

# MUSIC & VIDEO WEEK

Europe's leading music business paper

90p

## The para jump to save Sheila



**ACTION MAN** publicist Howard Harding and client, singer Eve Graham, joined the RAF Red Devils for a day last week to make a sponsored parachute jump to raise money for former singer Sheila Rossall, still desperately ill in a Texas hospital with an "allergy to the 20th Century". The sponsorship was organised by Eve's record company, Celebrity, and Harding, of the

Bastables advertising agency, which handled PR for the label.

It raised £1,742 for the Save Sheila fund — much of it from music industry people who paid £10 or more to sign their name in Music & Video Week (see page 17). Eve and Harding are pictured before the jump and in mid-air over Bedfordshire.

### Thorn EMI tipped for 'big profits'

VIDEO IS "totally ignoring the recession", and in the opinion of a leading stockbroker the Thorn EMI group is a favourite in the race to big profits in that industry.

In its quarterly review of the leisure industry — including consumer electronics (hardware and software) and the music business — Vickers de Costa states that if the latest economic statistics are a true indication of future trends there may well be an upturn in consumer demand in the leisure sector later in 1981. Video is most likely to benefit from this, but it will obviously help the music industry as well.

Thorn EMI, which like most other major record companies has interests in both industries, "could emerge next year and beyond as the UK's major video company," and although considerable investment will be required "the group is now building its home entertainment interests for what could become a very exciting period in the middle years of the decade."

Vickers de Costa notes that after the reorganisations, and sales of non-entertainment leisure interests like hotels and sports facilities, Thorn EMI still has its "expertise in high technology areas of electronic engineering and in audio visual programme production and software manufacture and distribution."

The rosy future predicted for video cassettes and VCRs is offset by caution about the video disc, which "now seems less of a sure fire winner. As the popularity of video rental grows it is noted that the price of discs is much higher than short-term video cassette rental fees.

Where the record and audio cassette industry is concerned the report says: "The basic problem of the record industry has been over-capacity generated in the 1972/73 boom."

But it adds that in the past year "this problem has begun to be overcome, with the contraction taking place" — the latest example being RCA's decision to close its plant.

# WEA PAYS £10,000 IN NEW CHART PROBE SENSATION

EVIDENCE THAT false chart diary entries were made for 17 WEA-distributed singles over a recent eight-week period is apparently so conclusively damning that WEA has completely accepted it and has agreed to foot the £10,000 bill for the joint BPI/BMRB investigation which uncovered the malpractices.

Senior Scotland Yard officers were this week looking at the evidence and will consider if any further action should be taken.

The BPI last Friday named a freelance promotion man — Peter Wreford — who was "working with WEA" and is alleged to have "participated in over 700 false entries". The BPI also says that Wreford made similar false entries for an album on the independent PVK label.

It's claimed that Wreford made the false entries in sales diaries of shops which in return received quantities of free product.

Three shops — Our Price Records of Kingston, Earthshaker of Feltham and Record Scene of Staines — have been suspended from the BMRB panel.

The BPI statement came only 48 hours after rumours that a chart hyping scandal was about to break began to filter through the industry. But it now appears that three weeks ago field investigators, who have been monitoring chart return diaries since January, alerted the BPI and BMRB of "certain irregularities" showing up in sales returns from certain panel shops.

Subsequent enquiries revealed Wreford's activities and a forensic handwriting expert, Derek Davis, was called in to confirm that of the sales diaries he examined, Wreford had allegedly participated in over 700 false entries.

But the BPI says that the BMRB's own security system had already identified the false entries and they were not used in the compilation of the charts for the particular weeks they covered. The BMRB says that the effect on chart placings of the singles concerned was "minimal".

Wreford's alleged activities contravened Clause 3 of the new Code of Conduct which was introduced at the beginning of the year. This clause binds BPI member companies, "its servants or agents", not to authorise or be acquiescent in the falsification or distortion of the

reporting of sales and not to attempt to influence retailers making chart returns.

With unprecedented boldness, the BPI statement says: "The evidence was so conclusive that the investigators' findings were completely accepted by WEA. WEA does not consider that Wreford was acting under instructions from the company, but it has agreed to pay the costs of the investigation of £10,000 in the interests of eliminating further malpractice."

PVK Records, the other company implicated, is not a member of the BPI and the BPI statement adds: "BMRB is investigating the allegations made in respect of the PVK album direct with that company".

This is the second time WEA has been implicated in a chart hyping scandal in a period of nine months

TO PAGE 4

### London gets 4,500-seat rock venue

LONDON is to get a new, and rather different 4,500 seater rock venue this summer. Brian Adams' Rock City Enterprises has been given GLC permission to hold a series of concerts in David Smart's Circus tent in Battersea Park.

First gigs will be a series of Roger Scott Cruising shows, starting June 6. Top of the bill on the first night will be rockabilly band The Polecats. Shakin' Stevens and Matchbox are being lined up for following shows.

Adams is also planning to hold a two-day folk festival there later in the summer and is also "talking to a number of leading American bands". He is prepared to make the tent available to other interested promoters.

**Country music special—**  
**see pages 30-31**

### CBS video plans revealed

From IRA MAYER

NEW YORK: CBS Video Enterprises will open a London office this summer, closely followed by the establishment of operations in Germany and France.

In an exclusive interview with *Music & Video Week*, CVE president Cy Leslie revealed that he is personally conducting interviews with regard to staff for the UK headquarters.

Calling the European home video market "one with great growth opportunity over the next four to five years", Leslie added that he will visit London shortly to oversee the launch. The company will distribute its MGM/CBS home video library through current CBS channels as well as going directly to video speciality outlets.

The MGM/CBS catalogue includes 2001: A Space Odyssey, The Wizard Of Oz, James Taylor In Concert, and various ballet and classical performances.

### Barclay backs Polish rock

PARIS: Rebel rock-music from strife-torn Poland is being made available in the West via the French Barclay label. It has made an exclusive European licensing deal with the Polish Blitzkrieg label, said to be "the label with the hardest protest bands in the Polish rock underground".

First releases are albums by bands Kryzys, from Warsaw, and Deadlock, from Gdansk, which are being marketed in Europe with red flashes on the sleeves reading "Solidarite Avec Le Rock Polonais".

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## NEWS

# Pinnacle aims for top deals

IN A move which Pinnacle general manager Tony Berry describes as "an increase in time spent on development of distributed labels and catalogues", the company is to

## Polydor puts faith in Cure

THE CURE, who embark on a nationwide tour on April 18, release their third album, *Faith*, (FIX 6) on April 17. At each gig, a specially produced Cure film will be screened and the soundtrack will be available free with the cassette version (FIX 6). Polydor has planned a substantial campaign to back the release and tour with rock press ads together with 500 window displays "aimed at increasing Polydor's cassette ratio".

become more selective in accepting labels for national distribution. There will also be a greater emphasis on marketing.

"Quality and not quantity is our guideline for future activities," commented Berry. "We have proved we can chart records and by concentrating on our major distributed labels, we shall chart many more."

"There is always an enthusiastic welcome for promising new labels," he continued. "We have just organised another roster pruning exercise of records that are failing to attract dealers, and whereas last year we were distributing 200 labels, we are now down to well below the 100 mark. At least three quarters of those are straight distribution, so we are still short of potential top notch labels who we can work with in harmony and chart records."



## Ultravox gold

SMILING FACES, above left, at Chrysalis Records recently when Ultravox were presented with gold discs for their debut *Chrysalis* album, Vienna, which reached No Four in the charts. They were also presented with gold discs for the single Vienna which reached No Two in the singles chart.

Pictured (l to r): Chris Cross (Ultravox), Steve Andrews (A & R manager), Midge Ure (Ultravox), Chris Wright (co-chairman of the Chrysalis group of companies), Billy Currie (Ultravox), Chris O'Donnell (management), Warren Cann (Ultravox), Doug D'Arcy (Chrysalis Records MD) and Chris Morrison (management).



## Matchbox silver

MATCHBOX interrupted their beauty sleep last week (below left) to meet Mike Read, Radio One DJ, for an early morning presentation of silver discs for their second *Magnet Records LP*, *Midnight Dynamos*. Pictured (l to r) are: John Morris (manager), Steve Bloomfield, Dick Callan and Fred Poke of Matchbox, Mike Read, Graham Fenton, Jimmy Redhead and Gordon Scott of Matchbox.

## Soul signs Dutch contract

From SUE BAKER

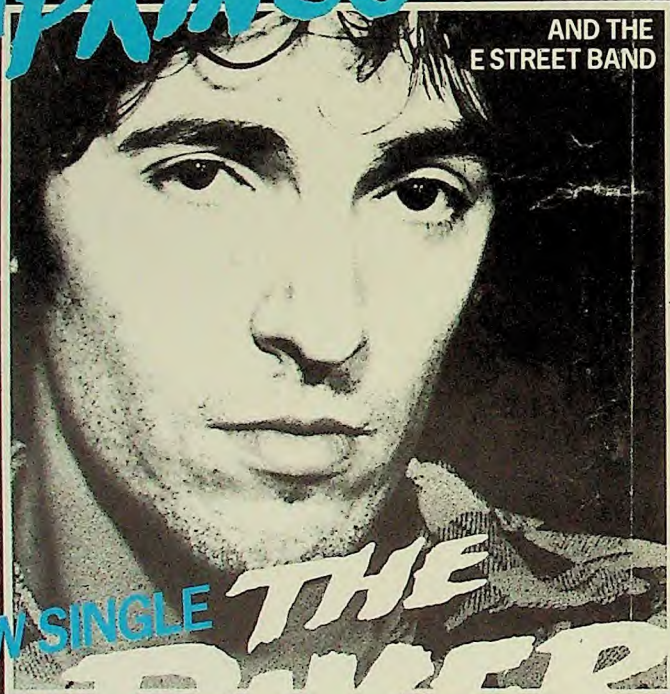
AMSTERDAM: David Soul, "Hutch" of the TV series *Starsky And Hutch*, has followed in the footsteps of another famous TV cop, Telly "Kojak" Savalas, by signing a recording contract with a Dutch Company, Purple Eye Productions.

The company plans a single next month and an album entitled *The Best Days Of My Life* later. The LP will comprise songs by established composers such as Paul Williams, and five new songs written by Jack Murphy and David McKenzie.

The producer is Will Hoebee, well-known in the Dutch recording world, and distribution will be through Phonogram for the Benelux countries. Negotiations are in progress for other territories.

# BRUCE SPRINGSTEEN

AND THE  
E STREET BAND



# NEW SINGLE THE RIVER

## The current is strong

The title track from his current album is out as a picture bag single next week. Feelings are running high for Bruce Springsteen, so order 'The River' now.

Single 'The River' CBS A-1179 title track from the album 'The River' CBS 88510 40-88510



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

## Towerbell launches own label

BOB ENGLAND, managing director of the Towerbell Management company which looks after such artists as Chas & Dave and Darts, is launching his own Towerbell record label with pressing and distribution through PRT. First release is the single, *I Can't Hold On* (TOW 9) by England's wife, Natasha.

Commented England: "After dealing with various record companies over the past few years as a manager, I feel the time has now come for me to have a much greater degree of control over the recorded output of my acts, both from a creative and marketing standpoint. I intend to develop Towerbell as a fully fledged independent label, and I am planning to make several important talent acquisitions for the outlet during the next few months."

Co-inciding with the launch, England is also switching pressing and distribution for Chas & Dave's *Rockney* label, which was launched late last year with the *Rabbit* single, from Pinnacle to PRT.

## McNally forms Why-Fi indie

PAUL McNALLY, until recently A & R director of

## New labels...

Sire/Real Records (UK), has formed his own UK-based independent label, *Why-Fi Records*. The label has been licensed to RCA worldwide, and first signing is Sparks, who release a single, *Tips For Teens* (WHY 1) on April 14 and album, *Whomp That Sucker* (WHO 1), on May 15.

## Duo sets up Street Tunes

JOHN GLOVER, former manager of Free, and Peter Booth, formerly managing director of Trident Records, have launched a new label, *Street Tunes*. Distribution is through Stage One, and the first two single releases are *Smoke* by Stage Struck and *The Stuart Hall Song* by St Augustin's School Choir and Band. *Street Tunes* can be contacted on 01-883 0775.

## XL issues single

XL RECORDS has released its first record, a single entitled *Get Yourself A Job Mate* by The Royals, distributed by Stage One.

The label has been set up by Nick Garnett who can be contacted at 01-486 0421.

promopeople  
are  
coming

## US artists set for UK onslaught

THE CAPITOL/Liberty US/EMI America division of EMI has a very busy month ahead of it with a number of important releases and tours from its American artists.

Glen Campbell begins an extensive UK tour in support of his latest Capitol album *It's The World Gone Crazy* on April 23, while Anne Murray is here for a series of TV appearances plus a Palladium showcase, backing her single and album, both titled *Where Do You Go When You Dream*.

The Tubes' debut release on Capitol — *The Completion Backward Principle* — is being rush released throughout Europe on April 21 to tie in with their forthcoming tour and it will not be released in the US until May. Capitol's UK marketing push for the LP will include 500 window/in-store displays, full page ads in consumer and trade press, plus a co-operative radio and press campaign with record dealers.

On Liberty, US country singer Susie Allison has her debut album, *Susie*, released to coincide with her Wembley Festival appearance on April 19, which marks her UK concert debut.

Gary U.S. Bonds has *Dedication* as his first album release on EMI America and worked closely on the record with Bruce Springsteen.

Single releases from the division during April come from Kim Carnes, Lee Clayton, Delbert McClinton, *A Taste Of Honey* and Gary U.S. Bonds.

## Morgan starts promo operation

WILLIE MORGAN has launched his new independent promotion operation under the banner of Diamond Promotion & Publicity, which is based at 3 Paddington Street, London W1 (Telephone: 01-486 9695/9697/6230/6239). Diamond offers "a complete promotional service" which encompasses the entire ILR network, as well as the London-based national radio and TV networks.

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# EMI and BBC rush out Chi Mai albums

THE RUNAWAY success of the haunting instrumental theme to the BBC TV Lloyd George series — *Chi Mai* by Italian composer/conductor Ennio Morricone — prompted a flurry of activity at EMI and BBC Records last week as both rushed to get out Morricone albums.

While PRT pumped out 60,000 copies a day of the hit single on the BBC label, EMI moved fast to make up for having "given away" the single on a lease deal to BBC Records when audience reaction suggested there was a demand for the theme.

EMI's MOR department quickly put together a This Is Ennio Morricone mid-price album (THIS 33) which features the *Chi Mai* track and others including Morricone's



previous No. 1 single, the theme from *The Good, The Bad, And The Ugly*. The LP has a dealer price of £1.82 (excluding VAT) and was due to be shipped this week.

BBC Records meanwhile rapidly set up a deal with Morricone's publishers, General Music, and MD Henrico de Melis flew in to London on the day the single entered the *Music & Video Week* chart at No. 19 to lease a number of previously

unreleased Morricone tracks for a Beeb album.

The BBC album *Chi Mai* (REB 414) will have a recommended selling price of £3.75 and will be backed by a radio advertising campaign and will be launched with a press reception attended by Morricone, and Philip Madoc (who plays Lloyd George).

But the BBC album, also featuring the *Chi Mai* theme, will not be available until next Friday (24), giving EMI a two-week start on garnering LP sales on the back of the single.

The *Chi Mai* track was originally released in 1978 as a Private Stock single and has been used before as a TV theme — for the Kenneth More series, *An Englishman's Castle*. It was selected for the Lloyd George series by producer John Heflin who was attracted by its haunting appeal.



BBC RECORDS executives line-up with Ennio Morricone's publisher and agent Enrico de Melis of General Music of Rome (centre) having completed a record and publishing deal for a new Morricone album. L to R: James Fleming (sales and marketing manager), Mehmet Arman (business affairs manager), De Melis, Mike Harding (A&R manager) and Alan Bilyard (head of BBC Records).



## Adrian Rudge goes independent

ADRIAN RUDGE, who left Polydor last week after 11 years service, is to pursue a number of independent ventures, mainly in the field of international music publishing, including acquisition of catalogues, development of artists and licensing. Rudge will also be involved in jingle writing and production, a PR and marketing consultancy and artist management.

One of Rudge's first projects will be the placing of a Julie Andrews country music album. He is also managing writer Steve Colyer and has taken on American artist Mike Corbin about who's songs Rudge says: "I have the same feel as I did about Bruce Springsteen when I first signed him to Intersong years ago."

Rudge can be contacted at 38 North Row, London W1. Tel: (01) 491 3175. Telex: 23840. Home phone: (01) 289 0534.

COLIN HODGSON to finance director, EMI Record Operations — UK and Ireland, following Nick Payne's move to Thorn EMI Video Programmes

as director of finance and administration. Hodgson will report directly to Richard Robinson, EMI Music regional director UK. Hodgson previously worked in a similar capacity for EMI South Africa.

Garry Blackburn to the promotion team at Phonogram — he will be responsible for Radio One and Capital Radio promotion and will report to the company's head of radio promotion, Annie Challis. Blackburn comes to Phonogram following eight months at Carlin Music where he was radio promotions manager... Chris Poole, chief PR at Chrysalis for the past three years, has been appointed to the new position of director of press and artist relations. He will continue overseeing the press office, which has now been joined by former head of Arista press Berni Kilmartin, but will also run artist relations — with special responsibilities for the co-ordination of UK tours by US artists. He will report to MD Doug D'Arcy and A&R director Roy Eldridge.

Changes in the A&R department mean that Steve Andrews, formerly artist development manager, and Maureen O'Donnell, former A&R administrator, become joint A&R managers... Byron Orme has been made a director of Marshall Arts and will have special responsibility for UK tours of US artists. Marshall Arts new address is 124 New Bond Street, London W1. Tel: (01) 409 1371. Telex: 261236.

## Stiff debut by Tenpole Tudor

THE DEBUT album from Tenpole Tudor and new singles from *Madness* and John Otway are released by Stiff on April 17. The first 10,000 copies of the Tenpole Tudor album, *Eddie, Old, Bob, Dick and Gary* (SEEZ 31) will sell at £3.99 before reverting to the regular Stiff price of £4.99. Marketing for the album includes colour posters, full-page consumer ads, trade press ads, plus a special video for the single, *Swords Of A Thousand Men*.

The new *Madness* single, *Grey Day/Memories* (BUY 112) will also be available on cassette (ZBUY 112) at the same price of £1.15. Promotion includes flyposting, consumer and trade ads and strip posters for retailers. The band have just finished filming their first feature film, *Take It Or Leave It*, which will be released in September.

John Otway's new single, *The Turning Point* (BUY 115) will be backed with ads in the trade and consumer press and with posters.

## Virgin to boost Gillan's second

GILLAN'S SECOND album for Virgin, *Future Shock*, will be getting a considerable marketing boost on its release on April 17, even though advance orders already indicate it will immediately achieve silver status.

The album, packaged with a 16-page full colour booklet, will be the featured album in W H Smith's national and consumer press advertising. The record company is also planning full page ads in consumer and trade press, plus a double page spread in *Sounds*.

A comprehensive in-store campaign is being set up with both multiple chains and independent stores and there is a special tie-in with Woolworths, involving the screening of a Gillan video.

Gillan is also undertaking a European tour.

## Dead Kennedys controversial single

THE CONTROVERSIAL new Dead Kennedys single, *Too Drunk Too Fuck* (Cherry 24) is to be released on Cherry Red who have released the band's last two singles and their debut album, *Fresh Fruit For Rotting Vegetables*. Release date is May 1.

## Decca puts out LP of Early Bowie

DECCA RELEASES a mid-price David Bowie LP, *Another Face* (TAB 17), which includes his first ever recordings, *Liza Jane* and *Louie Louie Go Home*, released in 1964 under his real name, David Jones. Also included is *The Laughing Gnome*, a Top Ten hit when re-issued in 1973. The album features in Decca's Rock Echoes campaign. The company also releases two tape-only compilations, *Time For Classics* (KMOR2 8102) and *Time For Memories* (KMOR2 8104) which both have a dealer price of £3.13.

## Pressing under fire at MTA awards

CRITICISM OF the standard of record pressings came with the announcement of the 1980 MTA Gramophone Record Awards. The judges said that they had been "impressed with the quality of entries" in the 21 categories, but felt "the quality control of some companies left much to be desired", with a number of "obvious faults" being found repeatedly in the selection presented for judging.

Their critical attitude led to the award of only one place in several categories — including Bargain Price Popular where Ennio Morricone's orchestral *Film Hits LP* and RCA took sole honours — and none at all in two others. These were *Historical Popular Recordings*, and *MOR Non-Vocal*.

RCA's recording of the US cast of *Sweeney Todd* by Sondheim and Wheeler took first prize in the *Operetta and Musical* section, while in the spoken word section the BBC record of the Peter Sellers *Parkinson Interview* gained second, after *Listen for Pleasure's The Lost World* read by James Mason. *LP* was also given a special award "for their contribution in issuing spoken word recordings during 1980, which are of particular value to the blind and the young."

In the two pop categories, which are judged on sales figures alone, *Top Album Gold* award went to *Abba's Super Trouper* (Epic), and *Silver to The Police's Zenyatta Mondatta* (A&M); *Top Single Gold* went to *The Police's Don't Stand So Close To Me* (A&M), and *Silver to Barbra Streisand's Woman In Love* (CBS).

## LUCKY 7 PROMOTION

'Without you' SSMD 002 by Jennifer Benjamin  
'I need you' SSMD 001 by Althca  
'Stop the fight' SSD 005 by Tony Zap  
'Lavender Blue' SSD 006 by Paymundo  
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## NEWS

## Shop suspended in chart probe

FROM PAGE 1

and newly-appointed managing director Charles Levison had to answer for his company in only the second week of his tenure. WEA International president Nesuhi Ertegun, who was acting head of the UK company at the time the investigations were taking place, made no comment and could not be contacted at his New York office as *MW* went to press.

Levison was quoted in the BPI statement as saying: "I am angry that someone connected in any way with this company should have acted in the manner alleged and I am taking appropriate action."

He told *MW* that he would be mounting his own internal investigation to discover exactly what Wreford was instructed to do as well as how many, and which records he was given to work with.

"I am sure he was not told to mark up diaries," he added. "But it is, of course, acceptable under the code to give some free copies of records as long as they are records by the artists being promoted."

Explaining his company's decision to pay the £10,000 costs of the investigation, Levison added: "The evidence was conclusive. I look on the £10,000 as an investment in the future accuracy of the chart."

PVK's Peter Cormack told *MW*: "Paul Wreford has been employed by us on a freelance basis

to visit shops in the London area, put up posters, give them a couple of freebies, arrange discounting and report back on the shops to help give us a regional breakdown.

"We have three people in that capacity and at no time has anyone been employed by PVK to get false chart returns."

Mike Isaacs, a director of the Our Price retail chain whose Kingston branch has been suspended as a BMRB panel member, commented: "We are extremely concerned and very horrified that these allegations have arisen. We are beginning an internal investigation immediately to see if there is any foundation. We will give the BPI any co-operation we can."

Ken Mason, general manager of the Record Scene chain whose Staines branch was suspended said: "We are shocked and disgusted at the BPI statement after so many years of our shops co-operating with the BMRB. We reject the investigators' findings utterly and the matter has been put in the hands of our solicitors."

A spokesman for Earthshaker, Feltham, said: "The directors are consulting their solicitors, and do not wish to make a statement until after they have done so."

The promotion man at the centre of the scandal, Paul Wreford, has now been dropped by WEA and PVK and at press time could not be contacted by *MW*.

## Haydn piece discovered

AN UNKNOWN concerto by Haydn has been discovered by cellist Julian Lloyd Webber, with the help of the Haydn expert H C Robbins Landon.

And although a date has been fixed for its "modern premier" — November 25 at the Queen Elizabeth Hall with the London Mozart Players — no final recording contract has yet been signed, although Harley Ussill's ASV is taking a keen interest.

Scholars cannot agree whether the score is by Joseph Haydn, who reputedly wrote six cello concertos, or by his brother Michael Haydn. The work, which is in D major, has the official Haydn catalogue number HOB 7B No. 4 and was discovered in the Royal Brussels Conservatoire Library. It is scored for cello and strings only.

Lloyd Webber said: "I don't much care whether it is by Michael or Joseph Haydn — it is well worth playing."

## Pickwick tape books to get radio boost

BUDGET COMPANY Pickwick Records is to do radio advertising for its new tape-only Talking Books range. The first 21 titles are released this month, retailing at £2.25 each, and include titles by Enid Blyton, Ian Fleming, Barbara Cartland, Francis Durbridge and Frederick Forsyth.

Radio promotion on all the major stations will start at Easter for a two-week period.

## Lords ruling goes against Rank in piracy case

THE VALUE of a major legal weapon in the copyright war against film and record pirates appears to have been reduced following a decision in the House Of Lords last week.

Five Law Lords held that pirates caught in a surprise raid authorised by a High Court "search and seize" order are entitled to keep silent about their customers and suppliers — on the ground that they might incriminate themselves.

But the BPI said the Lords' decision "should not present any undue problems" in their future cases against pirates. Their spokesman added that the value of the search and seize order was to gain the right of access to premises.

In the judgement, where the Law Lords dismissed an appeal by Rank Film Distributors and six other film companies, Lord Wilberforce said that as the law stood, an alleged pirate was entitled to be protected from the consequences of disclosures which might lead to incrimination or the discovery of evidence of an incriminating character.

The film companies had challenged a decision of the Court Of Appeal last year in favour of the Video Information Centre in Kensington High Street, London.

There was "strong evidence" that the company had engaged in the distribution and sale of pirated copy video tapes on a very large scale. But, Lord Fraser concluded, "with some regret" that the alleged pirates' objection, based on fear of self-incrimination, was well-founded and should be upheld. This, he said, would reduce if not "practically destroy" the usefulness of such search and seize orders.

Lord Russell said he would welcome legislation aimed at removing the privilege against self-incrimination while preventing the use of statements, which would otherwise have been privileged, in criminal proceedings.

## PRS invites nominations

THE PERFORMING Right Society annual general meeting will take place at 11am on July 2 at the London Hilton Hotel, and is open to full and associate, but not provisional, members.

In view of public criticism in some quarters about the composition of the PRS general council, the society is anxious that all members should use the opportunity of nominating potential council members. Nominations must be received at the PRS by the end of this month.

Tim Rice has resigned "regretfully" his writer-director seat owing to the pressure of other commitments, and the vacancy has been filled under the "casual vacancy" procedure by Tony Hiller, who will retire and stand for re-election at the AGM.

Also retiring by rotation and standing for re-election are directors Howard Blake, John Gardner and Ernest Tomlinson, and three out of the four publisher-directors will retire.

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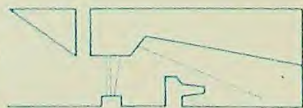
We start with reality

# WHY ARE ALANGROVE FIRST & BEST IN THE FIELD?

## TOP TEN 1981

- 1 IN EXCESS OF 100 STUDIOS SUCCESSFULLY COMPLETED
- 2 CONCEPT CONSULTATION GIVEN FREE (U.K. ONLY)
- 3 SITE ANALYSIS AND PLANNING PERMISSIONS SOUGHT
- 4 DESIGN COSTING GIVEN
- 5 FULLY INTEGRATED DESIGN AND FINISHES CONSULTATION
- 6 CONSTRUCTION COSTING GIVEN WITHIN 7 DAYS OF CONSULTATION
- 7 COMPLETE CONSTRUCTION SERVICE INCLUDING AIR-CONDITIONING, ELECTRIC WIRING, AV WIRING, EQUIPMENT INSTALLATION, FULL GENERAL BUILDING WORKS SERVICE, FULLY OPERABLE MAINTENANCE DEPARTMENT
- 8 ALANGROVE EMPLOY PROBABLY THE LARGEST AND MOST COMPREHENSIVE OPERATIVE STAFF FORCE THAN ANY OTHER COMPANY OF OUR KIND
- 9 ALANGROVE'S ABILITY TO EXECUTE STUDIOS WORLD WIDE, COMPLETED STUDIOS IN AFRICA, USA, ITALY, SPAIN, FRANCE, NORWAY, HOLLAND, SOUTH AMERICA, GERMANY, CANADA, JAPAN, AND OF COURSE THE UNITED KINGDOM
- 10 ALANGROVE HAVE OFFICES ON BOTH CONTINENTS

AG AUDIOVISUAL RECORDING DESIGN & CONSTRUCTION



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# THE TUBES GROUP

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## VIDEO

Magnetic  
gears up for  
plant opening

MAGNETIC VIDEO is gearing up for production at its new Perivale duplicating facility which is due to be operational by the end of May — although full production schedules may not be met until some months later.

It will be the biggest such facility in the UK duplicating the Philips system with 100 salve machines for the V2000. There will also be 300 VHS and 200 Beta machines.

Perivale will be serving the whole of Europe with a particular emphasis on Germany where Magnetic Video is opening its own operation — one of the reasons for the heavy commitment to Philips, where it holds 50 per cent of the market.

Magnetic's UK general manager Alan Kaupé says that it is Magnetic's intention to duplicate for other companies, but it will obviously have to meet its own production schedules first. With the rate of expansion of the market, he added, it is not possible to put dates forward at this stage.

Meanwhile, Magnetic has made the first TV commercial supporting a single video cassette for the Alien, which includes a 20-second film using actual footage and is being shown in the London area. Other releases supporting Alien are A Strange Case Of Alice Cooper, and Damien — Omen II.

First simultaneous  
LP/video release

THE FIRST simultaneous video and album release takes place next month when Radialchoice releases Word Of Month by choreographer/singer/dancer Toni Basil.

Distribution to record outlets is through Virgin/CBS with Virgin Records' sales force selling in the product, while other dealers will be serviced by Intervention Video. Rental is also available through Intervention in the usual way.

Released on May 22, the video retails at £29.95 including VAT.

The release is backed up by posters, streamers and other point of sale material including a "wobbler", which features a moving blind over a photograph of the artist. There will also be advertising back up in consumer video magazines and the trade press.

Radialchoice has further support plans which include taking a caravan round to major media sites and retail outlets to show the half-hour cassette. And MD Simon Lait is also hoping to put the video on to the club circuit to be used like a support band. The video will also be backed by a brochure-style book, and there are plans to test-market TV advertising.

The album is released at a special price of £3.99 and will be marketed in the normal way, while a single, Mickey by Chapman/Chinn is also to be released soon.

"Because we are dealing with an integrated product, which I am not



TONI BASIL, above, the first artist to have simultaneous release of video and record.

aware that anyone has done before, I think it is important that they should be marketed together," said Lait. "And because Toni Basil is a new artist, it is vital that as many people see the video as possible."

• Meanwhile Radialchoice releases a single by Lorna Right at the end of this month with a unique offer of a free video of the single. A limited edition will include a form which the customer can send off with a blank cassette and the company will record on the promotional film free of charge. It is entitled The Teenage Confession, and, as with all product, will be distributed by Virgin.

Fly the mag first  
class to Vidcom!

MUSIC & VIDEO Week is flying the mag again! Following the success of the chartered flight to Midem, video readers are being offered the same service to this year's Vidcom — at pounds below the normal fare.

Not only will you save on the price of your flight, the package is truly first class, with in-flight meals and champagne to wash it all down, at no extra cost.

All airport taxes are paid and transport from Nice airport to Cannes is also included. And you'll have the benefit of going with your colleagues, so if you're keen, business can start before you even arrive.

But for all this to happen, Music & Video Week has to get some ideas of numbers. If you are interested in this unique service ring Avril Barrow on 01 836 1522 to book a seat and get all the facts. The plane will depart from Gatwick on October 8, returning on October 13 (the days before and after the event). There will only be a limited number of places available, so bookings must be made early.

Menzies stocks up  
and starts own club

JOHN MENZIES has put video software into its top 58 stores following the Thorn EMI package, and is introducing its own video club which customers can join for a life membership of £25.

The group product manager John Abbott said that where possible all the software is being situated within or adjacent to the record departments, in line with current policy of the major retail chains. It has launched with 68 titles and this will be increased to 200 gradually phased in up to the pre-Christmas period.

"It is a very exciting business and as a company I think we see a great future in it," said Abbott. "And over the next two years the price should come down which will help sales."

Abbott also stressed that there will

be no discounting on the product, as with the other major companies.

## Stones film on Iver

THE ROLLING Stones film *Sympathy For The Devil*, directed by Jean Luc Godard is released by Iver Films this week, heading up six new titles.

It retails at £34.50 including VAT with a dealer price of £22.50 excluding VAT. All other titles are the same price and are: *Bedtime With Rosie*, starring Diana Dors and Una Stubbs, *Disco Fever* with Fabian, *Tower Of Evil*, *Venom* and *Bizarre*.

All the titles are available through most leading wholesalers including Carnaby Video, S. Golds, Video Unlimited and Wynd-Up.

## WOV to make stereo tapes

WORLD OF VIDEO 2000 is to produce stereo cassettes in the UK with first releases this month including *The Hills Have Eyes* and *Bilitis*.

There is currently only the National Panasonic stereo machine on the market, and that is sold mainly to industrial users. But it looks likely that more two-track machines will be introduced which will offer more consumer facilities.

The mastering system, based at WOV's Leeds facility, is geared up to manufacture stereo soundtracks and talks are now being held with software companies to produce more stereo cassettes.

Creativity is  
key to success

SOFTWARE CREATIVITY is the key to long-term video disc success, according to Jimmy Dunkley, Philips Audio and LaserVision divisional director.

Speaking at the RETRA conference in Torquay Dunkley welcomed the birth of the BVA and said it is an important step towards resolving potential copyright and public performance problems.

He added that he foresees a 30 per cent penetration into UK homes by the video disc within 15 years of the launch. LaserVision's own launch date remains set for August 1981, and Dunkley said that it will permit an "uninterrupted flow" of publicity through to April 1982.

## IPC's show

IPC'S VIDEO Show is scheduled to go ahead at London's West Centre Hotel from October 16 to 18. It will display both hardware and software as well as home movie making on video. The organisers are IPC Exhibitions Ltd, Surrey House, 1 Throwley Way, Sutton, Surrey, SM1 4QQ.

News in  
brief...

THE VIDEO source book is to have a UK edition with data co-ordinated by VideoSpace, marketing and distribution agents for MirrorVision and RPTA video cassettes. While the original has over 30,000 entries, the UK edition will have 3,500 and 240 pages. It comes out this month through libraries, video retailers and mail order and traditional book outlets. Information from David Willoughby, VideoSpace, 32 Eveline Road, Mitcham, Surrey CR4 3LE. Tel: 01 648 2480.

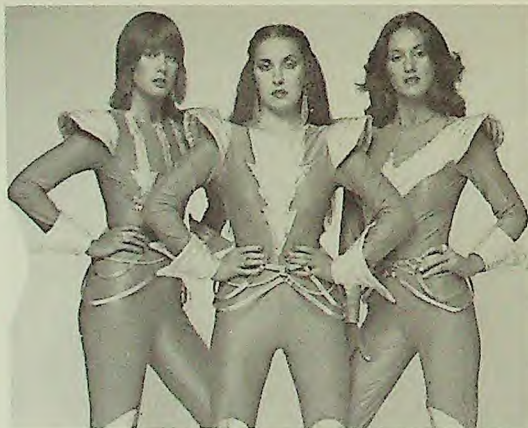
ANYONE WANTING to go to the Berlin International Audio and Video Fair 1981 can fix up special travel arrangements through Lunn Poly Ltd, 232/242 Vauxhall Bridge Road, London SW1 VDS, tel: 01 828 6536. The fair runs from September 4 to 13 and the agents will also handle hotel reservations. Inquiries to: AMK Berlin, Postfach 19 17 40, Messedamm 22, D-1000 Berlin 19.

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# RETAILING

## Cashing in on the show business

NEED THE Australian cast version of Evita, or the same rock opera sung in Spanish? Maybe a rare original cast album deletion, or an obscure Judy Garland album which hasn't been available for years? Then the chances are that one of the newest record shops in London's Covent Garden can supply you with those same recordings.

That's Entertainment at 43 The Market, WC2, was started by former graphics designer John Yap and his partner Patrick Martyn three years ago, in a small Drury Lane shop. Now, housed in the heart of the revamped Covent Garden piazza shopping centre it has at least 1,000 different show, film or artist titles in stock at any one time. In addition, Yap and Martyn recently launched their own That's Entertainment label, specialising in recordings of West End musicals, and the shop also runs its own lucrative mail-order business.

Although neither Yap or Martyn had previous experience of record retailing, they were both avid collectors of show and film albums and built up a useful knowledge of artists and catalogue. "When we started That's Entertainment, there were difficulties and both the public and the trade laughed at us," Yap admits. "They couldn't understand why anyone should want to specialise in film and show albums; so far as they were concerned there was just no profit in that line of business."

He adds: "The fact that within three years we have moved to a larger shop, and will shortly be

opening a new office, has proved the contrary. In that period we have increased our trade tenfold, and built up a very strong reputation for the kind of albums that we stock. In addition the mail-order business receives requests from all over the world."

Yap is quick to point out however that stock alone is not sufficient to guarantee success. "It is important for the staff to have a good knowledge about the artists and product involved, and be able to help the customers. A lot of the albums we sell are collector's items and as such require specialist attention."

He describes the launch of the shop's own record label as "a natural progression — particularly when the large record companies no longer find it viable to issue such recordings."

The first That's Entertainment LP was Nashville New York (TER 1001), a musical which ran at the

well-known Islington theatre-pub, The King's Head. It was followed by Betjermania (TER 1002), a compilation of the works of Poet Laureate Sir John Betjeman, The Biograph Girl (1003), I And Albert (1004) and Pal Joey (TERX 1005 — distributed by Conifer), featuring the current London cast.

Yap intends to release at least one album per month. "We have to be realistic with some of the LPs and make them available on a limited-edition basis, selling at quite a high price, but with an album like Pal Joey, which is running in the West End, it has been possible to do a distribution deal with another company," Yap adds.

"A lot of record companies don't realise that a musical on record can have a long life even after the stage version has finished. There is always a demand from all parts of the world for stage and film musical recordings."



PATRICK MARTYN and John Yap who run the Covent Garden record shop That's Entertainment, specialising in more than 1,000 different film, show and artist titles on LP.



## The mixed blessing of the PA

THE RECENT personal appearance by Linx at HMV Oxford Street in support of their Chrysalis LP Intuition (pictured above) showed how well such events can go when they are properly organised. But are PAs in general worthwhile?

Publicity is agreed to be the only certain dividend to be had by retailer and artists — when pop acts make personal appearances in record shops. While no-one argues that the basic idea is a very good one, dealers are generally of the opinion that PAs are a mixed blessing. And except in the biggest branches of chains — in the bigger cities — or in indie shops which can match these for size and position, they are seldom organised these days.

Dealers have to balance the publicity angle (local press attention, the attraction of much greater passing trade than usual) against the accepted fact that sales of everything except the product of the visiting artist will probably be adversely

affected for the day. There is also the awkward tendency for big names to draw so many fans that the police start grumbling about obstructed pavements.

Chris Rimmer, manager of HMV's flagship store in London's Oxford Street, has had plenty of experience of PA's in various branches around the country. His opinion is that if there is enough store space, if the artist is enthusiastic and co-operative, and if your shop has a back door, conditions are ideal and there should be joy all round.

Back door? Rimmer recalls that one of the biggest yet least troublesome events was at HMV in Leeds, where a huge crowd turned out for an Adam and the Ants PA. The "log jam" problems was avoided because the store had a rear fire exit, and the staff were tactfully able to keep the happy punters on the move.

# FORTHCOMING RELEASES

### L.P.s

ON/U SOUND — LP3 — IT'S "CRUCIAL MR STYLEE"  
ON/U SOUND — LP6 — PSYCHOTIC JONKANOO "CREATION REBEL"

ON-U  
SOUND  
great  
step  
dubwards

#### THE MOTHMEN

Pay Attention! (ON-U)  
I KNOW nothing of The Mothmen save that their names are Chris Joyce, Tony Bowers, David Rowbotham and Bob Harding (drums, guitar, guitar and bass respectively, with minor variations), and that a group of that name once had a single released by Manchester's Absurd label. I'd like to learn more, as 'Pay Attention!' is a surprisingly accomplished and idiosyncratic debut, showing them to have a fine grasp of mixing and matching styles and approaches with a pointed sense of individuality.

The album opens with 'African Farmer Driving Cattle', a respectably rootsy piece of reggae thankfully free of the "whiteness" that usually infuses Caucasian reggae, and possessed of a sharp dubbing-edge. This is followed by a couple of lightly shambling chunks of Beefheartian boogie, 'Animal Animaux' and 'Not Moving', both of which are a little too fragmented to attain maximum motive power, but which churn along nicely nonetheless.

These are the most accessible moments on 'Pay Attention!', purely because of their traceable reference-points, the rest of the album veers sharply towards an invigorating experimentalism which succeeds because it presents the results of experiments rather than the actual process of experiment.

The album's centrepiece, a lengthy percussion-based track called 'Mothman', takes up all of side two, and sounds like Gilbert and Lewis's 'Klubba Cupol' crossed with Bow Wow Wow or Adam, with shifting patterns of sound filtering through the thunderous metallic rattle of tom-toms and the luzz-guitar drone figure which form the foundation of the piece. There's no singing, but a varied selection of indeterminate vocal grunts mixes in with the background sound. It's good — the percussion is excellent — and harrowing in its intensity, but ultimately way, way too long, as are all side-long tracks.

Whether The Mothmen can build on the successes of 'Pay Attention!' remains to be seen. But with a little pruning here and there, and a more concise approach in places, they could be contenders.



### Singles 7"

ON/U SOUND 2 DEMONIC FORCES "ALAN PELLAY"  
C/W — HOSTAGE IN IRAN "JEBLOY"

### Disco 12"

ON/U DD1 — WORLD OF DISPENSATION —  
"BIM SHERMAN — JAH WOOSH"  
C/W — LOVE FOREVER — "JAH WOOSH."  
NEW AGE STEPPERS

#### NEW AGE STEPPERS

New Age Steppers (On-U)  
A DISCIPLINED set of music, surprisingly, sure in its touch and predominantly, expressively, peaceful. Peace, calm submergence of self (vest), music set desirably between natural noise and structured music. Merge some Slit, Pop Group and Flying Lizard people and if nothing else you'll have energies directed towards idealistic pruning of language (which can get embarrassing), a tender and hungry appreciation of certain rhythms, a shuffling selection of sounds and atmospheres and a purely indignant perception of spiritual corruption.

In a bad mood I would imagine such a merger to be horrendous but the musicians work together with admirable grace and discretion. The combination of strengths seems to eradicate the unbalanced exhibitionism, unfortunate arrogance and that sunk-in-self unpop posing that apparently flourishes when the egos and spirits are separate.

There's a strong set of eggs at play here, yet they work together constructively. This near surrealistic work of health and hope could almost be the work of one person; which is some sort of triumph. There is a tangible if unorthodox sense of fun.

There are about twenty spirits at play, including Bruce and Mark of The Pop Group, Viv and Ari of The Slits, Viv Goldman and Steve Beresford of the part-time Lizards. They all don't play at the same time. Slits and P. Group have now and then been brilliant: not because they were on a pompous mission but because there was a kind of boldness. Flying Lizards were compassionately maddening. Mostly, all three congregations were erratic to the point where serious intentions were threatened, paranoid to such a pitch they seized up and often appeared to be on an aimless journey. New Age Steppers doesn't convince me they've defined their act of rebellion, but its stark simplicity and conserved charm suggests that, whatever it is, it's not wholly unlovable. Neither is it violently forthright and crude: just a little daft in places when that unusual sense of humour/immaturity bubbles through onto the surface.

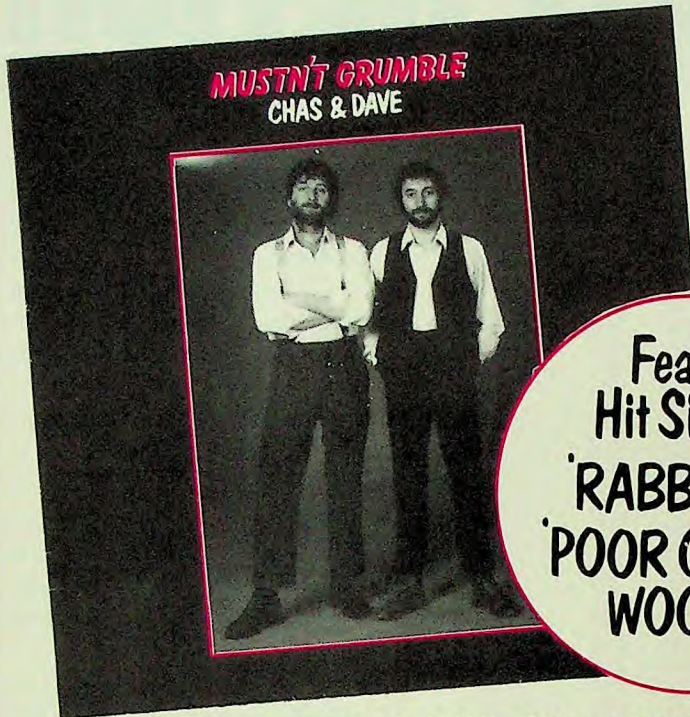
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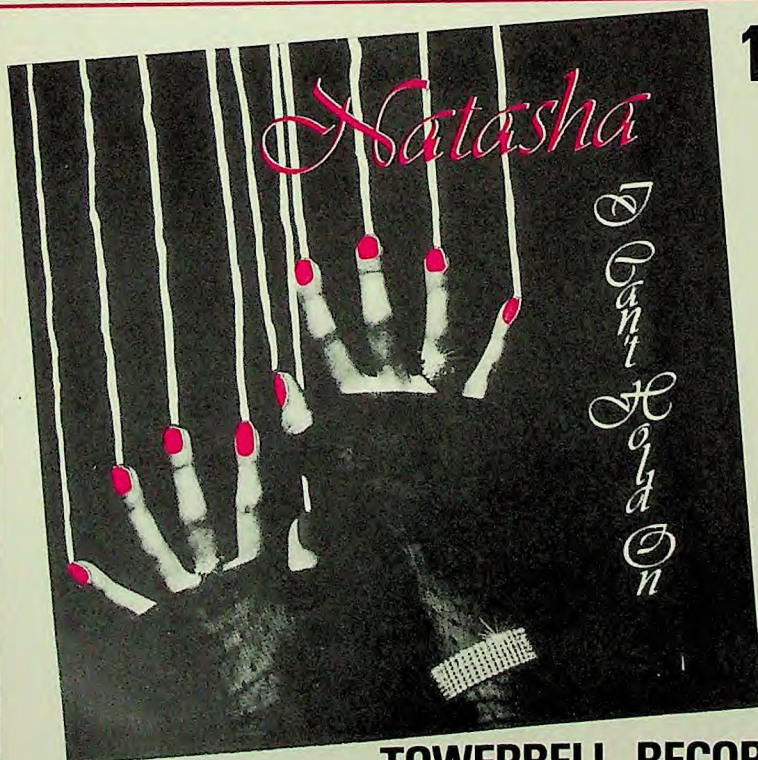
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# ORDER FORM CHART

# TOP 75 SINGLES

PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales)

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EXHIBITION FOR THE MUSIC AND VIDEO INDUSTRY ORGANISED AND SPONSORED BY MUSIC & VIDEO WEEK

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	2	4	MAKING YOUR MIND UP Bucks Fizz (Hill) Paper/Steve & Nickelodeon (Intersong)	RCA 56 (R)	39	64	2	AI NO CORRIDA Quincy Jones (Quincy Jones) Heathwave/Lazy Lizard/Intersong/Heath Levy	A&M AMS 8109 (C)
2	1	8	THIS OLE HOUSE Shakin' Stevens (Stuart Colman) Leads	Epic EPC 9555 (C)	40	45	3	IS VIC THERE Department S (O. Watts/D. Griffin) Modern/ATV	Damon D 1003 (R)
3	3	7	LATELY Stevie Wonder (Stevie Wonder) Jobete (UK)/Black Bull	Motown TMG 1226 (E)	41	63	2	KEEP ON LOVING YOU Reo Speedwagon (K. Cronin/G. Richrath/K. Beahm/A. Gratzel) Warner Bros	Epic EPC 9544 (C)
4	19	2	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Ennio Morricone (-) BBC/EMI	BBC RESL 92 (A)	42	21	12	REWARD Teardrop Explodes (C. Langer/A. Winstanley) Zool/Warner Brothers	Mercury TEAR 2 (F)
5	5	8	EINSTEIN A GO-GO Landscape (Landscape) Landscape/Sunbury	RCA 22 (R)	43	67	2	HUMPIN' Gap Band (L. Simmons) Rachel (Loosong)	Mercury MER 63 (F)
6	12	5	NIGHT GAMES Graham Bonnet (Francis Rossi/John Eden) Quarry Music/Eaton Music	Vertigo VER 1 (F)	44	23	7	YOU BETTER YOU BET The Who (Bill Szymczyk) Ego Pie	Polydor WHO 4 (F)
7	14	4	GOOD THING GOING Sugar Minott (Forbes) Jobete	RCA 58 (R)	45	NEW	45	STARS ON 45 Star Sound (Jupp Eggert) Various	CBS 1102 (C)
8	11	8	CAN YOU FEEL IT Jacksn (Jacksn) Carlin	Epic EPC 9554 (C)	46	3	3	PRIMRY Cure Fiction (M. Hedges/R. Smith) APV	Fiction FICS 12 (F)
9	9	9	IT'S A LOVE THING Whispers (Whispers/Griffey/Sylvers III) Chappell	Solar SO 16 (R)	47	4	4	DON'T PANIC Liquid Gold (Adrian Baker) Cellar Music/ATV	Polo POLO 8 (CICR)
10	7	7	INTUITION Linx (Carter/Grant/Martin) RSM/Solid	Chrysalis CHS 2500 (F)	48	49	4	MY MUM IS ONE IN A MILLION The Children (Tansley School) Tattersall/EMI	EMI 5151 (E)
11	4	9	KIDS IN AMERICA Kim Wilde (R. Wilde) Rickim/RAK	RAK 327 (E)	49	34	5	JITTERBUGGIN' Heatwave (James Guthrie/Johnnie Wilder Junior) Rodsongs	GTO GT 290 (C)
12	10	5	D-DAYS Hazel O'Connor (Tony Visconti) Albion Music	Albion ION 1009 (SP)	50	35	7	JOHN I'M ONLY DANCING/BIG GREEN CAR Polecats (Edmunds) Chrysalis/Mainman/Burlington	Mercury POLE 1 (F)
13	13	6	WHAT BECOMES OF THE BROKEN HEARTED Dave Stewart/Colin Blunstone (D. Stewart) Jobete	Stiff BROKEN 1 (C)	51	9	9	STAR Kiki Dee (P. Williams) Shogun/Eaton	Ariola ARO 251 (A)
14	15	6	ATTENTION TO ME Nolans (Ben Findon) Black Sheep	Epic EPC 9571 (C)	52	74	74	JUST BETWEEN YOU & ME The Who (Bill Szymczyk) Ego Pie	Capitol CL 16184 (E)
15	20	4	JUST A FEELING Bad Manners (Roger Lomas) Magnet	Magnet MAG 187 (A)	53	NEW	NEW	DROWNING - ALL OUT TO GET YOU The Beat (Bob Sargeant) Zomba/Beat	Go Feet FEET 6 (F)
16	8	10	FOUR FROM TOYAH Toyah (Nick Tauber) Sweet 'N' Sour/Song/Safari	Safari TOY 1 (SP)	54	NEW	NEW	KEEP ON RUNNING (TIL YOU BURN) U.K. Subs (P. Collins) Sparta Florida	Gem GEMS 45 (R)
17	6	5	CAPSTICK COMES HOME/SHEFF. GRINDER Tony Capstick/Carlton Main Frickley Colliery Band (J. Leonard) Tyke Music	Dingles SID 27 (SP)	55	46	3	BABES IN THE WOOD Matchbox (P. Collins) Magnet	Magnet MAG 193 (A)
18	29	3	MUSCLE BOUND/GLOW Spandau Ballet (R. Burgess) Copyright Control	Reformation/Chrysalis CHS 2509 (F)	56	NEW	NEW	FLYING HIGH Freeez (J. Rocca) Peterman/Carlin	Beggars Banquet BEG 55 (W)
19	27	2	AND THE BANDS PLAYED ON Saxon (Saxon/Thomas) Saxsongs/Carlin	Carrera CAR 180 (W)	57	43	14	VIENNA Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2481 (F)
20	24	5	NEW ORLEANS Gillan (KR Production) Dominion Music	Virgin VS 406 (C)	58	NEW	NEW	LOVE GAMES Level 42 (Mike Vernon) ATV	Polydor POSP 234 (F)
21	16	6	MIND OF A TOY Visage (Visage/Ure) Island/Copyright Control	Polydor POSP 236 (F)	59	NEW	NEW	FUTURE MANAGEMENT Roger Taylor (R. Taylor) Queen/EMI	EMI 5157 (E)
22	17	12	DO THE HUCKLEBUCK Coast To Coast (Hal Carter) Leads	Polydor POSP 214 (F)	60	47	4	JUST FADE AWAY Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis CHS 2510 (F)
23	22	9	PLANET EARTH Duran Duran (Colin Thurston) Tritac/Carlin/Peterman	EMI 5137 (E)	61	40	4	SLOW MOTION Ultravox (Ultravox/C. Plank) Island	Island WIP 6691 (E)
24	31	3	FLOWERS OF ROMANCE Public Image Ltd (PIL) Virgin/Warner Brothers	Virgin VS 397 (C)	62	50	4	ONE MORE CHANCE Diana Ross (Masser) Screen Gems EMI	Motown TMG 1227 (E)
25	39	3	ONLY CRYING Keith Marshall (Marshall/Blaylock) Your Music	Arrival PK 2 (P)	63	NEW	NEW	DOGS OF WAR Exploited (D. Leaper/Exploited) Sarah Chappell	Secret SHH 110 (SO)
26	51	2	BERMUDA TRIANGLE Barry Manilow (Barry Manilow/Ron Dante) Chappell	Arista ARIST 406 (F)	64	NEW	NEW	DREAMING OF ME Depeche Mode (D. Millan) Sonnet	Mute MUTE 13 (RT/SP)
27	25	9	JONES VS JONES/SUMMER WINDS/TUNKY STUFF Kool & The Gang (The Gang) Planetary Nom De-lite KOOL 11/112/Gang 11 (F)	De-lite KOOL 11/112/Gang 11 (F)	65	NEW	NEW	SOUTHERN FREEZE Freeez (John Rocca) Carlin/Peterman	Beggars Banquet BEG 51 (W)
28	44	3	CAN'T GET ENOUGH OF YOU Eddy Grant (Grant) Merco/Intersong	Ice/Ensign ENY 207 (F)	66	NEW	NEW	I MISSED AGAIN Phil Collins (Phil Collins) Effectsound/Hit & Run	Virgin VS 402 (C)
29	41	2	DON'T BREAK MY HEART AGAIN Whitesnake (Martin Birch) Warner Brothers/Whitesnake Music	Liberty BP 395 (E)	67	NEW	NEW	VITAL SIGNS/IN THE MOOD Rush (Rush/Brown) Heath Levy	Mercury VITAL 7 (F)
30	33	3	WATCHING THE WHEELS John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros	Geffan K 79207 (W)	68	NEW	NEW	WHEELS AIN'T COMING DOWN Slade (Slade) Wildcat John	Cheapskate CHEAP 21 (R)
31	26	9	KINGS OF THE WILD FRONTIER Adam & The Ants (C. Hughes) EMI	CBS 8877 (C)	69	NEW	NEW	WE DON'T NEED THIS FACIST GROOVE THANG Heaven 17 (BEF) DinSong Music/Sound Diagrams	Virgin VS 400 (C)
32	36	4	MAKE THAT MOVE Shalamar (L. Sylvers) Chappell	Solar SO 17 (R)	70	NEW	NEW	REMEMBRANCE DAY B. Movie (Thorn) Dead Good Tunes/Street Corner	Deram DM 437 (F)
33	52	2	HIT & RUN Girlschool (V. Maile) Action Green (Leosong)	Bronze BRO 118 (F)	71	NEW	NEW	BABY LOVE Honey Bane (Shacklock) Jobete/Carlin	Zonophone Z 19 (E)
34	18	9	JEALOUS GUY Roxy Music (Ferry/Davies) Northern Songs	E.G./Polydor ROXY 2 (F)	72	NEW	NEW	LOVING ARMS Elvis Presley (Folton Jarvis) Rondor	RCA 48 (R)
35	38	4	I'M SO HAPPY/TIME (REMIX) Light Of The World (Lorenz) Drivlight	Mercury ENSIGN MER 61 (P)	73	NEW	NEW	SMALL ADDS Small Adds (Dickman)	Bronze BRO 118 (F)
36	32	4	UP THE HILL BACKWARDS David Bowie (Bowie/Visconti) Beway Bros./Fleur	RCA BOW 9 (R)	74	56	8	CAN YOU HANDLE IT Sharon Redd (Lester/Brown) Peterman/Carlin	Mercury MER 63 (F)
37	NEW	NEW	CROCODILES Echo & The Bunnymen (Jones/Drummond) Zoo/Warner Brothers	Korova ECHO 1 (WB/MA)	75	NEW	NEW	KICK IN THE EYE Bauhaus (Bauhaus) Beggars Banquet	Beggars Banquet BEG 54 (W)
38	37	3	SKATEAWAY Dire Straits (Lovine/Knopfler) Rondor/Strait Jacket Songs	Vertigo MOVIE 2 (F)					

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Wednesday 30th September	The Dorchester, London

For the third year Music & Video Week's National Dealer Show will bring together record, video and accessory companies throughout the country, starting with the Holiday Inn at Bristol on Tuesday 15th September 1981.

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# TOP 75 ALBUMS

Week-ending April 18, 1981

NEW = NEW ENTRY  
 PLATINUM LP = 300,000 units  
 GOLD LP = 100,000 units  
 SILVER LP = 60,000 units  
 RE-ENTRY

1	KINGS OF THE WILD FRONTIER	◉	CBS 84549
2	NEW COME AND GET IT		Liberty LBG 30327
3	HOTTER THAN JULY	◉	Motown STMA 8035
4	THIS OLE HOUSE		Epic EPC 84985
5	SKY 3	•	Ariola ASKY 3
6	JAZZ SINGER	◉	Capitol East 12120
7	MAKIN' MOVIES	•	Vertigo 6359 034
8	INTUITION		Chrysalis CHR 1332
9	FACE VALUE	•	Virgin V 2185
10	MANILOW MAGIC	◉	Arista ARTV 2
11	FACE DANCES	◉	Polydor WHOD 5037
12	NEW FLOWERS OF ROMANCE		Virgin V 2189
13	NEVER TOO LATE	•	Vertigo 6302 104
14	JOURNEY TO GLORY	◉	Reformation/Chrysalis CHR 1331
15	DOUBLE FANTASY		
26	29 TO LOVE AGAIN		Motown STML 12152
27	NEW GREATEST HITS VOL. 3 (LIVE & LOUD)		Zonophone ZEM 101
28	FLESH AND BLOOD	◉	Polydor POLH 002
29	THE ROGER WHITTAKER ALBUM		K-tel NE 1105
30	GUilty	◉	CBS 86122
31	BAT OUT OF HELL	◉	Epic/Cleveland International EPC 82419
32	DIFFICULT TO CURE	•	Polydor POLD 5036
33	NEW SPELLBOUND		MCA MCF 3104
34	DANCE CRAZE	•	2-Tone CHRTT 5004
35	DIRK WEARS WHITE SOX		Do It Ride 3
36	THE RIVER	•	CBS 88510
37	NEW TWANGIN'		Swansong SSK 59411
38	NEW THE DUDE		ABM AMLK 63721
39	CONCERT FOR THE PEOPLE OF KAMPUCHEA		Atlantic K 60153
40	NEW POTATO LAND		
51	SOUTHERN FREEZE		Beggars Banquet BEGA 22
52	WAR OF THE WORLDS	◉	CBS 96000/MOW 100
53	KILLERS		EMI EMC 3357
54	THE VERY BEST OF DAVID BOWIE	•	K-tel NE 1111
55	DR. HOOK'S GREATEST HITS	◉	Capitol EST 26037
55	GREATEST HITS VOL. 2	◉	Epic EPC 10017
57	KILIMANJARO		Mercury 6359 035
58	MAKING WAVES	•	Epic EPC 10023
59	NEW CHARLOTS OF FIRE		Polydor POLS 1026
60	TIME TELLS NO LIES		Arista SPART 1153
61	BITTER SWEET		CBS 22082
62	SKY 2	◉	Ariola ADSKY 2
63	REMAIN IN LIGHT		Sire SRK 6095
64	SIGNING OFF	•	Graduate GRADLP 2
65	IMAGINE		

**TALENT**

Edited by  
**CHRIS WHITE**

# Blue Chip's African hope

BLUE CHIP Music is hoping to have a first-time hit with South African all-girl trio Joy, whose single Paradise Road has recently been released. The girls recently appeared on Marti Caine's BBC TV show — claimed to be the first time a group from South Africa have been invited to appear on BBC Television.



HOPEFULLY TOASTING a hit are (seated) South African group Joy with, standing left to right, Matt Haywood (director of marketing, PRT), Ivor Schlosberg (Blue Chip managing director), Linda Bernhardt, the group's manager and Patric Van Blerk, their producer.

Back home, Joy were voted top vocal group of 1980 and Paradise Road was number one for nine weeks. They have toured with such names as Leo Sayer, Dobie Gray and Clarence Carter, but are now hoping to branch out into the European markets.

Says their producer, Patric Van Blerk: "There are a lot of good things musically coming out of South Africa now — local musicians realise that it just isn't good enough to cover US and British hits, that they have to create their own kind of music."

"Unfortunately the record market is still comparatively small and most South African musicians realise that to make any headway it is still necessary to leave the country — Manfred Mann and Trevor Rabin

are two typical examples."

Van Blerk himself has produced several top South African acts including Rabbit (of which Trevor Rabin used to be a member) and Margaret Singana, best-known to British record collectors as the lead female voice on the Ipi-Tombi cast album.

In South Africa, Blue Chip is part of the Gallo-RPM record group.

Earlier this year the company started its own UK record label, distributed by PRT, and managing director Ivor Schlosberg is hopeful that Joy with Paradise Road will give the company its first hit. "So far as we're concerned it is a very strong record and BBC producer Stan Appel, after hearing the single and seeing a video, was sufficiently impressed to book the girls on the Marti Caine show."

## Baby Rainbow launched

LONDON has yet another new rock venue — or rather a new club in an old setting — with the opening of Rainbow 2.

Presumably it is designed to recoup some profits from the building when it is not in use, and to cater for bands that cannot pull its large capacity.

Rainbow 2 is set among the Thirties regalia of the building, with the fountain of the foyer as its centre-piece, the two existing (and over-priced) bars enlarged, a full video rig for the many punters who will not be able to see the band and the normal hamburger/pizza food bar. The stage is by the entrance to the main hall and in front is a small dance floor.

Anyone who wants to see the band live will have to cram themselves into that area, disproportionately small compared to the section around the fountain with its tables.

It seems that the carpeting in the foyer and the stage will have to be removed for normal big gigs, and this could prove very awkward in establishing it as a regular venue. One wonders whether there are enough people in the Finsbury Park area to make it worthwhile. For the Mo-dettes opening gig its 1,000 capacity was used to the full — a good omen. But when the novelty wears off punters might find that it lacks atmosphere compared to regular venues like Dingwalls, its nearest counterpart.



NEIL DIAMOND was presented with a platinum disc for UK sales in excess of 300,000 units for the album, The Jazz Singer. The presentation took place in Diamond's Hollywood office and was made by Capitol UK general manager Martyn Cox who was attending an international meeting in Los Angeles. Pictured left to right are: Helmut Fest (vice president, Capitol International), Diamond and Cox.

## BBC's fastest selling single

ALTHOUGH the name Ennio Morricone may be generally unfamiliar to British record-buyers, in fact he penned The Good, The Bad & The Ugly, a number one hit for Hugo Montenegro both sides of the Atlantic in 1968. And curiously enough, his current single Chi Mai: Theme From The Life & Times Of Lloyd George (BBC Records) has been used before as a TV theme tune — last time for Englishman's Castle, a three-part series featuring actor Kenneth More.

Chi Mai has provided BBC Records with its fastest-selling single, coming into the chart at number 19 only 10 days after release. The music was chosen by producer John Hefflin from the BBC music library — it had originally been released by Private Stock as a single and BBC Records leased the tape from EMI.

The single's success will be followed by an LP on April 24, featuring other music from the TV series.

## News in brief...

THE BLUES Band's first feature film opens on May 7 as support to the Jack Nicholson film The Postman Always Rings Twice at the Odeon, Leicester Square — it goes on general release from June 28. The 30-minute documentary charts the onstage and behind the scene activity of the group during their autumn 1980 tour... Polydor has signed The Covers, otherwise session musicians Alan Coates and Bernie Clark, and released their first single, Too Hot To Handle... Reg McLean of Voyage Songs in association with Clockwork Films is staging a London "Roots Rockers Festival" at the Rainbow Theatre on May 3. Acts appearing include Al Campbell, Rico, One Blood, Sister Love, Jean Adebambo and Carole Thompson. The festival will be filmed for potential worldwide distribution.

## Rock goes to school

THE NATIONAL finals of the first competition for rock groups from UK schools, sponsored by the Trustees Savings Bank, was recently held in Manchester, and Mother Hen, a nine-piece band from Barnes, in London, emerged the winners. The contest, which attracted more than 200 entries from schools all over the country, is being televised on BBC's Nationwide this week (15). Entrants had to submit two tapes, one an original composition and the other a performance of an existing number. The contest was aimed at "bridging the gap between school music lessons and pupils' extra curricular musical activities". Roger Davies of Syston Publishing, who were also involved in the event, said: "Music teachers are discovering a new meaning to heavy metal and even pupils who have steered well clear of the school orchestra or choirs are now taking an active interest in music lessons."

## TIP SHEET

Edited by  
**SUE FRANCIS**  
Tel: 439 9756

# Chris Rainbow looks for sub-publishing deal in US

SUTTER MUSIC, set up by songwriter Chris Rainbow to look after all his songs worldwide, is looking to secure sub-publishing for the US. Songs becoming available in October include, with the exception of one, all material from his last EMI LP, White Trails, plus seven songs from his Polydor LP, Looking Over My Shoulder. All songs on his first Polydor album, Home Of The Brave, are free now together with all new material, the majority of which is mastered for record and video release. A few songs in the catalogue are also available for other territories. Rainbow is signed to EMI Records for the world.

He explains to Tipsheet: "I intend to spend some time in the US to write for artists and meet producers, so I feel it is important to find a sub-publisher, who apart from running day-to-day administration of the catalogue, will also be very strong at getting songs to artists there."

CONTACT: David Knights, Centridge Management, Tel: (01) 272 7501.

## Larry Brown seeks acts



J VINCENT EDWARDS: teaming up with Larry Brown.

LARRY BROWN, American songwriter of such as Tie A Yellow Ribbon, Gone, Gone, Gone, etc, plans to team up with J Vincent Edwards (above) to write and produce here and he is looking for new acts.

Brown, whose company, Larbel, is administered in the UK by ATV Music, was recently in town having completed a new deal in Holland with Nada Music. He also had discussions with Dick Leahy, Brian Reza and Dave McAleer but the new partnership with Vince Edwards remains a priority.

"Vince is a very talented guy whose ideas meet very much my own", says Brown. "The British and European markets have given me some of my biggest hits and I

foresee a future here in production with Vince as both writer and artist".

Brown saw a sudden resurgence of Tie A Yellow Ribbon when the American hostages were released. He was interviewed coast-to-coast on TV and received several new awards for the song. "Quite something when I remember that 25 producers in America turned the song down as too corny", he muses. Brown is completing a single in the US with a new band, The Point, and will link up with Edwards during April. "We are now seeking the new acts to take into the studio", says Edwards. Some may be released on my own label, Vee-Jay."

CONTACT: J Vincent Edwards. Tel: (01) 878-5639.

## Street Tunes set for Euro tours

PARTNERS Peter Booth (former head of Trident Records) and John Glover (ex-manager Paul Kossoff, Back Street Crawlers, etc) are ready to tie up European licensee deals for their label Street Tunes to coincide with a forthcoming tour for three of their acts.

Explains Glover, "We are concluding arrangements for Famous Names, Screen Idols and Stagestruck to do 12 shows in England and then tour Europe to promote the albums of Famous Names and Screen Idols and the debut single of Stagestruck."

Street Tunes is distributed in England by Stage One Records. Other acts signed include the heavy rock outfit Lautrec and The Nicky Moore Band whose first single is being mixed with producer Steve Rowles.

CONTACT: John Glover and Peter Booth at Street Tunes, 45 Barrington Court, Colney Hatch Lane, Muswell Hill, London N10. Tel: (01) 883-0775.

## Duo visits Europe

THE US's Jerry Williams, Jr. (producer and label executive) and Ernie Leaner (president of Re-United Distributors of Chicago) are coming to Europe and Australia to secure sub-publishing and master licensing agreements for Leaner's various labels.

Representing the One-Derful, Mar-V-Lus, M-Pac, Toddlin' Town, Halo, Kellmac and Midas labels which encompass an extensive catalogue of masters of known artists, Williams and Leaner particularly want to meet prospective licensees in the UK, France, Germany, Italy, Spain, Sweden, Belgium, Netherlands and Australia.

Williams will also be meeting current and prospective licensees of his Atomic Arts label.

CONTACT: Williams and Leaner through Atomic Arts' London office. Tel: (01) 741 0019. Telex 934386.

## Czech festival

CZECHOSLOVAKIA'S Intertalent, International Festival of Popular Music' will be held in Gottwaldovo from September 30 to October 3.

CONTACT: Pragokonzert, 'Intertalent' Festival, Gottwaldovo, Czechoslovakia.





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# TOP 75 SINGLES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
MAKING YOUR MIND UP	THIS OLE HOUSE	LATELY	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE	EINSTEIN A GO-GO	NIGHT GAMES	GOOD THING GOING	CAN YOU FEEL IT	IT'S A LOVE THING	INTUITION	KIDS IN AMERICA	D-DAYS	WHAT BECOMES OF THE BROKEN HEARTED	ATTENTION TO ME	JUST A FEELING
Bucks Fizz	Shakin' Stevens	Stevie Wonder	Emio Mauriccone	Landscapes	Graham Bonnet	Sugar Minott	Jacksons	Whispers	Linx	Kim Wilde	Hazel O'Connor	Dave Stewart/Colin Blunstone	Nolans	
RCA 56	Epic EPC 9555	Motown TMG 1226	BBC RESL 92	RCA 22	Vertigo VER 1	RCA 58	Epic EPC 9554	Solar SO 16	Chrysalis CHS 2500	RAK 327	Albion 1009	Stiff BROKEN 1	Epic EPC 9571	

26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
BERMUDA TRIANGLE	JONES Vs JONES/SUMMER MADNESS/FUNKY STUFF	CAN'T GET ENOUGH OF YOU	DON'T BREAK MY HEART AGAIN	WATCHING THE WHEELS	KINGS OF THE WILD FRONTIER	MAKE THAT MOVE	HIT & RUN	JEALOUS GUY	I'M SO HAPPY/TIME (REMIX)	UP THE HILL BACKWARDS	CROCODILES	SKATEAWAY	AI NO CORRIDA	IS VIC THERE
Barry Manilow	Kool & The Gang	Eddy Grant	Whitesnake	John Lennon	Adam & The Ants	Shalamar	Girlschool	Roxy Music	Light Of The World	David Bowie	Echo & The Bunnymen	Dire Straits	Quincy Jones	
Arista ARIST 406	De-lite KOOL 11/1112/Gang 11	Ice/Ensign ENY 207	Liberty BP 395	Goffen K 79207	CBS 8877	Solar SO 17	Bronze BRO 118	E.C./Polydor ROXY 2	Mercury/Ensign MER 64	RCA BOW 9	Korova ECHO 1	Vertigo MOVIE 2	A&M AMS 8109	

51	52	53	54	55	56	57	58	59	60	61	62	63	64	65
STAR	JUST BETWEEN YOU & ME	DROWNING - ALL OUT TO GET YOU	KEEP ON RUNNING (TIL YOU BURN)	BABES IN THE WOOD	FLYING HIGH	VIENNA	LOVE GAMES	FUTURE MANAGEMENT	JUST FADE AWAY	SLOW MOTION	ONE MORE CHANCE	DOGS OF WAR	DREAMING OF ME	SOUTHERN FREEZE
Kiki Dee	April Wine	The Beat	U.K. Subs	Matchbox	Freeez	Ultravox	Level 42	Roger Taylor	Stiff Little Fingers	Ultravox	Diana Ross	Exploited	Depeche Mode	
Ariola ARO 251	Capitol CL 16184	Go Feet FEET 6	Gem GEMS 45	Magnet MAG 193	Beggars Banquet BEG 55	Chrysalis CHS 2481	Polydor POSP 234	EMI 5157	Chrysalis CHS 2510	Island WIP 6691	Motown TMG 1227	Secret SHH 110	Mute MUTE 13	

Week-ending April 18, 1981  
 ● PLATINUM (One million sales)  
 ● GOLD (500,000 sales)  
 ● SILVER (250,000 sales)

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

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 DON'T SAY  
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7" NEW SINGLE MER 66  
 12" LOW PRICE MERX 66

marketed by  
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Vangelis  
 the single  
**Chariots of Fire - Main Theme**  
 POSP 246  
 taken from the album



CHARIOTS OF FIRE

Order from PolyGram Record Operations Ltd. 01-590 6044

# TOP 75 SING

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
MAKING YOUR MIND UP	THIS OLE HOUSE	LATELY	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE	EINSTEIN A GO-GO	NIGHT GAMES	GOOD THING GOING	CAN YOU FEEL IT	IT'S A LOVE THING	INTUITION	KIDS IN AMERICA	D-DAYS	WHAT BECOMES OF THE BROKEN HEARTED	ATTENTION TO ME	JUST A FEELING
Bucks Fizz	Shakin' Stevens	Stevie Wonder	Emio & Morricone	Landscapes	Graham Bonnet	Sugar Minott	Jacksons	Whispers	Linx	Kim Wilde	Hazel O'Connor	Dave Stewart/Colin Blunstone	Nolans	
RCA 56	Epic EPC 9555	Motown TMG 1226	BBC RESL 92	RCA 22	Vertigo VER 1	RCA 58	Epic EPC 9554	Solar SO 16	Chrysalis CHS 2500	RAK 327	Albion ION 1009	Stiff BROKEN 1	Epic EPC 9571	

26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
BERMUDA TRIANGLE	JONES Vs JONES/SUMMER MADNESS/FUNKY STUFF	CAN'T GET ENOUGH OF YOU	DON'T BREAK MY HEART AGAIN	WATCHING THE WHEELS	KINGS OF THE WILD FRONTIER	MAKE THAT MOVE	HIT & RUN	JEALOUS GUY	I'M SO HAPPY/TIME (REMIX)	UP THE HILL BACKWARDS	CROCODILES	SKATEAWAY	AI NO CORRIDA	IS VIC THERE
Barry Manilow	Kool & The Gang	Eddy Grant	Whitesnake	John Lennon	Adam & The Ants	Shalamar	Girlschool	Roxy Music	Light Of The World	David Bowie	Echo & The Bunnymen	Dire Straits	Quincy Jones	
Arista ARIST 4	De-lite KOOL 11/1112/Gang	Icel/Ensign ENY 2	Liberty BP 3	Goffen K 792	CBS 88	Solar SO	Bronze BRO 1	E.G./Polydor ROXY	Mercury/Ensign MER	RCA BOW	Korova ECHO	Vertigo MOVIE	A&M AMS 81	

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## Anne Murray—TV and concert appearances

Anne Murray is in London now this month with a prestige Palladium performance and a number of top TV shows spearheading the campaign to finally establish her as a superstar on this side of the Atlantic.

Capitol has been anticipating this trip for two years, awaiting the best and most convenient slot in her busy schedule in the US and Canada where she is already firmly set in the musical hall of fame. Anne Murray is very much a family person and this also takes a high priority in her hectic life.

All this means a great deal of thought and planning up-front and the Capitol office in London started working on the project last year.

For such an important occasion it was felt that a London Palladium concert should be the centre piece and reflecting the artist's warm personality, the show has been called *An Evening With Anne Murray*, consisting of two 45 minute sets.

"We decided to work very closely with promoter Derek Block and already the Palladium concert looks like being a huge success," says Martyn Cox, general manager of *Capitol/Liberty US/EMI America* in the UK.



Anne's Manager Leonard Rambeau, Martyn Cox and Anne.



Anne with Burt Reynolds on a recent *Tonight Show*.

and Debbie Bennett, our head of press and artist relations also went to Chicago recently with several media people to see Anne in concert.

"When dealing with artists of this calibre — after all, she is a superstar in North America — it is essential to plan ahead in a very co-ordinated way and our plans result from close co-operation between Capitol, Derek Block, our creative agency Cream and our International Department here headed by Kick Klimbic."

The result of this planning is a very strong marketing campaign to back up the artist's live and TV appearances and promote both single and album.

Where *Do You Go When You Dream* is just released in the US but the UK version of the album will have a different cover. The beautiful cover portrait of Anne will also feature in display material and, in fact on the poster in the centre of this special *Music & Video Week* advertorial. Displays have been arranged with 500 retailers around the country.

The press ad campaign will concentrate on the national newspapers, while there is also a co-operative radio ad campaign with retailers.

As Anne's visit is at the time of the Wembley Festival —

and Anne still retains her country music audience — there will also be advertising in *Country Music People* and *Country Music World*.

Anne's Palladium concert promises to be a very special occasion as she will be accompanied by her own band — flown from Canada with her special stage set — and while this, added to the total marketing campaign, may seem a very costly exercise, Cox says: "This is an expensive investment for the future and we expect to see the dividend in terms of record sales."



Anne with Miss Piggy.

"We also aim to make Anne's face and music familiar to millions of television viewers," he adds.

Whilst here she will appear live on the Val Doonican show on BBC-1 on April 18 and will also make special TV guest appearances with Lena Zavaroni, Cannon and Ball on ITV and on Pebble Mill at One. Anne will also record an hour long BBC TV special for screening probably in late May or June.

Anne has already become more familiar to TV viewers recently with a Muppet Show appearance last year and a Monte Carlo Show top-of-the-bill appearance paving the way for her latest visit.

Anne Murray's visit coincides with the release of her new album *Where Do You Go When You Dream* and the title track is already released as a single.

As well as visiting the UK she is also making time for a live concert performance in Holland which will be recorded for television. It will be the first time for several years she has performed in these two European territories in which she has been most popular in the past.

While she is in the UK, Capitol is taking the opportunity to shoot some footage for a possible TV commercial to tie in with a compilation album later this year. If everything goes according to plan we could well see Anne back here in the Autumn to tie in with the campaign and undertake more extensive European appearances.

"We did some research last year on the prospects for a TV compilation of Anne Murray and the reaction was very positive," explains Cox.

"She had two hits for Capitol — *Snowbird* and *You Needed Me* — in the Seventies and her records since have been turntable hits with a particularly strong following on Radio Two and local radio."

Anne is welcomed to London with a breakfast reception at a Park Lane hotel and she gets just one day off in the hectic whirl before her Palladium performance on April 26. As well as the TV appearances, Anne will be giving many press and radio interviews, including *The John Dunn Show* on Radio Two.

Radio Two is also recording the Palladium concert for later stereo broadcast.

Anne is a friendly, chatty lady who makes the perfect interviewee. In fact, she is the girl-next-door who has become the woman-next-door and her image has the sort of appeal which suggests her popularity will get a massive boost by this visit.

Her style still betrays a country influence but a couple of tracks on the new album are more in the mainstream of popular music and Capitol is confident Anne's appeal will broaden significantly during 1981.

To make certain they would know the best way of promoting the artist in this country and as a declaration of their determination to break Anne as a top selling artist, Capitol's London staff have made sure they are fully aware of the personality they are dealing with.

"I saw Anne last year at *The Greek Theatre* in Los Angeles and was very impressed," says Cox. "Then Ray Still, our promotion manager, and I went to Toronto in December to discuss our plans with Anne's manager Leonard Rambeau. Ray

derek block  
concert  
promotions



WELCOMES

ANNE MURRAY

We, with Capitol Records,  
are delighted to have co-ordinated her visit

14/3	CANNON & BALL SHOW	LW TV
18/3	VAL DOONICAN SHOW	BBC 1 TV
19/3	THE ANNE MURRAY	
20/3	SHOW SPECIAL	BBC 2 TV
21/3	PEBBLE MILL AT ONE	BBC 1 TV
22/3	LENA ZAVARONI SHOW	BBC 2 TV

LIVE ON STAGE AT THE LONDON

PALLADIUM

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Anne Murray is a singer for all seasons, just as she appears many different singers to many different audiences. Simply, she's an artist who defies classification, appealing equally to the pop, country and easy listening audiences — and collecting both acclaim and accolades from all sections of the industry, media and public alike.



Anne Murray with Grammy for single 'Could I Have This Dance' presented this year 1981

Those same indefinable qualities are also well applied to her personal life. Anne's almost the reluctant entertainer who, at the age of 30, decided to "put her life in order first" by semi-retiring from the scene, getting married and raising a family . . . and then going on to conquer the world of international entertainment in the manner that she knew best. That quiet, easy going, relaxed manner that has, at the final count, made all the world more endearing to her.

It's that same relaxed manner that's put her on top as one of the business' finest singers, rapidly climbing the charts with songs that rest easy on the mind — and remain there long after the performance has been concluded. Hence the appeal of an Anne Murray recording or a concert. Plus, of course, an uncanny knack of constantly picking out the classiest, top grade songs.

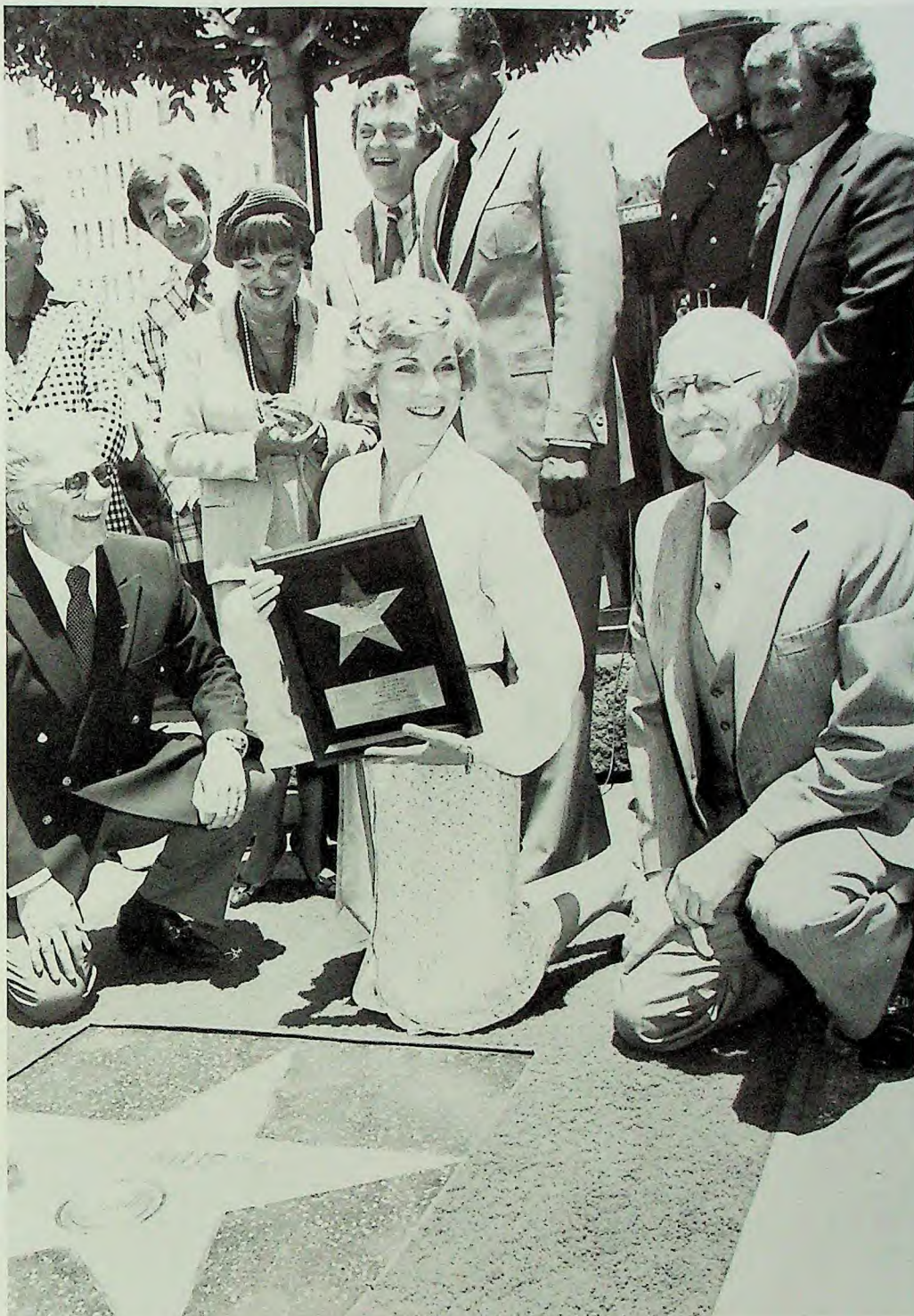
The final results have seen the Anne Murray name as a regular fixture in both the pop and country markets, and winning in both of them. Ultimate accolades, however, rarely come much higher than the annual Grammy Awards and, during the past eight years, the lady's collected three of them as well as being nominated on several other occasions.

She started out first as a country Grammy winner when, in 1974, she was named for giving the Best Female Country Vocalist Performance with her recording "Love Song." Five years later, in 1979, with the industry enthused with her career reactivation, Anne won in the Pop category with "You Needed Me," in the face of heavyweight competition from such as Donna Summer, Olivia Newton-John and Barbra Streisand. And, most recently, a couple of months back, it was a return to the country with her third Grammy award, this time on the strength of "Could I Have This Dance" which was featured in the John Travolta movie "Urban Cowboy."

The greatest number of awards, however, have flowed from her native homeland, Canada, in the form of the annual Juno awards. The track record was kicked off when "Snowbird" put her on the map in 1970, when she collected three Junos for Top Single, Top Album and Best Female Vocalist. Two more Junos followed in 1971, and it's been that way ever since amounting, today, to over 15.

Then, of course, there's been the best-selling records, a gathering of gold and platinum discs that's become more and more impressive as her career has soared to greater and greater heights. The collection started off gold at the beginning of the Seventies with "Snowbird," but it wasn't until the latter part of the decade that they appeared unstoppable on the Stateside market. "Let's Keep It That Way" opened up the gold and platinum doorways, and continued with albums such as "New King Of Feeling," "I'll Always Love You," "Somebody's Waiting" and, most recently, her "Greatest Hits" collection. And that's not taking into account Anne's success in the singles market, nor the various accolades originating from the foreign markets across the world.

At a recent check, in the USA alone, Anne Murray's recording success has now amounted to over 20 chart items, two gold singles, five gold albums and two platinum albums. Thus the results of omnipotent success, stretching straight across the board from pop to country, or vice versa, depending upon one's individual preference or taste.



Anne Murray receiving her own 'Star' on Hollywood's 'Walkway of Stars' June, 1980 - outside the Capitol tower.

Looking for an indication of musical intentions from the singer herself, Anne emphatically states that her music has always been pretty broadly based. "In the early days I was called a country singer because of 'Snowbird' and my work with Glen Campbell" she explains. "I've never considered myself a country singer, but it used to be that my records would start in the country charts and then move over to the pop charts. Now, as people have realised my music is broader-based than that, they go up both charts simultaneously."

And no one can be willing to argue against that — the success in both areas well speaks for itself.

The daughter of a Springhill, Nova Scotia, doctor, Anne Murray had never given music too much thought during her formative years. Instead, as the single sister in the midst of five brothers, her character developed somewhat of a "tomboy" image with a keen interest in sports, particularly hockey. Nevertheless, music still played a role in her lifestyle, first taking piano lessons and later, when she was 15, singing lessons.

Her first formal contact with the entertainment business came while she was studying at the University of New Brunswick when she auditioned, along with 200 other young hopefuls, for a summer Halifax television show called "Sing Along Jubilee," but she wasn't among those chosen to appear. Two years later, in 1964, she auditioned again and, this time, landed a place in the chorus line. She was 20-years-old, and the person holding the auditions was Bill Langstroth, the show's co-host and unbilled associate producer. Eleven years later he became Anne Murray's husband.

Once the summer season was over Anne returned to the University of New Brunswick, continued her studies, graduated with a Bachelor's Degree in Physical Education and moved on to teach at a high school on Prince Edward Island. Then, the following summer, she returned to the cast of "Sing Along Jubilee" while appearing regularly on another local television show, "Let's Go."

Music, however, still remained a secondary interest — teaching physical education was uppermost in Anne's mind — and it was Brian Ahern, the musical director of "Sing Along Jubilee," who eventually persuaded her that she should take a chance at recording. "At that time I thought everyone was crazy," Anne recalls. "Singing was something that you did in the bath. I felt that there was no security in singing."

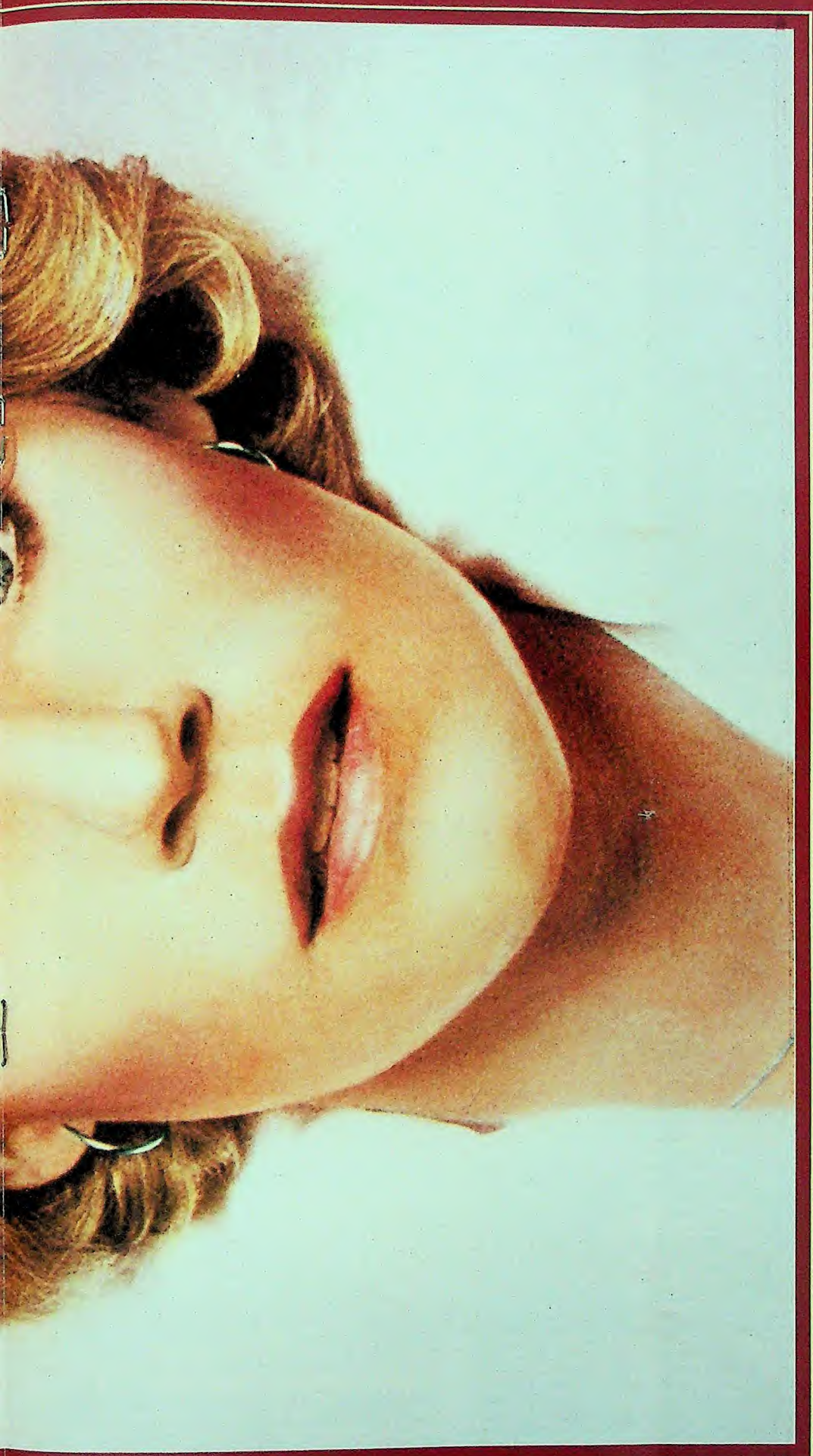
Brian Ahern produced her first album, "What About Me," in 1968, for the Canadian Arc label, "a cheapie," he admits, "with the minimum amount of studio facilities and musicians." It was impressive enough, though, for Capitol Records of Canada to show interest and sign her to a deal, which resulted in the release of her first major label album, "This Way Is My Way," which, to date, has secured double platinum status in her homeland.

Anne Murray's breakthrough into the American — and, in turn, the international markets — happened in 1970 with "Snowbird," a song which, even today, is still instantly associated with her name. It collected gold records for both the single and the album, and provided Anne with the distinction of being the first female Canadian artist ever to win American gold.

*Anne Murray*







H E R N E W A L B U M A N D C A S S E T T E

*Where do you go  
when you dream*

EST 12144



The success of "Snowbird," and subsequent singles which included "Sing High — Sing Low," "Talk It Over In The Morning," "Cotton Jenny" and "Danny's Song," ensured that she remained in the public eye. The success also opened up new fields to be conquered in the entertainment business, the first being television and, for the 1970 and '71 seasons, a regular slot on Glen Campbell's high rating, network television series. This, in turn, led to the recording of the duet album "Anne Murray/Glen Campbell," and an introduction to the bright lights of the Las Vegas nightclub scene.

Further television exposure continued with appearances on a multitude of music, talk and variety shows — including spots alongside star names such as Dean Martin, David Frost, Mike Douglas, Dinah Shore and Johnny Cash — while, home in Canada, she commenced taping her own "specials" for CBC-TV with over a dozen to her credit.



Awards for sales in Australia presented by (L) Rob Walker (R) Helmut Fest-Director & Vice-President of Capitol International.



Receiving award for Female Artist of the Decade (1970-1980) and 4 Juno awards-presented by Brian Robertson and Sam Sniderman, Canadian record industry personality.



Anne Murray with Cliff Richard.

Anne also started making appearances outside of the North American continent, with Britain playing an important role in her work schedules. She made her debut British visit during Spring 1972 when she appeared on the annual International Festival of Country Music at Wembley and, during the following 12 months, returned to these shores on three further occasions which included the taping of her own television special for the BBC during January 1973 and, some three months later, a concert tour featuring prestigious dates at the Royal Festival Hall and the New Victoria. The British connection continued when, in 1975, Her Majesty The Queen bestowed upon Anne Murray the highest honour possible for a Canadian citizen — Officer of the Order of Canada.

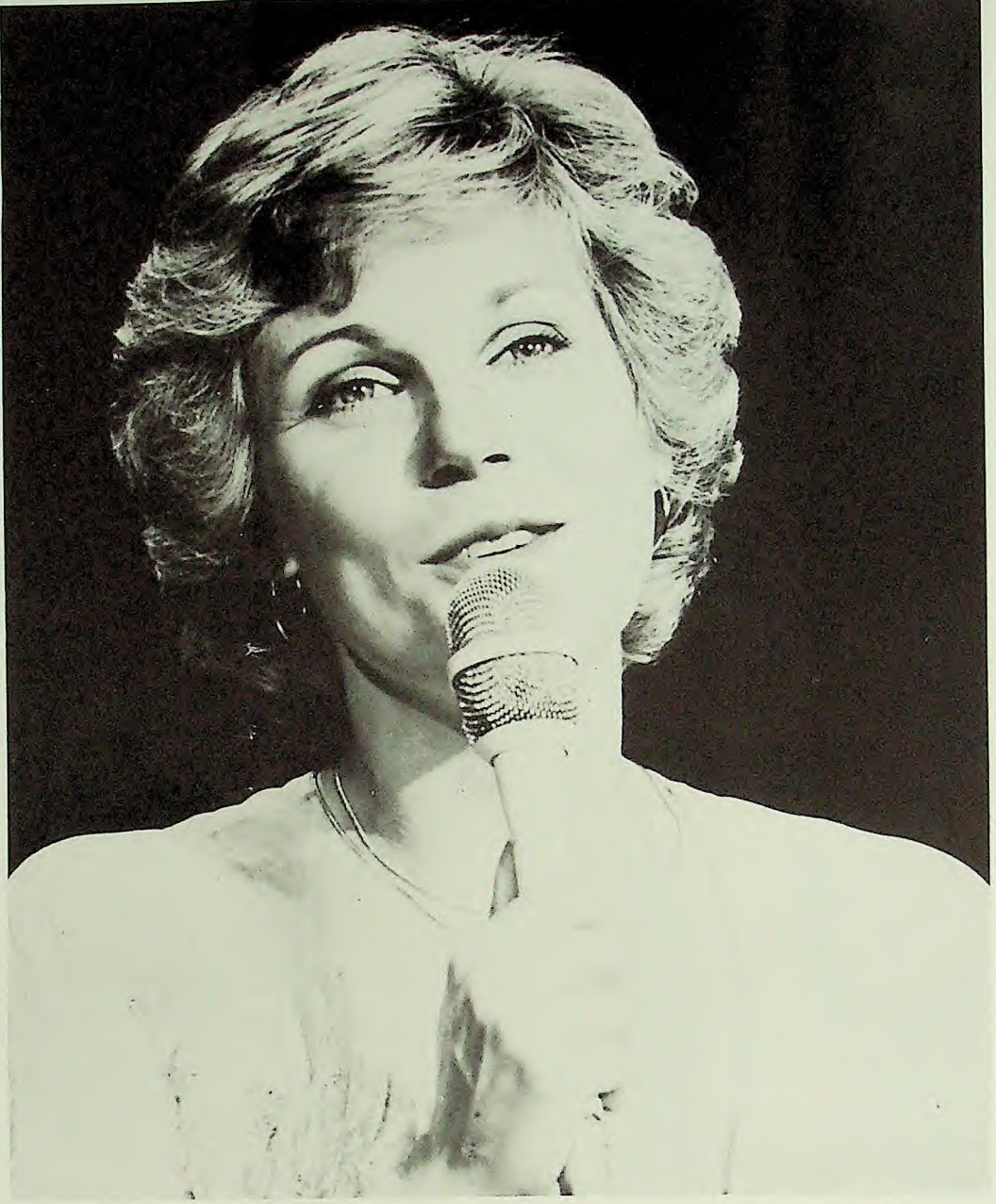
Meanwhile the hits carried on with "Love Song," "You Won't See Me," "Just One Look", "Day Tripper" and "Sunday Sunrise" all making impressive charts entries.

In 1975 Anne married Bill Langstroth and, for almost 18 months, virtually disappeared from the limelight. It was a time of voluntary semi-retirement, a period of reassessing her career while she straightened out her personal life. The following year she gave birth to her son, William, and happily contented herself with the role of wife and mother. (Their second child, Dawn, was born in 1979 and, at that time, once again she cut herself off from the work schedules.)

"I really needed that time away. I think that becoming a mother was important to me . . . it always has been," Anne says.

The album "Let's Keep It That Way" marked Anne Murray's return to the business as an active artist, and the beginning of superstardom. With a new producer at the helm, Jim Ed Norman, (Brian Ahern had left the production duties after 10 albums, moving on to work with Emmylou Harris who subsequently became his wife. She then worked with Tom Catalano for two albums, "Together" and "Keeping In Touch") the album not only contained massive hit singles in "You needed Me" (a number one record in both the pop and country charts) and "Walk Right Back," but also gave the singer her first taste of platinum sales success.

The following year, 1979, which marked the beginning of Anne's second decade as a Capitol recording artist, whipped up



even more successes. It was the year of her second Grammy award ("You Needed Me"); her "New Kind Of Feeling" shipped gold, and provided more pop/country successes with "I Just Fall In Love Again" and "Shadows In The Moonlight"; and, by the year's end, she was just pipped at the post by Donna Summer as America's most successful female artist in *Billboard's* chart breakdown of the top records.

And, with the coming of the Eighties, the success story has continued. "I'll Always Love You," "Somebody's Waiting" and her "Greatest Hits" collection kept the momentum flowing on the album front while, singlewise, such items as "Broken Hearted Me," "Daydream Believer" and "Could I Have This Dance" clearly proved that if Anne wasn't going to make it to number one in the pop charts, then she was going straight to the top in the country listings.

Now it's about to happen again with her latest album "Where Do You Go When You Dream," another collection of soft sounding songs presented in that distinctive, and, very unique, Anne Murray manner.

Away from the record successes and the bright lights of the entertainment business, Anne Murray remains the same, downhome honest person that she's always been, although the "girl-next-door" image has given way to that of a sexy, sophisticated superstar. But she's still a caring person and, besides her new found role as loving mother, there's that overwhelming interest in the welfare of her fellow people. In 1978, Anne's alma mater, the University of New Brunswick, presented her with an Honorary Doctorate of Letters Degree. Then, the following year, the Canadian Save The Children Fund chose her to be its Honorary Chairperson, which allowed her to co-host a formal dinner in Toronto with HRH Princess Anne.

To most people, though, Anne Murray remains a singer whose fine vocal styling is well able to tackle an amazing range of material. "When I sing before a crowd" she says, "I want to offer something for everyone, whether they like jazz, gospel, pop or country music. I'm not limited to one musical format. I realise that no entertainer can please everyone all the time. Still, I have a lot of self-confidence about my singing, and I put a great deal of work into developing my act."

### ANNE MURRAY — ALBUM DISCOGRAPHY

Snowbird	ST 579	August 1970
Anne Murray	ST 667	February 1971
Talk It Over In The Morning	ST 821	September 1971
Anne Murray & Glen Campbell	SW 869	November 1971
Annie	ST 11024	April 1972
Danny's Song	ST 11172	April 1973
Love Song	ST 11266	February 1974
Country	ST 11324	August 1974
Highly Prized Possession	ST 11354	November 1974
Together	ST 11433	October 1975
Keeping In Touch	ST 11559	September 1976
Let's Keep It That Way	ST 11743	January 1978
New Kind Of Feeling	SW 11849	January 1979
I'll Always Love You	SOO 12012	October 1979
A Country Collection	ST 12039	January 1980
Somebody's Waiting	ST 12064	April 1980
Greatest Hits	SOO 12110	October 1980
Where Do You Go When You Dream	SOO 12144	March 1981

\*The above is a discography of US Album Releases.

### ANNE MURRAY — ALBUMS AVAILABLE IN UK

Let's Keep It That Way	(TC)	EST
	11743	May 1978
New Kind Of Feeling	(TC)	EST
	11849	April 1979
I'll Always Love You	(TC)	EST
	12012	December 1979
Somebody's Waiting	(TC)	EST
	12064	May 1980
Where Do You Go When You Dream	(TC)	EST
	12144	April 1981

All albums are available on record and cassette.

Anne Murray's music, these days, has well and truly broken beyond the realms of classification. Since the release of her platinum-selling "Let's Keep It That Way" album in January 1978, which contained that equally high ranking pop/country single "You Needed Me", the lady has constantly come up with the formula to suit all markets.



"The problem was that I wasn't getting the hit records in the pop market. I was having a hit, then missing out for a year or a year and a half, then having another one. In the meantime, people were calling me 'country' and saying that the country market was my audience.

"Now I've finally found what it is . . . and that's crossover, which is the way it's really been all the time anyway. All the big records I ever had have been in both the pop and country charts. The only exception was the Beatles song 'You Won't See Me', which went pop while the B side, 'He thinks I Still Care', was promoted as a country record and succeeded as a country hit. The only difference, these days, is that I've got some momentum behind me. 'You Needed Me' was the song that started the whole ball rolling and, obviously, once you have a number one record people are going to start paying more attention."

Three or four years back many people may well have been under the impression that Anne Murray had disappeared from the scene. Perhaps that was the result, as Anne commented, of her career "floundering", but 1977 was the year she decided to make a few positive moves. She had married her sixties television mentor Bill Langstroth, became a mother and decided to get back to work in earnest. "I had got sick and tired of hanging around in the background and not really getting anywhere," she explains.

who had built up a friendship with the artist during her earlier EMI days and, at the time, was working with Norman at Elektra Records in Los Angeles.

The result was "Let's Keep It That Way" which won Anne Murray her first platinum disc, as well as a Grammy for her performance of "You Needed Me." In its wake came "New King Of Feeling" and "I'll Always Love You," both shipping gold and whose current sales are near enough 1,000,000 copies each. Then, when "Anne Murray's Greatest Hits" was released towards the end of last year, it rapidly climbed into the platinum sales category.

The current day success Anne attests to having sorted out her personal life.

"I think settling down and having a family was something that I had always wanted. When I had proven that and got it out of my system, I felt that I was then ready to get on with my career. I felt so much more relaxed about it. It wasn't until I had got my private life together that my career really took off. Before I had been working all the time but for no real reason . . . I would play before 500 people in a 3,000 seat auditorium and wonder why I was there. I was working for the sake of being out there as opposed to working in the right places.

"Now we're selective on dates, before I didn't have any excuse. So everything we do these days has to be very important,

"I have always tried to sing all kinds of music," Anne explains. "There have been times in my career when people tried to convince me to sing just one type of music, country music, but I wouldn't feel true to myself doing that.

"People would argue that I already had a 'built-in' country audience going for me and why didn't I just stick with that? But it didn't suit me because I like all kinds of music . . . and it's paid off. Country, in the strictest terms of the music, is limited and I'm after a broader appeal which, of course, is pop. After all, we're all in the business to get over to as many people as possible!"



With Capitol President Don Zimmerman at the luncheon to celebrate her 'Star' on Hollywood's 'Walkway of Stars'.



Anne Murray and HRH Princess Anne at a dinner which they co-hosted for the Save The Children Fund.



In the studio with producer Jim Ed Norman and Capitol Records Vice President of A & R Rupert Perry

Crossover is the order of the day. A top country record may collect up to 300,000 sales in the US market, but make it cross over to pop audiences and a million sales could be just around the corner. Kenny Rogers, Dolly Parton and Crystal Gayle are just three artists who well realise the commercial possibilities of such production and marketing. Anne Murray is another.

Anne's argument for wider music acceptance is based upon her career 'floundering' during the mid-Seventies. With "Snowbird" magnificently establishing her in 1970, she picked up the reputation as a country singer. Subsequently, although she gained regular country plays, it was only recordings like "Danny's Song" and "Love Song" that brought her back firmly within the reaches of the mass pop buyers.

The positive steps came in appointing Leonard Rambeau, her right arm and friend for many years, as her personal manager; striking up a new agency deal, moving with her longtime agent Fred Lawrence to APA; and reassessing the situation with her recording company, Capitol. "It was like a united front. Before it seemed like I was on one side and they were on the other. I even tried to avoid them on occasion. The same with the record company, at times I felt we were enemies. Once I felt that I was totally committed, they became totally committed!"

The upsurge in career developments also brought forth a new record producer, Jim Ed Norman, whose previous track record included work with the Eagles and Jennifer Warnes. Anne was introduced to him by British public relations girl Jenny Halsall,

they have to be strategic and good moves, and things that I want to do."

One aspect of the Anne Murray character that has hardly changed is her Canadian patriotism. She's never made any move to base herself in the United States, just as she's hardly ever recorded outside of her native homeland. Currently she records at Toronto's Eastern Sound Studios and the sessions have meant frequent long spells out of Los Angeles for Jim Ed Norman.

"It's not where you record," Anne says, "it's your musicians, your attitude and the people who are all around you. The studios are pretty much the same anywhere, it's just that you don't have the choice of musicians in Toronto that you have in Los Angeles or New York. But we do have musicians — it's just that we have, say, four guitar players instead of the ten they might have elsewhere. Perhaps the people who know the most about the recording business live in Los Angeles, but that doesn't mean that you can't have a recording business elsewhere."

Today Anne Murray is a superstar with an annual income that well surpasses the \$1 million mark. She's also fully in charge of her career, working with Leonard Rambeau and making sure that all activities count and are worked to the maximum advantage. These activities, recently, have seen her making inroads into international territories and, following extensive work in Australasia and the Far East, Anne Murray arrives in Britain this month for a concert at the London Palladium on Sunday, April 26 — her first UK concert appearance since 1975.

Coinciding with the visit, Capitol Records are releasing Anne's latest album and single — both titled "Where Do You Go When You Dream" — and the whole round of activities is being backed by a major marketing campaign. The move is now on to get Canada's favourite singing lady well and truly established on this side of the Atlantic — and positive means are being applied, just the way it happened in the United States and Canada a few years back.

TONY BYWORTH



*Annie*  
*The world knows you*  
*as a great artist*

 *Capitol Canada*

  
Capitol-Liberty-EMI America  
International Operations

16	8	FOUR FROM TOYAH Toyah	○	Safari TOY 1	Department S	41	63	KEEP ON LOVING YOU Reo Speedwagon	Epic EPC
17	6	CAPSTICK COMES HOME/SHEFFIELD GRINDER Tony Capstick/The Carlton/Main Frickley Colliery Band	○	Dingles SID 27	Department S	42	21	REWARD Teardrop Explodes	Mercury TE
18	29	MUSCLE BOUND/GLOW Spandau Ballet		Reformation/Chrysalis CHS 2509	Department S	43	67	HUMPIN' Gap Band	Mercury ME
19	27	AND THE BANDS PLAYED ON Saxon		Carrere CAR 180	Department S	44	23	YOU BETTER YOU BET The Who	Polydor WI
20	24	NEW ORLEANS Gillian		Virgin VS 406	Department S	45	NEW	STARS ON 45 Star Sound	CBS
21	16	MIND OF A TOY Visage		Polydor POSP 236	Department S	46	48	PRIMARY Cure	Fiction FIC
22	17	DO THE HUCKLEBUCK Coast To Coast	○	Polydor POSP 214	Department S	47	42	DON'T PANIC Liquid Gold	Polo PO
23	22	PLANET EARTH Duran Duran		EMI 5137	Department S	48	49	MY MUM IS ONE IN A MILLION The Children Of Tansley School	EMI E
24	31	FLOWERS OF ROMANCE Public Image Ltd		Virgin VS 397	Department S	49	34	JITTERBUGGIN' Heatwave	GTO GT
25	39	ONLY CRYING Keith Marshall		Arrival PIK 2	Department S	50	35	JOHN I'M ONLY DANCING/BIG GREEN CAR Polecats	Mercury PO

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Just the Two of Us

B/W Make Me A Memory (Sad Samba)

EMI K12514



**GROVER WASHIN**

From your WEA salesman, or from WEA

*Champagne* 'HOL'

*Annie*  
*The world knows you*  
*as a great artist*



Capitol - Liberty - EMI America  
International Operations

15 **Bad Manners**  
Magnet MAG 18/

16	8	<b>FOUR FROM TOYAH</b> Toyah	0	Safari TOY 1
17	6	<b>CAPSTICK COMES HOME/SHEFFIELD GRINDER</b> Tony Capstick/The Carlton Main Frickley Colliery Band		Dingles SID 27
18	29	<b>MUSCLE BOUND/GLOW</b> Spandau Ballet		Reformation/Chrysalis CHS 2509
19	27	<b>AND THE BANDS PLAYED ON</b> Saxon		Carrera CAR 180
20	24	<b>NEW ORLEANS</b> Gillan		Virgin VS 406
21	16	<b>MIND OF A TOY</b> Visage		Polydor POSP 236
22	17	<b>DO THE HUCKLEBUCK</b> Coast To Coast	0	Polydor POSP 214
23	22	<b>PLANET EARTH</b> Duran Duran		EMI 5137
24	31	<b>FLOWERS OF ROMANCE</b> Public Image Ltd		Virgin VS 397
25	39	<b>ONLY CRYING</b> Keith Marshall		Arrival PIK 2

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40 **Department S**  
Demon D 10

41	63	<b>KEEP ON LOVING YOU</b> Reo Speedwagon		Epic EPC 95
42	21	<b>REWARD</b> Teardrop Explodes	0	Mercury TEAF
43	67	<b>HUMPIN'</b> Gap Band		Mercury MER
44	23	<b>YOU BETTER YOU BET</b> The Who		Polydor WHK
45	<b>NEW</b> 45	<b>STARS ON 45</b> Star Sound		CBS 11
46	48	<b>PRIMARY</b> Cure		Fiction FICS
47	42	<b>DON'T PANIC</b> Liquid Gold		Polo POLC
48	49	<b>MY MUM IS ONE IN A MILLION</b> The Children Of Fansley School		EMI 51
49	34	<b>JITTERBUGGIN'</b> Heatwave		GTO GT 2
50	35	<b>JOHN I'M ONLY DANCING/BIG GREEN CAR</b> Polecats		Mercury POLI

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Just the Two of Us

B/W Make Me A Memory (Sad Samba)

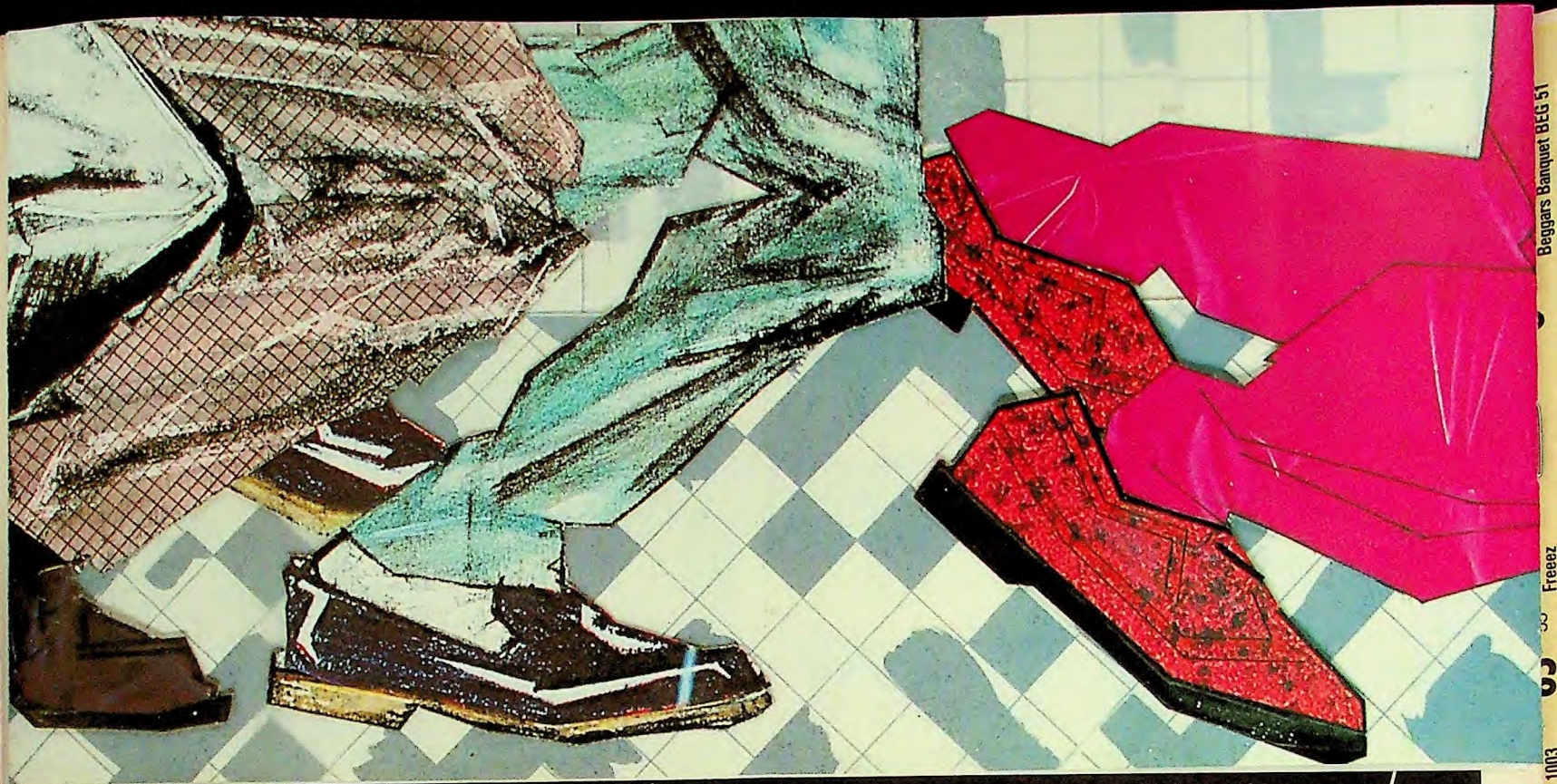
12 K12514



**GROVER WASHIN**

From your WEA salesman, or from WEA R

**Champagne** 'HOL'



*Annie*  
*The world knows you*  
*as a great artist*

 Capitol Canada

  
Capitol - Liberty - EMI America  
International Operations

Beggars Banquet BEE 51

Freeez

Demmo D 1013





## Harmonia and CRD change distributors

HARMONIA MUNDI, under its director in the UK Mlle Catherine Winckelmuller, is assuming control of its distribution after just a year with Parnote.

Though the Harmonia Mundi offices will remain within the Parnote building at 47-51 Chalton Street, London, NW1, the company now has a new phone number, 01-380 0752, and an extra telephone salesperson.

"We were not very happy with the distribution as it was, so we are taking on all the book-keeping, invoicing, and the relationships with the dealers," explained Mlle Winckelmuller.

Harmonia Mundi has now, incidentally, become a registered company in England, which is an indication of its further commitment to the British market.

Parnote will continue to look after packing and delivery.

CRD is also changing distributor. PolyGram Records continues until May 31, but a new contract with Unicorn Records has already started.

CRD has two new releases for this month. Chopin's Four Ballades, Allegro de Concert and Variations Brillantes played by Hamish Milne (CRD 1060 and on cassette) and Hummel's Septet and Kreutzer's Grand Septet played by The Nash Ensemble (CRD 1090 and on cassette). RRP is £5.60.

# Years at the top in a risky trade

"PLAYING A horn is damned hard work," said Barry Tuckwell. "It is also a risky business. Every instrument is difficult, it is just that when the horn goes wrong, it is very noticeable.

"If you are a singer and you mispitch a note, perhaps a half-step, you can sweep up from the A to the B flat and even make it sound nice.

"But if you mispitch by that much on a brass instrument, you miss the note by a third. It's like playing darts. If you throw at the 20 and you miss, you don't get 19, you get one. A slight error, a slight miscalculation, is such a major disaster you can't help ending up a bit hardened sometimes, and people do crack up."

After more than a quarter of a century playing with the finest orchestras in the world, both as principal horn and as soloist in all the major works, Tuckwell is still alive and laughing, which says much about his own phlegmatic ability to survive.

And yet, as the celebrations for his 50th birthday approach — which include a major concert at the Queen Elizabeth Hall on April 28 with friends including Vladimir Ashkenazy, Sheila Armstrong and Richard Rodney Bennett — Tuckwell doesn't seem to have the hard-bitten, bored personality of the man who has done too much and no longer learns or changes as a person.

Part of the reason is that he has put as much creative thought and action into the horn as he has taken out. For instance, this year, in fact



BARRY TUCKWELL: "I refuse to think what I am going to do when I can't play anymore."

this month, will be marked by the release of an important horn record which shows both the musicological and practical expertise of Tuckwell.

The May EMI release includes an album of Horn Concertos by Giovanni Punto, one of history's greatest horn virtuosos. And of the four works, three (Concertos No 6, 10, 11) have never been recorded before, having been discovered fairly recently by Tuckwell himself in the Bibliotheque National, Paris where they had lain untouched for 150 years.

They are, as one would expect of a virtuoso, bright and difficult works without being profound — offering

*"You can't help ending up a bit hardened in the end, and people do crack up"*

—Barry Tuckwell

technical challenges far greater than, for instance, the Mozart Concertos which Tuckwell has recorded with the same musicians as the Punto Concertos — the Academy of St Martin-in-the-Fields conducted by Neville Marriner.

Punto's reputation stretched throughout Europe. Born in Bohemia in 1748, Jan Vaclav Stich escaped from his projected life as a serf on a count's estate first by his musical talent, and then by defecting.

When the count heard of Stich's departure he sent soldiers after him with the instruction to knock out the horn player's two front teeth so that he could never play again.

Fortunately he escaped, and changed his name to Giovanni Punto. He became close friends with Beethoven, and on one tour the two made to Pest, a newspaper asked: "Punto is very well known, but who is this Beethoven?"

Tuckwell revels in these stories and the fact that a horn player was an international celebrity. For many years, Tuckwell was the only horn player making a living as a soloist without being hampered by financially necessary teaching posts.

The great difficulty for a horn player is that most promoters want

the handful of standard works — the Mozart Concertos and the Strauss, and the danger of becoming stale is very real indeed.

A few years ago, Tuckwell was saying that around 50 he would begin to curtail drastically his playing, because of the physically demanding nature of the instrument, but he now says: "I am afraid I don't feel terminal at all. I have got more interested in horn playing, not less, and I am not so tired.

"I should be going off physically, but I find that there are things which I couldn't do which I can now, purely physical things, certain slurs, certain types of trills.

"It is foolish to assume that I'm going to play forever, but it is dreadful for any performer to think in terms of retirement, or in terms of pension."

"I suppose the day will come when I am too shaky and when the gums get loose and the teeth rattle. But I refuse to think what I am going to do when I can't play anymore."

Incidentally, the Punto Concerto record (ASD 4008) is being made available before the May release date in order to be in the shops for the concert, which will be attended by the Duchess of Gloucester.

is the Lambrettas new album

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BROADCASTING

# Shortage of top DJs

DESPITE the never-ending flood of audition tapes from hopeful DJs, there appears to be a dearth of good DJs.

At Capitol Radio Aidan Day has admitted having trouble finding a suitable female voice for his new late night slot, with no shortage of applications from men. At Radio One Derek Chinnery insists that he is in no hurry to appoint a new presenter — but it is known that the UK's premier rock and pop station is seeking an injection of fresh blood. Latest speculation suggests that it could be casting its net in Scotland.

Radio One has already gone outside conventional broadcasting

circles for its latest recruit — Madeline Bell — who will be filling in for Noel Edmonds during his summer break.

Explaining his problem, Chinnery says: "There are dozens of young people qualified in the technical sense, through experience in hospital radio, local commercial radio or with the BBC stations, but we are looking for a little bit more than that."

"We are looking for a personality and a style that attracts listeners, a person who can convey enthusiasm for the music they are playing. It is an almost indefinable quality."

"It is sometimes suggested that we

should go back to a system of giving a number of new DJs a short series but I don't think that is very productive. Half a dozen programmes is not sufficient experience and it is unfair to assess someone after such a short time."

"Even Mike Read, to whom we've given the Breakfast Show, is still developing and Noel Edmonds took a couple of years before he was really established."

Chinnery feels the system in this country is largely to blame and says: "Attitudes in local radio are different and it is very difficult to get the relevant experience of national radio that we require."



AS ANNOUNCED in MW last week, Radio One has acquired the UK broadcasting rights to the American radio version of the film Star Wars and pictured here recording the series are (left to right) Anthony Daniels (See Threepio), Bernard Behrens (Ben Kenobi), Perry King (Han Solo), and Mark Hamill (Luke Skywalker).

Radio One controller Derek Chinnery snapped up the 13 half-hour episode series for a bargain £13,500 for his (essentially music) network because "it is quite unique for radio in this country".

He went on to explain that there is currently neither the finance nor the facilities for making such radio drama in this country with expensive multi-track effects and music.

The series will start on Easter Monday in mono, but will be repeated in stereo during the summer.

## Low cost of advertising

THE NEW Radio Recruitment Rate Card issued on behalf of nine stations by AIR Services is reckoned to be one of the biggest bargains ever offered by ILR stations, according to analysis carried out by the Radio Advertisers' Guide.

RAG's research indicates a cost per thousand listeners for most stations at less than 50p. The new scheme involves a three-day campaign series through which agencies can buy five spots per day on any day of the week fixed within any three-hour period. The stations charge a fixed fee for the total of 15 advertisements, irrespective of when they are broadcast.

CBC appears to be the only station out of step with these very low cost per thousand figures.

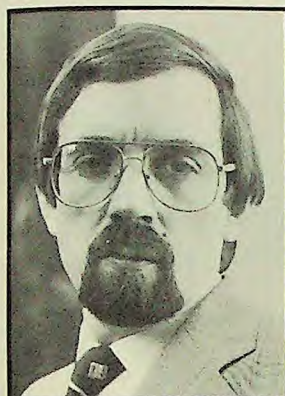
## Capital gets council go-ahead

FOLLOWING A public inquiry the Greater London Council has given Capital Radio the go-ahead to stage the 1981 Jazz Festival at Clapham Common, South London, on July 18, 19, 25 and 26.

A licence covering 40 hours of music on those dates has been granted for a 27-acre self-contained site which will contain two stages and a village of stalls. The ticket price is set at £7.50.

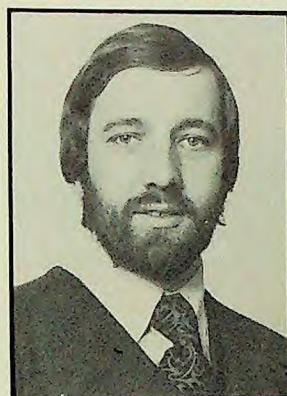
The latest jazz stars to be added to the bill are Sarah Vaughan and Weather Report. Among the British artists announced in the line-up are Georgie Fame, Ronnie Scott and Zoot Money.

Sheffield-based ILR station Radio Hallam has also lined up a four-day jazz festival starting on June 6 at Sheffield's Crucible Theatre. This third annual event will be headlined by Chris Barber and other artists scheduled to appear include Barbara Thompson's Paraphernalia and Australia's Graeme Bell.



GEOFFREY Talbot (left), currently manager at BBC Radio Newcastle, has been appointed manager at BBC Radio Leeds, replacing Ray Beaty who recently left to work in the BBC TV Community Programmes Unit in London.

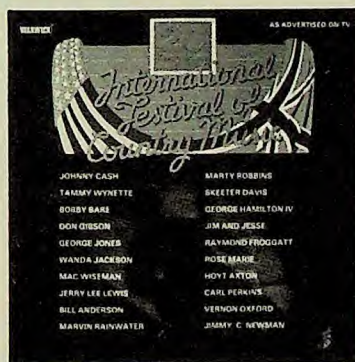
Also on the move the new programme organiser at BBC Radio Sheffield is Frank Mansfield (right), currently producer of Tony Blackburn's daily show on Radio London.



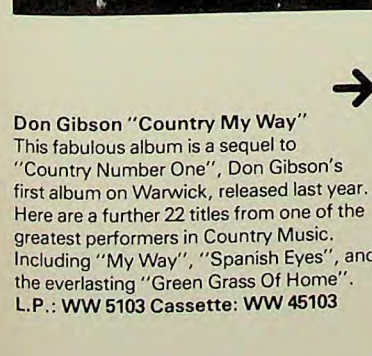
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L.P.: WW 5101 Cassette: WW4 5101



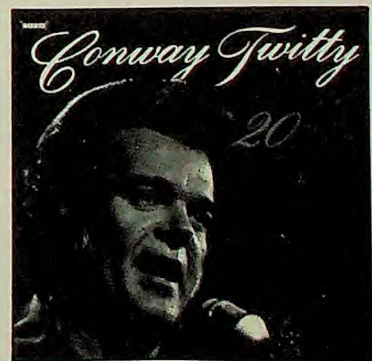
"Festival Of Country Music"  
This fabulous album reflects the best of this year's International Festival of Country Music at Wembley with 20 artists and 20 great tracks, including the marvellous Jerry Lee Lewis, Tammy Wynette, Johnny Cash and many more too numerous to mention.  
L.P.: WW 5105 Cassette: WW4 5105



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16	20	FROM THE TEARROOMS	RCA Victor RCA LP 5003
17	26	THE ADVENTURES OF THIN LIZZY	Vertigo LZTV 1
18	NEW	FUN IN SPACE	EMI EMC 3369
19	14	VIENNA	Chrysalis CHR 1296
20	17	BARRY	Arista DLART 2
21	18	CHRISTOPHER GROSS	Warner Brothers K 56789
22	16	VISAGE	Polydor 2490 157
23	13	VERY BEST OF...	A&M AMLH 68520
24	27	ARC OF A DIVER	Island ILPS 9576
25	19	ROLL ON	Polystar REDTV 1

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41	39	SCARY MONSTERS & SUPER CREEPS	RCA BOWLP 2
42	36	MOVING PICTURES	Mercury 6337 160
43	NEW	THIEF	Virgin V 2198
44	35	STRAY CATS	Arista STRAY 1
45	-	ACE OF SPADES	Bronze BRON 531
46	22	TOYAH TOYAH TOYAH	Safari LIVE 2
47	37	ABSOLUTELY	Siff SEEZ 29
48	NEW	JAZZ FUNK	Ensign ENVY 504
49	44	SUPER TROUPER	Epic EPC 10022
50	54	DIRE STRAITS	Vertigo 9102 021

66	-	FOUR SYMBOLS	Atlantic K 50008
67	30	20 GOLDEN GREATS	MCA MCTV 4
68	32	REMIXTURE	Champagne CHAMP 1
69	-	SHADES	Shelter ISA 5021
70	NEW	ZE BOP.	CBS 84946
71	62	ANOTHER TICKET	RSO RSD 5008
72	48	SKIN 'EM UP	Cubal/Libra V 2199
73	42	ZENYATTA MONDATTI	A&M AMLH 64831
74	NEW	AUTHOR AUTHOR	Pre PREX 5
75	56	RUMOURS	Warner Brothers K 56344

Top 75 compiled for Music & Video Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

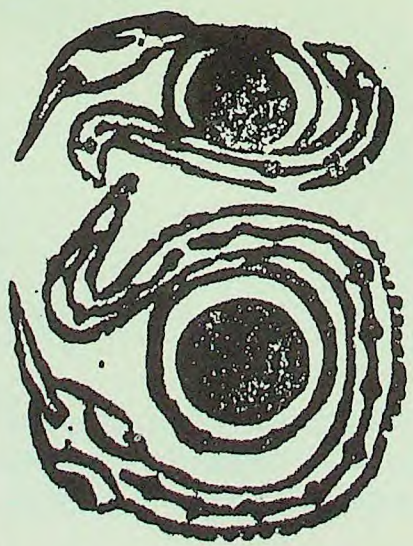


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CHART FOR WEEK-ENDING APRIL 18

Week	Last Wks on Chart	Title/Artist (producer)	Label number	Week	Last Wks on Chart	Title/Artist (producer)	Label number
1	22	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	39	74	CONCERT FOR THE PEOPLE OF KAMPUCHEA Various	Atlantic K 60153 (W)
2	8	COME AND GET IT Whitesnake	Liberty LBG 30327 (E) C: TC-LBG 30327	40	30	TO LAND Spirit	Beggars Banquet BEGA 23 (W)
3	23	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	41	39	SEABY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWLP 2
4	3	THIS OLE HOUSE Shakin' Stevens	Epic EPC 84985 (C)	42	36	MOVING PICTURES Rush (Terry Brown/Rush)	Mercury 6337 160 (F) C: 7141 160
5	4	SKY 3 Sky	Ariola ASKY 2 (A) C: ZCA 3	43	35	THE TARTAN TROUSERS Tartan Trousers	Virgin V 2198 (C) C: 2198
6	21	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12700 (F) C: TCEAST 12720	44	8	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1
7	25	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	45	1	ACE OF SPADES Motorhead	Bronze BRON 531 (F) C: TC-BRON 531
8	4	INTUITION Linx	Chrysalis CHR 1332 (F) C: -	46	27	TOYAH TOYAH TOYAH Toyah (Nick Tauber)	Safari LIVE 2 (SP) C: ZSEEZ 29
9	9	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 185 (C) C: TC 211	47	28	ABSOLUTELY Madness (Clanard/Winslet)	Ensign ENVY 504 (R)
10	48	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	48	21	JAZZ FUNK Incognito	Epic EPC 1022 (C) C: 4010022
11	4	FACE DANCES The Who	Polydor WHOD 5037 (F) C: WHODC 5037	49	44	SUPER TROUPER Abba (B. Andersson/B. Ulvæus)	Vertigo 102 021 (F) C: 7231 015
12	2	FLOWERS OF ROMANCE Public Image Ltd.	Virgin V 211 (C) C: TC 211	50	12	DIRE STRAITS Dire Straits	Beggars Banquet BEGA 22 (W)
13	6	NEVER TOO LATE Randy Van Hatfield (Richard James Burgess)	Vertigo 6302 151 (F) C: 7141 151	51	10	SOUTHERN FREEZE Southern Freez	Beggars Banquet BEGA 22 (W)
14	6	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1171 (F) C: ZCHR 1171	52	60	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C) C: CE 2111
15	21	DOUBLE FANTASY John Lennon	Geffen K 93131 (W) C: K 93131	53	60	KILLERS Iron Maiden (Brian Robertson)	EMI EMC 3357 (E) C: TC-EMC 3357
16	5	FROM THE TEAROOMS Landscape	RCA RCA LP 5003 (R)	54	15	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111
17	2	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LIZTV 1 (F) C: LIZMC 1	55	19	DR. HOOK'S GREATEST HITS Dr. Hook (Ron Hart/Kline)	Capitol EST 28037 (F) C: TC-EST 28037
18	1	FUN IN SPACE Roger Taylor	EMI EMC 3369 (E) C: TC-EMC 3369	56	19	GREATEST HITS VOL. 2 Alphaville	Epic EPC 10017 (C) C: 4010017
19	13	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	57	6	KILIMANJARO Teardrop Explodes (Bill Drummond/David Balfe)	Mercury 6359 035 (F) C: 7150 035
20	18	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2	58	46	MAKING WAVES Noelans	Epic EPC 10023 (C) C: 4010023
21	9	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K 56789	59	46	CHARIOTS OFFIRE Vangella	Polsa POLS 1026 (F) C: 4010023
22	13	VISAGE Visage (Visage/Ure)	Polydor 2490 157 (F) C: 3184 157	60	64	TIME TELLS NO LIES Praying Mantis	Arista SPART 1153 (F)
23	6	VERY BEST OF... Rita Coolidge	A&M AMLH 68520 (C) C: CAM 68520	61	3	BITTER SWEET Various	CBS 22082
24	15	ARC OF A DIVER Steve Winwood (C. Blackwell/M. Miller/S. Winwood)	Island ILPS 9576 (E) C: -	62	43	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
25	3	ROLL ON Various	Polystar REDTV 1 (F) C: TRDMC 1	63	10	REMAIN IN LIGHT Talking Heads (Brian Eno/Talking Heads)	Sire SRK 6095 (W)
26	4	TO LOVE AGAIN Diana Ross	Motown STML 12182 (E) C: TC-STML 12182	64	32	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
27	1	GREATEST HITS VOL. 3 (LIVE & LOUD) Cockney Rejects	Zonophone ZEM 101 (E) C: TC-ZEM 101	65	75	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TC-PAS 10004
28	28	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	66	1	FOUR SYMBOLS Led Zeppelin	Atlantic K 50008 (W)
29	5	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-tel NE 1105 (K) C: CE 2105	67	6	20 GOLDEN GREATS Al Jolson	MCA MCTV 4 (C)
30	28	GUILTY Barbra Streisand	CBS 84549 (C) C: 40-84549	68	32	REINDEER Various	Champagne CHAMP 1 (C) C: CHAMP 1
31	10	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (F) C: 40-82419	69	1	SHADES J. J. Cale	Shelter ISA 5021 (E) C: 84946 (C)
32	9	DIFFICULT TO CURE Rainbow (Roger Glover)	Polydor POLD 5036 (E) C: POLDC 5036	70	7	ZE BOP: Santana	CBS 84946 (C) C: 40-84946
33	10	SPELLBOUND Tygers Of Pan Tang	MCA MCF 301 (E) C: MCF 301	71	7	ANOTHER TICKET Eric Clapton	RSD RSD 5009 (F) C: RSD 5009
34	10	DANCE CRAZE Soundtrack	2-Tone CHRRT 5004 (F) C: ZCHR 5004	72	48	SKIN 'EM UP Shakin' Pyramids	Cuba Libre V 2199 (C) C: 2199
35	14	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do It Right 2 (SP) C: -	73	27	ZENYATA MONDRIAN Police (Police/Nigol Grey)	Arista M 1483 (C) C: CAM 54831 (C)
36	25	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510	74	25	AUTHOR AUTHOR Scars	C: PRIXS 5 (F) C: PRIXS 5
37	1	TWANGIN' Dino Funnari	SwanSong SSK 59411 (W) C: SSK 59411	75	22	RUMOURS Fleetwood Mac (Calleon/Dabney/Fleetwood Mac)	Warner Brothers K 59344 (W) C: K 59344
38	1	THE DUDE Quincy Jones	A&M AMLK 63721 (C) C: -				

### ARTIST'S

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# NEW SINGLES

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<b>ANGELIC UPSTARTS</b> I'M AN UPSTART/Never Ad Nothin' (Warner Bros Cassette)	SPC 2	W
<b>BARRETT, Marcia</b> YOU/I'm Lonely (Atlantic/Hansa)	K 11578	W
<b>BEAT ALL OUT TO GET YOU</b> /Drowning (Go Feet)	FEET 6	F
<b>BITCHES SIN</b> ALWAYS READY (FOR LOVE)/Sign Of The Times (Neat)	NEAT 09	P
<b>BIRKEN, Jane/Serge Gainsborough</b> JE T'AIME MOI NON PLUS/Jane B (Antic)	SPC 10	W
<b>BLAKE, Eric</b> BORN TO BE SPECIAL/80's Girl/Give Generously (Carrere)	CAR 179	W
<b>BLUE CATS</b> WILD NIGHT/Jump Cat Jump (Charly)	CYS 1075	SP
<b>BRENNAN, Lee</b> SHUT YER GOB/Miss You Forever (Fox)	ROX 016	SP
<b>BROWNE, Polly</b> PRECIOUS TO ME/Never Dared to Love (Witch)	PO12	P
<b>BUFFALO BATTLE</b> TORN HEROES/Woman Of The Night (Heavy Metal)	HEAVY 3	SP
<b>BYRON BAND</b> EVERY INCH OF THE WAY/Routine (Creole)	CR 8	C/CR
<b>CAPALDI, Jim</b> OLD PHOTOGRAPHS/Man With No Country (Carrere)	CAR 189	W
<b>CAPRICORN</b> FULL MOON MADNESS/One More Minute (Penthouse)	PENT 4	W
<b>CHAKA KHAN</b> HEED THE WARNING/Night Moods (Warner Brothers)	K 17793/12"	P
<b>CHEVY</b> THE TAKER/Life On The Run (AAA)	AAA 107	SP
<b>CLASSIX NOUVEAUX</b> TOKYO/Old World For Sale (United Artists)	BP 397	E
<b>CLAPTON, Eric</b> ONE MORE TICKET/Rita Mae (RSO)	RSO 75	F
<b>COOPER, D. B.</b> HAD ENOUGH/Stand And Show It (Warner Brothers)	K 17775	W
<b>DAZZ</b> DEAR AUNTIE AGATHA/Everything's Electric (Polo)	POLO 9	C/CR
<b>DOLPHINS</b> THIN FINE LINE/She Took A Long Cold Look/Cable Hogue (Day Release)	DAY 1	P
<b>DORIS D AND THE PINS</b> SHINE UP/Just Me And You (Carrere)	CAR 187	W
<b>DRAGSTER</b> AMBITIONS/Won't Bring You Back (Heavy Metal)	HEAVY 4	SP
<b>EASTON, Sheena</b> WHEN HE SHINES/Right Or Wrong (EMI)	EMI 5166	E
<b>EGAN, Walter</b> BABY LET'S RUN AWAY/First Date, Last Date (Edge)	EDGE 11	W
<b>EMERSON, Keith</b> I'M A MAN/Nighthawks (Main Title Theme) (MCA)	MCA 697	C
<b>EMS</b> ANTI-BELLUM/One Way Girl (RCA)	RCA 61	R
<b>FALL, The</b> MIDDLE MASS/OLDER LOVER ETC./PRO-ART/Fit And Working Again/Slate, Slags Etc.) Leave The Capitol (Rough Trade)	RT 071	RT
<b>FIX, The</b> LOST PLANETS/I've Been Here Before (101/Polydor)	CLUB 101	F
<b>FLATBACKERS</b> SERENADE OF LOVE/Try A Little Harder (Deram)	DM 440	F
<b>FRANK, Stanley</b> LOVE LIKE A HAMMER/Hot And New (AGM)	AMS 8123	C
<b>FRANKIE AND THE KNOCKOUTS</b> SWEETHEART/Don't Stop (RCA)	RCA 64	R
<b>FUNKDELIC</b> ELECTRIC SPANKING OF WAR BABIES/Instr. (Warner Brothers)	K 17766/12"	W
<b>GEDDES AXE</b> RETURN OF THE GODS/Wild Fire/After Math (ACS)	ACS 1	P
<b>GILTRAP, Gordon/Juan Martin</b> CHI MAI/After The Storm (PVK)	PV 105	SP
<b>HAMLISCH, Marvin</b> THEME FROM ORDINARY PEOPLE/Tachel Bel Canon In D (Planet)	K 12497	W
<b>HOLLY AND THE ITALIANS</b> I WANNA GO HOME/Fanzine (Virgin)	VS 411	C
<b>JACKSON, Michael</b> ONE DAY IN YOUR LIFE/Take Me Back (Motown)	TMG 976	E
<b>JACKSON, Millie</b> LOVING ARMS/Leftovers (Polydor)	POSP 254	F
<b>JAMES, Rick</b> GIVE IT TO ME BABY/Don't Give Up On Love (Motown)	TMG 1229	E
<b>JAPAN</b> LIFE IN TOKYO/European Sun (Hansa)	HANSA 124	F
<b>JEFF LORBER</b> FUSION MONSTER MAN/Magic Lady/Spur Of The Moment (Arista)	ARIST 12440	F
<b>JEFFREYS, Garland</b> CHRISTINE/Escape Goat Dub (Epic)	EPC 9577	C
<b>JETS</b> LET'S GET IT ON/It's On (EMI)	EMI 5167	E
<b>KRAFTWERK</b> POCKET CALCULATOR/Dentaky (EMI)	EMI 5175	E
<b>LONDON SYMPHONY ORCHESTRA</b> BAKER STREET/Another Brick In The Wall (Creole)	CR 5	C/CR
<b>LAINE, Cleo</b> ONE MORE DAY/Over The Moon (Sepia)	RSS 102	SP
<b>LAST FLIGHT</b> DANCE TO THE MUSIC/I'm Ready (Heavy Metal)	HEAVY 5	SP
<b>MADNESS</b> GREY DAY/Memories (Stiff)	BUY 112 (Cass)	W
<b>MANHATTAN TRANSFER</b> BOY FROM NEW YORK CITY/The World Of Confirmation (Atlantic)	K 11585	C
<b>MANICOU</b> BOOGIE BOOGIE DANCE DANCE/Don't Knock It (Xpose)	XPO 1	SP
<b>MATCHBOX</b> PLEASE DON'T TOUCH/All The Boys Love My Baby (Charly)	CYS 1074	SP
<b>MEATLOAF</b> BAT OUT OF HELL/Bat Out Of Hell (Epic)	EPC 7018	F
<b>MOBSTER</b> PERFECT MAN/Trinidad (Ensign)	ENV/ENY 209	R
<b>MONK, T.S.</b> CANDIDATE FOR LOVE/The Last Of The Wicked Romancers (Mirage)	K 11648	W
<b>MOONDOGS</b> IMPOSTER/Baby Snatcher (Real)	ARE 16	W
<b>NATIVE</b> BLACK TRACKS/When The Master Is Dead (GTO)	GT 288	CT
<b>NIGHTINGALES, The</b> IDIOT STRENGTH/Seconds (Rough Trade)	RT 075	RT
<b>NOT JAMES PLAYER</b> FRIENDS AGAIN (REMIX)/Friends Again (Ultimate)	ULT 001	P
<b>NUMAN, Gary</b> CARS/We Are Glass (Beggars Banquet)	SPC 7	W
<b>OSBORNE, Johnny/Papa Tullio</b> BACK OFF/Craftsmen Dub (Roots Radics) (Greensleeves)	GREED 50	SP
<b>PARIS 9</b> 24 HOUR SURVEILLANCE/Never Keep A Promise (RCA)	RCA 53	R
<b>PHD</b> I WON'T LET YOU DOWN/Hideaway (WEA)	K 79209	W
<b>PEARL HARBOUR</b> COWBOYS AND INDIANS/You've Got Me All Wrong (Warner Bros)	K 17781	W
<b>PLANETS</b> LET ME FALL/Follow The Leader (Rialto)	TREB 135	A
<b>PRETENDERS</b> STOP YOUR SOBBING/Kid (WEA Cassette) (Real)	SPC 1	W
<b>PRETENDERS</b> BRASS IN POCKET/Talk Of The Town (Real Cassette)	SPC 5	W
<b>PROUD, Peter</b> ANGEL BABY/Overacting (State)	STAT 103	A
<b>RAF</b> EASY COME IS EASY GO/The Heat's On (AGM)	AMS 8122	C
<b>RAMONES</b> BABY I LOVE YOU/Don't Come Close (WEA Cassette)	SPC 6	W
<b>RELUCTANT STEREOTYPES</b> NIGHTMARES/Factory Wit (WEA)	K 18721	W
<b>REGAN, Riff</b> HARD HEART DON'T CRY/Miss Mid-West Farmer's Daughter (Epic)	EPC 1124	C
<b>REZILLOS</b> TOP OF THE POPS/Destination Venus (Sire)	SPC 3	W
<b>RUSSELL, John</b> SONG OF THE SOUTH/I'm Gettin' Holes In My Boots From Climbing The Walls (Mercury)	MER 68	F
<b>SAXON</b> WHEELS OF STEEL/747 (Carrere)	SPC 8	W
<b>SHADOWS</b> THE THIRD MAN/Fourth Man (Polydor)	POSP 255	F
<b>SHEEVA</b> SAYANARA/Hey Everybody (Multitone)	MUL 1001	SP
<b>SHINE, Brendan</b> DOOGEEENS/Place In The Choir (Play)	PLAY 141	SP
<b>SMALL TALK</b> STOP IN THE NAME OF LOVE/Ten Minutes (MCA)	MCA 687	C
<b>SPARKS</b> TIPS FOR TEARS/Don't Shock Me (Why-Fi)	WI/WI	R
<b>STATISTICS</b> TURN ON THE RADIO/Last Night In Chinatown (Carrere)	CAR 186	W
<b>STEWART, Aimi</b> WHERE DID OUR LOVE GO/Premiere (Atlantic)	K 11580	W
<b>STRAY CATS</b> STRAY CAT STRUT/Drink That Bottle Down (Arista)	SCAT 3	F
<b>SUPERMAN II SOUNDTRACK</b> MAIN TITLE MARCH/Lex Escapes (Warner Brothers)	K 17778	W
<b>TUBEWAY ARMY</b> ARE FRIENDS ELECTRIC/Down In The Park (Beggars Banquet)	SPC 4	W
<b>TV SMITH AND THE EXPLORERS</b> THE SERVANT/Looking Down In London (Kaleidoscope)	KRL 1162	A
<b>TALKING HEADS</b> TAKE ME TO THE RIVER/Psychokiller (Sire)	SPC 9	W
<b>VENOM</b> IN LEAGUE WITH SATAN/Live Like An Angel (Neat)	NEAT 08	P
<b>WANDERERS, The</b> READY TO SNAP/Beyond The Law (Polydor)	POSP 239	F
<b>WEAPON OF PEACE</b> IF/Misty Rhodes (Fantasy)	TF 1083/TFX 1083	F
<b>WHITE, Barry/Glodean</b> DIDN'T WE MAKE IT HAPPY BABY/II Sing (Unlimited Gold)	ULG A1125	R
<b>WILD WILLY BARRETT</b> TALES FROM THE RAJ/Drunks That Pass In The Night (Black Eye)	DARK 4	SP
<b>WITCHFINDER GENERAL</b> BURNING A SINNER/And Satan's Children (Heavy Metal)	HEAVY 6	SP
<b>ZOUNDS</b> DEMYSTIFICATION/Great White Hunter (Rough Trade)	RT 069	RT

## Distributor Code

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

12" singles brackets

Total releases 90



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CHS 2511



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FROM THE ALBUM

'TIMES OF PASSION' CHR.1275

CLEAR VINYL





# NEW ALBUMS

April 17, 1981

## ALBUM REVIEWS

### Twangin' all the way to the top

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ALBANIA	ARE YOU ALL MINE	Chiswick	CWK 3016	3.07	E
ALEXANDER/BROWN/ ELLIS	TRIO	Concord	TC-CWK 3016 CJ 136	3.30	IMS
ALEXANDER, Monty	SO WHAT	Black & Blue	BB 33148	2.87	TOL
BIENSAN, Francois, Septet	JUMPIN' WITH SAM	Black & Blue	BB 33149	2.87	TOL
BLAKEY, Art	NIGHT IN TUNISIA (Digital)	Philips (Holland)	6385 943	3.30	IMS
BONAL, Jean	KEEP A SONG IN YOUR SOUL	Black & Blue	33152	2.87	TOL
BONDS, Gary U.S.	DEDICATION	EMI America	AML 3017 TC-AML 3017	3.07	E
BUCKNER, Milt	BOOGIE WOOGIE USA	Black & Blue	BB 33120	2.87	TOL
CAPALDI, Jim	LET THE THUNDER CRY	Carrere	CAL 123 CAC 123	—	W
CLAYTON BROTHERS COCKNEY REJECTS	IT'S ALL IN THE FAMILY GREATEST HITS VOL. 3	Concord Zonophone	CJ 138 ZEM 101 TC-ZEM 101	3.30 2.44	IMS E
COLEMAN, Bill COLLINS/Ellis	REALLY I DO INTERPLAY	Black & Blue Concord	BB 33162 CJ 137	2.87 3.30	TOL IMS
COUNTRY GIANTS	COUNTRY GIANTS	Manhattan	MAN 5032	1.15	Z/L/H
DOGGETT, Bill DONEYAN, Dorothy	MIDNIGHT SLOWS VOL. 9 MAKIN' WHOOPEE	Black & Blue Black & Blue	BB 33145 BB 33146	2.87 2.87	TOL TOL
EDDIE & The Hot Rods EGAN, Walter	FISH 'N' CHIPS THE LAST STROLL	EMI Edge	EMC 3344 HOG 3	3.07 —	E W
FISCHER-Z	RED SKIES OVER PARADISE	Liberty	LBG 30326 TC-LBG 30326	3.07	E
FLYING SAUCERS	SOME LIKE IT HOT	EMI	EMC 3366 TC-EMC 3366	3.07	E
GRAPPELLI, Stephane	AT THE WINERY	Concord	CJ 139	3.30	IMS
HADEN/Gardarek/ Gismonti	FOLK SONGS	ECM	ECM 1170	3.30	IMS
HAGUE, Mel HOLME SILVER BAND	MERRY GO ROUND HOLME OF THE SUMMER WINE	Look Look	LK/LP 6558 LK/LP 6500	2.52 2.20	P/H P/H
KELSALL, Phil	TICKET TO RIDE	EMI	NTS 219 TC-NTS 219	2.49	E
KENNEDY JR., Joe KEYS	MAGNIQUE! THE KEYS ALBUM	Black & Blue A&M	BB 33171 AMHL 68526	2.87 —	TOL C
KING'S SINGERS	THE KING'S SINGERS BELIEVE IN MUSIC	EMI	SCX 6637 TC-SCX 6637	3.07	E
KRAFTWERK	ELEKTRO KINETIK	Vertigo	6449 066 7143 066	1.98 1.98	F
LAMBRETTAS	AMBIENCE	Rocket	TRAIN 14 SHUNT 14	3.04 3.14	F
LEWIS, Jerry Lee	BEST OF THE COUNTRY HALL OF FAME HITS	Mercury	6463 085 7145 085	1.98 1.98	F
MAXINE, Brian	FAST & FANCY	Subway	METRO 001 METROX 001	—	Subway
MEYNELL, Anthony MILLIGAN, Spike/John Wells/Graham Stark/ Alan Clarke	HITS FROM 3000 YEARS AGO ADOLF HITLER — MY PART IN HIS DOWNFALL	Hi-Lo Columbia	LO 001 SCX 6636 TC-SCX 6636	2.43 3.07	SO E
NEWMAN, Joe	I LOVE MY BABY	Black & Blue	BB 33155	2.87	TOL
PEACOCK, Gary PERSIANY, Andre PLUMMER AIRLINES PROFESSOR LONGHAIR	SHIFT IN THE WIND AS TIME GOES BY ON STONEY GROUND THE LONDON CONCERT	ECM Black & Blue Hedonics JSP	ECM 1165 BB 33147 HEDON 1/2 JSP 1025	3.30 2.87 — —	IMS TOL SO P
RIPPON, Angela	READS VICTORIA PLUM STORIES	Philips	638 1043 721 5043	1.82	F
SHERBS SIMPSON, Barbara/ Ernest Clough	THE SKILL A MUSICAL COCKTAIL	Atco Look	K 50783 LK/LP 6572	— 2.20	W P/H
STEWART, Slam STIFF LITTLE FINGERS	FISH SCALES GO FOR IT	Black & Blue Chrysalis	BB 33109 CHR 1339	2.87 —	TOL F
TAYLOR, Roger	FUN IN SPACE	EMI	EMC 3369 TC-EMC 3369	3.07	E
38 SPECIAL TUBES	WILD EYED SOUTHER BOYS TUBES	A&M Capitol	AMHL 64835 E-ST 26285 TC-E-ST 26285	— 3.07	C E
TURNER, Joe	I UNDERSTAND	Black & Blue	BB 33153	2.87	TOL
VANNELLI, Geno VARIOUS VARIOUS	NIGHT WALKER FOUR DANCING MASTERS MERCURY ROCKABILLES	Arista Black & Blue Mercury	SPART 1148 BB 33165 6463 684 7145 084	— 2.87 1.98	F TOL F
VARIOUS	THE OTHER SONG OF THE SOUTH LOUISIANA ROCK 'N' ROLL	Mercury	6463 086 7145 086	1.98 1.98	F
VARIOUS	20 GOLDEN PIECES OF VINTAGE ROCK 'N' ROLL	Bulldog	BDL 2018	1.54 1/2	Z/L/H
VITOUS/Surman/Kirkland/ Christensen	MIROSLAV VITOUS GROUP	ECM	ECM 1185	3.30	IMS
WALCOTT/Cherry/ Vasconcelos	CODONA 2	ECM	ECM 1177	3.30	IMS
WARNER, Florence	ANOTHER HOT NIGHT	Mercury	6359 033 7150 033	3.04 3.14	F
WHITESNAKE	COM AN' GET IT	Liberty	LBG 30327 TC-LBG 30327	3.07	E
YELLOW MAGIC ORCHESTRA	B.G.M.	A&M	AMHL 64853	—	C
ZIEBRER, Franz Josef & His Viennese Orchestra	FAMOUS STRAUSS WALTZES	Dansan	DS 043	—	P/WU

#### DAVE EDMUNDS

Twangin'... SwanSong SSK59411. Producer: Dave Edmunds. Now Rockpile is no more, Nick Lowe, drummer Terry Williams and guitarist Billy Bremner still feature on this album — and the quality is what people have now come to expect from Edmunds. The singles Singin' The Blues and Almost Saturday Night are featured, but other tracks, including Cheap Talk, Patter And Jive and The Race Is On, featuring The Stray Cats, are all just as strong. This man deserves all the success he can get for his well crafted R&B pop songs.



#### SANTANA

Zehop! CBS 84946. Producers: artist and Bill Graham. The first side contains more pop than we have been used to of late from this artist but he gets back to the Latin style with the searing guitar solos on side two. He is a perennial favourite and this will chart.



#### GLEN CAMPBELL

It's The World Gone Crazy. Capitol EST 12124. Producer: Gary Klein. This ties in with the artist's first UK tour for some time, and this should be enough to help it into the chart. The material — stylishly performed — is as ever carefully chosen and includes a Jimmy Webb number, the title song of the Clint Eastwood film Any Which Way You Can, plus two numbers sung in a duet with Tanya Tucker.



#### REO SPEEDWAGON

Hi Infidelity. Epic EPC 84700. This could be the one to break this successful American heavy rock band in the UK. They've topped the charts Stateside and this album of varied moods should establish Speedwagon here.



#### TANGERINE DREAM

Thief, Virgin V 2198. Producers: artists and Michael Mann. Purveyors of electronic rock since long before Numan or Ultravox were twinkles in anyone's eyes—except that the synthesiser is servant, not master, in their kind of lyrical, vaguely avant garde, repetitively dreamlike compositions. The character and sound never change, but the LPs are individually commercial, and this like the last should do very well.



#### JAMES TAYLOR

Dad Loves His Work. CBS 86131. Producer: Peter Asher. Hardly a frequent visitor to these shores and that will not help his chart chances in the UK. His melodic, laid-back style is also hardly in vogue at the moment but this is nevertheless a beautifully sung, lovingly produced album and there are still plenty of fans around.



#### SPIRIT

Journey To Potatoland. Beggars Banquet BEGA 23. Producers: Randy California, Michael Lee and Robert Lee. An ambitious project originally intended, but rejected, as the follow-up to the classic 12 'Dreams Of Doctor Sardonicus in 1970. The band returned to the studios last year to rework the album and the effort has certainly been worthwhile and it should sell.



#### SHAKIN' STEVENS and the Sunsets

At The Rockhouse. Magnum Force MFLP 004. Genuine rockabilly that this crew were playing — and playing well — long before the emergence of the current crop of feline-titled rockabilly bands. Will also obviously be helped by Shakin' Stevens' current solo success.



#### COCKNEY REJECTS

Greatest Hits Vol 3. EMI ZEM 101. Producer: Ashley Goodall. Unsubtle rock from London's loudest band. Media coverage plus the current proliferation of skinheads should ensure this LP good sales. Could skirt charts.



# INDEPENDENT LABELS

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## Small output but high quality from 'progressive' label



DAVID LAWRENCE.

THERE ARE few labels as devotedly specialist as Pulse. Ruthless selectivity has kept the number of releases down to three LPs and one single so far — and between now and the summer only two more titles will have been added to that list.

Pulse means sophisticated, technically advanced, electronic rock. MD David Lawrence explains: "The concept of the label is to document the best progressive rock music available."

Lawrence's two released, and two newly signed, artists can claim supremacy in this classic (almost classical sometimes) end of the field. Already released are two albums by Frenchman Richard Pinhas — Iceland (PULSE 001) and East-West (PULSE 003); and one by anglophile, American, now naturalised

British, David Vorhaus — Re-entry (White Noise III, PULSE 002). It is more than likely that dealers who stocked Vorhaus's White Noise I album of the early Seventies still occasionally get asked for it.

The upcoming releases, probably out in May, are by another Frenchman, Didier Bocquet (Sequences, PULSE 004) and by Jade Warrior (no title or catalogue number yet) whose previous release here several years ago was critically if not commercially well received.

Lawrence pays great attention to the physical quality of the records and cassettes (a philosophy which extends to the care taken with the design and printing of sleeves, inner sleeves and labels).

Lawrence is also the man behind Making Waves record

distributors, and so takes loving charge of his own Pulse releases. Contact with the trade leads him to point out: "Retailers who are starting to stock this sort of material are astonished by the response they are getting. People forget that the trendy Futurism will give way to a deepening examination of the progressive genre; this is already happening where retailers are aware enough to find out more."

Or, to put it more simply: "Punters would buy it if the shops would stock it."

He blames the media — which he feels are often behind public taste rather than leading it — and in particular radio, where even those producers and presenters who consider themselves progressive will ignore Pinhas and Vorhaus in favour of the less experimental electronic-biased bands of the

post-Numan wave.

The "progressive electronic rock" tag does not mean that the music put out by Pulse is too complex, or too spare, or anti-melodic avant garde. There are strong melodic lines and good vocals. Lawrence muses: "The same stuff coming out of a major record company (like Jean-Michel Jarre on Polydor) would get the exposure and do well commercially."

He specialised in this kind of music because he personally likes it, and can get emotionally involved. He believes that many young fans of Futurist music will eventually want to go back and "find out who started it". At that point Pulse will be ready with the material.

Pulse and Making Waves are at 10 Southwick Mews, London W2. (Tel: 01-262 7377.)

## THE NEW DISCHARGE

12" 45 rpm (10 tracks)



R.R.P. £1.99 PLATE 2

## 'WHY'

Available from:  
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MAGNUM FORCE artist Johnny Storm visited Pinnacle last week and is pictured here with the company's tele-sales force. He is now halfway through a British tour supporting his debut album release Flame On!

## Albion signs Members

FOLLOWING SEVERAL months without a deal The Members have signed to Albion Records — which releases a 12 and seven inch single on May 1.

Entitled Working Girl, it coincides with Labour Day, while the band undertake a short tour to support the release. The 12 inch version has the B side Tanga/Nika and an extra six minute disco number entitled Everyday's Just A Holiday. It is a limited edition of 5,000 pressings.

Albion also releases an

album and single from 999, as well as a cassette album featuring six tracks not on the LP, bringing the company into line with several majors capitalising on the pre-recorded cassette market growth.

The single is entitled Obsessed, and is shrink wrapped to include a free sew-on patch, and is a departure from the group's normal style, says the company. It is taken from the group's forthcoming album Concrete, released on April 24.

## Faulty: business as usual

FOLLOWING the move by IRS to A&M Records, Faulty Records, which has previously handled the product, will still put out its own product on the Deptford Fun City, Illegal and Step Forward labels as well as handle some IRS product.

A statement from the office made it clear that the tie up with A&M will only affect some product — the Cramps new album for example — and the office will continue as normal with distribution through Pinnacle. Next release is a forthcoming Chelsea album and a new LP from Mark Perry.

## New Hormones — tape releases

NEW HORMONES is to start a set of cassette-only releases in special packaging this week, and releases will come out every month.

First release on cassette only is a six-track album entitled Pickpocket by Ludus, and it comes with an information sheet, badge and magazine Sheshe by Linder and Birrer who have contributed to I-D magazine. The band is releasing a single shortly entitled Patient, included on the cassette.

Meanwhile the Diagram Brothers release a follow up to their We Are All Animals single, entitled Bricks, on the label. The number has already been featured on a John Peel session.

## Tracking...

ATHENA RECORDS has claimed the shortest deal ever, having signed the funk band **To Kalon** for one month, ending on May 6. The outcome of the signing is a single entitled **Coming To Get You** backed with a dance version, available through most indies... Following the recent distribution agreement between Trojan, B and C Records and Pinnacle a new single is released by **Tom Marshall** — keyboard player with **Liquid Gold**. Entitled **Flame Star**, the track was written by **Buggles** duo **Geoff Downs** and **Trevor Horn** and will be featured in current **Liquid Gold** live dates... **Generation X** guitarist **Bob Andrews** and drummer **Mark Laff** have formed a new band **Empire** and their debut single is released on April 24 entitled **Hot Seat** on **Dinosaur Discs**, with distribution through **Stage One**... **Alien Records** releases a new single by **Tronics** entitled **Shark Fucks (!)** along with a remix of **Time Off**, this week.

**BILL NELSON'S** label **Cocteau Records** has been re-activated and the first of a new batch of releases is by Yorkshire band **The Last Man In Europe**. Entitled **A Certain Bridge** it is produced by Nelson and distributed through **Rough Trade**. The only previous release is Nelson's own **Do You Dream In Colour?**... ex **Squire** singer/songwriter/guitarist **Anthony Meynell** has released a compilation of 14 numbers he's written over the past two years entitled **Hits From 3,000 Years Ago**, many performed by **Squire** but not released. It is on **Hi-Lo Records** and distributed by **Stage One**... **Armageddon Records** is claiming the first digitally recorded live album with **The Deluxe Blues Band** **Live At The Half Moon** Putney, featuring **Danny Adler** and **Mickey Waller** on the newly-created **Hotbox** label. Distribution is through **Stage One**... the company also releases the album **Loud** by 1/2 **Japanese** this week.

**CUDDLY TOYS'** **Guillotine Theatre** album is released by **Fresh Records** this week following the release of their recent singles **Astral Joe** and **Madman**. The album was previously only available in Japan, but now has two new tracks added — **My Commando** and **Wolf**. And most of the album has been re-mixed. The band has since split, but a new line up is being formed by vocalist **Sean Purcell**... following their success at the **Caister Festival** **Shades** have a new LP released this week entitled **Live At Caister** on the **Magnum Force** label — it is backed up by a British tour... **Wild Willy Barrett** — it is backed up by a British tour... **Wild Willy Barrett** has a new single **Tales From The Raj** released on **Black Eye Records** of **Birmingham** this week... **Glass Records** releases a cassette album by **Richard Formby** entitled **Outside The Angular Colony** along with a single **Tannoy** by **English Subtitles**. It is also giving the second pressings of **Love Is Strange** by **Ciaran** and **25 Minutes** by **Religious Overdose** new sleeves. Dealers wanting them for existing stock can obtain them with an **SAE**... Anyone wanting further supplies of **S+T's** **Where The Hell Is**... **Leicester** should contact **Rough Trade** as the company has run out of its own stocks... **Dead Duck Records** releases its first EP from **Bristol** band **Streets Ahead** at the end of this month... **Do It Records** releases the second **Snackfinger** album **Greener Pastures** this week... **New Label Siam Records** has signed **Jade** whose debut single **Socialite Whore** comes out this week.

**BENDALL'S BOX**

Nightmares c/w Games today

Circ 0004

Distributed by Pinnacle Records

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## INDEPENDENT LABELS

# Clay — bringing punk vinyl to the potteries

In this week's independent labels section, **TERRI ANDERSON** looks at two widely-differing operations — from the sophisticated, progressive music ideals of Pulse (see facing page) to Stoke's Clay label, which provides an outlet for frantic, uncompromising punk.

POTTERIES and punk may appear to have nothing in common except first letters, but they are brought together in the logo and output of Stoke-based indie Clay Records.

It was set up by Mike Stone who, "fed up with London", went to live in his bride's home town. He had already been closely involved in the inception and growth of an indie label; he was one of the first people to be taken on as staff by Martin Mills and Nick Austin of Beggars Banquet, when that was still just a retail business. The Beggars label started with the Lurkers and Stone gained experience of that end of the record business as Beggars moved on to become reasonably well-heeled.

He is travelling exactly the same route again. On moving to Stoke he started a record shop: "I had a label at the back of my mind from the start, but

decided to go through retailing, as Nick and Martin had."

He went into partnership with John Spencer and they both started looking for talent. First discovery was a pretty uncompromising punk outfit called Discharge. Stone recalls: "I took them on because I felt that the demand for hard core punk was not being serviced. Punk had changed, been tidied up but this is music which is frantic, says what it means, and is not at all melodic."

Sales of Discharge releases (EPs and singles) have been consistent in selling between 12,000 and 15,000. These have been CLAY 1, CLAY 3 and CLAY 5. Realities of War was Clay's first release in March 1980; Fight Back and Decontrol followed, the latter being the label's fastest seller when it shipped 8,000 in the week of release.

The cause of hard core punk will continue to be served by Clay, but the signings which



DISCHARGE: Clay's first signing, and consistent sellers.

followed Discharge were a mixed bunch of locally-based groups.

Plastic Idols were the next, and their futurist music on a single called Adventure found a tiny audience by selling about 1,500 copies.

Then came Demon, a heavy rock outfit which just failed to hop aboard the press bandwagon on which heavy metal rolled so impressively back into the big money. Their single (CLAY 4) notched up about 4,000 sales, but Stone wistfully asserts that there might have been another nought on that figure if the release had been at exactly the right time.

Grace, the next signing, "were about as far from Discharge as possible". Originally called Jim Crow they had been around in Stoke for about seven years, and the music is melodic rock/pop. They were licensed by Stone to MCA last August. Their latest single, Billy Boy, was released

on February 13.

Completing the handful of artists on Clay is Product. They were the first to have an LP on the label, and as a result of recording/cutting advice given to Stone this album has provided Clay with the beginnings of a gimmick. It has 10 tracks with about 15 minutes playing time on each side, an RRP of £2, and spins at 45 rpm. In April there will be an LP from Discharge, and that too will probably be a 10-track 45.

A very recently completed licensing deal with Carrere Records for Demon brings the Clay history up to date. Stone will go on looking for acts to record for what he hopes will be an indie label which stays and grows; he will also continue with the record shop (specialising in indie labels and second hand records) but admits that things on that front are "pretty quiet" at present.

Clay product is distributed by Fresh.

## Hyped Records set up

A NEW label has been set up under the impertinent title of Hyped Records with its founders taking on the aliases of Martin Chartvel and James Tickrite. They appear to be not totally unconnected with Greensleeves Records in London's Shepherd's Bush.

The label has signed The Moderates from Liverpool and Close Rivals from Birmingham with singles released on April 16 and 24 respectively. The Moderates title is as controversial as their label with their release entitled Yes To The Neutron Bomb while Close Rivals release a Short Sharp Kick In The Teeth.

Both the singles will be supported by badges, T-shirts and trade paper advertising. Initial releases on the label will be singles only, but the company says that it has a long-term commitment to its first two signings. Distribution is through Spartan.

7" Inch  
ULT 001

12" Inch  
ULT 001

AVAILABLE FROM PINNACLE 0689-73146



BRA/C 1001 Boxcar Willie  
BRA/C 1002 Saturday Night in Dallas — Kenny Seratt  
BRA/C 1003 Gently Hold Me Peggy Sue & Sonny Wright  
BRA/C 1004 Daddy Was A Railroad Man — Boxcar Willie  
BRA/C 1006 Boxcar sings Hank Williams & Jimmie Rodgers — Boxcar Willie  
BRA/C 1007 Ridin' The Big 'A' — Kenny Seratt  
BRA/C 1009 Roy — Roy Drusky  
BRA/C 1010 On the Road — Gerry Ford  
BRS01 Boxcar Willie Single — Good-Hearted Woman.

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# INDEPENDENT NEW MUSIC INDEPENDENT

## SINGLES

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RT 075	THE NIGHTINGALES Idiot Strength/Seconds
POP 010	THE FIRE ENGINES Candy Skin/Meat Whiplash
SHH 110	THE EXPLOITED Dogs Of War
421984/8	POISON GIRLS Dirty Work
ROOM 1	OUT ON BLUE SIX Party Mood
RB 13	THE CHEFS 24 Hours/Let's Make Up/ Someone I Know
RT 071	THE FALL Slates (10")
BRR1	THEATRE OF HATE Rebel Without A Brain
PC 813	AZTEC CAMERA Just Like Gold
ORG 9	DIAGRAM BROTHERS Postal Bargains/Bricks
SIC 1	S.I.C. (Imp.) Cover Girls Smile
SAN 101	THE FRENCH The Model/Set Me On Fire
OVEP 19/84	AIRSTRIPE ONE Longer To Live (12")
TWI 013	BILL NELSON (Imp.) Rooms With Brittle Views
JAP 001	KI DI ME (Imp.) Islamatic
THAT 1	DISTRAXIONS 24 Hours
SMALL 25	THE CRAVATS You're Driving Me
RT 025	THE PACK King Of Kings
MUTE 12	FAD GADGET Make Room
RT 059	THE YOUNG MARBLE GIANTS Testcard EP

## ALBUMS

ERIC 8	JUKE BOX AT ERICS Various LP
ROUGH 23	PERE UBU 390° . . . Live LP
INEV 6	FACTION Faction LP
FAC 35	A CERTAIN RATIO 'To Each' LP
CAD 105	MODERN ENGLISH Mesh & Lace LP
BRED 13	EYELESS IN GAZA Photographs As Memories
Y9	STEVE BERESFORD & TRISTAN HONSINGER Double Indemnity
CAD 104	THE BIRTHDAY PARTY Prayers On Fire
CUS 675	SECOND CITY STATIC Various LP

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GRADUATE	DUDLEY	0384 59048
LIGHTNING	LONDON	01 969 8344
RED RHINO	YORK	0904 36499
REVOLVER	BRISTOL	0272 299105
ROUGH TRADE	LONDON	01 221 1100

# COUNTRY SPECIAL

ALTHOUGH THEY are feeling the effects of the recession as much as any other area of the entertainment business, those involved in country music remain wholly dedicated to their product — and, sometimes, winning over the odds. There's even been an increase in tours and concert appearances, although this is matched by additional selectiveness on the part of the consumer.

But Mervyn Conn, whose International Festival of Country Music, staged at the Wembley Arena, over Easter, and sponsored by Silk Cut cigarettes, admits that this year's four-day event has been a far harder sell than usual.

## Pitfalls

"Like everything else, the festival has been affected by rising costs," says Conn, "but it's not just the price of the tickets. Many of the ticket buyers live outside London and there's travelling and hotels to be taken into account."

The programme is headlined by a number of top US country entertainers including Johnny Cash, Hoyt Axton, Marty Robbins, Jerry Lee Lewis, George Jones, Bobby Bare and Tammy Wynette. But Conn feels that the festival is hardly drawing any support from the record industry.

"Although we've sold all the exhibition space at the Wembley Arena, there are hardly any major record companies participating and I think that fairly accurately assesses their interest in the music. After all, Wembley is the place where you can sell country records to country fans," he says.

In spite of the difficulties in selling this year's festival, Conn is sure the

# Country battles on in spite of recession

market is expanding. However, he warns of the pitfalls of over exposure, bad planning and artists' fees that don't relate to the UK market. "At the moment too many US acts are asking too much money and certainly not appreciating the difficulties of the UK recession," Conn explains.

Scotland's Drew Taylor admits that he "took a considerable financial loss on the recent tour by Moe Bandy". Otherwise he states that, although money is tighter than it was 12 months ago, business remains busy. Among his forthcoming projects is the Second Scottish International Festival of Country at Ingliston in August and concert dates by his most successful act, Boxcar Willie, now being planned for the autumn.

Another of Taylor's successful ventures is his Big R label which, in a little over 18 months, has had three top-selling albums by Boxcar Willie as well as a TV-promoted album, released through Warwick, which gave the artist a chart placing and gold disc.

RCA has maintained regular

country releases, and, from the late Sixties has kept its logo in front of the country buyers. "We give consideration to every country record although a number don't successfully transfer to the UK market and, consequently, don't get a release," says Gareth Harris, RCA's merchandising manager.

## National press

RCA believes in marketing its product across the board, from hardcore country acts, to the crossover artists like Dolly Parton, Waylon Jennings, Ronnie Milsap and Charley Pride.

"The Wembley Festival allows us to get country product to the fans who cannot buy it in stores," Harris adds.

Taking country music to other audiences, dependent upon "the sounds of the artists", is also the policy adopted by CBS, a company criticised by both Conn and Taylor for its lack of support on Wembley and the Moe Bandy tours.

Kit Buckler, head of CBS press,

states that country is continuously gaining attention in the national press, instancing *The Sun's* coverage of country acts, including Willie Nelson in Las Vegas, and adds that the *Daily Mirror* is keen to run a double page spread on Johnny Cash at the time of his Wembley appearance. Other CBS artists with crossover potential include Janie Fricke and Lacy J Dalton while Tammy Wynette, Marty Robbins, Bobby Bare and George Jones are already well established.

The more traditional sounds will figure highly in the release schedules of the newly-launched CMH Records, the UK offshoot of the Los Angeles-based label owned by Martin Haerle.

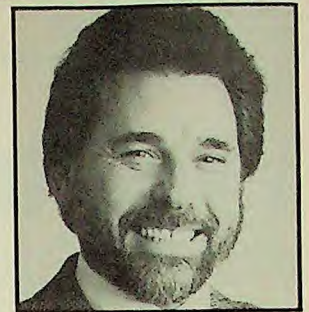
## TV marketing

"At present there's nothing being released by UK record companies which features this kind of sound but, by the end of the year it will be firmly established," predicts David Williams, CMH's marketing director.

Music for Pleasure's MD Ted Harris says: "We're strengthening our catalogue with a series of releases at the time of the country festival." With first time budget releases by such artists as Jean Shepard, Kenny Rogers, Billie Jo Spears and Waylon Jennings, the schedule is completed with product from Slim Whitman and Loretta Lynn.

"We are very excited by all the albums, but especially so with the Loretta Lynn release, The Loretta Lynn Story, which, in fact, is virtually all the original recordings of the songs featured in the film *Coal Miner's Daughter*," adds Harris. The campaign is being backed by full point of sale material and advertising in the consumer press.

Warwick Records has invested



MERVYN CONN.

regularly in TV marketing of country product, having first reaped the rewards with a platinum-selling compilation by Tammy Wynette. Currently, Warwick has on release new product by George Hamilton IV, Conway Twitty, Don Gibson, and, tying in with the Wembley Festival, another various artists compilation, *The International Festival of Country Music*.

On the tour and club front, the recession has hit harder. As already mentioned, Drew Taylor made a loss on the concert dates with Moe Bandy which (with support from Roy Drusky, Dotty and the UK's Gerry Ford) should have added up to exceptional value for the country fans. On the other hand, the "grass roots" tour by George Hamilton IV practically sold out at every venue, and Derek Block Promotions, received good response for its recent Charley Pride tour and a one-night only Crystal Gayle concert.

The recession is especially felt in the North and North East, where major venues like the Batley Variety Club, the Sheffield Fiesta and the Wakefield Club have all closed.

Huddersfield-based agent Mike Storey, who organised the nationwide British Country Talent Contest which has its finals over the Wembley Festival weekend, also realises the problem of more acts chasing less bookings. "We had over 200 acts entering the talent contest, half of which I've never heard of before, and they're all trying to find work in the country music clubs."

Other major country music events looming up on the local scene during the forthcoming months include the first Inverness Festival (May 22-24) and the second Peterborough Festival of Country Music (August 28-31).

By TONY BYWORTH

**"Wembley is the place where you can sell country music to country fans"**

—Mervyn Conn

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# COUNTRY SPECIAL

**DEALERS' CHECK LIST** — a guide to the Wembley artists' current product.

**SUSIE ALLANSON**  
Current album: Susie — Liberty LBG 30335

**BILL ANDERSON**  
Current album: Ladies Choice — Bulldog BDL 4001

**HOYT AXTON**  
Current single: The House Song — Youngblood YBI 200  
Current album: A Rusty Old Halo — Youngblood YBLP 800  
Forthcoming album: Where Did The Money Go

**RAZZY BAILEY**  
Current album: Razy — RCA PL43482

**BOBBY BARE**  
Current single: I've Never Been To Bed With An Ugly Woman — CBS 1026  
Current album: Drunk And Crazy — CBS 84643

**FAMILY BROWN**  
Current album: Nothing Really Changes — RCA RCALP 5021

**RALPH CARLSON & COUNTRY MILE**  
Current album: Thanks For The Dance — Westwood WRS160

**IAN CORREGAN**  
Current album: Let Me Stay Awhile — Top Spin TSLP 115

**JOHNNY CASH**  
Current single: The Baron — CBS 1155  
Current album: Rockabilly Blues — CBS 84607  
Forthcoming album: The Baron

**SKEETER DAVIS**  
Current album: Best of Skeeter Davis — RCA LSA 3153  
More Tunes For Two (with Bobby Bare) — RCA INTS 5505

**CAREY DUNCAN**  
Current single: I'm Your Woman — DB DBS 5  
Current album: I'm Your Woman

— WEA IR5828

**RAYMOND FROGGATT**  
Current album: Stay With Me — Mervyn Conn Presents DSM002

**DON GIBSON**  
Current album: Country My Way — Warwick WWS103

**GLORIA**  
Current album: Gloria — Release RRL 8012

**TOM GRIBBON & SALTWATER COWBOYS**  
Current single: The Guns Of Brixton—Country Roads CRE002  
Current album: Son Of Lightning — Country Roads CRLP 1000

**BJORO HALAND**  
Current album: To My Friends — Klub KLP 20

**GEORGE HAMILTON IV**  
Current album: 20 Country Classics — Warwick WW5101  
Cutting Across The Country — RCA PL18106

**WANDA JACKSON**  
Current album: Good Times — Mervyn Conn Presents DSM 001  
Best of Wanda Jackson — Gusto GT0057

**JIM & JESSE**  
Current single: Truck Stops & Pretty Girls — CMH2  
Current album: Today — CMH LP2

**GEORGE JONES**  
Current album: I Am What I Am — Epic EPC 84627  
Together Again (with Tammy Wynette)—Epic EPC 84626

**PAUL KENNERLEY**  
Current single: to be announced — A&M Records  
Current album: Legend Of Jesse James — A&M AMLK 36718

**JERRY LEE LEWIS**  
Current album: Killer Country — Elektra 6E-291 (import)



GEORGE HAMILTON IV: latest album release has TV promotion.

**RAY LYNAM**  
Current single: Girls, Women & Ladies — Release 1043  
Current album: Music Man — Release BRL 4104

**MATCHBOX**  
Current single: Babes In The Wood — Magnet MAG 193  
Current album: Midnite Dynamos — Magnet MAGL 5036

**SUSAN McCANN**  
Current album: Storybook Country — Top Spin SSLP 503

**JIMMY C NEWMAN**  
Current album: Cajun Cowboy — Plantation PLP 530 (import)

**VERNON OXFORD**  
Current album: His And Hers — Rounder 0123 (import)

**PATRICE**  
Current album: Patrice In Nashville — Top Spin SSLP 504

**DIANE PFEIFER**  
Current album: Diane Pfeifer — Capitol EST 12046

**BRENDAN QUINN**  
Current single: Rest Your Love On Me (with Gloria)—Release RL 1042  
Current album: The Might Quinn — Release RRL 8016

**MARVIN RAINWATER**  
Current single: Henryetta — Sonet SON 2225

**MARTY ROBBINS**  
Current album: Everything I've Always Wanted — CBS 84816

**ROSE-MARIE**  
Current single: To be announced — Mervyn Conn Presents

**ROXON ROAD SHOW**  
Current single: London Picker — Roxon  
ROX014S  
Current album: Roxon Country Music — Roxon ROX005LP

**JOE SUN**  
Current album: Living On Honky Tonk Time — Ovation OV1755

**HANK THOMPSON**  
Current album: Best of the Best — Gusto GT0060  
Take Me Back To Tulsa — MCA 3250 (import)

**TWO'S COMPANY**  
Current album: Together Alone — Release BRL 4102

**GENE WATSON**  
Current album: Between This Time

And The Next Time — MCA 5170 (import)

**GORDIE WEST**  
Current album: Love And Dreams — Westwood WRS 152

**MAC WISEMAN**  
Current single: Jimmy Brown The Newsboy — CMH 1  
Current album: Mac Wiseman & The Osbourne Brothers — CMH DLP1

**TAMMY WYNETTE**  
Current album: Only Lonely Sometimes — Epic EPC 84343  
Queen of Country Music — Pickwick SSP 3073

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**RALPH CARLSON**

Thanks For The Dance — WRS 160

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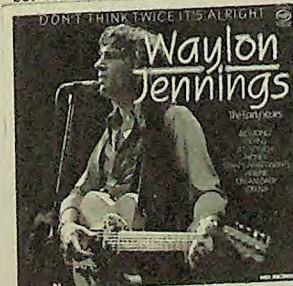
MFP 50518  
**THE LORETTA LYNN STORY**  
THE ORIGINAL RECORDINGS OF SONGS  
FEATURED IN THE FILM  
"COALMINER'S DAUGHTER"  
SUNG BY LORETTA LYNN



MFP 50514  
**KENNY ROGERS**  
RUBY DON'T TAKE YOUR LOVE TO TOWN  
INCLUDING THE SON OF  
HICKORY HOLLER'S TRAMP



MFP 50513  
**JEAN SHEPARD**  
I'M A BELIEVER  
INCLUDING  
BLANKET ON THE GROUND  
IT KEEPS RIGHT ON A HURTIN'



MFP 50517  
**WAYLON JENNINGS**  
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MONEY



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# SELECT SINGLES

## CHART CERTS:

**ELO**  
Mr Blue EP (Jet ELO 2, CBS).  
**JUDAS PRIEST**  
Hot Rockin' (CBS A1153, CBS).  
**BARRY MANILOW**  
Bermuda Triangle (Arista ARIST 406, PolyGram).  
**BEAT**  
Get A Job (Go-Foot FEET 6, PolyGram).



THE BEAT

**OTHERS:**  
**JUICE NEWTON**  
Angel Of The Morning (Capitol CL 16189, EMI). Merilee Rush, PP Arnold, Mary Mason associated classic given sensitive fetching take with some dramatic instrumental backcloth, vocal ending.  
**STARSOUND**  
Stars On 45 (CBS, 12" A 13 1102, 7" A 1102, CBS). Over 11 minutes succession of segued hit songs joined by drum beat, record theme. Sounds winning idea. For discos.

**WATSON BEASLEY**  
Breakaway (Creole CR 12 — 3, CBS). Disco flyer, strident girl lead plus back-ups, jangling pounding piano, mandatory handclaps. US hit, likely disco smash here.

**THE EXPLOITED**  
Dogs Of War (Exploited SHH 110, Stage One). Old-style punk. Curt, sharp vocals with short lyric lines and usual effective pause between statements, pick-up chorus. Driving beat. Should easily make indie chart.

**IMAGINATION**  
Body Talk (R&B RBL 201, 7" RBS 201, PRT). New outfit with superb disco offering, immaculate production which matches sensitive nature of vocals, tune. Out April 24.

**TEDDY PENDERGRASS**  
The Whole Town's Laughing At Me (Philadelphia PIR A1089, CBS). Song minor hit 1977 (44). Haunting ballad.

**9 BELOW ZERO**  
Ain't Coming Back (A&M AMS 8127, CBS). Pleasing R&B from popular band, predicted outbreak of this music yet to happen. Off album Don't Point Your Finger (AMHL 68521).

**FREEEZ**  
Flying High (Beggars Banquet BEG 55, WEA). Recent hit-makers go brave, commercial chorus but hardly exploited. Jazz feel with twists and turns which will please sophisticates but might after early initial sales leave general buyers cold.

**KEN HENSLEY**  
The System (Bronze BRON 117, PolyGram). Ex-Uriah Heep star with mid-tempo cut which could even make R2, flip harder in US rock mould. New album: Free Spirit (BRON 533).

**FRANK TOPPING**  
Calvary (Multi Media MMT 1, Pinnacle). Best-selling religious writer, popular broadcaster (R2, Pause for Thought) clearly tells Easter story: music runs in predictable Stars On Sunday idiom, has a certain religious coyness, but was the actual story so pretty? Appropriate pic bag.

**CARL WILSON**  
Heaven (Caribou CRB A1152,

CBS). Lines almost seem set up for Only With You (Beach Boys, Holland) but never assumes beauty of that song. Slow and atmospheric, but though it floats with feeling lacks punch line and ends up running down hill.

**THEATRE OF HATE**  
Rebel Without A Brain (Burning Rome BRR 1). Currently indie charting via Secret and Original Sin, words shouted — spat out against aggressive drums, for known market.

**THE LOOK**  
Three Steps Away (MCA 681, CBS). Shuffling up-tempo, strident guitar chords for chorus, only really sparkles after half-way with instrumental break, drums to fore and vocals over latter before inevitable chorus.

**CLOUT**  
Wish I Were Loving You (EMI 5162, EMI). Came, went via Substitute (2, 1978), retain forthright vocals, infectious MOR chorus but verse lines weak in comparison.

**THE DYNAMITES**  
Let's Do It Tonight (Strike/Logo GO 399, RCA). Drums hit hard accompanied by raw punchy vocals, few key changes, no nonsense pointed lyric typified in title.

**IRMA THOMAS**  
Safe With Me (Creole/Polo POLO 12 — 10, CBS). US, RCS pick-up, lady with knock-out voice, disco beat seems grafted on but powerful vocals. Fine cut.

**LEE RITENOUR**  
Mr Briefcase (Elektra K12525, WEA). Back-ups give song extra lift while guitar outing make full use of attractive melody. Good clean sound.



THE SEARCHERS

**THE SEARCHERS**  
Another Night (Sire SIR 4049, WEA). Full blooded fighting pacy number well performed, good arrangement, ends where it might have developed.

**SHERBS**  
I Have The Skill (Atco K11576, WEA). Originally Sherbert (Howzat, 4, 76). Guitar-keyboard layered, good progressive sound, vocals with throaty thickness sell song well. Back-ups 'Burnin' up' could have been used earlier than end for effect.

**STEVE VOICE**  
Why Don't You Call Me (Red Bus, RBUS 59, PRT). Slowish cut given effective backing, vocals, trifle long. Beatish — Abbey Road ending. DJ's: watch for two outs.

**ALPHONSE MOUZON**  
By All Means (Excaliber EXCL 509, PRT). Funky jazz sounding nearly 14 minute offering with piano and brass strong instrumental elements. For sophisticates disco, late-night programming.

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## American Commentary



### RSO plunge shocks industry . . . Goody verdicts announced . . . Tracking system launched

NEW YORK: The virtual dismantling of RSO Records continues to send shockwaves throughout the industry. Al Coury officially insists he's remaining with the company, but several insiders this week say he's looking for something new.

This makes sense, as Coury is a man who thrives on activity, and it is difficult to foresee much of that ahead, notwithstanding Eric Clapton's top 10 LP.

Depending on the account you read, anywhere between 36 and 55 people were let go, "80 per cent" of its staff, according to the company. The irony of the situation is that two days after the announcement, the company picked up two Academy Awards — best original score and song — for the Fame soundtrack composed by Michael Gore with lyrics by Dean Pitchford.

Only two years ago, RSO led the consumer charge into record and tape shops with Saturday Night Fever, catapulting the industry in the US over the four billion dollar mark for the first time. Now comes this more or less straightforward admission that things aren't as good as everyone's trying to make them seem, and others are forced to face the facts.

How about, for instance, all those big-name (execs and artists) custom labels that sprang up last year? At the moment, Geffen is charting top 50 with two John Lennon singles and the album, and Boardwalk bottomed out with Phil Seymour just below the top 20 (singles).

There have been periodic appearances of others (Donna Summer, also on Geffen — though that album was a disappointment), but one wonders how long some of them are going to be able to hold out without a few smashes that translate into sales.

Coury, for example, told *Friday Morning Quarterback* publisher Kal Rudman that, to be viable in today's market, you need three active, hit rock acts. And, as Rudman recently pointed out to *Music & Video Week*, the division between radio hits (singles) and sales hits (albums) these days is wider than ever before. Radio is going straight for the MOR/adult sound and audience, and that audience are not big record buyers. Rock 'n' roll is what's selling.

You've got new artists such as Phil Seymour, Juice Newton, Terri Gibbs and Sheena Easton going top 20 with singles and having difficulty in breaking top 50 with LPs, and with little in the way of significant sales unless they break top 15 or 20 on the LP chart.

The only non-hard rock acts in the top 20 are Grover Washington Jr., Neil Diamond, Barbra Streisand, Kenny Rogers and Christopher Cross. There's a nice little heavy metal triptych in Styx, Reo Speedwagon and Rush crowning the chart and illustrating the point.

### By IRA MAYER

BOTH SAM Goody Inc. and company vice president Samuel Stolon have been convicted on charges of interstate transportation of illicit merchandise and criminal copyright infringement.

The verdict was handed down by a jury in the Brooklyn Federal district court following a five-week trial, during which Goody, Stolon and Goody president George Levy were accused of knowingly dealing in counterfeit merchandise.

Levy was acquitted of all charges by Judge Thomas Platt before the case went to the jury. Stolon was acquitted by the jury of racketeering after 5½ days of deliberation.

The company faces fines of up to \$100,000 (£45,662), and Stolon could be sentenced to up to 10 years in prison and a fine of \$30,000 (£13,698). Defence attorneys for both parties indicated they would ask Judge Platt to set aside the verdict.

ANOTHER PERSPECTIVE on how the industry has changed comes from Champion Entertainment's Tommy Mottola, manager of Hall & Oates and Split Enz, among others.

"If you had a hit when the industry was healthy," he says, "you were able to get action elsewhere because of it, but the hit-by-association situation no longer holds."

Still, Mottola is doing his best to parlay Hall & Oates' first chart-topping single in some years into more widespread areas. Hall & Oates themselves will begin an international tour in the Far East this summer, winding up in the UK before the leaves turn colour, and Mottola is entertaining TV and film soundtrack offers for the duo.

Indeed, film plays a major role in his expansion plans. "I'll be as much involved in film and theatre work as in managing rock 'n' roll acts," he says, and by way of illustration, tells of a recently signed deal with the Ladd company, whereby he'll be producing a film about "an urban priest" with Stuart "Amityville Horror" Rosenberg directing.

Also in the works are film and theatre pieces by August Darnell, mastermind behind Kid Creole and the Coconuts and Dr. Buzzard.

BILLBOARD HAS introduced a computerised tracking system for singles that will be available to subscribers at a basic rate of \$125 (£57) per week.

CBS and WEA, among others, have similar systems tracking their own product, but subscribers will get to see how the competition is faring as well. *Billboard* is promoting both the immediacy of the information and the ability of the computer to break down that information by need in terms of format, region, etc.

CBS is unveiling its CX-20 noise reduction system, offered in competition to DBX. The unit, which attaches to standard stereo systems and which decodes specially treated records, has been demonstrated informally for some months now.

Based on compression and expansion of dynamic range, the end product reportedly yields an increase of 20 dB over average recordings.

Contact Ira Mayer at: Morgan-Grampian Inc., 2 Park Avenue, New York, NY 10016, USA. (Tel: 212 340 9700).

Edited  
by  
NIGEL HUNTER

PUBLISHING

# Healthy growth for Workshop

SONGWRITERS WORKSHOP is now 18 months old, and, for a music business equivalent of a cottage industry, it is thriving.

"We basically believe that, if you don't get a recording of a song, it's not worth publishing it," stated Workshop foreman Tim Hollier bluntly. "Cover versions are hard to get at the best of times, and the best way is via vinyl."

The "We" he mentioned is himself and backer Mel Morris, whose forte is jeans and property. Hollier is a one-man band in running the Workshop, wheeling and dealing, cajoling, persuading established songwriters to participate on a non-exclusive basis, and writing individual and personal letters to radio producers all around the country in support of recorded Workshop copyrights. He also leads the Soft Rock band, a regular on Radio Two airwaves, and writes songs himself.

Songwriters Workshop has achieved 134 copyrights out on record since January 1980, and, practising what he preaches, Hollier stated that all of the songs accepted by the Workshop have been issued on disc.

There are two exceptions to the non-exclusive policy in the shape of Peter Sarstedt and Dramatis. Hollier agreed a deal with United Artists Music to share Sarstedt copyrights, and took on Dramatis, who are in fact Gary Numan's band currently

working out their contract on tour with Numan.

Being a songwriter himself, Hollier has full appreciation of others in the same trade. He thinks it wrong and somewhat demeaning that established songwriters, who may have passed temporarily out of fashion, should have to start hawking their own wares personally from door to door again.

EMI is releasing a single by Sarstedt next month coupling English Girls with a double B side of Where Do You Go To My Lovely and Frozen Orange Juice. Dramatis make their debut on Rocket on April 28 with the futuristic Ex Luna Scientia which will probably get a widespread European release also through Phonogram. Hollier has put considerable faith and finance in support of the band.

"Three of them are music graduates, and they obviously intend to stay together for a long period. There was a lot of interest in them from all the majors except one, but we went with Rocket because John Hall and Sally Atkins literally took the time and trouble to meet the boys socially."

Other writers connected with the Workshop include Rob and Steve Broughton, Rob Kavena, Ian Green and Rosetta Hightower, Maggie Britton, Chris Hamill, Jamie Jauncey, Harry Williamson, Steve Joseph, Rod Alexander and Steve Dale, and Geraint Watkins.

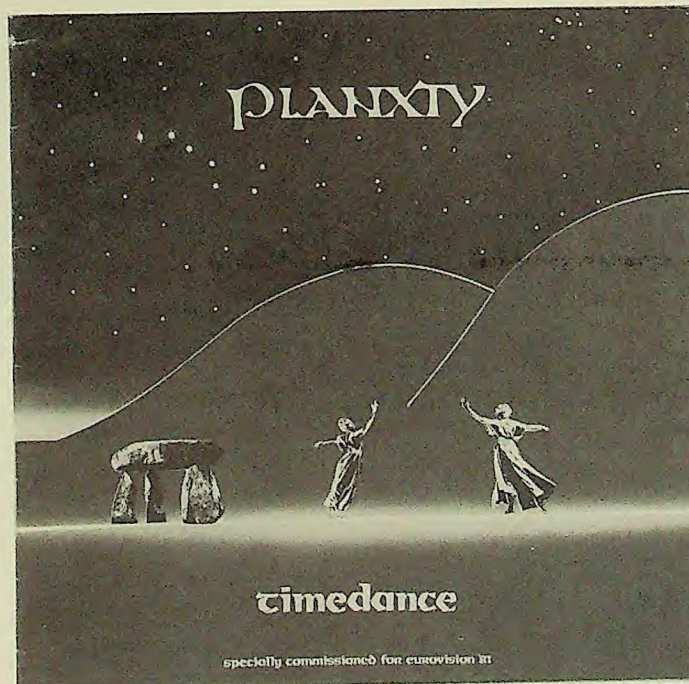
## News in brief...

CATHI GIBSON is in charge of Big Brother Music, the publishing arm of Big Brother Management recently formed by her in partnership with John and Roy Morris. She was formerly with Handle Music.

THE MCPS has imposed an import ban on Face Value by Phil Collins (Canadian record no: WEA XSD 16029/cassette XCS 16029) at the request of Hit & Run Music.

INTERNAL promotions at Chappell Music announced by creative director Steve Stevenson are commercial manager Alan Melina to commercial affairs general manager; Ian Reid to pop repertoire exploitation manager, with professional executives Nick Faries and Jeff Chegwin reporting to him on contemporary repertoire and Mark Rowles to standard repertoire exploitation manager, with professional executives George Smith and Jennifer Monk and consultant Stan Bradbury reporting to him.

ALAN BUCK has joined the Valentine Music Group as professional manager. Buck was with Burlington Music, Decca's publishing arm, until it was taken over by the PolyGram group, and previously worked with Radio Luxembourg, Phonogram, EMI and Sunbury Music. He started his music business career as a member of The Four Pennies.



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## PERFORMANCE

## Neil Sedaka

THERE IS a lovable innocence and bouncy enthusiasm about Sedaka which makes it possible to enjoy an act which would be nauseating if presented by anyone else. The perspex baby grand, the unnecessarily large orchestra, the white, rhinestone-studded get-up, the ingratiating MD and the naive cabaret-star patter, could have reduced the evening to a scaled-down Vegas by Manilow out of Liberace. But the first night of the three at London's Apollo was a triumph.

With 28 years as a songwriter to draw material from Sedaka was able to give a superb show. His songs were among the best in their own decades (late Fifties, Sixties, Seventies and assuredly much of the Eighties as well). And the skill of arrangement and performance made each sound fresh and modern, whether it was the jolly Calendar Girl, the adolescent Oh Carol, the sad Our Last Song Together or the wistful The Immigrant.

His backing vocalist Jackie Berry gave extra colour to everything; and Sedaka's duets with his 17-year-old daughter gave the act a nice twist. But the songs were the stars of this pleasant evening.

TERRI ANDERSON

## The Drifters

WITH so many revivals taking place, this is one type of music that needs no resuscitating — it seems destined to live forever. The Drifters' first performance of their Talk Of The Town season will certainly be remembered for its style and professionalism.

Immaculately-suited, and led once again by Johnny Moore, they rattled off hits such as Under The Boardwalk and Saturday Night At The Movies, both on Atlantic, and the later Bell singles Kissing In The Back Row and There Goes My First Love. A welcome new addition to their repertoire was a sensitive version of the Kenny Rogers hit Lady.

The best representation of their songs is probably on the Atlantic double LP of several years ago, though the record being touted at the Talk was a single LP compilation on Gusto, through Midland Records in this country.

DAVID DALTON

## Rockshow

IT'S TAKEN a long time to get this one into the cinemas. Rockshow features Paul McCartney and Wings in the last date of their 1976 US tour in Seattle. It's a straight film of a gig, with, thankfully, few technical gimmicks.

The sound at the Dominion Theatre charity premier last week was excellent. At times though, it was hard to tell whether the hysterical screams of adulation for the former Beatle were coming from the soundtrack or the cinema.

Most of the action centres on McCartney, though there were spots for the laid-back Denny Laine and the now sadly departed Jimmy McCullough. At one point, Linda was seen to crack a smile.

The film should do well, especially

in the provinces, but as with all films of this nature, it must be seen and heard in a cinema with a top rate sound system.

JIMEVANS

## Bertice Reading

BERTICE READING is best described as a dark brown version of Sophie Tucker — amply proportioned with a suggestive sense of humour and a voice which can make the best-known standards sound as though being performed for the first time.

The lady has actually been around for a long time, but it is mainly thanks to the Leiber and Stoller musical Only In America, featuring the songs of the two American songwriters, that she is enjoying a new lease of life.

Her Ronnie Scott's appearance was proof that she stands out on her own. Her forte is the material of the great American songwriters — and if there was any justice she'd be in the same ranks as Sarah Vaughan or Ella Fitzgerald. As it is, she is currently without a recording contract (her last deal was for Chrysalis) although several companies have shown a strong interest.

CHRIS WHITE

## Stella Starr

IT HAS to be said that with a name like Stella Starr, a lady singer is probably going to be relegated in a lot of people's minds to the working men's club concert circuit. Which is a pity because she is a vocalist of great ability.

Starr was once a New Faces winner and has since performed all over the world. Like many singers she relies on other people's hits but she injects her own personality into the songs, as her London Room appearance showed.

Stella Starr should dispense with jazzed-up versions of songs like Born Free and concentrate more on ballads like Love On The Rocks, the sensitive Want To Buy Some Illusions and Some Of These Days. She can handle a song like Lady Sings The Blues and inject true emotion, and her version of Gloria Gaynor's I Will Survive was one of the best that this reviewer has heard.

CHRIS WHITE

## Piranhas

MANY PUNK bands have found it difficult to adapt as the original tide of music that carried them to the top dried to a trickle. But the Piranhas have fared better than most and their gig at The Venue showed they intended to do more than just survive.

Striding onstage in what looked like cricket whites, the band showed they had learned from people like Madness while retaining their own personality and sharp lyrics.

The Piranhas' vocal ability was well displayed with no less than three members swapping lead vocals during the evening. Outstanding numbers were Human Zoo with its excellent, witty lyrics, I Don't Want My Body and Getting Beaten Up and Cheap And Nasty. A new album is due on Sire.

DANNY VAN EMDEN

## Victims of Pleasure

THIS BAND has been gigging hard over the past few months, and was being recorded for the 101 Club's next compilation album last week at the South London venue.

They came on showing great promise but as the show went on it turned out to be a little single-paced, with too much emphasis on the heavy side. That apart, the powerful numbers worked well, especially their title song of the same name, repeated for an encore.

As yet, the 101 has yet to break an act, but if The Victims of Pleasure can take the heavy metal lilt out of their music and sharpen up the set then Red Shadow Records could do well with the band. And no doubt 101 Records will be taking the best from the performance.

SIMON HILLS

## The Polecats

THE POLECATS are currently enjoying their first hit single on Mercury and on the evidence of their performance at The Venue last Saturday they're also enjoying great success as a live act. The Victoria gig attracted a "full-house" with most people being on their feet dancing from the first few bars.

Their rawness and enthusiasm has rapidly built them a large fan following, and they seem destined to be one of Phonogram's major signings of the year. John I'm Only Dancing and Big Green Car have consolidated that belief, and the band are recording tracks for their debut LP.

It is refreshing to see a young band who can not only pack a place out, but give full musical value for money.

CHRIS WHITE

## OPINION

## Cassettes and chart

WITH CASSETTE sales of best-selling albums now at a ratio of between 10-1 and 4-1 against the vinyl version, it appears that cassette sales have genuinely established themselves, in spite of a generally higher retail price, dull packaging and poor promotion. Indeed we should probably thank the BPI and Island for their controversy — at least it is all publicity.

What I completely fail to understand is that a "single" is either 7 inch, 12 inch, EP or cassette, yet the BMRB continues to fail to include cassette sales in the album chart. Surely the financial incentive of chart positions must motivate better choice and display and hence higher all-round sales.

Isn't it time somebody tried to make the charts reflect sales? MARK RYE, *Bob The Dog Music, Kings Drive, Thames Ditton, Surrey.*

## Unoriginal Branson

FULL MARKS to Richard Branson for his elaborate spoof, if you happen to like that sort of thing. The idea is not original though.

During June 1980, a trio of Italian/American businessmen were haunting the City finance houses seeking a mere £2.5 million for 15 per cent in a system which, by means of a magic box, would bring a choice of music and current feature films into any subscriber's home.

Asked to evaluate, I submitted a brief on how they proposed to achieve this miracle technically, and without falling foul of the law. Alas, we shall never know. They just booked out and flew away. DENNIS COMPER, *The Avenue, Bedford Park, W4.*

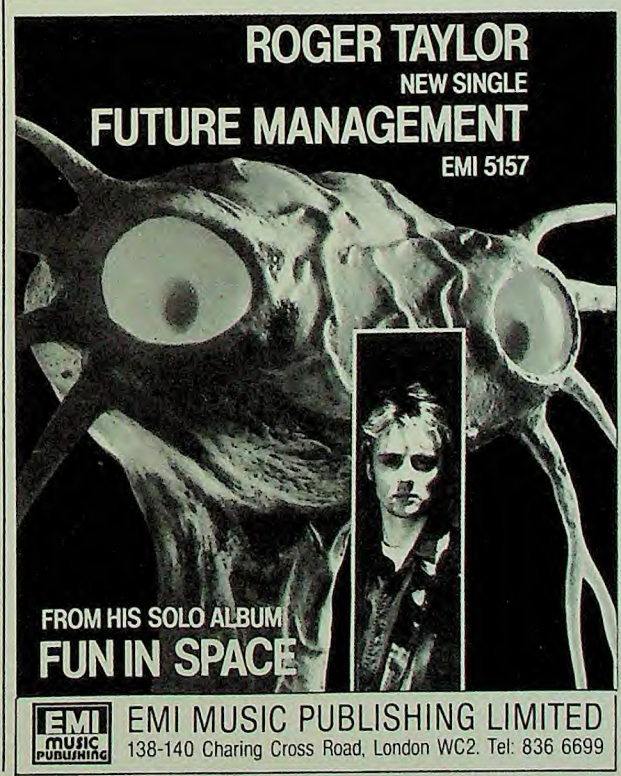
## DOOLEY

THE BPI'S revelations of further chart fraud must be viewed with mixed feelings — horror that despite all the fine words and vows to stamp it out, hyping is apparently still going on, but equally, admiration for the swift, open and conclusive way in which this particular investigation was executed compared with last year's ponderous and less-than-satisfactory events . . . It is particularly gratifying to note that BMRB's own policing methods had spotted and eliminated the false information, and the fact that BMRB is now prepared to name and suspend shops involved in malpractices must be a useful salutary lesson for any other chart panel shop which may be tempted to co-operate with the hypers . . . It is unfortunate that Charles Levison should have had to answer for WEA's involvement in this new case of chart fraud so soon after taking over as managing director — surely WEA International president Nesuhi Ertegun should have spoken on the company's behalf as he was, after all, acting head of the UK company at the time the investigations were going on.

SOMEONE'S FACE must be red at EMI — whoever signed over rights to the Chi Mai single to BBC Records — and it wasn't MOR division manager Vic Lanza who returned from holiday horrified to learn that the deed had been done . . . The BBC is still apparently formulating its reply to a letter from Phonographic Performance Ltd setting out proposals for a new needletime agreement, believed to include a considerable increase in royalty payment, and as the BBC's own evaluation of needletime is believed to fall far short of PPL's aspirations, a lengthy and costly Performing Right Tribunal hearing is a distinct possibility . . . The deadline for The Entertainment Company to come up with the money to purchase Motown's Jobete catalogue has been and gone and the deal seems to have fallen through, although neither side is making any comment . . . PolyGram recently held a party to celebrate Tom Stephenson's 25 years with the group — he's now general manager of Decca recording services and controller of PolyGram's UK recording and studios operations.

WITH THE untimely death of Kit Lambert the industry has lost a great character; though best known for his involvement with The Who in their early days, Kit was also involved in the recording careers of Hendrix, Bolan, Arthur Brown, Thunderclap Newman and The Move. A shocked Pete Townshend said: "Without Kit there might not have been any Who. We'll miss him" . . . Reporting the possibility of piping music into people's homes by cable (sounds familiar), the August, 1980, issue of *Everyday Electronics* said: "There seems no reason why this system shouldn't work or indeed why it shouldn't be commercially viable. All the technology is already available".

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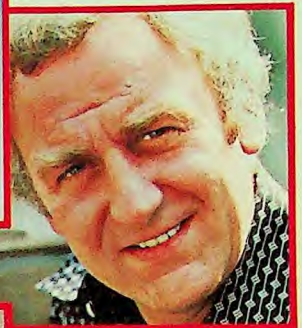
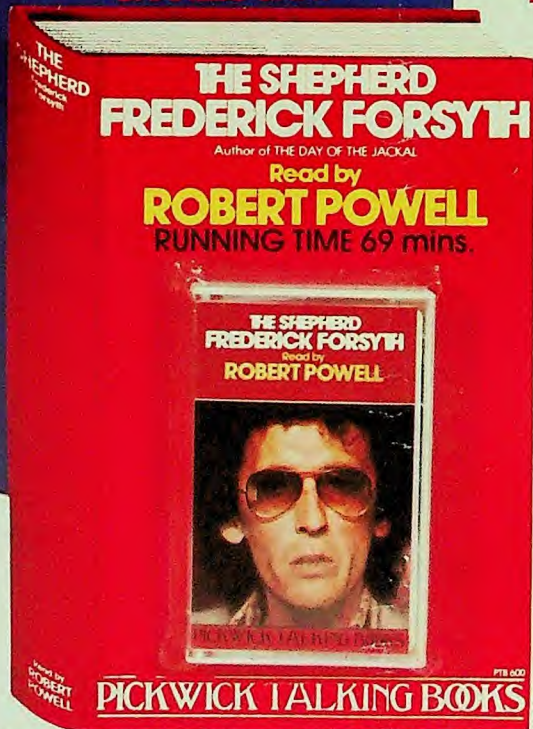
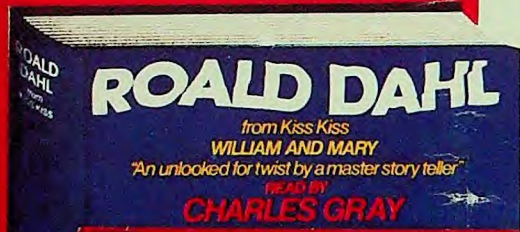
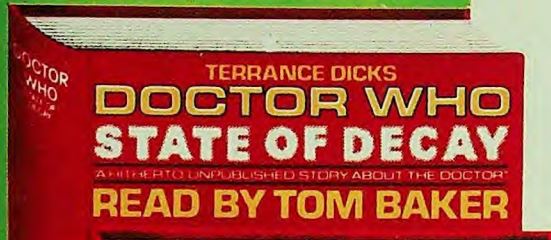
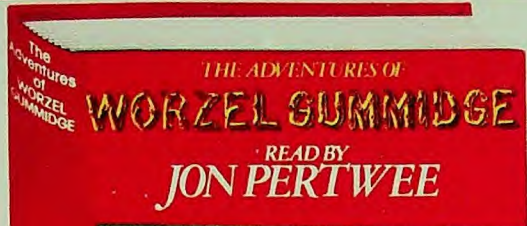
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