking.

Of course, she and the academy knew each other well. Coming from a musical family — her mother, Fiona Whittan, played with the



IONA BROWN

Bournemouth Symphony Orchestra and her brother, Ian, is the pianist with the Nash Ensemble — Miss Brown played her first concerto — Mozart's A major — with the BSC at the age of 17 under Charles Groves.

After some study with Henryk Szeryng, among others, she joined the Philharmonia Orchestra and stayed with them for three years, travelling widely and playing two

Beethoven cycles under Klemperer which she regards as an unforgettable experience.

She led the Ballet Rambert Orchestra for a while, played in The Cremona Quartet with Hugh Maguire, Cecil Aronowitz, and Terence Weill, all of which gave her the wide experience that was to stand her in good stead for the years to come.

So, in 1964, when she joined the academy, she was an established player.

"One of my first concerts was at Hale House in the New Forest, and I remember Neville had me sitting with him. The different sound was something quite new to me."

That same year she made her concerto debut at the Proms, playing the Mendelssohn concerto with Sir Malcolm Sargent. She recalls it was nearly a disaster. She was simply not prepared for the "roar" of the audience applause as she came out of the tunnel on to the platform, and the opening octaves were, she remembers distinctly, all over the place.

The fact that she survived those few moments and went on to play well and has since played at the Proms on many occasions says much for her determination as well as her sheer ability. On first meeting, Miss Brown appears to be the epitome of the English country gentry, but the strong, practical hands indicate that she is not just decorative.

She says, that her new position with the academy worked because the musicians themselves wanted it to work and it had to work for the academy to stay together once Marriner had decided to develop his symphonic conducting career.

But she has emerged by her own efforts as an even more decisive musical personality able to command a top band like the academy, simply because the musicians themselves respect her. And while she has decided to drop her appearances with the Academy Ensemble because of the pressure of other work — though she plays at the Ensemble's concert at St Martin during the academy celebrations at the end of this month — she is hoping to lead the orchestra towards more frequent engagements as a bigger ensemble.

## Advocate

A tendency towards bigger works is reflected in some of the other repertoire she is due to record for Argo — such as the Glazunov and Sibelius Concertos: as her performance of Blake's Concerto showed, she is a persuasive advocate of passionate music.

But there is another side of her too. "I am not naturally a serene person, but serenity is very important. The tension can be terrifying and I need to be alone sometimes very much indeed. So much of my life is noise that silence and peace and quiet are very important."

She retreats to a cottage outside Salisbury whenever she can, but this is likely to be less and less. After all, it was Argo that helped to make the academy what it is today and now that PolyGram underwritten the concerto project, it could just do the same for Miss Brown.

Edited  
by  
CHRIS WHITE

TALENT

## Korgis show pop is not going to the dogs

By SIMON HILLS

AS PURVEYORS of pure pop, The Korgis have done well. Their second single Everybody's Got To Learn Sometime is up in the Top Ten without the band going on tour once.

Originally, the band came from James Warren and Andy Davis, of Stackridge, which Warren claims always wanted to be a pop band, but got carried away by the album market of the time. Now Davis has left to pursue his own career and Warren has teamed up with session men, guitarist Stuart Gordon and keyboard player Phil Harrison to form a new writing and playing team.

And the group have also been responsible for the formation of the Rialto label that has successfully ridden Pye's transformation to PRT with few hiccups.

"Originally I made some demos and sent them to Andy Davis who took them to his managers, Nick and Tim Heath," explained Warren. "It was agreed that Andy should play with the group and they took these demos around to every record company."

"We eventually suggested that they form Rialto Records and said, 'why don't you form your own label rather than get someone else to release it?'"

But having suggested that the label be formed, the group does not have any A&R capacity and Warren admits that he does not see The



THE KORGIS

Planets, for example, from one year to the next.

Based in Bath, they now see themselves as a writing team, using the services of Crescent Studios and its engineer David Lord. Warren says there is no point using a 24 track studio in London with good 16 track facilities to hand and as much time as they need to record there.

The Korgis' prime objective is to make simple pop records that are easy to remember and accessible — something that the group sees as a challenge.

"Andy and I both thought we could do something that was both accessible and have integrity," continued Warren. "I have consequently written that way for the Korgis."

"If the next single goes well we might go on the road, but it is very costly to do, especially to do the kind of show we would have to do not to disappoint our clientele. And we have not been in a very strong position to do that sort of thing until this single."

Meanwhile, the group will keep turning them out, with another single ready to go as soon as Sometime starts dropping.

# Heart attack gives a new boost to the Blackmans

A SERIOUS bout of ill-health which resulted in his enforced and premature retirement from the advertising world resulted in Stan Blackman setting up his own record company, based at his home in Eltham, South London.

And although Monarch Records, run by Blackman, his wife Evelyn and son Adam, operates virtually on cottage industry lines, it has during the last 12 months established itself as one of the UK's most enterprising and musically diversified new labels.

Blackman had been involved in advertising for all his professional life, but a heart attack put paid to future involvement. Such was its severity that he was virtually confined to home and it was then that he began to formulate plans for the launch of a record label which would embrace all styles of music.

He says: "I had been involved in music to some extent, through advertising and I found myself becoming more and more immersed in all the aspects of the music business. I became aware of all the problems that have been facing the industry and decided to try in my own way to do something about it."

"A lot of people came to me with ideas and the result was that Monarch Records was set up last July and one of the first releases was Peter Sarsted's The Far Pavilions which picked up immense airplay



STAN AND Evelyn Blackman

and looked for a time like it was going to be a big hit."

Blackman continues: "Our policy is to find good music and promote it well. I don't believe that you have to spend a fortune to make a record sound good. Part of the answer is to have a good recording engineer."

Among Monarch's signings are Sarsted, his brother Eden Kane, two MOR singers, Gerry Langley and Richard Quinn, Street Bizarre, a rock band, Twice Shy, a vocal group, Sloan, American singer Boomer Castleman, 11-year-old singer Tina, and Jackie Lynton, previously with Savoy Brown and who has written hits for Three Dog Night and Status Quo. Richard Quinn, who last year released The Last Leviathan for another label, had a single released recently on Monarch, called Lovelight.

Blackman says: "The catastrophic decline in records sales is largely

because a huge segment of the record-buying public is no longer being catered for. In a way, MOR has become the new underground. Largely ignored by the media, but with a potential mass audience, it is just waiting for the right artists to bring it back into the headlines and I think that person could be Richard Quinn."

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75	HEAD ON	Samson	Gem GEMLP 108

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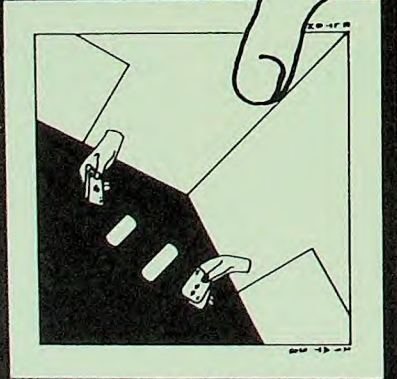


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- BAIRD, Eddie, C
- BEATON, John, I
- BESHARA, W
- BET LYNCH'S LEGS, S
- BOONE, Pat, S
- BROWNE, Jackson, B
- BYFIELD, Ziggy, G
- C.L. BLAST, W
- CANIS MAJOR, F
- CARN, Gene, T
- CAIRO, M
- CHANTAYS, P
- CHARLES, Ray, I
- CHER, G
- CHRISTIE, Tony, L
- COMATEENS, T
- CONE CLONES, S
- CUFFLINKS, T
- DR. HOOK, P
- DELEGATION, P
- DICKSON, Barbara, I
- DOOLEYS, B
- ELLIOTT, Ken, C
- EVANS, Paul, G
- FATBACK BAND, B
- G. Johnny, B
- GABRIEL, Peter, B
- HIATT, John, I
- HOUGHTON WEAVERS, M
- INNER CIRCLE, N
- JOHNSTONE, Davey, L
- LEAPY LEE/JOHN ROLLES, L
- LEE, Brenda, S
- LIMELIGHT, M
- LIO, L

- LOCKSMITH, U
- LONGPORT BUZZ, F
- LUCAS, Carrie, K
- MANICURED NOISE, D
- MARTINDALE, Wink, D
- MASSADA, A
- MATTHEWS SOUTHERN COMFORT, W
- MARKS, Louisa, A
- MARRA, Mike, H
- MEDICINE HEAD, C
- MOLES, W
- NITS, T
- PRELUDE, T
- PRETTY THINGS, I
- ROXY MUSIC, O
- SALFORD JETS, S
- SHANDI, N
- SIMON, Paul, L
- SLOAN, O
- SPRINGWATER, H
- STATON, Candi, L
- STEWART, Eric, W
- T. Jimmy/Richard D., C
- TCHAIKOVSKY, Bram, M,P
- THREE DOG NIGHT, M
- THANE, T
- TOOTS AND THE MAYTALS, S
- TUTONE, Tommy, A
- U.S. OF A, B
- WALDON, Narada Michael, I
- WETTON, John, I
- WILDE, Rich, T
- WILLS, Viola, U
- WILLIAMS, Don, I

**DISTRIBUTORS CODE**

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

HOOKY'S LITTLE EYE, Look At The Foolish Boy, MIKE MARRA, Polydor POSP 158 (F)

I CAN SEE CLEARLY NOW, Let It Be, RAY CHARLES, London HL 10554 (S)

I DID WHAT I DID FOR MARIA, (Is This The Way To) Amarillo, TONY CHRISTIE, MCA 709 (C)

I DON'T WANT NOBODY ELSE, You're So Good, NARADA MICHAEL WALDON, Atlantic K 11549 (W)

I RECALL A GYPSY WOMAN, Amanda, DON WILLIAMS, MCA 711 (C)

I SPY, Good Girl, Bad World, JOHN HIATT, MCA 625 (C)

I'LL BE THERE, Women, JOHN WETTON, Polydor POSP 151 (F)

I'M CALLING, Sea Of Blue, PRETTY THINGS, Warner Brothers K 17670 (W)

I'M YOURS, Two Forty-Five, JOHN BEATON, Jigsaw JIG 3 (SP)

IT'S REALLY YOU, Plane Song, BARBARA DICKSON, Epic EPC 8838 (C)

KEEP SMILING, I'm Gonna Make You Happy, CARRIE LUCAS, Solar SO-9/SO-129 (R)

KINGS OF THE WILD FRONTIER, Press Darlings, ADAM AND THE ANTS, CBS 8877 (C)

LATE IN THE EVENING, How The Heart Approaches What It Hears, PAUL SIMON, Warner Brothers K 17666 (W)

LATE NIGHT CITY, Overseas, THE COMATEENS, Criminal SWAG 17 (SP)

LE BANANA SPLIT, Teenager/Le Banana Split English Version, LIO, EMI 5089 (E)

LITTLE ARROWS, If I Only Had Time, LEAPY LEE/JOHN ROLLES, MCA 704 (C)

LOOKING FOR LOVE, It's Real, CANDI STATON, Warner Brothers K 17656 (W)

LOVE IS A CRAZY FEELING, Burning Love, DAVEY JOHNSTONE, Ariola ARO 237 (A)

MAMA TOLD ME NOT TO COME, Joy To The World, THREE DOG NIGHT, MCA 707 (C)

MARTIANS HAVE LANDED IN WIGAN, The Ballad Of Wigan Pier, HOUGHTON WEAVERS, Columbia DB 9082 (E)

METAL MAN, Hold Me, LIMELIGHT, Future Earth FER 006 (P)

MOVIE STARS, Cuthbert's Birthday Treat, CAIRO, Ask 15 (P)

MR. PRESIDENT (FRENCH VERSION), Strange Man/Pressure, BRAM TCHAIKOVSKY, Radar RDR 3 (W)

NEW AGE OF MUSIC, Music Machine, INNER CIRCLE, Island WIP 6537 (E)

NOBODY LOVES YOU BETTER, Mine Mine Mine, SHANDI, Dreamland DL SP 2 (P)

OH YEAH, South Down, ROXY MUSIC, Polydor 2001972 (F)

ONE MORE NIGHT, Moonlight, SLOAN, Monarch MON 15 (A)

PIPE LINE, Wipe Out, CHANTAYS/SURFARIS, MCA 702 (C)

PRESSURE, Mr. President, BRAM TCHAIKOVSKY, Radar ADA 56F (W)

PUT A LITTLE LOVE ON ME, Welcome To My World, DELEGATION, Ariola ARO 188 (A)

SHE'S GONNA BREAK YOUR HEART, Bright City Lights, SALFORD JETS, RCA PB 5271 (R)

SOME LIKE IT HOT, Some Don't, BET LYNCH'S LEGS, Ask 11 (P)

SPEAK TO ME PRETTY, Here Comes That Feeling, BRENDA LEE, MCA 700 (C)

SPEEDY GONZALES, Johnny Will, PAT BOONE, MCA 701 (C)

STICK IT UP MISTER, Pressure Drop/Monkey Man, TOOTS AND THE MAYTALS, Island IEP 11 (E)

THAT'S ALL IT WAS, What's On Your Mind, GENE CARN Philadelphia PIR 8840 (C)

THE BALLAD OF THE CONES, From Cones To Eternity, THE CONE CLONES, Monza 009 (P)

THE LADY WANTS TO BE ALONE, The Lady Wants To Be Alone, RICH WILDE, Ovation OVS 120 (A)

THE WINNER TAKES IT ALL, Elaine, ABBA, Epic EPC 8835 (C)

TRACEY, When Julie Comes Around, CUFFLINKS, MCA 705 (C)

TRAFFIC JAM, Frankie Boy, THANE, Badge BAD 3 (P)

TRICK OF THE LIGHT, Man In The Moon, PRELUDE, EMI 5090 (E)

TUTTI RAGAZZI, Hello Accident, NITS, CBS 8049 (C)

UNLOCK THE FUNK/FAR BEYOND, Blackjack, LOCKSMITH, Arista ARIST 12364 (F)

UP ON THE ROOF, Let Me Be Your Rock, VIOLA WILLS, Ariola/Hansa 564 (A)

WANNA GET DOWN, Let's Do Something Different Tonight, C. L. BLAST, Colillion K 11531T (W)

WARM WARM WARM, Switch Le Bitch, ERIC STEWART, Polydor POSP 155 (F)

WHAT A WONDERFUL WORLD, Hello Dolly, LOUIS ARMSTRONG, MCA 706 (C)

WHEN YOU'RE WRONG, (SAY YOU'RE WRONG), That's Life, BESHARA, Voyage VOY 0015 (P)

WHERE YOU GO, Version The, THE MOLES, Arista ARIST 345 (F)

WOODSTOCK, Ballad Of O'Bray Ramsey, MATTHEWS SOUTHERN COMFORT, MCA 708 (C)

YEARS FROM NOW, I Don't Feel Much Like Smiling, DR. HOOK, Capitol CL 16154 (E)

- ROSSINGTON COLLINS BAND, 7
- SHORT WAVE, 2
- SMOKE REVUE, 4
- THOMAS, Ken, 10
- TWINKLE BROTHERS, 10
- TWO MAN SOUND, 12
- WHITESNAKE, 12
- YOUNG, Lester, 8

1 ATLANTIC (WEA) BACK IN BLACK AC/DC 50537 (450537)

2 AVADA (PINNACLE/PROJECTION) GREATEST HATS The Short Wave AVA 107 SMOKIN' BY ARIZONA Smoke Revue AVEP 108

3 BRONZE (EMI) LIVE 1979 Hawkwind BRON 527

4 FRAGMENT (PINNACLE) BEAT THE LIGHT Ken Thomas FIESA 001

5 INSPIRATION (PINNACLE) THE BARRIER Various WH1 001/2

6 LOOK (PINNACLE) NO REGRETS Alex Campbell LK/LP 6043

7 MCA RHAPSODY AND BLUES Crusaders MCG 4010 (MCGC 4010) ANYTIME ANY PLACE ANYWHERE Rossington Collins Band MCG 4011 (MCGC 4011)

- THE WAY I AM Merle Haggard MCF 3072 (MCGC 3072)
- 8 MANHATTAN (PRESIDENT) MILES OF FUN Miles Davis MAN 5028 SWINGIN' SAX Lester Young MAN 5035 WORLD OF JAZZ Miles Davis MAN 5022 SWINGING HOLIDAY Billie Holiday MAN 5023 A NIGHT WITH HERBIE Herbie Hancock MAN 5027 BAD DUDE Lionel Hampton MAN 5036

9 OVATION (PYE) DISCO SAMBA Two Man Sound OV 2001

10 VIRGIN BLUEBERRY HILL Jah Wobble VS 361/12 COUNTRYMEN Twinkle Brothers V 2169

11 TROJAN (CBS) MONKEY BUSINESS Various TRLS 188 EVERYDAY SKANK Big Youth TRLS 189

12 UNITED ARTISTS TROUBLE Whitesnake UAG 30305

13 WEA AMERICAN HEROES Various AHL 1 (AHC 1)

# SELECT SINGLES

Edited by TONY JASPER

SELECT CERTS: DON McLEAN Since I Don't Have You (EMI 5094, EMI)

PHOTOS Now You Tell Me We're Through/Je T'Aime (Epic EPC 8872, CBS)

JERMAINE JACKSON Burnin' Hot (Motown TMG 1194, EMI)

TEENA MARIE Lonely Desire (Motown TMG 1996, EMI)

Others: STANLEY CLARKE We Supply (Epic 12" EPC 13 8749; 7" 8749, CBS). Class disco, deep down scale guy vocals, shrill girls, strident brass, short sharp synthesizer lines, subtle increases of pace give atmosphere. From fine LP Rocks, Pebbles And Sand (EPC 84342).

BOW WOW WOW C' 30 C' 60 C' 90 GO (EMI 5088, EMI). Endless publicity, all kinds of press, radio for disc lyric seemingly supportive of home taping. Sex Pistol associated Malcolm McLaren produces, part pens. Alternative scat style lead girl, strong drums, catchy bass runs. Good 45.

PAULINE MURRAY AND THE INVISIBLE GIRLS Dream Sequences (Illusive IVE 1, PolyGram). Talented ex-Penetration lady, now solo, consequently vocals less thwarted by group backing, little variation outside of instrumental breaks, grows on repeated play but lacks earthy commercial element as artist floats lines in familiar style.

MAGAZINE Sweet Contract (Virgin VS 368, Virgin). Another in group release flurry, off LP The Correct Use Of Soap, solid riff, synthesizer for contrast. Limited edition double pack, £1.15, three live cuts including debut song Shot By Both Sides.

THE BOOKS Take Us To Your Leader (Logo BOOK 2, RCA). Up-tempo catchy cut, strength in title line given repetitive treatment. Pic bag.

THE PIRANHAS Tom Hark (Sire SIR 4044, WEA). Ted Heath hit (24, 1958) revitalised, sax reading in mould of current 2-Tone, hip moving beat. Zaney pic bag. Possibilities.

THE BLUES BROTHERS Gimme Some Lovin' (Atlantic K 11499, WEA). Like hit version (Spencer Davies Group 2, 1966) pulsates with life, drive; here given

thicker sound, brass extra edge, organ pushed back. Pic bag.

LEYTON BUZZARDS Can't Get Used To Losing You (WEA K 18284, WEA). Andy Williams hit (2, 1963) re-read 2-Tone style, less impressive than Beat version (LP I Just Can't Stop It, BEAT 001) but still good: here, lines lengthened, sound not so clean, down-to-earth feel.

BABY In The Forest (Calibre 12" CABL 505, 7" CAB 505, Pye). Breathly girlie vocals over music verse line, pop style chorus. Santana style guitar break, trumpet interlude give variety. For discos.

LANDSCAPE Sonja Henie (RCA PB 5259, RCA). Group pics on bag more outrageous than synthesizer outing on disc; pleasant undemanding smooth paced instrumental likely to be media time filler which admittedly in past often proved way to reasonable sales.

ALEX CHILTON Hey! Little Child (Aura AUS 117, Pye). Legendary cult figure with vocal-tune reminding of Lou Reed, Talking Heads. Strong throbbing beat behind half-spoken, sung vocals. Good sleeve notes.

THE SCENE I've Had Enough (Inferno BEAT 2, Pinnacle). West Midland foursome with first rate title line riff but untidy assembling of remainder with consequent loss of commercial appeal.

BLUE OYSTER CULT Fallen Angel (CBS 8790, CBS). Cult US HM outfit with cuts off latest back-to-form album Culosaurus Erectus (CBS 86120). Flip, Lips In The Hills more accessible heavy rock commercial feel.

SISTER SLEDGE Let's Go On Vacation (Atlantic K 11548, WEA). Vacation US word for holiday should not prove detrimental (remembering Connie Francis), tuneful less disco pinned than recent issues with clear sounding lead, chorus.

PUBLIC SCHOOL Baby Come Back (Logo GO 388, RCA). 55 rpm sounding remake of Equals hit (1, 1968) lacking latter's devastating drum sound.

BT EXPRESS Give Up The Funk (Calibre CABL 503 - 7"; CAB 503 - 7", Pye). Party time intro rap, handclaps, snare drums, firm beat, brass between short vocal lines. Rising up current disco charts.

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GTO FILMS

## BROADCASTING

Edited  
by  
DAVID DALTON

# Tribunal vindicates PPL stand over ILR needletime charges

AFTER A hearing lasting 80 days and some further weeks of deliberation, the Performing Right Tribunal has substantially vindicated Phonographic Performance Ltd in its dealings with independent local radio.

While the Association of Independent Radio Contractors was seeking to reduce its members' payments for the use of records to a nominal sum the tribunal has decided that PPL is entitled "to demand a substantial, as distinct from a nominal royalty, notwithstanding that the broadcast of records on ILR may confer a benefit on the record companies or some of them by promoting the sales of their records".

Until now for a maximum of nine hours needletime a day averaged over the year, each ILR station has a paid percentage of its net advertising revenue (NAR) on a sliding scale rising from three per cent in its first year of broadcasting to seven per cent in its fifth year, and thereafter.

In its decision the tribunal notes

that "there is, in fact, no evidence that the ILR companies considered the royalty rates to be too high at the times when they signed their first PPL licences".

In justifying net advertising revenue as a basis for calculating the royalty, the tribunal says: "We have no doubt that the most important source of programme material is

in fairly broad bands according to the size of the NAR".

The order attached to the tribunal's decision is as follows:

(A) "We direct that, until further order of the tribunal, the following royalties shall be payable by the 19 companies represented at this hearing in respect of the maximum permitted needletime for any year

adjustable so as to reflect any movement in the official index of retail prices in manner following, that is, by multiplying them by the R.P.I. for October in the year in question and dividing them by the R.P.I. for October 1978.

(B) "We direct that, until further order of the tribunal, the following royalties shall be payable by new ILR companies as from the respective dates on which they come on air:

Two per cent of NAR for the first full year of operation from October 1 to September 30 and also for any part of a year prior thereto.

Three per cent of NAR for the next year of operation from October 1 to September 30.

For any subsequent year from October 1 to September 30 the rates of royalty applicable to the first 19 ILR companies.

(C) "Each ILR company is to be at liberty to use less than the maximum permitted needletime and if it should do so in any year there shall be a rateable reduction in the total royalty payable for that year, corresponding to the present arrangement applicable to LBC."

**"A single rate of royalty applicable to all the ILR companies is not reasonable"**

PPL's sound recordings and that the NAR generated is a good indication of their value to the ILR companies."

The tribunal also felt that PPL is right to take into consideration the interests of performers when arriving at a reasonable royalty.

In setting the needletime payment, the tribunal has taken into account the varying sizes and profitability of ILR stations across the network and has decided that "a single rate of royalty applicable to all the ILR companies is not reasonable and that the royalty rate should be graduated

from October 1 to September 30 commencing from October 1 next following the expiry of their initial licences, that is to say, the aggregate of:

Four per cent of the first £750,000 (adjusted as directed in the proviso) of NAR for the year.

Six per cent of the next £750,000 so adjusted.

Eight per cent of the next £1,500,000 so adjusted and 10 per cent of the remainder.

"Provided that the above-mentioned band ceilings shall be

## TIP SHEET

Edited  
by  
SUE FRANCIS

## Charity chance for new act

A NATIONWIDE search to find a new pop act to record a charity single is to be launched by Secret Records.

The purpose of the project is to raise money for the Harefield Hospital Heart Transplant Trust — a charity which has been set up to generate funds to help the heart transplant programme at Harefield Hospital, Middlesex.

The heart transplant programme has been hampered because of lack of Government funds, so hospital

administrators hit on the idea of releasing a pop single to try and raise additional money for the programme.

Martin Hooker, MD of Secret Records, agreed to take on the project and launch the search for a new act and a new song for the single. In addition to making the single, Hooker is offering the act a long-term recording contract with this label.

Interested acts, whether solo singers or bands, are asked to send a demo tape of an original song to Hooker, who says: "I deliberately

chose to find a new artist rather than going to one of the established names because I welcome the opportunity of helping an up-and-coming group or singer." Secret Records is distributed in the UK by Wembley based independent Spartan Records.

**CONTACT:** Martin Hooker, Secret Records, 1 Colne Mead, Uxbridge Road, Rickmansworth, Herts. or for further information contact Richard Robson or Ceri Nicholas, (01) 491 4998 or (01) 629 8641.



Pictured (l-r) Nick Parry, Rory Allam, Peter Hanson, Caroline Pass, Belinda Greenhill and Chael Gustafson.

OVERHEAD MUSICK are a group of five musicians who have conceived, performed, produced, pressed and sold two instrumental singles. A third single is imminent, with enough material for album available and they are interested in discussing licensing, distribution or long term involvement with a company with marketing, administration and promotional expertise.

They called their first single *Kanon/Airship* to Bali and the second *Sweet Ohm/Whalesong*. To date they have sold 2,500 copies. "We have achieved this without owning instruments apart from one cello, one bass guitar and one small synthesiser", says member Chael Gustafson. "A financial investment of £10,000 plus would guarantee a successful outcome to this project".

Contact Gustafson or Belinda Greenhill, OverHead Musick, 25 Fortess Road, Kentish Town, London NW5. (01) 485 0578.

## Goodall is hunting for a lyricist

**WORKING SONGWRITER/artist Howard Goodall is looking for a collaborator, a lyric writer, to work with him on several upcoming projects.** Goodall is currently appearing with Rowan Atkinson, the star of *Not the 9 o'Clock News*, doing one night stands around the country. He was responsible for the music on *Not the 9 o'Clock News* and wrote the *Oh Bosanquet* single. He was part of the duo, *Half Brother*, which recorded an album for *Hansa*. At the moment two record companies are seeking his services, thus the need for collaboration though he writes some lyrics himself.

**CONTACT:** Simon Potter, Noel Gay, 24 Denmark Street, London WC2. (01)836 3941/5.



STEVE AND Phil McCauley.

## McCauley Brothers seeking a contract

THE McCAULEY Brothers, who can be seen on ATV's summer season programme, *The Sunday Night Variety Show*, are visual, experienced performers, write their own material and are contractually uncommitted.

Says an ATV spokesman: "In their area, they are tipped to be contenders for pop 'stardom' particularly when the inevitable return to quality music, lyrics and image occurs in the British recording scene."

The McCauley Brothers are Steve (19) and Phil (18). One of their songs, *Waiting In The Wings*, won a merit award at the American Song Festival last year. They explained to *Tipsheet* what their music is about.

"It is a London-inspired myth that kids want their music to have social and political statement", said Phil. "People of our age group are not different today. They want to have fun and enjoy themselves and music should reflect these feelings."

"Punk and so-called new-wave

bands had a certain curiosity value in the early stages, but they all rapidly became boring," added Steve.

"Kids can be fooled for a while, but the diabolical level to which record sales have sunk reflects the fact that everyone now wants music which arouses more than feelings of manic depression."

**CONTACT:** Steve and Phil McCauley, South Lodge, Newstead Abbey Park, Nottingham, NG15. (06234) 2694.

Contact  
Sue Francis on  
439 9756

# MUSEXPO

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Atoll Music (France)	Margaret Brace Copyright Bureau (UK)
Aucoin Management Inc (USA)	Mark-Cain Music (Canada)
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Australian Government Trade Commission (Australia)	Media 92 (Canada)
B K Music (UK)	Mento Music Group (Germany)
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Beat Records (Italy)	Music Club (Japan)
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Beliphon Records (Germany)	Music Resources Int'l Corp (USA)
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Bagatelle SA (France)	Music Week (UK/USA)
Bo Crane's Disco Report (USA)	Musica E Dischi (Italy)
Bonneville Broadcast Consultants (USA)	Musicosas (Argentina)
Briarmede Music (USA)	Musiques (USA)
Broadcast (UK)	Musikverlag Oktave (Germany)
	Musikverlag Hans Gerig (Germany)
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CBS Records Int'l (USA)	National Black Network (USA)
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Disc Disk Joint Records (USA)	Roemer and Nadler (Attorneys) (USA)
Disco Expo (Italy)	Ron Hays Music-Image (USA)
Disconet (USA)	
Dist Sonografica Venezolana (Venezuela)	SMV Schacht Musik Verlage (Germany)
Eaton Music (UK)	SWS Organization (USA/Sweden)
Edimusic (Columbia)	7 Records Pty Ltd (Australia)
Edificio Musica Budapest (Hungary)	Salsoul Records (USA)
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Fabrica de Discos Fuentes Ltda (Colombia)	Song Farm Music (USA)
4 M Records (USA)	Song Yard Music (USA)
GMG Records (Germany)	Southern Broadcasting (USA)
GPR Pty. Ltd. (Australia)	Sparta Florida Music Group (UK)
GRAF Records (Canada)	Spector Records Int'l (USA)
Gallo (Africa) Ltd (South Africa)	State Records (UK)
Glinert & Lipson (Attorneys) (Canada)	Starborne Productions (USA)
Global Music Group (Germany)	Stenberg, Greenstein, Gorelick & Price (Attorneys) (USA)
Goller, Gillin & Menez (Attorneys) (USA)	String Records (USA)
Hans-Schmid Musik-Verlage (Germany)	Sunrise Theatrical Enterprises (USA)
Hansa Productions Inc (USA)	Swedish Radio Co (Sweden)
Happy Face Music (UK)	Syscom Lighting (USA)
Harris and Leach Prof Corp (USA)	TP Productions (USA)
Harrison Music Corp (USA)	Tamiro Consultants Inc (Canada)
G. Hill and Co (USA)	Troma Disques (France)
Hilversum Music BV (Netherlands)	Troy Cory Entertainments (USA)
Hooker Enterprises (USA)	Tumbleweed Music Pty Ltd (Australia)
House of Lord Records (Canada)	Ultra Records (Canada)
IBC Records (USA)	Valentine Music (UK)
IFESA (Ecuador)	Michel Vicino Co (Italy)
Image Records Pty Ltd (USA)	Video Marketing (USA)
Industrias Famoso (Ecuador)	Video Store (USA)
Inflight Services (USA)	WEA International (USA)
Les Disques Interim (Canada)	Westinghouse Broadcasting Corp. (USA)
Int'l Conference & Exhibitions Group (UK)	WBSL-FM Radio (USA)
Intersong & Bassart Publishing (Netherlands)	Walter Hale Enterprises (Australia)
Intersong (USA)	Warner Bros Records (USA)
Iron Blossom Music (USA)	Warner Bros Records (Italy)
Irving Music Inc (USA)	West Edizioni Musicali (USA)
J & R Music World (USA)	Westworld Productions (Italy)
JDC Records (USA)	Weyman Productions (UK)
Jessica Music (France)	Wilson Editions (USA)
Jonathan Records (Germany)	Norman Winter Associates (USA)
Jupiter Records (USA)	Witach & Company (Switzerland)
Just Friends Distribution (USA)	Yazumi Electronics (USA)
Kenmar Music (UK)	
Kenron Productions (USA)	

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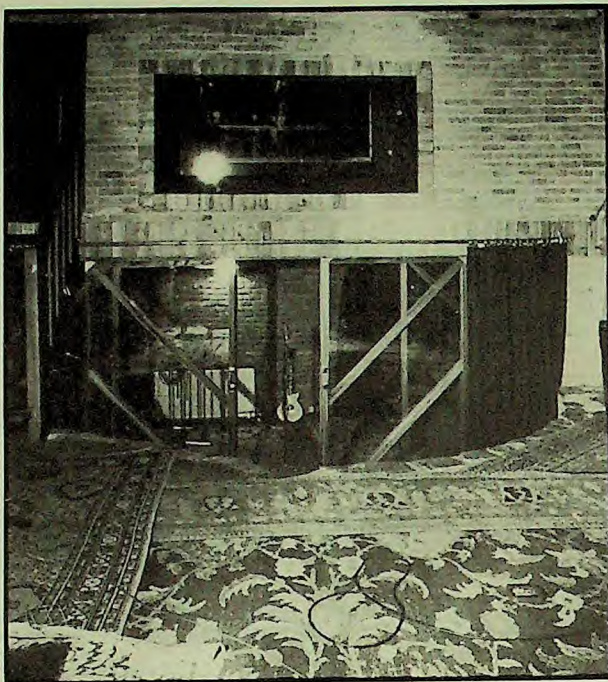
# Revox at the bottom of my garden

DIRECT RECORDING onto wax cylinders was a brief and unforgiving process — it took as long as it took to perform the piece of music and you either got it right first time or you threw the cylinder away and started again.

As recording technology accelerated into the latter half of the century the results were better and better and they took longer and longer to obtain. By the time of the music industry boom in the late Sixties and very early Seventies arrived, a combination of inventiveness, genuine desire for a perfect musical creation and a fair amount of well-heeled self-indulgence, meant that a lot of bands were using a great deal of studio time. Time, and the number of studios, expanded to cater for the work available.

One day, a long time ago, some studio manager must have remarked — "That act spends so much time in this studio they might as well be living here." The germ of the residential studio idea sprouted and its real flowering was in the countryside studio-cum-guest house. This gave bands, who were increasingly preferring to compose and arrange in the studio anyway — and the long suffering hordes of recording widows, widowers and orphans — a chance to turn a recording stint into a slice of lifestyle.

It's generally agreed that the British countryside studio was born in Wales, where the horses at



AT RIDGE Farm the sunken, stone-floored live area under the control room is now fitted with drapes and a glazed front, to make it a variable acoustic booth.

Rockfield farm, Monmouth, moved over to make some room for recording equipment; and pop artists picked their way very carefully across the cobbled stable yard to sessions.

The recreational facilities at these

countryside studios always were and still are very important. Even though a stream of highly successful recordings came out of Rockfield's numerous clients barely bothered to hide the fact that the fishing down there was as important to them as the technical facilities.

The idea caught on and there was a period when one felt that every watermill, oast house, farm barn, or Tudor manor house concealed period decor acoustic cladding and tens of thousands of pounds worth of recording equipment. The needle in the haystack, if ever found, would turn out to be a cutting stylus.

All the various countryside (or at least sited away from the city centres where studios had always congregated before) recording houses are willing to help find clients accommodation nearby if necessary, but few offer full bed and board.

## Arrangements

In the much larger semi-residential category are a number of well-established facilities, which have long standing arrangements with local inns and boarding houses to put up studio clients. Pebble Beach, at South Farm Road, Worthing, in Sussex, housed artists from as far away as Iceland in a well-known local pub. Sain Studio, a 24-track studio at Penygroes, Caernarvon (run by Huw Jones) offers, like many others, to arrange accommodation for clients "at local licensed premises"; while Factory Sound at Church Road, Woldingham (manager, Michael Challis), for example, is one place which has arrangements with local hotels — and rents cottages for clients who want to do their own cooking, although lunch is provided at the studio daily. Both studios also illustrate the fact that it is not necessary to be in a city any more to get extensive technical facilities. Sain is equipped with a Cadac in-line console and Factory has a 48 channel Harrison.

Among the fully-residential studios, it would be one very long holiday for any band which decided to work at every one in turn (if the principle that a change is as good as a rest holds) because they are each unique and interesting places, as well as being fine recording studios.

Each has a tale attached to its acquisition for, and conversion into, a studio. Chipping Norton (a converted schoolhouse) was found almost by accident by the brothers Richard and Mike Vernon and bought for the sort of sum which might now pay for a handsome dog kennel. The list of artists who have used Chippy over the years is nearing 100 and includes such names as Lindisfarne, the Bay City Rollers, Steve Winwood, Gerry Rafferty, Alan Price, Judas Priest, Mike Oldfield, the Kursaal Flyers, Fairport Convention, Climax Blues Band and, most recently, Chas and Dave.

In the shorter time that it has been in existence Muff Murfin's Old Smithy studio (constructed and converted to a great extent by its owner's own sweated labour) has taken a slightly different professional path to that of Chippy — doing more production work and being the base for the Happy Face Music publishing company. Murfin is particularly interested in attracting producers and clients from all over Europe. Recently the studio has done a lot of work for record companies from the continent, including Ariola and Aprilmusik in Germany, as well as EMI, CBS, MCA, RCA and Jet here.

## Advantages

Similar in their settings of graciously rambling country houses, Jacobs and Ridge Farm, both in Surrey, are sensibly not vying for custom. Jacobs is the only 16 track facility which offers all the residential advantages of a country studio. It's clients since opening in March have included Mungo Jerry, Liquid Gold and Vox Pop. Ridge Farm, where some of the buildings date back to Tudor times, started as a family home for the Andrews, but manager Frank's realisation of an idea to turn it first into a secluded rehearsal retreat and then into a studio (both used by a string of top name bands in the past four years) has changed all that. One point about the siting of Ridge Farm, which recently acquired a glass fronted fully-variable acoustic booth beneath the control room, that Andrews considers likely to attract clients from abroad is its comfortable proximity to Gatwick (20 minutes door to door by car).

The most northerly residential studio, and Scotland's only 24-track facility, is Rod McQueen's Highland Studio at Inverness. To compete with distractingly fine Highland scenery and all the relaxing occupations available, McQueen has made sure that the studio rooms and technical facilities make work seem a good idea as well. Since setting up the studio he has regularly expanded and improved on the living and working accommodation. The addition of a small jingles studio and a purpose built "rock and roll" studio (physically separate from but having link lines to the main studio and control room) has recently even further expanded the facilities on offer.

In their idle moments clients of Tony Cox's Sawmills studio in deepest Cornwall probably still count the sleepers on the rail track between the studio and the village of Golant (since walking down the track is a good way of reaching the place). Between the far distanced Highland and Sawmills is the grandest historic pile to house a studio so far — Richard Branson's Manor in Oxfordshire — which by now really needs no introduction. Branson is also, of course, responsible for the only fully residential professional studio in London, the Townhouse.

## Residential studio directory

**CHIPPING NORTON RECORDING STUDIO**, 28-30 New Street, Chipping Norton, Oxon. (tel: 0608-3636 or 2684). Manager, David Grinstead. Engineer, Barry Hammond, Booker (and MD), Richard Vernon. Recording facilities: studio one — 30ft x 15ft; control room — Trident TSM 32-in, 24-out desk, MCI 24-track machine and two Studer A80 stereo machines, JBL monitors. Accommodation: 12 double, two single bedrooms, also four self-contained houses, and catering includes full English breakfast, four-course evening meal and daytime snacks. Recreational facilities: pool table, video, Scalextric, adjacent squash club, plus cinema, pubs etc in town.

**FOEL STUDIO**, Llanfair Caereinion, Powys, Wales (tel: 093 882-758). Manager, Dave Anderson. Engineers, Dave Anderson, Huw Jones, Booker, Angie Anderson. Recording facilities: studio one — 40ft x 20ft; control room — Soundcraft desk, MCI J8 16 tape machine, JBL monitors. Accommodation: three double bedrooms, with catering by arrangement. Recreational facilities: pool table, TV, fishing, golf.

**HIGHLAND RECORDING STUDIOS**, Gollanfield, by Inverness, Scotland (tel: 06676-2304, telex: 75209). Manager and booker Eva Balfie. Recording facilities: studio one — 1,000 sq.ft; studio two — 900 sq.ft; studio three (voice-over and jingle production) — 200 sq.ft; control room — MCI 500 desk with automation, MCI 24-track and two MCI stereo machines, JBL monitors. Extra professional services offered: composition and production of complete radio ID packages, radio and TV jingles. Accommodation: 10 double bedrooms, one self-contained suite, and full catering. Recreational facilities: TV lounge, games room and tennis courts on estate, with golf, shooting and sailing nearby.

**JACOBS STUDIOS**, Ridgeway House Farm, Runwick, Nr. Farnham, Surrey (tel: 0252-723518). Manager, Andy Fernbach. Engineers, Ken Thomas and Andy Fernbach, Booker, Fran Fernbach. Recording facilities: studio one — 24 ft x 34 ft and overdub suite 22ft x 24ft; control room — Soundcraft 1624 desk, Studer A80 16-track tape machine, Tannoy Reds monitors. Extra professional services offered: production and publishing company associated with studio. Accommodation: two four-bedded, one three-bedded, one double and one single bedrooms, choice of full board or bed and breakfast catering. Recreational facilities: TV, billiard room, swimming pool, tennis, riding.

TO PAGE 34

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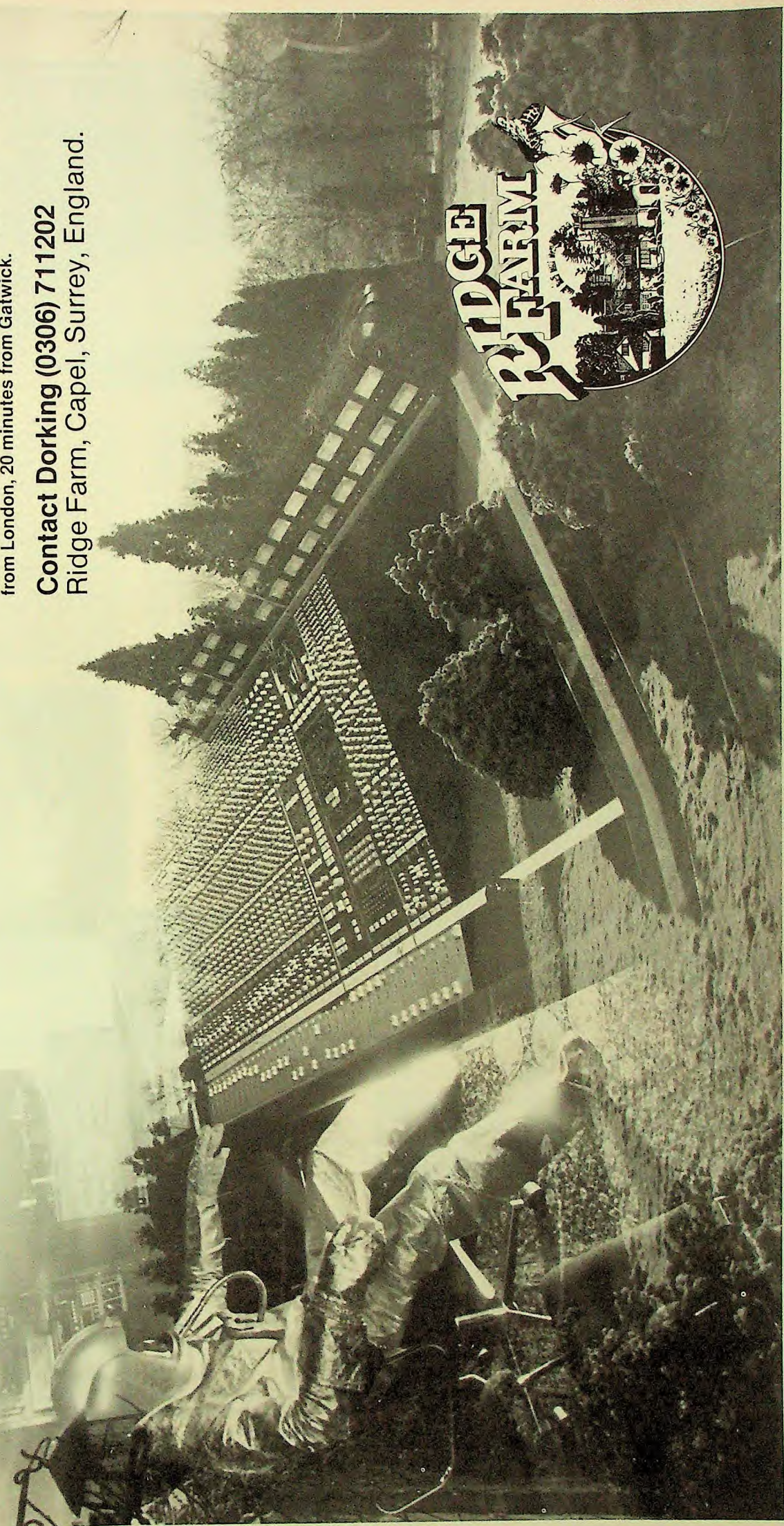
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Ridge Farm, Capel, Surrey, England.



## STUDIOS

FROM PAGE 32

**MANOR STUDIOS**, Shipton Manor, Shipton on Cherwell, Oxford (08675-2128 or 5576. Telex: 22542). Manager and booker, Colleen Duffy Smith. Engineer, Richard Manwaring. Recording facilities: studio one — studio floor plus gallery and live (stone walled) room; control room — Eastlake acoustic design, Helios 32-in 24-out desk with Allison computer mixing, Ampex 1200 24-track tape machine and four Ampex stereo machines, Eastlake monitors. Accommodation: eight double bedrooms, and full time chef for catering. Recreational facilities: swimming pool, tennis, golf, billiard room, table tennis, space invaders. Additional facilities: video cassette library.

**OLD SMITHY RECORDING STUDIO**, Post Office Lane, Kempsey, Wores. (0905-820659). Cable: Smithysound Worcester. Telex: 339821). Manager, Muff Murfin. Engineers, Colin Owen and Paul Robbins. Booker, Val Biddle. Recording facilities: studio one — 30ft x 30ft; control room — Tweed custom built 30-in 24-out desk, 3M 24-track tape machine Tannoy

monitors. Accommodation: three double bedrooms and additional room at local inn 50 yds. from studio, full catering available. Recreational facilities: swimming pool, space invaders, TV, radio controlled cars, Scalextric, video films, football, basketball, golf, fishing, shooting, riding, model plane flying, and "full-size" flying lessons by prior arrangement all available locally or on the premises.

**RIDGE FARM STUDIOS**, Capel, Nr. Dorking, Surrey (tel: 0306-711202 or 711571). Manager and booker, Frank Andrews. Engineer, Max Norman. Recording facilities: studio one — 40ft x 20ft (25ft high ceiling) and isolation booth of 18ft x 12ft; control room — solid state Logic 4000E desk with SSL computer, AEG Telefunken 24-track tape machine and two Ampex ATR 100 machines, Tannoy Super Red and JBL monitors. Extra professional services offered: production. Accommodation: four double and four single bedrooms, and a separate cottage, full board catering. Recreational facilities: tennis, swimming pool, sauna, billiards, fishing and golf nearby. Also video and domestic studio reference system.



MUFF MURFIN of the Old Smithy at the control desk.

**SAWMILLS STUDIO**, Golant, Cornwall (tel: 072 683-3337). Manager, Jerry Boys. Engineers, Jerry Boys and Simon Fraser. Booker Julie Whitt. Recording facilities: studio one — 30ft x 15ft and eight foot square vocal booth; control room — Sound Techniques custom-built desk, Ampex 24-track tape machine and Studer stereo machine, Tannoy HPD monitors. Extra professional facilities offered: resident rhythm section. Accommodation: three single and four double bedrooms, and full catering. Recreational facilities: all those offered by Cornish Riviera riverside location with fishing, yachting, riding and golf nearby.

**SPACEWARD RECORDING STUDIO**, The Old School, Stretham, Cambs (035389-600). Manager and booker, Gary Lucas. Engineers, Mike Kemp, Joe Bull and Gary Lucas. Recording facilities: studio one — approx 17ft x 22ft;

control room — Spaceward 30 channel microprocessor-controlled desk, Spaceward 16/24-track tape machine and Studer and Revox stereo machines, B&W 801 monitors. Extra professional services offered: colour video on U-Matic format (studio has 5kW Berkey lighting, and tie lines to separate video control room, built in). Also custom pressing, and location audio and video recording anywhere in Europe. Accommodation: one four-bedded room with self catering, but full catering by arrangement. Recreational facilities: video games, video film library, darts and large playground for soccer, also croquet lawn nearby.

**STARTLING STUDIO**, Tittenham Park, London Road, Sunningham, Berks (tel: 0990-21184 or 25222). Manager, Mike O'Donnell. Engineer, none resident. Recording facilities: studio one — 33ft x 21ft;

control room — MCI desk, Studer 24-track and stereo machines, JBL monitors. Accommodation: seven double and two single bedrooms, full catering provided. Recreational facilities: swimming pool, sauna, squash courts and 79 acres of land.

**STRAWBERRY STUDIOS SOUTH**, 61 South Street, Dorking, Surrey (0306-87852. Telex: 666255). Manager, Keith Bessey. Engineers, Keith Bessey and Steve Cooksey. Booker, Angela Dyson. Recording facilities: studio one — approx 125 sq. metres; control room — API custom built console, MF9 24-track tape machine and Studer A80 stereo machines, Eastlake monitors. Accommodation: for up to 10 people in two flats, self catering with housekeeping help. Recreational facilities: large recreation room, TV, video, billiards and bar billiards, darts.

**TOWNHOUSE STUDIOS**, 150 Goldhawk Road, London W.12 (tel: 01-743 9313). Manager and booker, Linda Gamble. Engineers, Hugh Padgham and Alan Douglas, with cutting engineer Ian Cooper. Recording facilities: studio one — 1,200 sq. ft; control room — Helios 40-in 32-out desk, Telefunken 32-track tape machine and three Ampex ATR four/two track machines; studio two — 800 sq. ft; control room — SSL SL400 computerised desk, Ampex MM1200 24-track tape machine and two Ampex ATR 100, Eastlake of JBL monitors throughout. Accommodation seven twin bedrooms, also three self-contained flats, and catering from restaurant serving main meals and snacks. Recreational facilities: games room for billiards, darts and space invaders, TV lounge, video. Additional facilities: tape copying rooms, and cutting suite equipped with Neumann VMS lathe and 3M digital machine.

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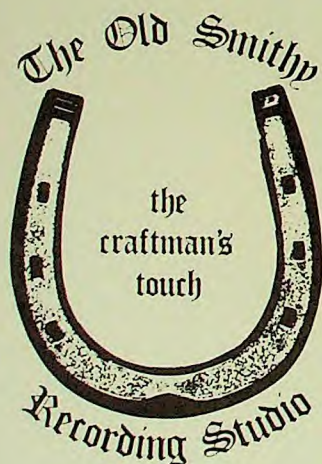
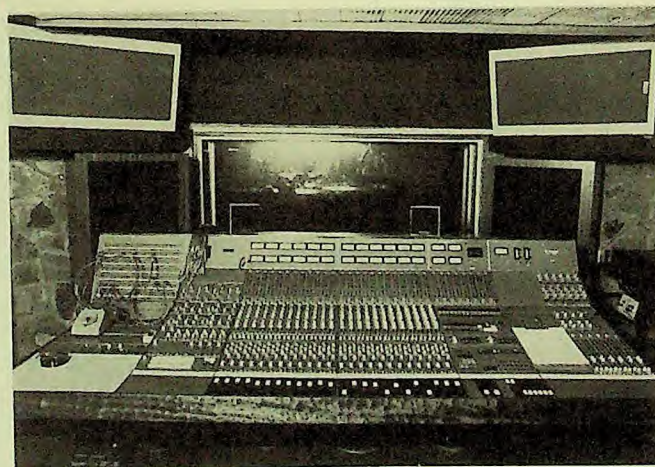
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Edited  
by  
NIGEL HUNTER

# INTERNATIONAL

## Island and MCA to Ariola after top label changes

From CHRISTOPHER PICKARD

**RIO DE JANEIRO:** Various changes in label allegiances here recently have resulted in Island and MCA moving from PolyGram to Ariola, which also gets Arista from EMI.

RCA has taken Chrysalis and 20th Century from PolyGram, and will distribute Top Tape, which controls the Motown label in Brazil, while EMI now has United Artists, which was formerly with Copacabana.

Ariola is now waiting for the completion of albums by various recent signings of top Brazilian artists, which shook the national market. Among them are Chico Buarque, Toquinho & Vinicius, and Milton Nascimento, who is recording with Mercedes Sosa.

**TOP BRAZILIAN** names were also participating in the Montreux Jazz Festival earlier this month as part of the now traditional Brazilian section of the event.

Leading the contingent was Jorge Ben, a veteran writer-performer who composed Mas Que Nada among

many other songs and whose music is described in his press release as "funk-jump-Brazilian".

Also on the bill was Gal Costa, who was featuring parts of her Gal Tropical show which has been running in Brazil since January 11, 1979. She has the style to break into the international market and should be watched closely.

In similar musical territory, the first Rio-Monterey Jazz Festival will take place here in Rio between August 14 and 17 at Maracana/inho with leading Brazilian artists and distinguished visitors of the calibre of Weather Report, Al Jarreau, George Duke, Stanley Clarke, Pat Metheny, John McLaughlin (making his third visit in two years), David Sanborn and McCoy Tyner.

**VINICIUS de MORAES**, one of the main forces of the bossa nova movement of the 1960's, and one of Brazil's most important composers died last week of lung failure.

His most famous worldwide hit song was probably The Girl From Ipanema which he co-wrote with Tom Jobim. He was the first major Brazilian artist to sign with the newly formed Ariola Records here earlier this year.

**K-TEL ARTISTIC** director, Gabriel O'Meara, tells me that his company is very interested in the distribution of small labels that are dance orientated. Anyone interested should contact O'Meara at Rua Riachuelo 187/189, Centro, Rio de Janeiro.

**SHORTS:** Sarah Vaughan has just had her second album of Brazilian music released by PolyGram entitled Exclusivamente Brasil, which was recorded in Rio last October during one of her frequent visits and whose accompaniment included Brazilian guitarist Helio Delmiro, who played with Joe Pass at the Sao Paulo Jazz Festival. . . . Joao Gilberto returned to the Rio stage last month after an absence of 19 years, taping a show special for TV-Globo which has not yet been scheduled for screening. . . . EMI mounting a large campaign behind the Capitol album Against The Wind by Bob Seger, with the single cut Fire Lake receiving heavy radio play. . . . June releases from Ariola and WEA demonstrate their faith in the continuing growth of new wave and jazz in the Brazilian market.

## Musexpo panellists named

**NEW YORK:** The problems and future of the music industry will be debated by the top executives of a dozen major record companies in the presidential panel seminar at Musexpo in Miami this year.

The panel will consist: Bruce Bird (Casablanca), Larry Depte (Philadelphia International), Nesuhi Ertegun (WEA International), Jeff Franklin (American Talent International), Peter Gallo (Gallo Africa), Fred Haayen (Polydor), Allan Hely (Festival, Australia), Bruce Lundvall (CBS), Jim Mazza (EMI America/UA), Doug Morris (Atlantic), Robert Sherwood (Phonogram) and Robert Siner (MCA).

Britain's Jonathan Simon of Chappell (UK) will be contributing his opinions on the music publishing seminar, and John Ross-Barnard, manager of the BBC home video department, will be taking part in the video marketing and programming seminar.

Other debating subjects at Musexpo will include A & R, legal and international Licensing, marketing and promotion, and radio programming.

## Solo Sylvan

**PARIS:** British writer, singer and keyboard player Rikki Sylvan has had his first solo album, Into The Void, released in France on the Kiswell Phono label — before release in this country.

The French deal was made by Mafalda Hall of Eel Pie Productions who is now negotiating release of the album in the UK and other territories.

Sylvan was snapped up for France by Jean-Claude Rosier, head of the 18 month old Kiswell Phono label, who says: "For me Rikki totally represents popular music's new direction."

Sylvan will make a promotional trip to Paris to support the release of the album and has recently completed recording new single material at Eel Pie Studios.



**FRANKFURT:** Scotti Brothers Records, of Los Angeles, has signed a licensing deal with Bellaphon Records for Germany, Austria and Switzerland. Pictured celebrating the deal are (L to R): Branko Zivanovic (Bellaphon), Anthony J. Scotti, Carol Curb Scotti, John Musso.



**MUNICH:** The distribution of sheet music and folios for Global Musikverlage has been taken over by Music Sales under an exclusive long-term agreement. Signing contracts are Harold Peters of Music Sales (left) and Peter Kirstein of Global.



**HAMBURG:** Dreamland Records president Nicky Chinn has been touring Europe with RSO president Al Coury presenting the label (formed with Mike Chapman via RSO and Polydor) and its music to key PolyGram personnel from the UK, Germany, France, Holland, Switzerland and Scandinavia. He is pictured (second left) here with Dr Werner Vogelsang (president, PolyGram Record Operations) Coury, and Richard Busch (president, Polydor International).



**MILAN:** Italian superstar Umberto Tozzi receives a Golden Globe award for his worldwide success of sales of over 22 million records at a ceremony sponsored by the Italian Chamber of Commerce for Foreign Trade. L to R: Tozzi, Dott. N. Fudoli (vice-president), British Consul Mrs E. Hunt, German Consul W. Hehenberger.

## Poland picks up new wave

**WARSAW:** The eighteenth Polish Song Festival, staged here in Opole, emphasized the growing awareness of both country and new wave music in Poland.

Joint first prize went to With You, Without You, a song written by the Figiel-Zaorski composing team, and performed by Ewa Bes, and Polish Girls Have the Most Vitality, sung by the composer, Andrzej Rosiewicz, a top local entertainer.



**MELBOURNE:** Gold records were presented to Tom Petty and the Heartbreakers during their recent highly successful tour of Australia. L to R: Michael Crawley (Astor Records national promotion and A & R manager), Rex Barry (Astor general manager), artists Ron Blair, Tom Petty, Stan Lynch, Benmont Tench and Mike Campbell, and Barry Board (MCA label manager).

## CBS France divides

**PARIS:** CBS France president Alain Levy has split his company into two divisions — one handling CBS and the other Epic/A & M, each with its own general manager and separate marketing and promotion departments.

The CBS unit is headed by Eric Bruckner with Michael Jarry in charge of marketing, and Epic/A & M is in the hands of Philippe Duwatt with Jean Jacques Gozlan as head of marketing.

Both divisions will report to Jean Claude Gastineau, promoted to vice president, who will supervise their marketing and budget controls.

• Dennis Killeen, currently VP creative operations for CBS International in Los Angeles, is to return to Paris to become VP creative operations for Europe (excluding UK). Bunny Freidus is to transfer to New York from Paris to be VP creative operations for CRI.



**LONDON:** EMU's European A & R men gathered in London for an international committee meeting under the chairmanship of Rupert Perry, international vice-president A & R Capitol US. L to R (standing): Roel Kruize, Kick Klumbie, Howard Berman, Terry Slater, Alain De Rico, Nico Geusebroek, Graham Fletcher, Richard Lytleton and Guy Marriott. L to R (seated): Rupert Perry, Don Grierson, Jochen Kraus.

# MARKET PLACE

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## American Commentary



### Disco debated at forum.... NARM advises on counter- feits.... Taylor quits Stiff

#### IS DISCO DEAD?

The official position of *Billboard*, hosting its eighth international Disco Forum at the Sheraton Centre in New York, is obviously 'No'.

But except for the magazine's publisher and editor-in-chief Lee Zhitto, and for keynote speaker Frankie Crocker (program director of WBLS, the most listened to station in the US, which gained its status via disco), few of the few people on hand seemed to agree.

After cancelling its Monte Carlo Disco Fete last year, *Billboard* now found itself with fewer than 1000 registrants for the New York event, as compared to 1400 last year.

Crocker's opening speech was attended by fewer than 150 people while a 'presidents panel' drew less than 100, prompting *Billboard* disco booster Bill Wardlow to comment that he was "amazed there aren't more people interested in asking questions of the presidents of the major record companies".

Six of the presidents scheduled to appear didn't show up: nor did panelists or audience for a concurrent session devoted to sound equipment manufacturers.

"The word disco is a negative," said RFC president Ray Caviano, who was one of the first to make a switch to the term dance music. "Disco," he added "sped up the process of selling black music to Whites. All we did was bring down the beat a little".

Caviano reiterated his oft-made pleas for "alternative means of exposure" for dance music artists and complained that few of the people in positions of power in the industry have any sense of the street life to today. Most, he said, came up with rock and roll sensibility — a sensibility he feels is now outdated.

Basically, though, the sessions that featured record company executives wound up being verge-of-shouting matches with disco disc-jockeys complaining that they can't get free records and the executives defending the need for selectivity on the matter of who gets what.

The exhibit areas, too were a pale reflection of earlier disco forums, with the usual sound equipment, laser lighting systems, roll-up dance floors, disco curtains and the like for sale — only there were fewer of them all round.

#### By IRA MAYER

WORD OF the PolyGram restructuring continues to leak out of the company, though there has been nothing official from PRO-USA itself. Plans reportedly call for Polygram East and West divisions, with Irwin Steinberg atop the corporate ladder and with Dick Kline and Danny Davis heading the respective coastal offices. Meanwhile Casablanca has instituted further cutbacks, with the total staff now said to number approximately a dozen people.

NARM HAS issued a lengthy memorandum to its members covering the federal anti-counterfeiting statutes and offering an overview of federal enforcement policies (including such matters as the knowledge requirement for criminal liability). The trade association advises merchants to look for five clues to possible counterfeit product:

1. Blurred or smudged printing on jackets, sleeves, slicks and labels.
2. Poor reproduction of the original colours in the art work and photographs.
3. Improper affixation of labels and slicks.
4. With respect to tapes, a brand of plastic cartridge other than that normally used by the authorised manufacturer.
5. Different seal folds resulting from the counterfeiters' use of a shrink wrapping method other than that used by the authorised manufacture.

To the best of my knowledge, this is the first official document advising retailers and other dealers on ways to spot counterfeits.

THE RIAA reports 89 gold and 37 platinum sales certifications for the first months of 1980, a rise of 32 per cent and 42 per cent, respectively, over the last year. The number of singles gold and platinum awards dropped.

The trade group suggests that this represents an improving sales climate but concedes that changes in the waiting period before certification is granted affected the numbers. And despite WEA's claim that 1980 gave the company its biggest June ever (buoyed no doubt by the Rolling Stones album), no one on the street would concur any improvement in the sales climate.

NASHVILLE MAY be "Music City, USA", but some people in the business there feel that the city needs to promote an image wider than its famous country music base. So the Nashville Music Association has been formed to get across the message that there is also a whole lot of rock, pop, R & B and jazz talent cutting discs there.

SHORTS: Barry Taylor has resigned as Stiff-US general manager. He has now formed a management and publishing firm, and is about to launch a small independent label, all in association with SwanSong/Atlantic. They anticipate direct-to-store distribution in the US and are looking for foreign licensees. They can be reached at 230 West 78 Street, NY 10024 or (212) 877-2515 . . . Ed Rosenblatt named president of David Geffen's still unnamed label . . . Ellen Wolff and David Shein join Neil Bogart's Boardwalk Records as VP creative services and VP business affairs, respectively . . . Peter Gidion set as national promotion VP at Ron Alexenburg's Handshake label . . . Jobete, the Motown publishing wing long-rumoured to the subject of takeover negotiations, has closed its NY offices and let go three staffers in LA. The staff now numbers 11, compared to 30 a year ago . . . biggest winners in ASCAP's 1980 Top Ten Awards, coincidentally, were Jobete (with 11 citations) and Ashford and Simpson (with six).

## OPINION

Three weeks ago JONATHAN KING wrote in *Music Week* that the British music industry was "in an even greater state of chaos than I imagined possible". His letter provoked an outraged response — typified by John Wilkes' letter below — and King replies with some constructive suggestions.

# King's 10 point remedy for the industry's blues

I HAVE been so inundated by calls from both media and industry since my *Music Week* letter that I felt obligated to put some constructive opinions across in your columns. If I were to accept the top position in a major record company (and I hasten to point out I am not available), I would probably enact the following moves:—

- I would pull out of the BMRB chart until it published a list of the 30 best selling singles and albums only.
- I would pull out of the industry needletime agreement and negotiate my own deal with both BBC and ILR allowing them to play my records 24 hours a day.
- I would extract from them active support to stop home taping of my product (including talk overs on chart shows) and positive help in promoting a greater variety of my music.
- I would negotiate with the Musicians' Union to pay them a percentage royalty on home produced record sales.
- I would initiate a small arrangers' royalty system.
- I would operate a general artists' royalty rate and contract applicable to all performers, new or old, established or virgin.
- I would trim staff down to a minimum and talk with other companies about forming a central accounting-legal pool for paper work.
- I would investigate the possibilities of cheaper records for promotional initiation (i.e. flexi discs).
- I would attempt a radical cut in the publishers' share of record royalties (not the writers).
- I would insist on playing a major role in the record companies' international management.

not develop overnight and will not be put right overnight. There are many dedicated people in the business who are working hard to ensure that the setbacks highlighted by the current recession are temporary and not permanent. Somehow I can't see Jonathan joining in, although it would be good to see him use his knowledge to help the industry from which he has gained so much.

I get the impression that Jonathan thinks he is one of Gadarene swine who survived to walk the Atlantic.

JOHN WILKES, Fulham, London SW6.

JONATHAN KING, Grafton Way, London W1.

## We need aid, not talk

JONATHAN KING is right — the record industry is not as efficient as it could be. But has it ever been?

Rather than slipping into London every now and again to gloat over the demise of our industry and to proudly proclaim that his predictions are coming true, why doesn't he come back and put his talents into giving those of us still on the ship a helping hand?

Over the years Jonathan has certainly been successful and has reaped the rewards for that success, but what has been his contribution to the industry?

Many of us are aware of the problem areas, most of which did

## Radio should have greater variety

I WRITE with reference to the recent article on Pirate Radio fighting for recognition (*MW* June 7) where Radio Jackie's Kevin Stewart rightfully pointed out the need for more radio stations in the UK.

The problem could well be apathy and the fact no-one wants to change the system, but the alternative suggested is a load of rubbish.

If Mr. Stewart thinks that there is room for another strict programme control and playlist system, then I suggest he applies for a permanent position on one of the several legal ILR stations. What is the point of having yet more stations with the usual restrictive playlist that can mean the end of artists' record sales, recording contracts (and record

companies, not to mention money wasted)?

While existing commercial stations in the UK do fill a certain function, Radio One seems to be more generous and innovative with new releases, but if we are talking about real variety, then why not look at radio systems used in European countries — as an extreme example, Italy with its 3,000 or so local radio stations, some good, some bad, but with enough variety to cater for even the most bizarre musical tastes.

Variety is something which is sadly lacking in our UK set up where a relatively small percentage of new releases have the privilege of being flogged to death ad nauseum. With commercial radio being on the air 24

hours, seven days a week, there is room for greater scope instead of the same old stuff selected by one person in charge of deciding the fate of new releases.

So, Mr. Stewart, if you truly want to be innovative and offer something different, then I suggest you think like a wolf instead of a sheep, otherwise leave it to the professionals.

GEORGE KWIATKIEWICZ,  
Preston Road, Wembley,  
Middlesex.



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For booking details and tickets telephone Avril Barrow 01 836 1522.

Music Week welcomes letters on all subjects relating to the music industry. Write to: The Editor, *Music Week*, 40 Long Acre, London WC2

MARTIN ANSCOMBE, Pop Inn, Harvey Street, Watton, Norfolk.

## Top men are out of touch

I AM convinced that everything the record companies are now doing is a direct result of managing directors and board members being completely out of touch with the bread-and-butter level of retailing.

### More memories

WITH REFERENCE to Brian Flynn's letter (*MW* July 12), may I just say how refreshing it was to read his "happy memories". I too have been in the record business for over 23 years and his letter has brought back many happy memories for me.

MRS JOAN UTTERSON, Disque Record Specialist Shops, Prudhoe Place, Newcastle Upon Tyne.

# DOOLEY

BOLDLY SAYING what many another band must have thought in the past couple of years, DEXY'S MIDNIGHT RUNNERS taking full page ads in the rock papers to announce that they will in future "not take part in any interviews with the *New Musical Express*, *Melody Maker*, *Sounds*, *Record Mirror* . . . We are doing this because we are totally disillusioned with the music press . . . We won't compromise ourselves by talking to the dishonest, hippy press." . . . A somewhat embarrassed spokesman for EMI, which paid for the ads, said: "The band has a measure of creative control over their ads which stem from the band's feelings, not EMI's" . . . One wonders whether it is worth paying a paper around £800 for the purpose of insulting it? — and even more to the point, does the public really care what DEXY'S MIDNIGHT RUNNERS think of the press?

SUCCESS OF their Deep Purple TV album some consolation to departing Brian Berg, his assistant Chris Black and the rest of his team who estimate they have given EMI 11 million sales from 26 albums in the past four years . . . Jo Mirowski, senior art director on Polydor redundancy list, can be contacted on 01 997 9062 . . . WEA casualty Nigel Molden says his enforced exit provides him with "golden opportunity to pursue independent projects" and is working from his home (Beaconsfield 4072) . . . Former United Artists Music creative manager Meyrick Smith still looking and can be contacted on 01 837 9999 (evenings) . . . American songwriter Larry (Tie A Yellow Ribbon) Brown in London attending to business for his Larball company via ATV here . . . Can't-wait-to-hear-it — The Suspicions' "ska/power pop cover" of Charles Penrose's classic The Laughing Policeman . . . RCA/PRT board will favour RCA 4-3 with Louis Benjamin as voting chairman, but other names not confirmed yet . . . Yes manager Brian Lane's assistant Chrissie Cremore has been sending A & R men demo tapes of new band Lasers wrapped in copies of newspaper articles about so-called A & R hoax.

AFTER 20 years association with Phonogram, Dusty Springfield has switched to 20th Century in US and deal includes UK territory . . . Former *Melody Maker* writer Mike Oldfield, latterly with the *Daily Mail*, named as new *MM* editor . . . An achievement worth crowing about: Jupiter Records' chief Ralph Seigel has six records in German Top 75 written and produced by himself . . . Pinnacle distributing double cassette on how to survive a nuclear attack, The Nuclear War Information Tapes (NUKE 1) . . . Response from A & R men to Malcolm Gerrie's Check It Out TV showcase for North East talent is such that Tyne Tees has laid on a special preview for A & R scouts on July 28 . . . Former DJM and Shaboodle publicist Trisha O'Keefe has produced Sue Wilkinson's You Gotta Be A Hustler If You Wanna Get On (Cheapskate) . . . Brit-in-New York Mike Ledgerwood handling PR for The Blues Band in the States . . . Brian Gibson to be PR consultant for German Bellaphon UK company . . . Riva Records MD Bill Stonebridge has wed Second Generation dancer Maxine Rose . . . Bernard Chevry's Discom '80 set for October 27 to 30 in Paris.



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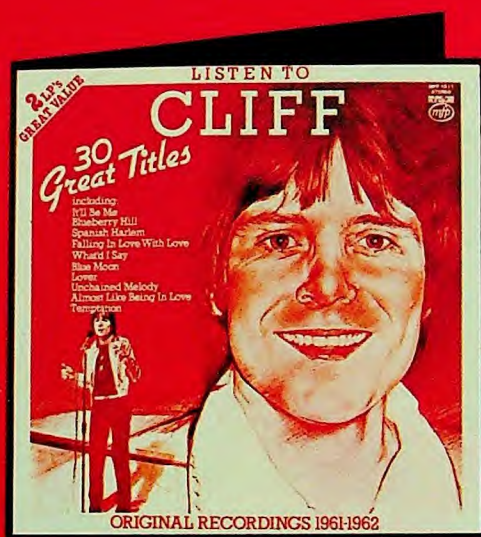
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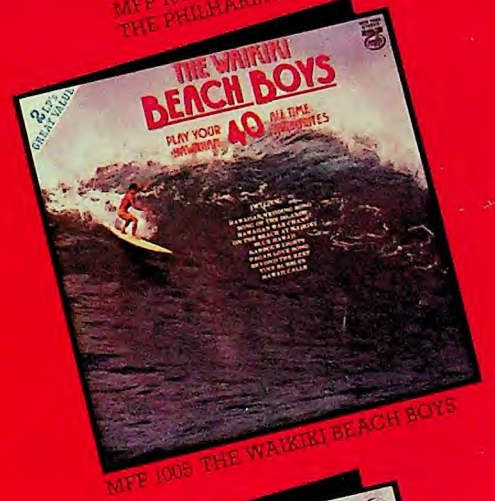
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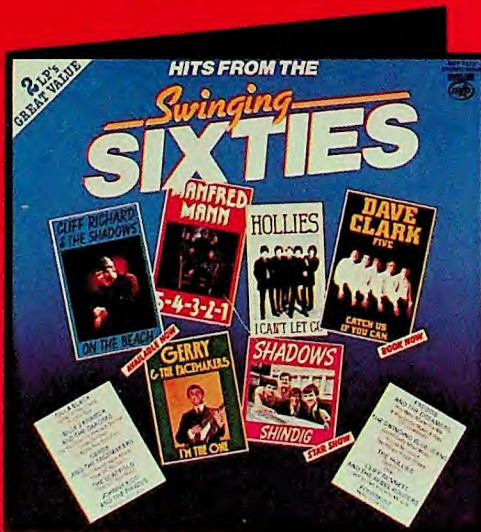
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