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MUSIC WEEK



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

'Island Music's one-off label'

SQUARE RECORDS, a new independent label, is launched by Island Music next month. It will be a one-off singles label, providing exposure for new working bands signed to the publishing company.

"We want to bring our bands to the attention of record companies and, of course, the media," says Keith Aspden who is responsible for Square's A & R policy.

"Other publishing companies have formed record labels, but Square will have a totally different approach. We're interested in other record companies signing our bands. Square will concentrate on one-off singles, and we haven't any plans to release albums in the immediate future."

Peter Cornish, Island Music's managing director and Keith Aspden are both directors of Square.

The label will be launched with the release of Viva's single, Radio Saviour (Square SQ31) on February 1.

Square records will be distributed by Spartan.



THE FIRST new deal of the Eighties was that made between Wynd-Up Records and Michael Platt, the UK's biggest manufacturer of record and cassette storage cases. The new joint venture, whereby Wynd-Up will distribute the latter's product, aims at an annual turnover of £2 million. Shown sealing the deal with a handshake are (left) Colin Reilly, managing director NSS Wholesale in his capacity as managing director of Wynd-Up, and Mike Platt, head of the record and tape accessories company. See story Page 3

Phonogram follows trend and cuts dealer margin to 30 per cent

PHONOGRAM BECOMES the latest major company to reduce its dealer margin to 30 per cent, bringing itself in line with the recent actions taken by sister company Polydor and WEA. However, managing director Ken Maliphant emphasised this week that the margin would remain flexible and "would often be improved upon."

The new flexible structure — hinted at the company's annual sales conference in October — is being introduced from February 1 and letters to the trade announcing the decision have already been sent out.

Maliphant said: "Phonogram is introducing modifications to the margins it offers to the retail trade. We have taken account of the

relative demand for sections of our product range and have devised a flexible structure which will reflect basically the stock risk involved for the dealer."

He added: "The new basic dealer margin will be 30 per cent, but this will be improved upon according to certain criteria — for instance, new artists and development acts which at our discretion will carry additional discount, certain specified back-catalogue items which will carry an automatic additional discount of ten per cent in addition to the 30 per cent discount and sections of the product range which will be offered to the dealer by the Polygram sales force on a flexible extra discount offer."

Maliphant said that the margin for back-catalogue product would be continuously amended and updated by means of a printed list every quarter.

"We believe that this system will enable us both to put the varying categories of product into more meaningful perspective and introduce a degree of flexibility essential to enable us to adapt quickly in a volatile environment," he added.

Phonogram marketing director Barry Evans commented: "The use of this flexible margin system is a more realistic approach to rewarding the trade for the extra efforts required in breaking new artists and supporting back catalogue. The first album to benefit under this new system will be a February debut album from the Original Mirrors which will receive an additional discount over and above the new basic dealer margin."

with dumper racks for the 15 featured albums (or singles from them) below it, along with eight headsets to re-introduce the listening booth concept. Store managers will also have the option to switch the sound over to their in-store hi-fi system as well. It takes up 11 square feet of floor space and holds a total of 225 albums.

It is a fully automated system, switching itself on and off to coincide with store opening times and days open while the 20-minute show rewinds automatically to give the record companies guaranteed exposure times — working out at least 150 times per week.

Companies will have the opportunity to buy one-minute slots that will be linked by DJs — Capital's Nicky Horne and Tommy Vance are to do initial programmes.

The cost to record companies will be about £5 per store for each film, while dealers will pay a weekly

TO PAGE 4

MAJORS' IMPORTS POLICY BLAMED

Charmdale closes down

CHARMDALE RECORD distributors has ceased trading after seven years. The directors blame the record companies' attitude over imports for Charmdale's demise.

An announcement to the press states: "Continued battles with the record companies over the legality of imports and their propaganda in the form of mass mail-outs to our customers, threatening legal action, has cut our sales volume to a trickle."

"With the high overheads of a large operation to support, we find that we can no longer meet our commitments."

Charmdale's 20,000 sq. ft. warehouse in London NW10, carried extensive stock of deletions and overstock as well as imported product. What will happen to the remaining stock and the prospects of the 45 staff employed by Charmdale were uncertain as MW went to press.

Charmdale was recently involved in litigation with CBS over the import and sale of imported records and tapes from outside the EEC.

● Hammering home the message about its attitude to non-EEC imports, Polydor has followed up the latest High Court decision in its favour with the statement: "Polydor Ltd confirm that it will take proceedings against any

importer, wholesaler or retailer unlawfully importing or selling records manufactured in Portugal containing Polydor sound recordings."

In its continuing action (in association with RSO) against Simons Records and Harlequin Record Shops, the record company has now won a temporary injunction (MW January 5) banning the import and sale of unlicensed copies of the Bee Gees' Spirits Having Flown, lawfully made in Portugal by one of Polydor's associated companies.

Michael A. Kuhn, director and senior legal adviser of Polygram Leisure Ltd, emphasised that when the High Court granted this interlocutory injunction "the judge rejected the defendants' contentions on the interpretation of the Copyright Act 1956, and supported Polydor's arguments that the Treaty between the EEC and Portugal did not prevent Polydor enforcing its normal rights under the Copyright Act".

TEN YEARS
of Wishbone Ash
— see centre pages

Film-a-Disc trial success: 50 stores accept package

A NEW in-store video promotion system is being introduced by a partnership of Jon Roseman and Raymond Goldsmith with a company called Film-a-Disc.

The company is introducing its package — which includes a monitor, head sets, album dumper racks and a twenty-minute film — into 50 stores next month including HMV, Harlequin, Virgin and probably Our Price Records and W. H. Smith.

"We have test-marketed the system in Virgin's Kensington store and have ironed out the problems that have occurred," said Goldsmith. "We wanted to make it fool-proof."

"For example, we found that albums need to be kept at waist level as the customer won't bend down. Shops also found that the life of a single could be shorter than a promo film so we left them out — and they don't look attractive, anyway."

The package for dealers includes a monitor standing 5½ feet high

JON ANDERSON AND VANGELIS

NEW ALBUM
SHORT STORIES
POLD 5030
SINGLE
I HEAR YOU NOW
POSP 96

NEWS

Trojan moves to reggae 'Mecca'

1980 SEES a change of premises for Trojan Records which has moved from their premises in the Saga complex at Kensal Road to new offices at 104 Harlesden High Street, London NW10. The new telephone number is 01-961 4565.

Says Trojan general manager Clive Stanhope: "Although both Saga and Trojan are both in the business of selling records, I have found classical and reggae music a slightly uneasy relationship. All promotion, marketing and A & R activities, therefore, are moving to Harlesden, an area fast becoming the Mecca of the reggae business."

Trojan kicks off the year with the release of its most ambitious project ever — Creation Rockers, a series of six separate albums tracing the development of reggae from the Ska era through rock-steady up to the sounds of today.



POLYDOR HOSTED a post-tour party for the Jam at London's Greyhound and presented the band with silver discs for the Eton Rifles single, gold for the All Mod Cons LP and silver and gold for the Setting Sons album. Pictured left to right are: Rick Butler, Dennis Munday (senior product manager), Paul Weller, A. J. Morris (Polydor MD), Jim Cook (A & R director) and Bruce Foxton.

Charisma's Nunc deal

CHARISMA HAS taken over the release of the Nunc Dimittis single from Different Records. The song, recorded by Paul Phoenix with St Paul's Cathedral Choir, was the theme tune for the BBC TV series Tinker, Tailor, Soldier, Spy. The single maintains its original catalogue number of HAVE 20 and is now available to retail outlets via Phonodisc.

Dindisc launches "hefty" schedule of new releases

DINDISC — the offshoot Virgin record company — is launching into 1980 with a hefty schedule of record releases from The Revillos, Orchestral Manoeuvres In The Dark, Martha & The Muffins, The Monochrome Set, Bardi Blaise, Duggie Campbell and Slinky & The Ephs.

The Revillos single, Motorbike Beat (DIN 5) is released this week backed by gigs, personal appearances in record stores, local radio interviews and ads and music press ads. An album will follow in March.

Bardi Blaise's debut single, Trans-Siberian Express (DIN 8) released January 11 features a singalong, competition on the B-side and is packaged in a picture bag.

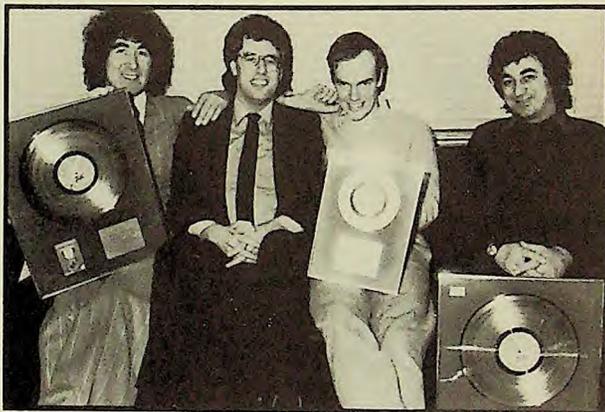
Martha & The Muffins have a single, Echo Beach (DIN 9) released January 25 and an album, Metro Music, out on February 15. The

album will be backed with music press ads and the Canadian group will play a series of UK dates.

Orchestral Manoeuvres In The Dark, the Liverpool based electronic group, release their second Dindisc single, Red Flame White Light (DIN 6) on February 1 in both 7" and 12" versions. An album is scheduled to follow on February 22, supported by advertising and a UK tour.

Slinky & The Ephs, a Memphis session band, release the single Temporary Thing (DAN 1) on the Dindance label on February 22. On March 7, Dougie Campbell releases the single Real Nice Girl (DIN 11) produced by Sting of Police fame. A Monochrome Set album produced by Bob Sargent is set for March 21 release.

Dindisc has also signed American singer/songwriter Laura Warman and another recent signing, The Name, are seeking a producer for their first recording.



JET RECORDS has made a special presentation to Record Merchandisers to mark their sales achievements on the two platinum ELO albums, Discovery and Greatest Hits and on the four silver singles taken from Discovery. Pictured left to right: Dave Buckley, chief buyer for RM; Ray Cooper, Jet sales director; Ashley Abrahams, RM singles buyer, Hassan Akhtar, managing director RM. Presentations were also made to Bob Egerton of Woolworths, Ann Hurst and Valerie Muttler of W H Smith, Wilf Price of Boots, Bernard Patchett of Wynd-Up and Terry Blood.

Phonogram planning Rush campaign

PHONOGRAM IS planning a heavy advertising campaign for leading heavy metal group Rush who have a new album released on January 18 called Permanent Waves (Mercury 9100 071). The LP will retail at £4.99 and the cassette (7142 720) at £5.15.

The LP will be simultaneously released worldwide and will be promoted in the UK via full-page adverts in the rock press, and 600 window and in-store displays featuring posters and props.

RECENT NOBEL Peace Prize winner Mother Theresa of Calcutta is the subject of a tribute disc released by Charisma Records. A four-track EP in a picture bag, called Mother Theresa's Prayer, features the title track, Give Us The Peace, Remember Me and Prayer Before Birth, all performed by Joan McGuinness. The record retails at 99p and half the proceeds from sales will go to Mother Theresa's religious order, The Missionaries of Charity.

SPLASH RECORDS claims to be the first record company to press and release a disc in the Eighties. Pressing of the new Pumphouse



Gang single, Stay With Me (SP008) started during the first minute of 1980 at PR Records in Merton, operated by Phil Race and Ray Young and watched over by the band and representatives of Splash. Limited edition 12-inch companies of the 'new generation rock' single were distributed in the early hours of New Year's Day to radio and television stations, and the press. The seven-inch version will be immediately available to the public.

'HAVE MERCY LOVE'
The new single from Janis Ian



'Have Mercy Love' is a strong follow-up to Janis Ian's recent single success 'Fly Too High'. And like that song, it too comes from the 'Night Rains' album.

Janis Ian
Single: 'Have Mercy Love' CBS 8136
Album: 'Night Rains' CBS 83802
Cassette: CBS 40-83802



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

NEWS

Wynd-Up signs distribution deal with Michael Platt



RADIALCHOICE, THE music group headed by Simon Lait (right) and Roy Tucker has acquired a substantial interest in Grandmark, Clive Solomons (left) management company. Solomon has recently signed South London band The V.I.P.s. New staff appointments to Radialchoice are Helen Sunderland (co-ordination) and Stevie Price (media and artist liaison).

● **TOWERBELL**, THE management company (Darts, Chas & Dave etc) run by Bob England, has signed producer Richard Hartley to produce all-girl group The Flirts. Hartley co-produced the majority of Darts hits with Tommy Boyce and was also involved with the Rocky Horror Show.

● **RED SHADOW** continues to expand its promotion activities and has successfully negotiated with Kingsley Ward to represent his Active Records label. The first single Red Shadow will be working on is Debbie Mac's Hots For You, released on January 18.

Criminal's Houdini

CRIMINAL RECORDS is launching a new range of albums under the banner The Houdini Collectors Series — The ones that got away. It will be devoted to collectors' items.

Max Hole, of Criminal, told *MW*, "The idea is to release in the UK albums considered classics in their time in their original sleeves and that have hitherto been unavailable in this country."

The first three albums are O'Keefe by Danny O'Keefe (TAKE 1) originally released on

WYND-UP RECORDS continues its expansion into the record and tape accessories market via a distribution deal with Wimbledon based company Michael Platt, the oldest established UK operation manufacturing record and tape storage cases.

The new joint venture aims at achieving an annual turnover of at least £2 million and will concentrate on two ranges, deluxe and standard. Previously, Michael Platt had been associated with Decca Records for many years, although that partnership ended with the news of the decision to sell the record division to Polygram.

Colin Reilly, managing director NSS Wholesale in his capacity as managing director of Wynd-Up,

said: "This is a very important deal for us as it will considerably strengthen our bid to move into the general record and tape accessories market. Michael Platt is a long established company, the most important and biggest in its field, and we are confident that the joint venture is going to produce huge dividends."

Platt started his company 20 years ago in a lock-up garage and with just £100 capital. Today it operates from a 35,000 square feet factory and claims to be the largest record and tape case maker in Europe specialising in record and cassette care. Michael Platt was the first company to manufacture welded cases in the UK and holds the original patents.

Platt commented: "I greatly regret Decca's decision to sell its record division with which we have

been associated for so many years. However, Wynd-Up is a young, vigorous company with which to build a new joint future and it will enable us to offer good service, product and value to the retail trade."

He added: "I wanted to team with a company that was energetic and had a good distribution network throughout the country."

"It is going to be increasingly important in the Eighties to have effective distribution and a value-for-money policy is also going to be an effective basis for a successful business. By working with Wynd-Up we are able to create a highly successful team."

Record and tape accessories manufactured by Platt will continue to be marketed under the same company logo, with the addition of a small wynd-up gramophone motif.

Tortelier re-signs with EMI



PAUL TORTELIER has renewed his contract with EMI and the company has disclosed that among future recording projects is the Hindemith Cello Concerto which he played last month in the Royal Festival Hall.

Tortelier was in England to give concerts, sign his new contract, and to receive an honorary doctorate of music from the University of Aston, Birmingham, as well as to be appointed Fellow of the Royal College of Music, London.

He then flew to Russia to give concerts in Moscow and Leningrad with his wife, Maria de la Pau and son Yan Pascal, — and a recording of this family trio playing music by Saint-Saens and Ravel is to be issued as well as a disc of Vivaldi Cello Concertos with the London Mozart Players.

Pictured at the signing with Tortelier are (l to r) John Fraser (EMI Producer), Wilfred Stiff (Ibbs & Tillet) and John Patrick (general manager EMI Records classical division).



NIGEL DICK has been appointed press officer for Stiff Records following the departure of Andy Murray to CBS. As in the previous regime, he will be assisted by Spike.

To fill the production chair vacated by Dick, Stiff has appointed Keith Smith, once of Island and Beserkley. Tony Rounce becomes production assistant reporting to Paul Conroy and Smith.

CHRIS MARSHALL, Motown promotion, is to become national promotion manager for the recently launched EMI LRD Cobra label. Prior to Motown, Marshall was promotion manager for the Harvest and Carerre labels and before that worked in Island's London office.

CAROLE READ to advertisement manager *Record Mirror* from ad rep on the same paper.

LAURENCE MYERS has become chairman of Gem Records and David Simone has been appointed managing director of the company, Simone has also been made a director of G.T.O. Publishing.

IAN TITCHENER, previously handling promotions at Bocu Music to St Pierre Publicity to head the DJ Funk Funktion service.



JASPER CARROTT popped into DJM for a New Year's drink and was presented with gold discs for *The Best Of Jasper Carrott* and *The Unrecorded Jasper Carrott*. Pictured at the celebrations are (standing L to R): Sharon Walsh, sales assistant; Sally Griffiths, press assistant; John Mephram, production manager; Steve Bolt, sales manager; Stephen James, MD DJM Records; John Starkey, Carrott's manager; Martin Paine, marketing manager. Sitting: Sally Dyer, promotions; Jeannie Avent, A and R; Ginny O'Sullivan export manager.

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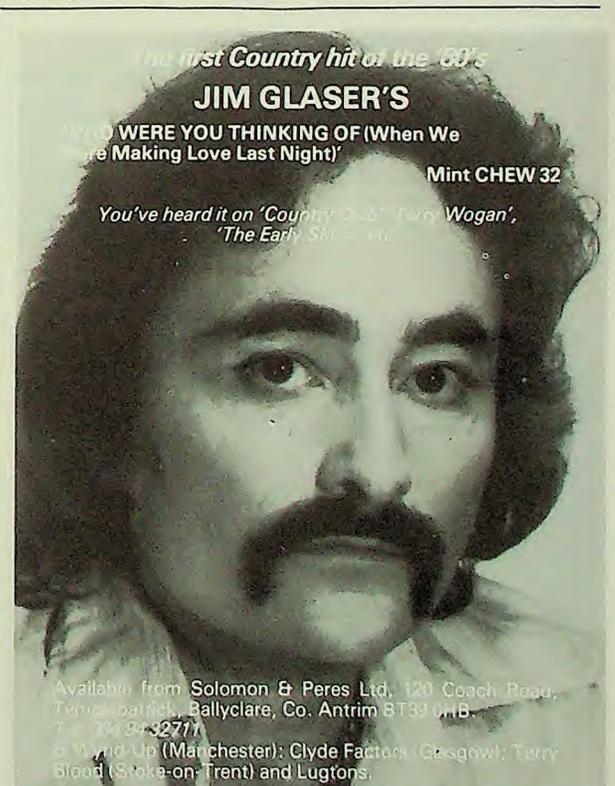
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The first Country hit of the '80's
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WERE YOU THINKING OF (When We
Were Making Love Last Night)
Mint CHEW 32
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'The Early Show'

Available from Solomon & Peres Ltd, 120 Coach Road, Templepatrick, Ballyclare, Co. Antrim BT33 9TB.
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In Wynd-Up (Manchester): Clyde Factors (Glasgow); Terry Blood (Stoke-on-Trent) and Lugtons.

NEWS



PICTURED IN the elegant splendour of the Great Northern Hotel, Peterborough, is Rocket artist Judie Tzuke, receiving a silver disc to celebrate UK sales in excess of 60,000 for the album, *Welcome To The Cruise*. The presentation was made after the final concert of her sixty show tour. Pictured, L to R: Mike Paxman who co-wrote the album; Kaplan Kaye, Judie Tzuke's manager; Judie Tzuke and David Croker, Rocket Records MD.

K-tel's charity Summit

ALTHOUGH THE Year Of The Child officially ended on December 31, K-tel is continuing the good work with the release of a compilation album entitled The

IPC's video "first"

IPC, THE major publishing corporation, is releasing its first pop music video cassette under its Mirror Vision label as a latest edition to IPC Video's cassette range. It features an hour-long recording of Boney M in concert, backed by the Black African Circus Group. Numbers include *Motherless Child*, *No Woman No Cry*, *Love For Sale* and *Daddy Cool*. The RRP is £37.75.

IPC's move indicates its faith in pre-recorded videograms for the consumer market and is also seen as a way of being prepared if it effects sales of printed material.

● Meanwhile, IPC is fighting the first video copyright case in the high court over Brent Walker's film *The Bitch*. Undertakings were given in 'open-court' last month by Yorkshire-based firm Trans World Video "not to infringe the copyright of the film *The Bitch* or any other cinematograph film to which the plaintiffs (IPC Video) are exclusive licensees" and to deliver to the plaintiff's solicitors all infringing copies until trial.

IPC Video director David Willoughby said: "It is our duty to protect the copyright owners from infringement of their rights and to ensure that buyers of pre-recorded video cassettes receive properly packaged and perfectly reproduced material."

Summit (NE 1067), which reads like a UK pop/rock Who's Who.

Artists featured are ELO, Wings, Supertramp, Dire Straits, Pink Floyd, Gerry Rafferty, Eric Clapton, Elton John, Cliff Richard, Thin Lizzy, Yes, Bad Company, and Led Zeppelin.

All artists, record companies and music publishers involved will donate their royalties to the Year Of The Child fund. The album is shipping this week and will be promoted nationally on TV from next Monday (14).

K-tel's other new releases have a country flavour in the shape of Charley Pride Golden Collection (NE 1056) and a compilation LP, *Country Love* (NE 1068), including Johnny Cash, Dolly Parton, Lena Martell, Glen Campbell, Charlie Rich, and Billie Jo Spears.

Pride's Golden Collection is promoted in the ATV and Granada regions from next Monday, with a national roll-out later, and *Country Love* begins on the same day in the Trident area, with a national roll-out later.

K-tel has also activated Seasons (NE 1060), an MOR-slanted compilation of A&M artists whose original promotion plans were suspended during last year's ITV strike. A campaign is running in the Trident area, with a national roll-out to follow.

EMI back on TV

EMI IS going back on television for its *Diana Ross 20 Golden Greats* and *Hot Chocolate 20 Hottest Hits EMTV* albums in an attempt to capture part of the Christmas record tokens trade. Spots networked nationwide start this week.

Polygram poised to stem the flood of imports into the US

IN A bid to stem the transatlantic flood of cheap imports which is undermining European domestic markets, Polygram is considering scrapping between 10 and 15 million units of its American album overstocks and cutouts.

A&M Records practised a similar policy until last year, but, if the projected move is implemented, Polygram will be the only major company operating in America at present to take this step to thwart the widescale dumping of redundant US product in European countries.

The measure was revealed by

Polygram vice-president Dr. Werner Vogelsang, who was quoted as estimating that there are possibly as many as 500 million overstocks and cutouts in America which could debilitate the European markets. It is understood that the Polygram action, if taken, might affect only its own product and not that of Polygram-distributed labels there.

Vogelsang's disclosure took Polygram American executives by surprise, writes **Ira Mayer in New York**. Polygram public relations New York chief, Stuart Segal, confirmed that scrapping album overstocks and cutouts is "a philosophy about which we all

basically agree," but the implementation of such a policy would be discussed over the next two months and no final decision is likely before the effects of the new returns ceiling have been assessed by mid-year.

"The figures quoted are substantially correct," added Segal, "but first we have to have corporate discussions, then discussions with our owned and operated labels, and then with those labels with which we are in partnership. The question of how best to implement the philosophy in the best interests of Polygram, its companies and its artists remains to be decided."

Lene Flexes

STIFF'S FIRST campaign for 1980 centres on the new Lene Lovich album, *Flex* (SEEZ 19) released on January 18 with the first 15,000 retailing at £3.99. It includes her last single *Bird Song* and the new one, *Angels*. Full page ads are scheduled for the music papers and there will be more than 100 in-store displays.

Ms Lovich starts a promotional tour at the end of the month and will visit both record stores and local radio stations. Promotional postcards have already been mailed out to retailers. And a competition with a two week holiday in Yugoslavia as first prize, is being organised in conjunction with Virgin retail outlets.



CAPABLY ASSISTED by husband Jim Cregan, Linda Lewis is pictured in Harrods Way In department signing copies of her latest album *Hacienda View* (Ariola). A new single, taken from the album and entitled *Sleeping Like A Baby* is to be released soon to tie in with a planned UK tour.

Goldsmith's new venture

HARVEY GOLDSMITH has set up a new management company called AMP Artists Management Productions in a partnership with ex-Queen manager Pete Brown.

They are working for Billy Connolly and New York group, the Steinettes, who were discovered by Robert Altman and feature in his new film with Glenda Jackson and James Garner, as well as writing the sound track.

AMP is currently looking for new artists and can be contacted on 01 580 2823.

CHISWICK ROCKABILLY band *Whirlwind* have been added to the current *Blondie* UK tour and a single, *Heaven Knows* (Chis 122) is being rush-released to tie in.

News in brief...

THE CHORDS release their follow-up to *Now It's Gone* on January 25. Titled *Maybe Tomorrow* (PSOP 101) it is being backed with music paper ads in the two weeks after release and posters and badges will be available to dealers. Tour dates for The Chords are currently being finalised.

UPCOMING A&M releases feature the new *Dickies* single *Fan Mail* from their *Dawn Of The Dickies*

album which comes out on red vinyl on January 25 and a completely new single from Joan Armatrading entitled *Rosie* released on February 1. The B-side is *How Cruel* from her *Steppin' Out* album.

Other A&M releases include *Space Invaders* from The Yellow Magic Orchestra on January 18, along with *Take A Little Rhythm* by Al Thompson taken from his debut album for the company *The Rhythm* released on February 1. The Yellow Magic Orchestra album *Technopolis* is released on the same date.

Henry Badowski has his new single *My Face* released, and new signing *Mark Andrews & The Gents* have their debut album released in March.

PHILIP SWERN has teamed up with Tony Sadler to produce a new version of *Theme From Firepower* by The Hot Forties DJM DJS 10934 which is the official theme for *Radio One's Top 40 Show* on Sunday afternoons. The record has been released "following massive public interest."

AXIS RECORDS, a new label (01-373 2987) run by Peter Kent launches with singles by *The Fast Set*, *The Bearz*, *Bauhaus* and *Shox*, all released on January 14 with distribution through *Rough Trade*.

W.K.L.G. MANAGEMENT has pressed up 3000 copies of an album titled *The Blues Band Official Bootleg*. Copies are for sale at the band's gigs, direct from W.K.L.G. or from *Our Price Records*. A spokesman told *MW* they had decided to do this because of the "disappointing slowness of record companies' A & R departments to show interest."

Film-a-Disc . . . FROM PAGE 1

liability insurance of between £5 and £7. The system will be maintained weekly by a full-time force.

"Once we've got this off the ground, I firmly believe that it could go into hundreds of stores," continued Goldsmith. "At Virgin it was found that with the eight headsets alone, 30 per cent of the customers looked at it. That means about 350 people per store each week, with 50 stores that will mean that the record companies will get 3,750 viewers in the two weeks each show runs for.

"It is the ultimate to have audio visual advertising, which is the most effective, right above the product."

Film-a-Disc expects to expand into 200 stores in July, when it will also go into Europe and Japan. It was first thought of by Goldsmith in America, but scrapped because of regional variations in taste there.

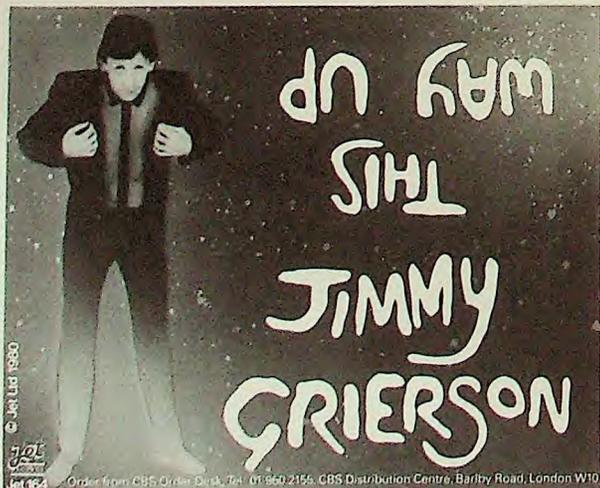
However, shows will be tailor made for some stores to suit their specific needs — Smiths will be different to Virgin, for example. The company is also planning to move into independent retail outlets in July after the success of the initial run has been monitored.

It will be advertised on local press and TV to encourage people into the stores. And Film-a-Disc will run a two-weekly competition with a £500 prize and runner up prizes of concert tickets for all the people who buy albums from its dumper rack which will carry special stickers the consumer will be required to send in.

The competition, comprising of a question at an unspecified slot from a DJ, will be used as a method of monitoring the success of the company.

It uses Sony equipment, provided by Film-a-Disc of a U-matic format on a 26-inch monitor. The company uses Jon Roseman directors David Mallet (who directs the *Kenny Everett Video Show*) and Russell Mulcahy who individually edit each sequence to give the most representative slot.

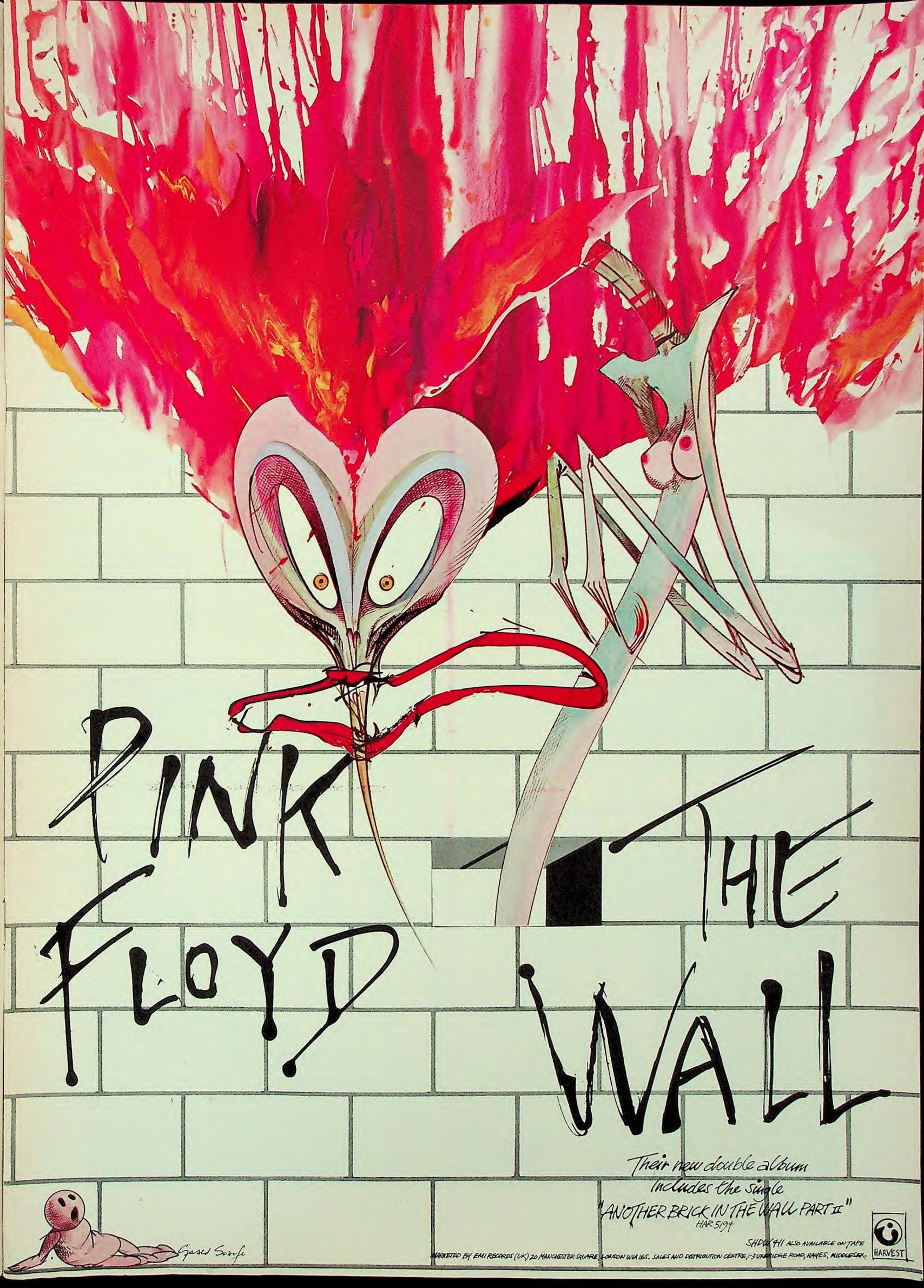
So far, Film-a-Disc has invested £40,000 in this project, with each system being worth £2,000. They will not accept advertisements and prefer to use two-inch masters from the companies so all material will be second generation to achieve high quality.



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PINK FLOYD THE WALL

Their new double album

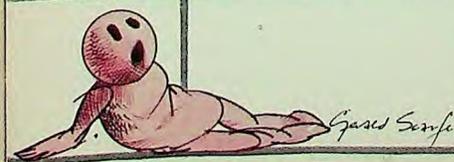
Includes the single

"ANOTHER BRICK IN THE WALL PART II"

HAR 5197

SHDW 711 ALSO AVAILABLE ON TAPE

MARKETED BY EMI RECORDS (UK) 20 MANCHESTER SQUARE LONDON W1A 1BS. SALES AND DISTRIBUTION CENTRE, 1-3 UNBRODIE ROAD, HANES, MIDDLESEX.



RETAILING

The season of obligatory goodwill is over and there is no sentiment in business at any season; so PHILIP AMES, head of the Preston-based Ames Records and Tapes chain starts a tough year with some pointed remarks. Sales are down, the music business is struggling, but Ames encourages his fellow dealers to take the unusual view that this puts them, in some ways, in a position of strength rather than weakness. However, to take advantage of this, he urges his fellow independents firstly to look very hard at some of the factors which, he believes, can make or break a retailer almost without his realising how or why.

WILL YOU be here by the end of 1980? The record manufacturing industry is passing the cost of its own bad management on to the retail sector and one way that this is happening is through five per cent returns.

Five per cent returns are a joke — anyone who thinks otherwise deserves to go bust. You, the majority of indies, have said that you want them. Have you ever known the industry to do anything you want so quickly before? They know it makes you less and makes them more. They also know that most of us can't add up.

Consider this: without five per cent returns your average stock cost would be about £15,000, but with five per cent returns your immediate stock cost is £15,750 — an increase of £750 to find right away. If you borrow this money it works out at over £900 per annum.

You can always stock less, but that contradicts the whole idea of five per cent returns anyway — that being that you are supposed to save and take chances and stock more.

This £900 a year that could be

saved is sheer profit and could be invested in ways of increasing your business. It could buy you some good adverts, special promotions etc. These, done correctly, further increase your profits.

Try putting your five per cent returns stock on one side. For the average shop the amount of returns will work out to between £2,500 and £3,000 per annum. This, per quarter, is £600!

Now for an audacious suggestion: suppose you rang all your suppliers and said: "Look, I can't be bothered messing about and sorting all these out — waiting a month for returns authority, waiting a month for credit, listing and packing the returns, paying carriage charges etc etc — so I'll accept a £540 cheque or credit this quarter and I'll keep the records!" This is virtually the same as a better dealer margin.

Yes, it has cost you £60 for all that junk and if you can't flog them for twice as much you are no businessman. Negotiate discount in lieu of five per cent returns; then go further and have a continual sale in your shop to get rid of this junk at knock-down prices. Don't forget — you're making money out of it.

Get things in perspective — if the retail trade used these records, which would otherwise be returned, as marketing tools it would not be in the mess it is in now. This is not to say that we could not feature a few top albums at big discounts, but we would not be doing the "wholesaling" we are doing now. With product to sell very cheaply we would not need to cut as many top lines. The manufacturer is encouraging us to return product we could sell and use as a marketing tool.

I for one would welcome discount in lieu of faults (excluding a production run fault). There is a fantastic market for clearly labelled, sub-standard, soiled, slightly faulty records — provided the price is low enough. Just try it and see.

Over the past year we have seen dealer margins reduced by Polydor and WEA — and there are more to come. By the way, what a half-hearted effort from WEA; they should have abandoned RRP and not just whimpered about it.

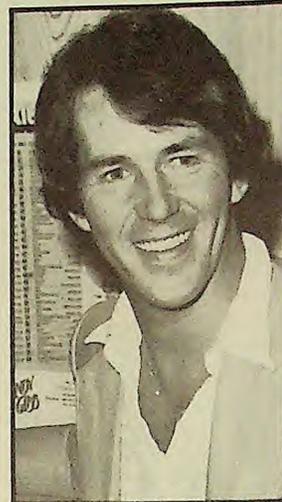
Also in the past year we have seen back catalogue discount schemes stopped — Polydor Sound Seller pop product, WEA Sound Generator, Phonogram — will EMI Music Centre follow? The chances of making a decent profit on back catalogue were few anyway and now they have almost all gone.

Apart from the 4.5 per cent increase in dealer prices (otherwise known as five per cent returns) which has happened with EMI, Polydor, Phonogram, Chrysalis, Arista, Pye, and now RCA and Virgin, there have been the reduction in settlement terms (by WEA and EMI) and the reduction of settlement period by WEA, RCA and CBS.

These reduce your profits and, meanwhile, more of your sales are shifting to lower margin product, i.e. TV advertised records. On top of all this the retailers' overheads have shot up and unit sales have reduced.

Well, what are you doing about it?

I suggest that when you put in an



PHILIP AMES

order you sign it subject to whatever terms you have agreed with the rep. Keep a copy and follow this through to your invoice, especially where discount is concerned. Put everything in writing and send it to the company (shortages, incorrect shipments etc). Give them 10-14 days (just like you get) to sort things out. Raise a debit note to the company for mistakes, faulty returns, carriage charges etc — anything legitimate.

During 1980 the manufacturers are going to need you, so bargain hard. Promote and market records and tapes that you make a decent profit on. There will be plenty of bargains outside from jobbers and wholesalers — take advantage of them. Specialise in areas where you have the knowledge. With other retailers buy co-operatively in bulk for extra discount. Swing your business to profitable lines as much as possible.

The law of economics will come into force during 1980 more than ever. Uncó-operative suppliers will have to come round.

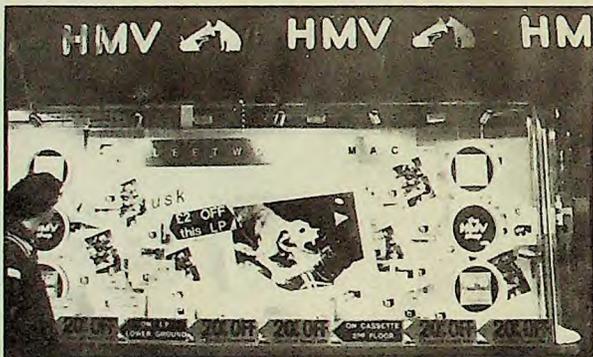
News in brief...

INTERESTING SNIPPET from the National Chamber of Trade news sheet: banks are very unhappy about the latest line in writing implements — the erasable ballpoint. Much advertised, these new pens claim to use an ink which can, for some time after writing, be erased as easily as a pencil. The banks are warning customers of the risks of fraud or forgery, particularly where cheques are involved and asking them to have the sense not to use such pens to write cheques. The banks have no intention of being held liable for losses arising out of alterations which cannot be easily detected.

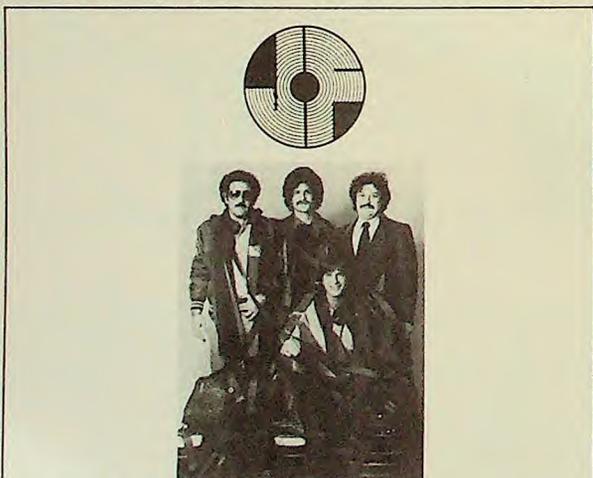
WITH 1980 into its stride (just) EMI's five per cent returns system picks up momentum as the first returns authorisations covering the initial period from October 1 to December 31 are sent out. Because of computer load, EMI dealers will be divided into two groups for operation of the returns system, half of them making their returns on a three-monthly cycle and the others on a four-monthly one.

Also from January 1 CBS's arrangements for settlement discount are altered. The company decided to retain its present level of settlement discount at 2½ per cent, but at the same time to "rationalise the present anomaly whereby the obligatory monthly payment terms of 30 days are the same as those for prompt settlement". So, 2½ per cent is offered for all payments received on or before the twentieth day of the month following that in which the goods were involved. Dealers are also asked to forward all payments now to the new box number: CBS Records, Credit Department, P.O. Box 156, Barby Rd., London W10 5YG.

PETE BARNETT, manager of Cloud 7 Records in Wimbledon, praised the police when they helped prevent a lot of damage when the shop's window was smashed with the pressure of fans trying to see The Specials who were two hours late for a promotional visit. Damage was assessed at "between £100 and £1,000," and Chrysalis has agreed to pay.



CLEARLY DETERMINED to keep up sales of Fleetwood Mac's Tusk in the post Christmas period, WEA is continuing into the New Year its marketing campaign for the LP — seen here in its Yuletide display at HMV, Oxford St. The LP should be further boosted by a Spring tour, for which, the UK is assured, "negotiations are well under way".



'JUST FRIENDS' Distribution Company is a new music resource centre serving the world record industry. We represent recorded music generated by New York-based companies and artists. Our line includes rock, big band, jazz, Latin, reggae and new wave recordings, many of which have chart and radio action. Some of our albums are also available for distribution in the U.S. Those interested in seeing or hearing our product at MIDEM contact:

Mr. Roni Abitbol
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MIDEM'80

List of companies registered between December 10, 1979, and December 14, 1979

South Africa Angela Music Publishing Co. Ltd. Belgium Sinus Music/AFM Group. Angola Institut National Du Livre Et Du Disque. Italy International Record Distribution. Japan Japan Publications Trading. France Malligator, LEM Les Editions Marouani, Productions Village, Les Editions Du Chiffre Neuf, Ekla — Societe D'Edition Musicale, Phonogram, Productions J-Bel. Netherlands Wim Wigt Productions/Timeless Records. UK D-Roy Records, Bond Street Music Ltd, Bartlett Bliss Productions, Modern Publishing Ltd, Interprom, Cherry Red Records Ltd, Remark Promotions, Nisbet and Beck Music Ltd, Panache Music, Music Market. USA Segel and Goldman, Sigma Sound Studios, Motown Records

Corporation, Ardent Recordings, Laurel Canyon Music, Aurum Records, International Records Distributors Assoc, Cardinal Export Corp, Millenium Records, Mayer Mussbaum, Katz & Baker. Canada Medvest Holdings Ltd and Canso Records, Elephant Records, Willma E Hinkson and Associates. Denmark Tocano Group Ecuador Companhia Procesadora De Discos. France Delphine Productions, Barracuda Productions, Societe Aba, Horse Records/Aggy Music, IB Music, Editions De L'Agora. Iceland Steinhart Italy Banana Records/Image SaS, Polygram Dischi SpA. Greece General Gramophon. Belgium Studio LMG W Germany Konzert Musikverlag, Intercond Ton GmbH Netherlands Mamicha Music BV, Van

Helsdingen Munich, CBS Gram-mofoonplatenmij, Auteursunie BV Portugal SGAE, XOXOA, Poland Pagart Spain SGAE, XOXOA, Switzerland Cross UK Hit & Run Music Publishing Ltd, Acton Green Music Ltd, Basing Street Studios, Grafton Music Ltd, Riva Music, Nightingale Music Ltd, M + M Music, Marcus Music USA Request Records Group/Sound Investments, The Bicycle Music Company, Window Music Publishing/Peter Drake Productions, Bushkin, Kopelson, Gaims, Gains & Wolf, Zynczak, Cristini & Smith, MCA Records, Notable Music Co Inc, Nivrol Publishing, Disc Trading Company, Ralph L. Seltzer Inc, Steve Leeds Promotions, Chicago Music Publishing Companies, Clearinghouse Records Corp.

CHARTS AND AIRPLAY ACTION

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

Chart Newcomer...by Chris White

Crowning glory for Regents' DIY hit

THE REGENTS: 7Teen (Rialto TREB III)

THE RATHER unusually titled song 7Teen gives The Regents their first ever hit record and is, in fact, their debut release having been recorded at home on a four-track Teac.

The band consists of Martin Sheller who plays drums and guitars and is vocalist, Damian Pew (bass, keyboards and clarinet) and the

two lady members, Bic Brac and Kath Best. Sheller and Pew played all the instruments on 7Teen and produced the recording themselves.

Despite that the single was home-recorded, however, The Regents have moved on to rather grander things and are currently recording at Connie Plank's studio on Cologne. Plank produced David Bowie's Heroes LP and has also worked with Eno and The Tourists, so doubtlessly will be bringing his own special touch to future Regents product.

The band as yet have to work live — in fact their December 21 Top Of The Pops was their first ever appearance before an audience of any kind which must be some claim to fame.

The Regents are the latest success for Rialto Records, the small independent company run by brothers Nick and Tim Heath and which scored successes last year with The Korgis and The Planets. 7Teen helps to consolidate the label's reputation as one of the brightest new record companies around.



THE REGENTS

US Action

At last—Donna gets top spot

THE BIG Christmas week movers on the album chart were Best Of and Live packages, with Donna Summer finally attaining the No. 1 slot, the Bee Gees moving up to five the No Nukes set coming on at 32, Teddy Pendergrass moving 43 places to 50, and Abba's Greatest Hits jumping to 56.

Pink Floyd and Michael Jackson both entered the top 10, and London's latest Pavarotti set bring that classical opera superstar on to the pop charts.

Two re-entries are Talking Heads' Fear Of Music and Pink Floyd's Dark Side Of The Moon.

Bette Midler, just finishing a five-week sold-out run on Broadway amid rave reviews for her acting debut in the Rose film, looks to have her biggest LP in some time with the soundtrack of the same film entering the chart at 49.

It's relatively slower action on the Hot 100, with two new songs in the top 10 — Michael Jackson and Kenny Rogers. Only major movers were Led Zeppelin, Queen and Styx.

SINGLES SYMBOLS

▲ forecast to rise

£ sales increase over week

● silver disc (250,000 sales)

● gold disc (500,000 sales)

NEW new entry

The Band

Girl

The Single

'Do You Love Me'

b/w 'Strawberries' Jet 169

Taken from their new album 'Sheer Greed' released February.

The Tour

As special guests of UFO

January

13 LIVERPOOL Empire Pool
14 GLASGOW Apollo
15 ABERDEEN Capitol
16 EDINBURGH Odeon
17 & 18 NEWCASTLE City Hall
19 LEEDS University

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Jet
RECORDS



**SUZI
QUATRO**

HER NEW
SINGLES

**MAMMA'S
BOY**

RAK 303

FOLLOWING UP HER LAST SMASH
SHE'S IN LOVE WITH YOU

RAK 299

BOTH FROM THE ALBUM
SUZI... AND OTHER FOUR LETTER WORDS

SRAK 538 Cassette - TC SRAK 538

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MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

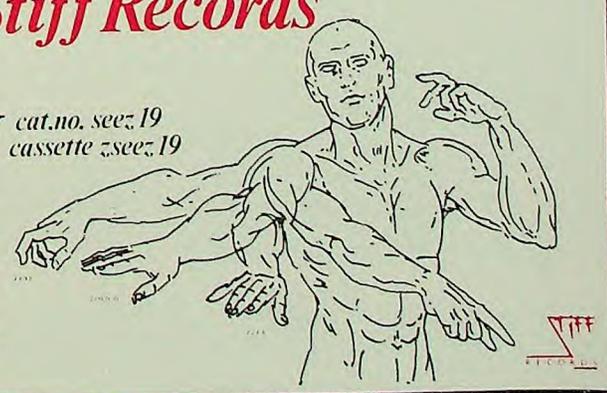
This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
1	1	6	ANOTHER BRICK IN THE WALL	Pink Floyd (Waters/Ezrin/Gilmour)	Pink Floyd Music	Harvest HAR 5194 (E)	39	19	9	NIGHTS IN WHITE SATIN	Moody Blues (T. Clarke) Tyler	Deram DM 161 (S)	
2	2	4	I HAVE A DREAM	Abba (Andarsson/Ulvaeus) Bocu		Epic EPC 8088 (C)	40	25	10	ROCKABILLY REBEL	Matchbox (Peter Collins) Magnet	Magnet MAG 155 (E)	
3	5	8	BRASS IN POCKET	Pretenders (C. Thomas) Hynde House Of Hits/ATV		Real ARE 11 (W)	41	50	3	SARAH	Fleetwood Mac (Fleetwood Mac) Bright/Warner Bros	Warner Brothers K 17533 (W)	
4	3	4	DAY TRIP TO BANGOR	Fiddler's Dram (D. Foster) Coley/Intersong		Dingles SID 211 (SP)	42	31	16	WHEN YOU'RE IN LOVE	Dr Hook (Ron Haffkin) ATV	Capitol CL 16039 (E)	
5	4	9	I ONLY WANT TO BE WITH YOU	Tourists (Tom Allom) Chappell		Logo GO 370 (R)	43	49	3	FREEBIRD EP	Lynyrd Skynyrd (Al Cooper) Leeds	MCA 251 (C)	
6	17	5	TEARS OF A CLOWN/RANKING FULL STOP	Beat (B. Sargeant) Jobete/Copyright Control		2 Tone CHSTT 6 (F)	44	32	12	CRAZY LITTLE THING CALLED LOVE	Queen (Queen) Queen/EMI	EMI 5001 (E)	
7	20	5	PLEASE DON'T GO	K.C. & The Sunshine Band (Finch) April		T.K. TKR 7558 (C)	45	72	2	I HEAR YOU NOW	Jon & Vangelis (Vangelis) Topographi/Warner Bros.	Polydor POSP 96 (F)	
8	7	6	RAPPER'S DELIGHT	Sugarhill Gang (Sylvia Robinson) Warner Brothers		Sugarhill SHL 101 (A)	46	30	4	CHRISTMAS WRAPPIN'	Kurtis Blow (Moore/Ford) Heath Levy	Mercury BLOW 7 (F)	
9	8	6	WALKING ON THE MOON	Police (Police/Nigel Gray) Virgin		A&M AMS 7494 (C)	47	26	8	CONFUSION/LAST TRAIN TO LONDON	Electric Light Orchestra (Jeff Lynne) Jet/April	Jet 166 (C)	
10	10	7	MY SIMPLE HEART	Three Degrees (G. Moroder/H. Faltermeyer) Sea Shanty/Pendulum/Chappell		Ariola ARO 202 (A)	48	62	3	TEEN	Regents (Sheller/Paw) Tooti Frooti	Rialto TREB 111 (A)	
11	24	4	WITH YOU I'M BORN AGAIN	Billy Preston/Syreeta (James Di Pasquale/D. Shire) Jobete		Motown TMG 1159 (E)	49	48	7	COMPLEX	Gary Numan (Gary Numan) Beggers Banquet/Andrew Heath	Beggars Banquet BEG 29 (W)	
12	12	4	JOHN I'M ONLY DANCING (AGAIN)	David Bowie (Bowie/Visconti) Mainman/Chrysalis/Bowley Brothers RCA BOW 4 (R)			50	NEW	IT'S DIFFERENT FOR GIRLS	Joe Jackson (D. Kershbaum) Albion	A&M AMS 7493 (C)		
13	15	7	IS IT LOVE YOU'RE AFTER	Rose Royce (Norman Whitfield) Warner Brothers		Whitfield K 17456 (W)	51	41	8	IT'S MY HOUSE	Storm (P. Albertini) Warner Brothers	Scope SC 10 (W)	
14	54	2	MY GIRL	Madness (Clanger/Winstanley) Warner Bros.		Stiff BUY 62 (C)	52	47	4	CAN'T LET GO	Earth Wind & Fire (M. White) Rondor	CBS 8077 (F)	
15	29	4	LONDON CALLING	Clash (Guy Stevens) Rival/Ninaden		CBS 8087 (C)	53	43	8	DIAMOND SMILES	Boomtown Rats (Robert John Lange) Sewer Fire/Zomba	Ensign ENY 33 (F)	
16	9	8	QUE SERA MI VIDA	Gibson Brothers (D. Vangarde) Blue Mountain		Island WIP 6525 (E)	54	28	4	A MERRY JINGLE	Gradies (-) Chappell/PIUK/Warner Bros.	Vertigo GREED 1 (F)	
17	18	7	LIVING ON AN ISLAND	Status Quo (Pip Williams) Shawbury/Eaton		Vertigo 6059 248 (F)	55	35	15	ONE DAY AT A TIME	Lena Martell (G. Erick) Valentine	Pye 7N 46021 (A)	
18	6	6	WONDERFUL CHRISTMAS TIME	Paul McCartney (McCartney) McCartney/ATV		Parlophone R6029 (E)	56	45	6	BOMBER	Motorhead (Jimmy Miller) Motormusic (Laosongs)	Bronze BRO 85 (E)	
19	27	5	BLUE PETER	Mike Oldfield (Mike Oldfield) Virgin/FOHEMI		Virgin VS 317 (C)	57	63	4	WHAT'S YOUR SIGN GIRL	Barry Biggs (Barry Biggs) Interworld	Dynamic DYN 150 (C/R)	
20	40	3	I'M IN THE MOOD FOR DANCING	Nolan Sisters (Ban Findon) Blacksheep		Epic EPC 8068 (C)	58	46	5	FOOD FOR THOUGHT	Barron Knights (Pete Langford) Various	Epic EPC 8011 (C)	
21	23	7	WORKING FOR THE YANKEE DOLLAR	Skids (Mick Glossop) Virgin		Virgin VS 306 (C)	59	67	11	MESSAGE TO YOU RUDY/NITE KLUB	Specials/Rico (Eivis Costello) Carlin/Plangent Visions	2 Tone TT 5 (F)	
22	21	5	MY FEET KEEP DANCING	Chic (Rodgers/Edwards) Warner Brothers		Atlantic K 11415 (W)	60	37	13	THE SPARROW	Ramblers (K. Parrot) EMI/St. Annes	Decca F 13860 (S)	
23	16	7	UNION CITY BLUE	Blondie (Mike Chapman) EMI		Chrysalis CHS 2400 (F)	61	56	10	ETON RIFLES	Jam (Vic Coppersmith-Heaven/Jam) And Son/Bryan Morrison	Polydor POSP 83 (F)	
24	13	4	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU	Elvis Presley (-) Carlin		RCA PB 9464 (R)	62	59	6	REET PETITE	Darts (Roy Wood) Burlington Music	Magnet MAG 160 (E)	
25	11	7	OFF THE WALL	Michael Jackson (Quincy Jones) Rondor		Epic EPC 8045 (C)	63	NEW	YOUNG BLOOD	U.F.O. (G. Martin) THTH/Chrysalis	Chrysalis CHS 2399 (F)		
26	39	4	GREEN ONIONS	Booker T. & The M.G.'s (Booker T.) Carlin		Atlantic K 10109 (W)	64	68	5	MUSIC	Al Hudson (Al Perkins/Rich Becker) ATV	MCA 542 (C)	
27	22	9	ONE STEP BEYOND	Madness (Clive Langer/Alan Winstanley) Mellow Disc		Stiff BUY 56 (C)	65	NEW	JAZZ CARNIVAL	Azimuth (Azimuth/J. Leibovitz) Edit. Copa	Milestone MRC 101 (R)		
28	33	7	SPACER	Sheila and B. Devotion (B. Edwards/N. Rodgers) Warner Bros.		Carrere CAR 128 (W)	66	52	7	SHE'S NOT THERE/KICKS EP	UK Subs (Nicky Garrett) Marquis Music/Sparta Florida	Gem GEMS 14 (R)	
29	14	11	NO MORE TEARS	Donna Summer/Barbra Streisand (Klein/Moroder) Sunbury/Cop Con CBS 9000 (A/C)		Casablanca/CBS CAN 174	67	57	7	MELLOW MELLOW RIGHT ON	Lowrell (L. Simon/G. Redmond) Famous Chappell	AVI AVIS 1008 (A)	
30	42	7	I WANNA HOLD YOUR HAND	Dollar (Chris Neal) Northern		Carrere CAR 131 (W)	68	51	10	IT'S A DISCO NIGHT (ROCK DON'T STOP)	Isley Brothers (Isley Brothers) Carlin	Epic EPC 7911 (C)	
31	58	2	BETTER LOVE NEXT TIME	Dr. Hook (R. Haffkin) Sunbury		Capitol CL 16112 (E)	69	60	7	SECOND TIME AROUND	Shalamar (L. Sylvers/D. Griffey) Spectrum VII/Rosey/Chappell	RCA FB 1709 (R)	
32	38	7	IT'S MY HOUSE	Diana Ross (Ashford/Simpson) Warner Brothers		Motown TMG 1169 (E)	70	71	11	KNOCKED IT OFF	B. A. Robertson (T. Britten) Myaxe/United Artists/Kongridge Mews	Asylum K 12396 (W)	
33	34	5	MOONLIGHT & MUZAK	M (Robin Scott) Platinum Productions		MCA 541 (C)	71	55	11	LADIES NIGHT	Kool & The Gang (Eumir Deodato) Planetary Nom	Mercury KOOL 7/12 (F)	
34	65	3	WE GOT THE FUNK	Positive Force (Edmunds/Robinson/Jones) Campbell Connelly		Sugarhill SHL 102 (A)	72	NEW	ESCAPE	Rupert Holmes (Holmes/Boyer) Warner Brothers	Infinity INF 120 (C)		
35	36	4	I'M BORN AGAIN	Boney M (Frank Farian) Hansa/ATV		Atlantic/Hansa K 11410 (W)	73	64	4	PLANET'S ON FIRE/SPACE STATION NO. 5	Sammy Hagar (Hagar) Warner Brothers	Capitol CL 16114 (E)	
36	44	5	THE WALK	Inmates (Vic Malle) Tristran		Radar ADA 47 (W)	74	53	10	STILL	Commodores (Commodores/J. Carmichael) Jobete	Motown TMG 1166 (E)	
37	69	2	BABE	Styx (Styx) Stygian Songs		A&M AMS 7489 (C)	75	66	12	SARAH	Thin Lizzy (T. Visconti/Thin Lizzy) Copyright Control	Vertigo LIZZY 5 (F)	
38	61	2	SPIRITS (HAVING FLOWN)	Bee Gees (Bee Gees) RSO/Chappell		RSO 52 (F)							

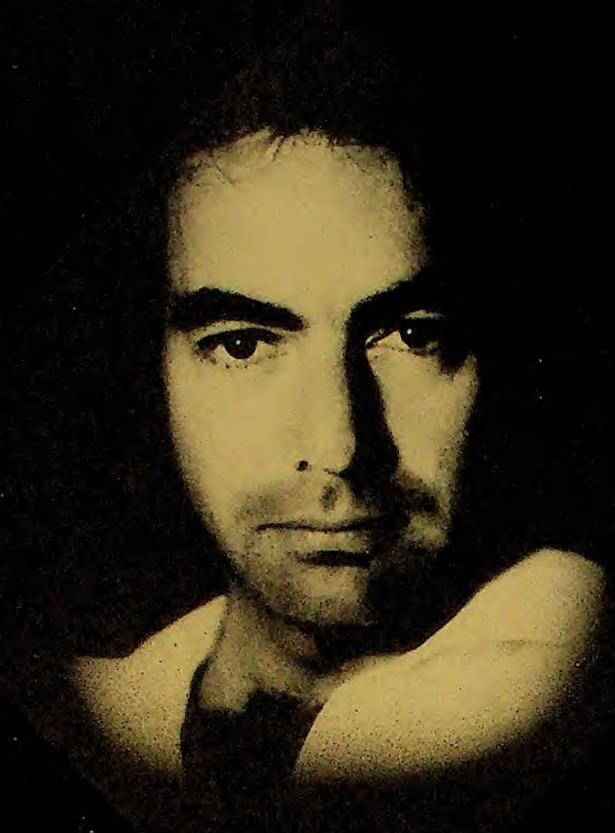
A-Z (TOP WRITERS)

Another Brick In The Wall (Rogers Waters/Bob Ezrin)	1
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Arr./Mika Oldfield	19
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It's My House (Ashford/Simpson)	51
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Nights In White Satin (J. Hayward)	39
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Off The Wall (Tompeterson)	25
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One Step Beyond (C. Campbell)	27
Planet's On Fire (Hagar)	73
Please Don't Go (K.C./Finch)	7
Que Sera Mi Vida (Vangarde/Kluger/Byl)	16
Rappers Delight (Robins/Jackson/Wright/O'Brien)	8
Reet Petite (Barry Gordy Jnr.)	62
Rockabilly Rebel (S. Bloomfield)	40
Sarah (Lynott/Moore)	75
Sarah (Steve Nicks)	41
Second Time Around (L. Sylvers/W. Shelby)	69
7Teen (Sheller/Pew)	48
She's Not There (Red Argent)	66
Spacer (Edwards/Rodgers)	28
Spirits (Having Flown) (Bee Gees)	38
Still (L. Richie Jnr.)	74
Tears Of A Clown (Sposby/Wonder/Robinson)	6
The Sparrow (Jordan)	60
The Walk (McCacklin/Garlick)	36
Union City Blue (D. Harry/N. Harrison)	23
Walking On The Moon (Singer)	9
We Got The Funk (Singer)	34
What's Your Sign Girl (Pearson/Sepel)	57
When You're In Love (Even/Stevens)	42
With You I'm Born Again (Shire/Connors)	11
Wonderful Christmas Time (McCartney)	18
Working For The Yankee Dollar (Jobson/Adamson)	21
Young Blood (Way/Moggi)	63

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

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Pat Benatar

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GLORY BOYS

I-SPY RECORDS

TOP 75 ALBUMS

1	GREATEST HITS VOL. 2.	Abba	Epic EPC 10017
2	GREATEST HITS	Rod Stewart	Riva ROD TV 1
3	THE WALL	Pink Floyd	Harvest SHDW 411
4	20 HOTTEST HITS	Hot Chocolate	RAK EMTV 22
5	REGGATTA DE BLANC	Police	A&M AMILH 64792
6	BEE GEES GREATEST HITS	Bee Gees	RSO RSDX 001
7	EAT TO THE BEAT	Blondie	Chrysalis CDL 1225
8	ELDS GREATEST HITS	Electric Light Orchestra	Jet JETLX 525
9	LONDON CALLING	Clash	CBS CLASH 3
10	ONE STEP BEYOND	Madness	Siff SEEZ 17
11	OFF THE WALL	Michael Jackson	Epic EPC 83468
12	LOVE SONGS	Evis Presley	K-Tel NE 1062
13	20 GOLDEN GREATS	Diana Ross	Motown EMTV 21
14	OUTLANDOS D'AMOUR		
15	LENAS MUSIC ALBUM	Lena Marrell	Pye N123
16	SEMI DETACHED SUBURBAN	Manfred Mann	EMI EMTV 19
17	GREATEST HITS 1972-1978	10cc	Mercury 9102 504
18	ALL ABOARD	Various	EMI EMTX 101
19	THE FINE ART OF SURFACING	Boomtown Rats	Ensign ENROX 11
20	THE BEST OF CHIC	Chic	Atlantic K 50886
21	THE UNRECORDED JASPER CARROTT	Jasper Carrott	DJM DJF 20560
22	THE SECRET POLICEMAN'S BALL	Various	Island ILPS 9601
23	THE PLEASURE PRINCIPLE	Gary Numan	Beggars Banquet BEGA 10
24	I AM	Earth Wind & Fire	CBS 86084
25	ON THE RADIO GREATEST HITS VOLS. 1 & 2	Donna Summer	Casablanca CALD 5008
26	VOULEZ VOUS	Abba	Epic EPC 86086
27	20 GOLDEN GREATS	Mantovani	Warwick WW 5067
28	SID SINGS		
29	WET	Barbra Streisand	CBS 86104
30	LAST THE WHOLE NIGHT LONG	James Last	Polydor PTD 001
31	RUMOURS	Fleetwood Mac	Warner Brothers K 56344
32	BREAKFAST IN AMERICA	Supertramp	A&M AMILK 63708
33	THE SECRET LIFE OF PLANTS	Stevie Wonder	Motown TMSP 8009
34	WHATSOEVER YOU WANT	Status Quo	Vertigo 9102 037
35	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
36	METAL BOX	Public Image Ltd.	Virgin METAL 1
37	THE LONG RUN	Eagles	Asylum K 52181
38	QUEEN LIVE KILLERS	Queen	EMI EMSP 330
39	3D	Three Degrees	Arista 3D 1
40	MIDNIGHT MAGIC	Commodores	Motown STMA 8032
41	SKY	Sky	Arista ARLH 5022
42	REPLICAS		

Week-ending January 12, 1980

NEW = NEW ENTRY
 * = PLATINUM LP (300,000 units as of Jan '79)
 • = GOLD LP (100,000 units as of Jan '79)
 □ = SILVER LP (60,000 units as of Jan '79)
 - 1 = RE-ENTRY

INTERNATIONAL

Edited
by
NIGEL HUNTER

LONDON: Sonny Okosun (centre), a major EMI star in Nigeria, celebrates the release of his first British single, a new version of his Nigerian hit, *Fire In Soweto*, produced for the UK by Eddy Grant. Seen with him, from left, are Mike Wells, EMI Music's regional director for West, Central and East Africa, and an EMI Records (UK) Associated Repertoire Division trio of Janice Hague (press officer), Geoff Kempin (general manager) and Mark Rodwell (label manager). Okosun, who has five gold albums to his credit, is planning to record an album of his reggae-flavoured "Afrobeat" music in Jamaica.

SIERE attacks French plan for blank tape tax

PARIS: The French electronics industry trade organisation has attacked top-level proposals that there should be a tax levied on retail sales of blank tape.

The association is SIERE, the Syndicat des Industries Electroniques de Reproduction & d'Enregistrement, and the opposition comes following a demand for such a tax from major record companies, the copyright society SACEM, and SNEPA, the Syndicat National de L'Édition Phonographique & Audio-Visuelle.

Those favouring the tax cite statistics said to show how dramatically disc sales have dipped

due to home taping.

But the tape manufacturers, in reply, simply quote the law, passed on May 11, 1957, which provides the right of all to copy for private usage, while also prohibiting copying for public performance or outside sales.

This law has long been regarded as a stumbling block to the official imposition of a royalty on blank tapes or cassette recorders.

The SIERE view is that the legal position is made "crystal clear" on the sleeves and wrappings of the tape it sells. It believes a negotiated agreement between the various parties could deal adequately with the problem without the need for an

official Parliamentary bill.

The society says the word "piracy" is really a misnomer. It agrees with SNEPA in calling taping carried out for eventual sale of copies as "theft." But it believes talk of piracy when referring to home copying for personal use is quite wrong. It does not believe that the blame for falling disc and tape sales rests with home copying, or on the growing usage of cassette recorders.

"It has to be remembered that the whole electronics market touching the retail consumer is going through a crisis period," says SIERE.

It rejects SACEM's claim that songwriters and composers are victims of home taping, saying that SACEM's figures recently published for 1978 showed that royalty payouts were up by some 25 per cent on the previous year.

"If writers are victims of the disco upsurge and boom," says SIERE, "then sales decline should not be blamed on the manufacturers of tape and hardware."

It adds that, as there are only 65,000 video cassette recorders in public use in France at this time, the introduction of a royalty "would be the best way to ensure that the French video industry, now in the process of gestation, will be still-born."

All the material sold, says the trade syndicate, carries a high sales tax. To impose a royalty on top of that "will solve no problems and all concerned will be victims."

Reflecting the fast-growing interest in the "video age," the National Syndicate of Videogram Professionals has been set up here, and is already making its presence felt with trading demands.

In talks with other bodies, including French copyright society SACEM (the Société des Auteurs, Compositeurs & Editeurs de Musique), it is asking that video discs and cassettes should carry a tax of only seven per cent on film hire and 17.6 per cent on films and video discs themselves.

Audio discs here carry a Value Added Tax on sales of 33.3 per cent. Should the video demands go through, the Government could be forced into further discussions on this punitive rating, much criticised by the record industry and by record buyers.

Israel not to appear in Euro-contest due to holy day clash

From SUE BARKER

AMSTERDAM: Israel will not be participating in this year's Eurovision Song Contest to be held on April 19 at The Hague. That date is the Day of Mourning which precedes Israel's Day of Independence and because of this clash, the original plan was for the Israeli entry to be pre-recorded and submitted to Holland for inclusion in the programme.

However, the management of Israel's radio and TV service has now bowed to pressure from the Israeli Minister of Education and Culture, Zew Oeloen Hammer, and has agreed to withdraw completely from the contest. This means that not only will Israel have no entry, but also that Milk & Honey will be unable to appear to present the prize to this year's winner.

The Dutch Eurovision entry will be sung by Maggie McNeal, a WEA recording artist. It will be her second Eurovision, the first being at Brighton in 1974 when, as part of the duo Mouth & McNeal, she sang I See A Star for Holland.

Dateline: Amsterdam

of the label's poor performance and the negative reactions to the rather clumsy name in the marketplace. In future, pop releases previously on Bovema Negram will appear on the Harvest label, classical product on HMV, religious repertoire on the Credito label, while the rest of its catalogue will be issued on EMI.

The second name to disappear is that of Barclay Nederlands BV. The Dutch office is being closed due to the general recession in the market here, although Barclay material will still be distributed through CNR. Rein Maassen, who has run Barclay in Holland for the past 16 years, is currently in the process of winding up the business, which will probably take until February or March 1980.

TWO WELL-KNOWN names in the record business are to be lost to Holland.

Bovema Negram, part of EMI, will cease to function as a record label. The decision comes as a result

Franco-Soviet copyright bodies meet

PARIS: The French and Russian copyright societies have held meetings here aimed at expanding the musical links between the two countries.

The Russian delegation from VAAP, the All-Union Agency of Copyright in Moscow, was headed by its president, Vassili Sitnikov, and Gerard Calvi, president, and Jean Loup Tournier, director-general, represented SACEM, the Société des Auteurs, Compositeurs et Editeurs de Musique.

A joint statement said: "It is our intention to develop the diffusion of each other's music in all forms, including records and publishing."

French writers and composers can now collect copyright payments, either direct from Russia, or through SACEM. The French society further promised to play its full part in bringing Russian musical developments to the attention of French publishers and record companies.

Also planned is a visit by a SACEM delegation to Russia.

ONE OF the hazards of visiting a record store here is that it is usually very difficult to find the particular type of records one has in mind. Now H. de Looper BV, a small private company, has come up with a solution — self-adhesive PVC strips with black lettering on silver, which can be easily read from a distance.

De Looper has 410 classifications available, which were chosen by asking four major record stores which they would most need. The classifications cover all major international artists, classical composers and general headings such as male vocalist.

Although major advertising to promote the scheme does not start until January, de Looper already has some 400 record dealers interested in subscribing. The strips come mounted on sheets loose bound into a ring binder and the complete set costs the dealer 260 guilders.

De Looper sees the system as completely flexible with new classifications being added and old ones being updated constantly. Although it is obviously compiled for the Dutch market, the system could easily be adjusted for use in other countries.

Franz appointed

BAARN/HAMBURG: Dr. Hermann Franz, senior vice-president of Polygram, has been appointed executive vice-president of the worldwide group.

Franz, 55, is a physicist, who gained his doctorate of natural science in 1956 at the Stuttgart College of Science and Technology. He was previously joint managing director of the Siemens subsidiary company Vacuumschmelze in Germany, and transferred to the Polygram Group as vice-president in April 1978, where he specialised in its international activities under the direction of executive vice-president Dick van Amstel, who retired in October 1978.

Franz assumed specific responsibility for technology covering development and recording as well as manufacturing and warehousing.

Finn fair in August

VIENNA: Polygram Austria has opened an International Music Service (IMS) division here, headed up by Michael Neubauer, to run along the same lines as those already set up in West Germany and the UK.

Wolfgang Arming, Polygram president in Austria, sees the new section as providing a better service for local retail outlets and also

enabling the company to import new-trend music product from other territories.

IMS Austria will buy from Polygram companies all over the world, but will also import from "outside" companies and set up distribution deals for Austria with independent labels worldwide.

Austrian IMS section launched

HELSINKI: Finland is to stage its own international music fair this year (August 8-13) in Turku, closely linked with the annual Turku Music Festival, which includes a major rock showcase.

According to Osuuskunta Turun Messut, the organiser, the fair is to spotlight "all aspects of modern music, particularly its role as a

worldwide communications media."

Musical instruments, sheet music and playback equipment, records and cassettes will be on show, with lectures and relevant movies also featured.

Further information from: Osuuskunta Turun Messut, Puolislankatu 1, 20100 Turku 10; Telephone (921) 334440.

Tough action in Greece

ATHENS: In an urgent bid to stem Greece's yawning balance of payments deficit, the Government has imposed increased duties of 25 per cent on all imports classified as luxury items, including records and cassettes. To this is added a new payment of 75 per cent of the import value, on top of the new duty increase, as a pre-deposited after the imports have arrived in Greece.

Previously, a 54 per cent import duty was payable on finished product albums from countries within the European Economic Community, with a 68 per cent duty payable on LPs coming from the US. Now 25 per cent is to be added to both figures.

For sleeves only, a 47 per cent duty has been payable on EEC importations, with the figure up to 64 per cent for product from the cent frozen, but eventually returnable, payment on top again.

For the record business here, it is hard to imagine a tougher start to the 1980s.

Edited
by
NIGEL HUNTER

PUBLISHING

First fruit of EMI pact with the BBC

THE FIRST major recording from a BBC TV series following last year's publishing agreement between BBC Records & Tapes and the EMI Music Publishing group will be released later this month.

The music involved was composed by Joe Griffiths for the new 12-episode serial by Francis Durbridge called *Breakaway*, and a single of the same title will be released to coincide with the start of the serial.

EMI Music Publishing has also acquired the world rights to print and distribute the Middle Eight Music educational catalogue for a five-year period with effect from January 1.

The catalogue will be jointly promoted by both companies through EMI's worldwide distribution network, with all editorial work and origination continuing to be handled by Middle Eight from its offices in London's Garrick Street.

The Middle Eight catalogue was launched in May 1977 with the publication of six titles in the Music Kit series, setting the company's specialisation in school ensemble music. It is now well established in the UK and Australasia, and about 20 new titles are due to be published during 1980.

Richard Rodgers: master of his art

THE DEATH of Richard Rodgers on December 30 from a heart attack at the age of 77 removes from the music scene someone whom many regard as the greatest and most successful popular songwriter of the 20th Century.

The son of a New York City doctor, Rodgers gained his initial grounding in music from his mother, who sang and played popular songs to her children, and he was picking out melodies on the piano by his fourth birthday. He wrote his first song when he was 14, and the tally at the time of his death was 1,000 songs, 40 musicals and a considerable number of film scores.

Rodgers was a master of the art of writing to order, although his music never bore a trace of the hack. His two main collaborators, Lorenz Hart and Oscar Hammerstein II, usually wrote the lyrics first before Rodgers composed the music.

With Hart, his first partner, Rodgers wrote some classic pre-war stage musical hits such as *Dearest Enemy*, *A Connecticut Yankee*, *Present Arms* and *The Boys From*

Syracuse. His collaboration with Hammerstein, beginning in 1943, produced further gems of the calibre of *Oklahoma!*, *Carousel*, *South Pacific*, *The King And I*, *Flower Drum Song*, and — perhaps the most outstanding stage and film musical of all time — *The Sound Of Music*.

Oklahoma! and *South Pacific* won Pulitzer Prizes, and another of Rodgers' many honours was an Oscar in 1946 for the song *It Might As Well Be Spring* featured in the movie *State Fair*. His song credits read like the veritable standard catalogue they will always be — *Bewitched*, *June Is Bustin' Out All Over*, *Some Enchanted Evening*, *Where Or When*, *There's A Small Hotel* are just a sample — and are unlikely to be surpassed in quantity or quality.

Michael Roberts moves

MICHAEL ROBERTS joined Tony Roberts Music, the company recently formed by his brother, last week as international copyright director. He took up his new post after 20 years as copyright manager at Essex Music.

"I count myself extremely lucky in being able to have Mike join the team," commented Tony Roberts. "He is one of the most experienced copyright managers in the business, and in addition to having total responsibility for all aspects of copyright, he will have charge of liaison between our company and our overseas licensees."



BARRY COLE of Coley Music is seen leading Chappell's Ilford choir in a recent rendition of *Day Trip To Bangor*, written by Debbie Cook, hit recorded by Fiddler's Dram for Dingle's Records and published by Coley Music. Cole has signed a deal with Intersong Music for the Bangor title and the *B Side*, *The Flash Lad*, for the UK and the world, and Intersong also has an option to acquire publishing rights for the forthcoming LP by Fiddler's Dram.

Zomba's Scorpions

ZOMBA MANAGEMENT and Publishers has acquired the UK sub-publishing rights to future material from rock band Scorpions through an agreement with Breeze Music of Switzerland. The deal was set between Clive Calder and Mark Celler of Zomba and Breeze's Dieter Dierks, producer of Scorpions.

The band's discs are released in the UK by EMI's Harvest label, and its most recent LP, *Lovedrive*, and two single extracts have all charted. The group originally established itself in Germany, but now is selling well in most European markets as well as the US and Japan. The first album under the Zomba/Breeze pact is being recorded at Dierks' own studio near Cologne.

Edited
by
DAVID DALTON

BROADCASTING

News in brief...

ALAN WEST has joined the Radio Hallam presentation team, replacing Maggie Mash as the night time presenter from 2am to 6am, Monday to Friday. West is no newcomer to Hallam as he has been freelancing for the Sheffield-based ILR for more than a year. His broadcasting experience stretches over 13 years and includes stints with pirate Radio London, Radio 390, North Sea International and UBN.

THE IBA is expected to advertise the new ITV franchises later this month. A December date was originally set, following expected Government legislation, but an IBA statement says: "The Authority has decided, with regret, that it must postpone a statement of its intentions until the latter half of January, 1980, by which time it hopes that the position about a new bill will be clear."

CAPITAL RADIO is to produce audio visual and project packs covering the subject *How A Radio Station Works*. These will be distributed to schools through the Inner London Education Authority.

THE ARTIST line up for Radio Two's *Folk '80* in the first quarter of the year has been set. Ossian feature in the Monday, January 15, broadcast, but from the following week, the programme will go out on Monday nights from 8.30pm to 9pm. Artists featured in the rest of the series include Roger Whittaker, Ar Log, The Spinners, Mike Mann and Andrew Frank, Fiddler's Dram, Brenda Wootan and David Penhale.

US jockey joins Lux team

RADIO LUXEMBOURG is set to introduce slick, quick-fire American-style presentation to UK radio with the addition of Benny Brown to the 208 DJ team.

Brown will start broadcasting from the Grand Duchy towards the end of February or the beginning of March in the peak time slot vacated by Steve Wright who has joined Radio One. He will also play a part in the promotional activities of the station including the summer roadshow.

Brown joins Luxembourg from the American Forces Network based in Frankfurt, where he was a breakfast DJ and music director. As music director, he introduced new programming ideas combining playlists of both contemporary and country music.

"I've been instructed by Alan Keen and Tony Prince not to change my style of presentation," says Brown. "It will be a bit different because the music will be different and I'm used to working with a much higher content of advertisements. I will be able to be more relaxed on air and put across more personality than before."

Brown's broadcasting experience was gained part time at stations in Kansas and he later moved to Texas as a midday DJ and newsreader before joining AFN in 1974.

Radio Luxembourg's managing director Alan Keen comments: "Benny has 16 years' radio experience behind him and without doubt he is one of the most experienced broadcasters we have ever welcomed to 208."



KEEPING A firm grip on their latest DJ acquisition, Benny Brown (centre), are Radio Luxembourg managing director Alan Keen (left) and programme director Tony Prince.

Forth doubles profits

RADIO FORTH has doubled its net profit — at £206,163 for the financial year ending September 30 compared to £97,654 for last year.

Managing director Richard Findlay reports that advertising revenue was extremely buoyant over the year with local income 46 per cent up on last year and national revenue 32 per cent up.

"Naturally we are all very pleased with the result which has been achieved by a great deal of hard work while, at the same time, reflecting the continued confidence of our advertising clients in the effectiveness of our medium," he says.

The accumulated deficit from previous years has now been substantially reduced to below £70,000 and this will be wiped out during the first three months trading of the new financial year.

While the board of directors does not intend to recommend the start of dividend payments at this stage, the chairman L. M. Harper Gow has indicated that if the progress of the company continues as it has, this could change during the coming 12 months.

LRA day seminar at The Cafe Royal

THE NEXT seminar and meeting of the Local Radio Association, the organisation dedicated to the expansion of the ILR network, has been arranged for Monday, January 28, at the Café Royal in London, and among the speakers will be John Thompson, director of radio at the IBA, who will talk about the prospects for ILR and answer members' questions.

Under the heading *A Successful Application — Principles And Practice*, Norman Devonport, chairman of Devonair Radio (Exeter/Torbay), and Patrick Sharman, chairman of Hereward Radio (Peterborough), will describe how they formed their consortia and prepared their applications and interviews with the IBA.

In the afternoon — following a lunch with a guest speaker — the topic will be *Marketing An ILR Station*. The Agency's role — (a) becoming a part of the community; (b) developing a hold on the market. Speakers will be Grahame Senior, managing director, and Brian Murray, media director, of Brunning Advertising and Marketing, a large full service agency group, with agencies in eight regional centres, and having worked for Radio City, Piccadilly and Downtown. Further details and an application for tickets can be obtained from LRA secretary Mark Elwes (Tel: 01-883 7229).

MUSIC WEEK MUSIC WEEK MUSIC WEEK



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TOP 75 SINGLES

Rank	Artist	Title	Label	Chart	Week-ending January 12, 1980	Millions Sold
1	Pink Floyd	ANOTHER BRICK IN THE WALL	Harvest HAR 5194		41	1.0
2	Abba	I HAVE A DREAM	Epic EPC 8088		47	0.5
3	Pretenders	BRASS IN POCKET	Real ARE 11		43	0.5
4	Fiddler's Dram	DAY TRIP TO BANGOR	Dimples SID 211		28	0.5
5	Tourists	I ONLY WANT TO BE WITH YOU	Logo GO 370		35	0.5
6	Beet	TEARS OF A CLOWN/RANKING FULL STOP	2 Tone CHSTT 6		45	0.5
7	K.C. & The Sunshine Band	PLEASE DON'T GO	T.K. TKR 7558		63	0.5
8	Sugarhill Gang	RAPPER'S DELIGHT	Sugarhill SHL 101		46	0.5
9	Police	WALKING ON THE MOON	A&M AMS 7494		67	0.5
10	Three Degreess	MY SIMPLE HEART	Arrola ARO 202		37	0.5
11	Billy Preston/Syreeta	WITH YOU I'M BORN AGAIN	Motown TMG 1159		56	0.5
12	David Bowie	JOHN I'M ONLY DANCING (AGAIN)	RCA BOW 4		59	0.5
13	Rose Royce	IS IT LOVE YOU'RE AFTER	Whitfield K 17456		63	0.5
14	Booker T. & The M.G.'s	GREEN ONIONS	Atlantic K 10109		39	0.5
15	Medness	ONE STEP BEYOND	Stiff BUY 56		22	0.5
16	Sheila and B. Devotion	SPACER	Carrere CAR 128		33	0.5
17	Donna Summer/Barbra Streisand	NO MORE TEARS	Casablanca/CBS CAN 174/CBS 8000		14	0.5
18	Dollar	I WANNA HOLD YOUR HAND	Carrere CAR 131		42	0.5
19	Dr. Hook	BETTER LOVE NEXT TIME	Capitol CL 16112		58	0.5
20	Diana Ross	IT'S MY HOUSE	Motown TMG 1169		38	0.5
21	M	MOONLIGHT & MUZAK	MCA 541		34	0.5
22	Positive Force	WE GOT THE FUNK	Sugarhill SHL 102		65	0.5
23	Boney M	I'M BORN AGAIN	Atlantic/Hansa K 11410		36	0.5
24	Inimates	THE WALK	Radar ADA 47		44	0.5
25	Styx	BABE	A&M AMS 7489		69	0.5
26	Bee Gees	SPIRITS (HAVING FLOWN)	RSO 52		61	0.5
27	Storm	IT'S MY HOUSE	Scope SC 10		51	0.5
28	Earth Wind & Fire	CAN'T LET GO	CBS 8077		47	0.5
29	Boombtown Rats	DIAMOND SMILES	Ensign ENY 33		43	0.5
30	Greedies	A MERRY JINGLE	Vertigo GREED 1		28	0.5
31	Lena Martell	ONE DAY AT A TIME	Pye 7N 46021		35	0.5
32	Motorhead	BOMBER	Bronze BRO 85		45	0.5
33	Berry Biggs	WHAT'S YOUR SIGN GIRL	Dynamic DYN 150		63	0.5
34	Barron Knights	FOOD FOR THOUGHT	Epic EPC 8011		46	0.5
35	Specials/Rico	MESSAGE TO YOU RUDY/NITE KLUB	2 Tone TT 5		67	0.5
36	Ramblers	THE SPARROW	Decca F 13860		37	0.5
37	Jam	ETON RIFLES	Polydor POSP 83		56	0.5
38	Darts	REET PETITE	Magnet MAG 160		59	0.5
39	U.F.O.	YOUNG BLOOD	Chrysalis CHS 2399		63	0.5

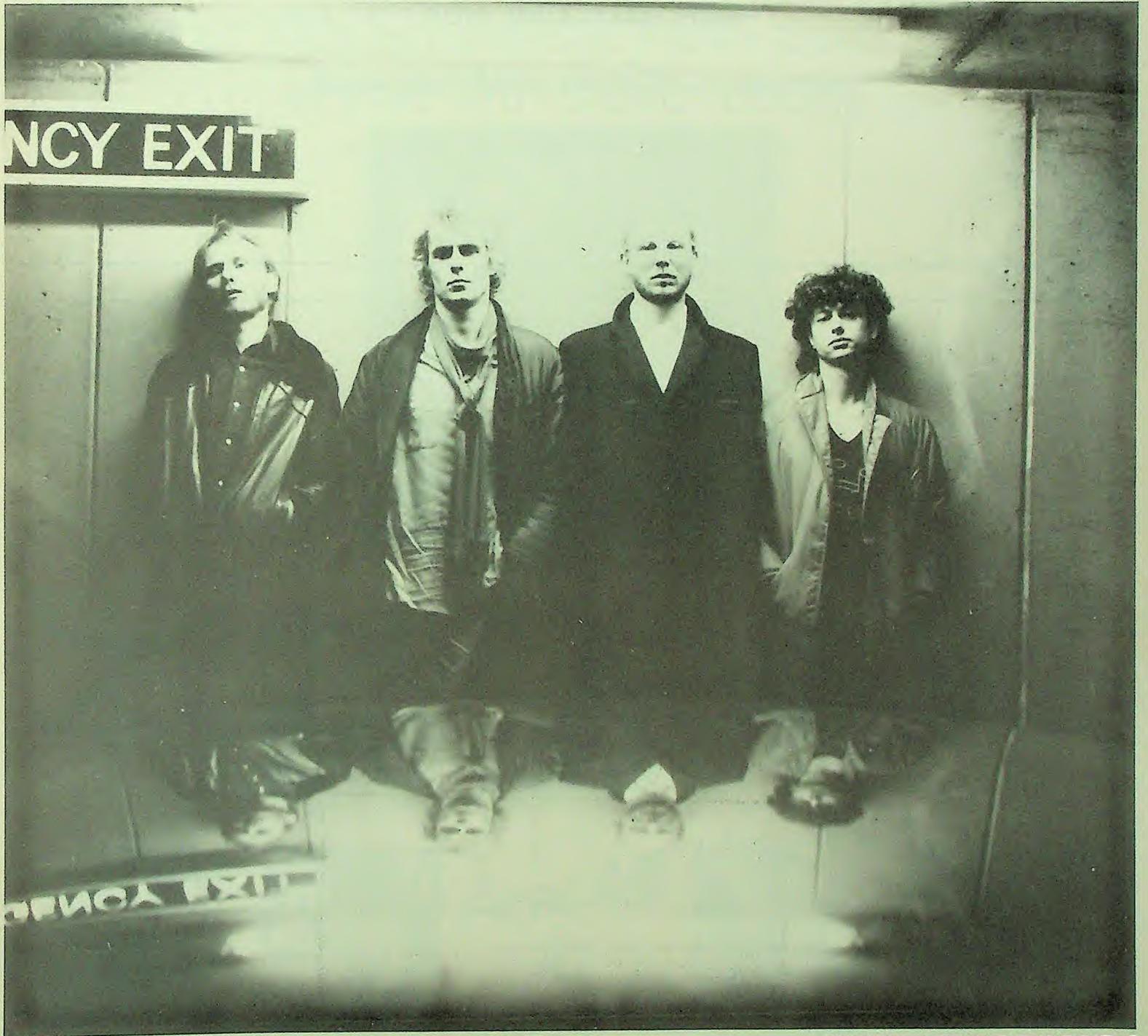
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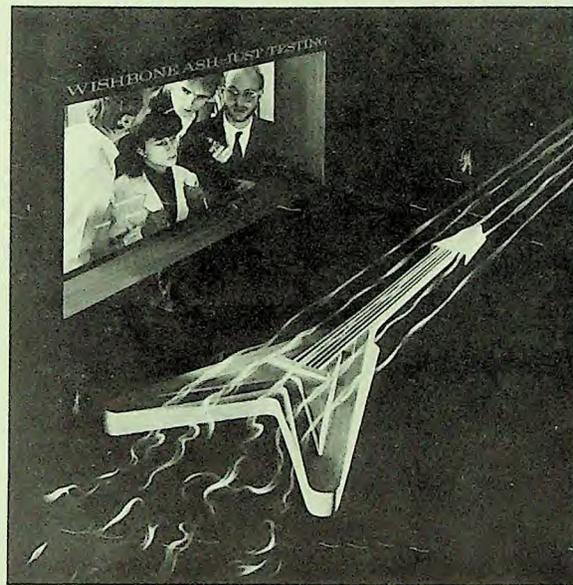
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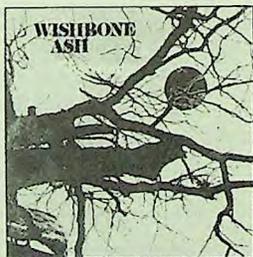
on your 10th Anniversary and on the release
of your 10th studio album.



JUST TESTING MCF 3052



Wishbone Ash MCG 3507



Pilgrimage MCG 3504



Argus MCG 3510



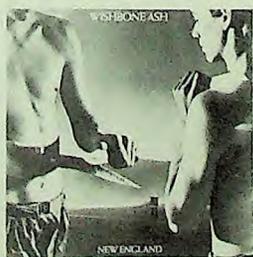
Wishbone Four MCG 3503



There's The Rub MCF 2585



Locked In MCF 2750



New England MCG 3529

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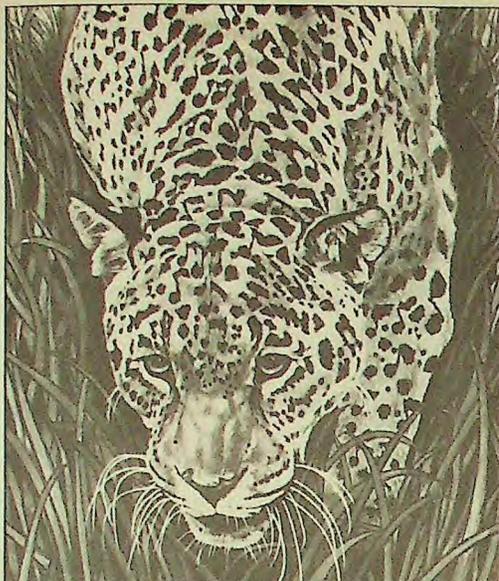


Front Page News MCG 3524



No Smoke Without Fire MCG 3526

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on ten years
in the business.**



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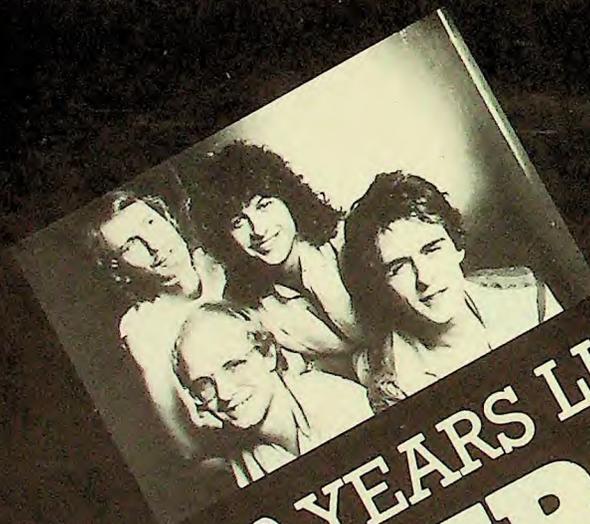
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ADVERTORIAL

WISHBONE ASH 1970-1980

TIME HAS finally pronounced its endorsement of Wishbone Ash. Indeed, it's been a long deserved one. Over the past decade there have been less than a handful of rock 'n' roll bands capable of withstanding the mercurial nature of the music industry. Amidst relentless tests of contemporary "significance", internal unity, and cohesive musical direction, many have folded under the extreme pressure.

No so for the handful, of which Wishbone Ash, classic British rockers, are unquestionably included. They have braved many tests of strength, and they have survived, still a united force. Perhaps the reason is very simple: rock 'n' roll sometimes rewarding, often a taxing field of endeavour, is what they know and love best. Not a pastime, it is a way of life.

The history of Wishbone Ash has been documented many times throughout their ten-year-old career. But understanding Wishbone Ash as the consummate musicians they are today necessitates a restating of past triumphs and traumas.

In 1966, founding members Martin Turner and Steve Upton got together in the English south-western coastal resort of Torquay. After a three-year dabble in the local rock band circuit, they travelled to London in search of more rewarding musical experience.

An ad placed by the two in *Melody Maker* for a guitarist ("positive thinking, creative and adaptable") interested Ted Turner (no relation to Martin) enough to reply. Despite Ted's proficiency on guitar, his scant work background was a bit unsettling to Martin and Steve and thus the ad was placed for a second time.

Enter Andy Powell, a bit more worldly in the art of performing. Ted and Andy gave birth then to what eventually became the Wishbone Ash trademark, the indispensable and inseparable twin guitars.

In 1970 Wishbone Ash signed a recording contract with MCA Records, and their first LP, *Wishbone Ash*, was released a year later. By the time the second album, *Pilgrimage*, hit the streets, the music press were already dubbing Wishbone Brightest Hope (*Melody Maker*) and Best New Group (*Sounds*).

Argus, their third album released in 1972, was Wishbone's ultimate rock 'n' roll statement, the fruition of everything that came before. And it was this album that gave Wishbone Ash entrance into the annals of rock 'n' roll legendry. The twin guitar concept, only in its embryonic stages before, was now fully developed, tested and found true. Praise came pouring in from all sides. *Sounds* and *Melody Maker* honoured Wishbone with Top Album of the year awards,

continuous worldwide tours ensued, and the albums kept coming: *Wishbone Four* in 1973 followed by *Live Dates*, a double album.

Upon embarking on their sixth US tour in 1974, half of the blistering dual guitar force, Ted Turner, left the band after five long years.

Laurie Wisefield, who had established his name with the then-defunct British band Home, was invited by Andy Powell to fill the badly needed slot. There's The Rub, Wishbone's sixth album (produced by Bill Szymczyk and recorded at Miami's Criteria Sound Studios) introduced Laurie to the world.

Ted was certainly a hard act to follow, and screams for Ted were occasionally voiced. But a series of sold out British dates proved that the band's stronghold was still very much intact.

Martin remembers: "When Laurie first joined the band, there were times you'd think it was Ted onstage. He'd play Ted's riffs note for note. There was something in the way he stood, the way his fingers moved, that was incredibly similar". Soon enough, Laurie's style became a more integral part of the new band's sound.

The void which prevailed between There's The Rub and their next album, *Locked In* — released on Atlantic in America — could never, then, be attributed to any adjustment problems on Laurie's part. ("We couldn't have found a better replacement", says Martin). The lapse seemed to be more a manifestation of frustration with constant touring, slowly turning Wishbone sour and stale, and management problems.

Judging from the tumultuous response Wishbone received during a major outdoor festival and concert tour, one could never have guessed that they had reached an internal impasse. Meanwhile their audiences throughout the UK and Europe and Japan increased tenfold.

The internal disarray was more than clear, however, to the members of Wishbone Ash: "We could easily have done another *Argus*, but where would that get us?", Andy Powell was quoted as saying in an interview last year for *Sounds*. "Your audience can't dictate to you." And so, after a number of draining recording sessions for *Locked In* (produced by Tom Dowd in 1975), Wishbone Ash gained the invaluable perspective which allowed them to break through seemingly insurmountable barriers.

For Wishbone Ash rock 'n' roll is not a pastime. . .it's a way of life

Having been residents of Weston, a rustic little town in Connecticut, since mid-1975, Wishbone dedicated their next LP, *New England*, to the area in which they lived. Most of the album, in fact, was recorded in their home environs. Produced by Ron and Howie Albert, *New England* was conceived in the basement of Wishbone's headquarters in Connecticut. It was there that a major transformation took place. The "just another rock 'n' roll band" self-image was replaced with confidence, the lost identity rediscovered.

Produced by Ron and Howie Albert at Criteria Sound Studios in Miami, *Front Page News* was released at the end of 1977 to coincide with a major tour, and did indeed find Wishbone making unprecedented impact on the media. With astonishing foresight in pre-empting public tastes the band took their music back to street level, playing at one of London's most famous clubs, The Marquee (new wave was, later that year, to prove the resurgence of smaller clubs on the rock 'n' roll circuit). A monumental gig, just two days before a sold out concert at Wembley's Empire Pool.

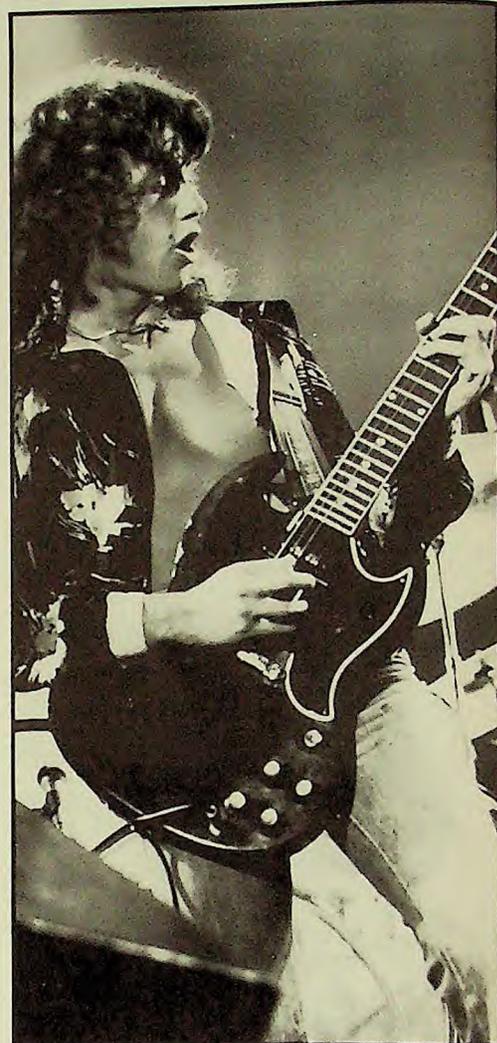
In 1978, following their decision to end a three year "exile", Wishbone Ash returned to the UK on a permanent basis. After spending two months sizzling in De Lane Lea Studios, *No Smoke Without Fire* was released in the autumn of the same year, accompanied by yet another sold out UK tour.

After a decade of touring, Wishbone rewarded themselves with a well-earned rest. The summer of 1979 saw the band firmly ensconced in the studios writing and recording *Just Testing*, only emerging for a single live performance when they appeared as guests at the UNICEF Year of The Child concert at Wembley Arena.

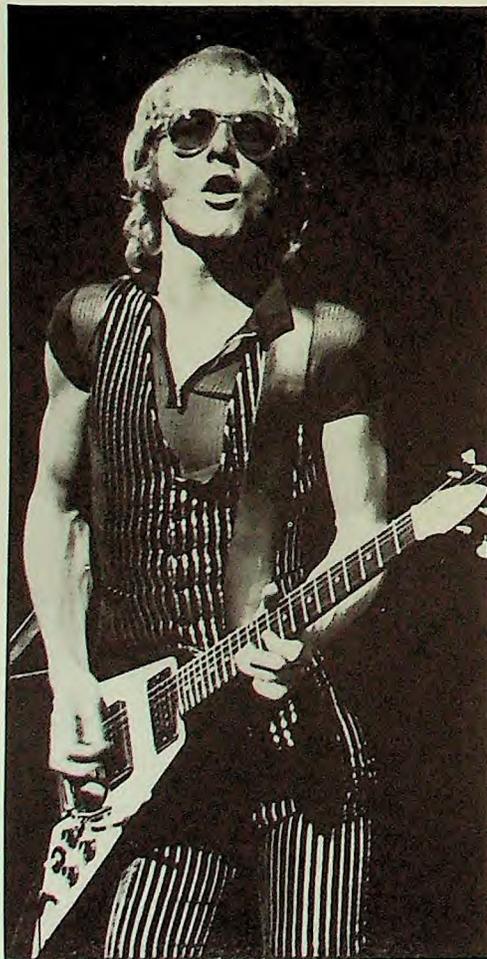
In contrast to 1979, 1980 promises to be a year of inordinate activity. Wishbone are scheduled to play over 30 concerts in 10 countries throughout the world, kicking off with a 29 date tour of the UK. *Just Testing*, their tenth studio album, is released now to coincide with the start of the UK tour and will undoubtedly quench the thirsts of Wishbone fanatics worldwide.

In the past, Wishbone Ash have had to pay the price for progressive attitudes. Their inimitable style soon became imitated by all too many. Having pioneered definitive harmony rock 'n' roll, they remain the supreme masters. Andy Powell (electric guitar/vocals), Steve Upton (drums), Laurie Wisefield (electric guitar/vocals) and Martin Turner (bass guitar/vocals). They are, as always, Wishbone Ash.

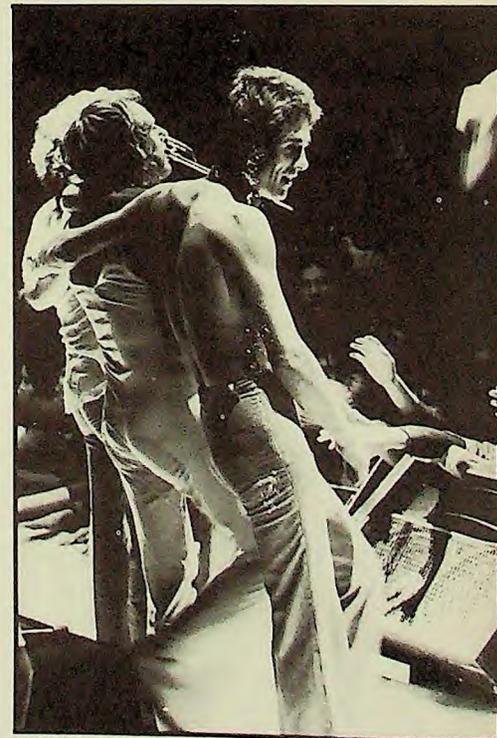
Just Testing, their tenth studio album, is released now to coincide with the start of the UK tour and will undoubtedly quench the thirsts of Wishbone fanatics worldwide



LAURIE WISEFIELD



ANDY POWELL



MARTIN TURNER and STEVE UPTON

ADVERTORIAL



First publicity shot — 1970



"Live dates" — 1971



"More live dates" — 1972



First gold albums "Argus" — 1973



Ted's last American tour — 1974



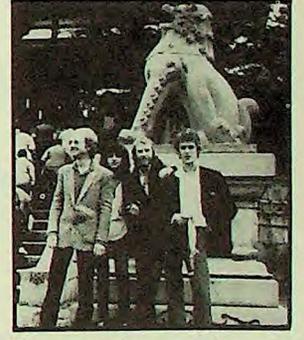
Laurie's first press conference — in Japan — 1974



Recording in New York — 1975



Home in New England — 1976



Once more in Japan — 1978



Marquee madness — London — 1977



Just recording: — England — 1979

ADVERTORIAL

Touring—the first six months 1980

JANUARY

FRI 18 STOKE ON TRENT
SAT 19 SHEFFIELD
SUN 20 SHEFFIELD
MON 21 NEWCASTLE
TUES 22 —
WED 23 EDINBURGH
THURS 24 DUNDEE
FRI 25 ABERDEEN
SAT 26 GLASGOW
SUN 27 LIVERPOOL
MON 28 —
TUES 29 LEICESTER
WED 30 DERBY
THURS 31 BRADFORD

FEBRUARY

FRI 1 LONDON
HAMMERSMITH
SUN 2 LONDON
HAMMERSMITH
SUN 3 CROYDON
MON 4 IPSWICH
TUES 5 SOUTHAMPTON
WED 6 —
THURS 7 BRIGHTON
FRI 8 MANCHESTER
SAT 9 BIRMINGHAM
SUN 10 OXFORD
MON 11 HEMEL
HEMPSTEAD
TUES 12 GUILDFORD
WED 13 BOURNEMOUTH
THURS 14 —
FRI 15 PORTSMOUTH
SAT 16 BRISTOL
SUN 17 PAIGNTON
MON 18 —
TUES 19 CARDIFF

WED 20 —
THURS 21 DUBLIN
FRI 22 BELFAST
SAT 23 —
SUN 24 —
MON 25 —
TUES 26 STOCKHOLM,
SWEDEN
WED 27 —
THURS 28 AMSTERDAM,
HOLLAND
FRI 29 ANTWERP,
BELGIUM

MARCH

SAT 1 —
SUN 2 RHEIMS,
FRANCE
MON 3 PARIS, FRANCE
TUES 4 LE MANS, FRANCE
WED 5 CLEREMONT,
FRANCE
THURS 6 LYON, FRANCE
FRI 7 DIJON, FRANCE
SAT 8 NANCY, FRANCE
SUN 9 —
MON 10 MUENCHEN,
GERMANY
TUES 11 OFFENBACH,
GERMANY
WED 12 DUSSELDORF
GERMANY
THURS 13 —
FRI 14 KASSEL, GERMANY
SAT 15 NURNBERG,
GERMANY
SUN 16 BERLIN, GERMANY
MON 17 HAMBURG,
GERMANY

TUES 18 HANNOVER,
GERMANY
WED 19 STUTTGART,
GERMANY
THURS 20 —
FRI 21 LUDWIGSHAVEN,
GERMANY
SAT 22 AACHEN,
GERMANY
SUN 23 DORTMUND,
GERMANY
MON 24 —
TUES 25 ZURICH
WED 26 INNSBRUCK
THURS 27 VIENNA
FRI 28 UDINE, ITALY
SAT 29 TURIN, ITALY
SUN 30 MILAN, ITALY
MON 31 —

APRIL

WED 1 JUBLJANA,
YUGOSLAVIA
THURS 2 BELGRADE,
YUGOSLAVIA
FRI 3 —
SAT 4 ZAGREB

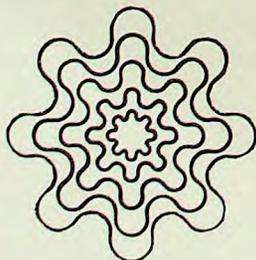
MON APRIL 13—SUN JUNE 8
NORTH AMERICA AND
CANADA

THURS JUNE 12—SAT JUNE 21
JAPAN

WED JUNE 25—SAT JUNE 28
AUSTRALIA AND NEW
ZEALAND

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 Gordon Giltrap
 Ian Gillan
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 Journey

Marianne Faithfull
 Metro
 Mike Oldfield
 Molly Hatchet
 The Monks
 The Motors
 No Dice
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 Randy California
 Reo Speedwagon
 The Ruts
 Sad Café
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 Speedometers
 Straight 8
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9	QUE SERA MI VIDA Gibson Brothers	Island WIP 6525	JAZZ CARNIVAL Azymuth	Milestone MRC 101
18	LIVING ON AN ISLAND Status Quo	Vertigo 6059 248	SHE'S NOT THERE/KICKS EP UK Subs	Gem GEMS 14
6	WONDERFUL CHRISTMAS TIME Paul McCartney	Parlophone R 6029	MELLOW MELLOW RIGHT ON Lowrell	AVI AVIS 108
27	BLUE PETER Mike Oldfield	Virgin VS 317	IT'S A DISCO NIGHT (ROCK DON'T STOP) Isley Brothers	Epic EPC 7911
40	I'M IN THE MOOD FOR DANCING Nolan Sisters	Epic EPC 8068	SECOND TIME AROUND Shalamar	RCA FB 1709
23	WORKING FOR THE YANKEE DOLLAR Skids	Virgin VS 306	KNOCKED IT OFF B. A. Robertson	Asylum K 12396
21	MY FEET KEEP DANCING Chic	Atlantic K 11415	LADIES NIGHT Kool & The Gang	Mercury KOOL 7/12
16	UNION CITY BLUE Blondie	Chrysalis CHS 2400	ESCAPE Rupert Holmes	Infinity INF 120
13	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU Elvis Presley	RCA PC 9464	PLANET'S ON FIRE/SPACE STATION NO.5 Sammy Hagar	Capitol CL 16114
11	OFF THE WALL Michael Jackson	Epic EPC 8045	STILL Commodores	Motown TMG 1166
			SARAH Thin Lizzy	Vertigo LIZZY 5

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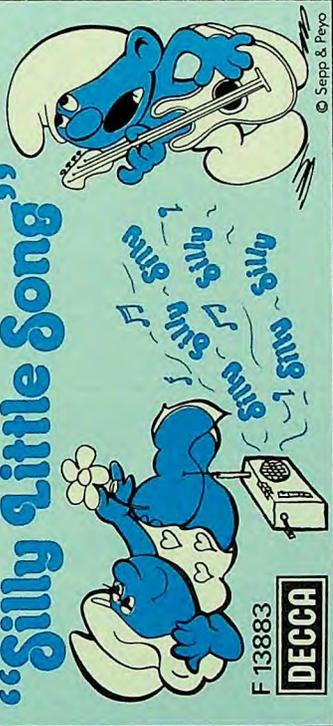
Smurfing into the 80's with a "Silly Little Song"

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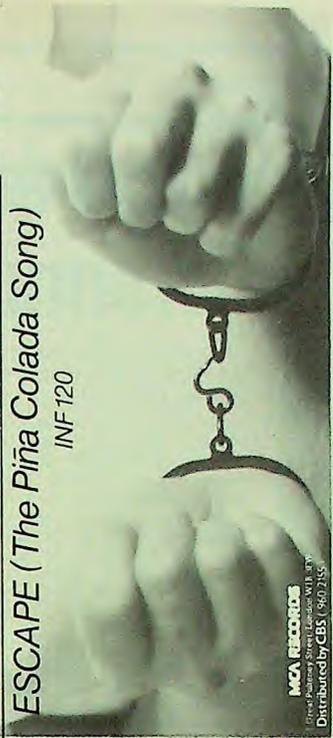
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New releases

Magnificat Bach, Der Gerechte Kommt Un, Kuhnau/Bach, Judith Nelson, Emma Kirkby, sopranos, Carolyn Watkinson, contralto, Paul Elliott, tenor, David Thomas, bass. Choir of Christ Church Oxford, The Academy of Ancient Music, Simon Preston. DSLO 572 £5.25. Magnificat, Bach, Tomova-Sintov, Baltsa, Schreider, Symphony of Psalms, Stravinsky, Luxon, Chorus of the Deutsche Oper, Berlin, Berlin Philharmonic, Karajan. 2531 048.

The fact that these two Magnificats should come out within weeks of each other, one authentic and one on modern instruments, reflects the state of the market — the dealer has to know his clientele to be sure of which one to stock if a choice is necessary. In fact, there is much to be said for both. Karajan's version is what one would expect — ravishing sounds, whether orchestrally, or the sublime oboe in Quia fecit; it also too a very well trained choice. Of course, Tomova-Sintov Baltsa and Schreider sing beautifully, but they have big, conventionally-trained voices, and for some that is now becoming less acceptable. The Preston performance is based on the 1723 version with the Christmas Interpolations originally designed by Bach to be played with the Magnificat, and it is in the key of E flat, instead of the 1730 version in D major now more commonly played. So a real lover of the work would want both from an academic point of view. There is much to admire in the Preston performance — the duet Et Misericordi is outstanding, and to me it feels closer in spirit as well as in sound to the core of the music — but there are some untidy moments.

Russian Wind Music, Quintet for Piano and Wind, Rimsky-Korsakov, Evening in Georgia, flute, oboe, clarinet, bassoon and harp, Ippolitov-Ivan Wind Quintet, Alabiev, Cadenza UACL 10018.

United Artists has produced a number of interesting releases since introducing Cadenza last year, and this is a pleasing disc. Russian wind music on the whole is not a particularly profound aspect of chamber music, nor does it pretend to be — and these works are pleasant diversions worth hearing now and again. The major work is the Rimsky-Korsakov Quintet which is played with gusto and style by a group of Russian musicians.

Three Sonatas for Violin and Piano, Sonata for solo violin, Bela Bartok, Jenny Abel, violin, Roberto Szidon, piano, Deutsche Harmonia Mundi IC 157 99783/84.

Few 20th century works for violin have the staggering concentrated power of Bartok's violin sonatas and especially the solo sonata of 1944, so it is good to see Jenny Abel and Roberto Szidon bringing the works together on a double album. It is a magnificent display of virtuoso performance and especially interesting insofar as the solo sonata is concerned because Abel has gone back to the original manuscript and reinstated some of the quarter tones Bartok originally wrote.

Argo and OUP release
'Manning-inspired' works

"I FEEL it a great responsibility to serve the living composer. I look at all those publishers in Vienna getting fat on Mozart who died a pauper, and I think, well, this is the least I can do. I don't want to feel a parasite, I want to help in a practical way."

Such is the personal credo of the soprano Jane Manning, whose striking raven-haired figure has played such a central role in contemporary music in this country.

Numerous concerts are built around her, and many works have been written especially for her, two of which have recently been recorded — Edward Harper's Fanny Robin, and Richard Rodney Bennett's Spells.

Harper's one-act opera Fanny Robin was written originally for a performance in the Edinburgh Festival about six years ago.

And next month, Oxford University Press, Harper's publishers, have brought out a record of the opera (based on a minor character in Hardy's Far From The Madding Crowd) with Nigel Waugh, baritone, Roderick Horn, speaker, and the Scottish Opera Chorus and Scottish Chamber Orchestra.

The opera, described by one critic as "the most beautiful and original short contribution to the English stage since Britten's church parable" is released on OPU 200 and retails at £4.25.

Manning, who is married to the composer Anthony Payne, has a close musical relationship with Richard Rodney Bennett and they have given many recitals together. Bennett too has responded to



JANE MANNING and Robert Tear, pictured at a reception to mark the release of Walton's *Facade* and *Facade 2*.

Manning's remarkable natural gifts, writing, among other works, *Spells*, a huge piece for solo soprano and three choirs and symphony orchestra — originally commissioned by the Three Choirs Festival, in 1975.

It is performed on an Argo recording (ZRG 907, £5.25) by Manning with The Bach Choir and the Philharmonia Orchestra under Sir David Willcocks, the same forces which gave the first London performance of the work last year to great acclaim. It is coupled with the orchestral work *Aubade*, and shows the other side of the composer known for many filmscores, from *Murder on the Orient Express* to *Far From The Madding Crowd*. It was

released this week.

There is another OUP recordings coming out in January which makes recording history — the premiere recording of *Facade 2*, by William Walton. Only recently did Walton put together a second set of Sitwell poems and music from original drafts made at the same time as *Facade*.

Facade 2 contains eight new numbers and is performed on (OUP 201 £5.99) combined with *Facade* itself, with Cathy Berberian and Robert Tear, recitars, and a group of top English players, including Jack Brymer and James Blades, conducted by Stuart Bedford.

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Edited
by
CHRIS WHITE

TALENT

The rockabilly rebellion!

NOT MUCH more than a couple of years ago, songwriter-turned-producer Peter Collins had barely heard of rockabilly music. Today he has had a Top 20 hit with Rockabilly Rebel by Magnet Records signing Matchbox — and offers inviting him to go to the US and work with various rockabilly bands over there.

It is a situation which has surprised Collins somewhat but he isn't surprised at the public acceptance of rockabilly music. "There has always been an underlying interest in the music but it is only in recent months that it has begun to gain commercial acceptance in Britain. And in fact a lot of the people who are going out and buying rockabilly records are very young," he explains.

Collins started his musical career as a songwriter 12 years ago — he recorded an album for Decca and later switched to the other side of the scenes, working at the company's West Hampstead studios. Later there were brief stints with various music publishing companies before setting up Collins Music Publishing with Graham Preskott.

After a visit to Midem, Collins says that he felt confident enough to "go it on my own" and went into independent production. He produced a couple of singles for Magnet and Rocket, then came his introduction to Matchbox whom he saw performing at a high

school dance.

"They were an unlikely band for me to produce but I was a completely knocked out by their act. Until then I hadn't heard of rockabilly music but it turned out to be a successful formula."

"On the other hand I had to be careful not to colour their music too much as a lot of rockabilly fans are very purist about their music. I was able to help Matchbox by providing the light and shade that their music needed."

Since his success with Matchbox Collins has had invitations to work in the US and Canada, and will be crossing the Atlantic in the next few months — although in the meantime he has a new Matchbox album to produce. "It's difficult to say why the Americans want me — maybe it's a combination of not being a total purist about the music, and bringing out the commercial aspects of the music that the bands might just normally throw away."

Collins' work is not just restricted to rockabilly though, he is also producing mod band The Lambrettas for Rocket.

Bringing the fun back to music

HAVING MANAGED Sparks, Gallagher and Lyle and McGuinness Flint, John Hewlitt was tasting the American music scene when he discovered The Dickies. Yet ironically, it was as the punk scene was reaching its height that he left London because he found it too "aggravating".

Against all odds he has charted the unknowns from LA in what almost appears to be a personal attempt to bring "fun" to the music scene. At the same time, Hewlitt feels records are too expensive, that there should be more coloured vinyl on the market and on the basis of acceptability thinks the Dickies can be one of the major world-selling bands.

"I was in LA and saw the band playing. They blew my mind away. I put them into the studio and came over to England with the tapes," he says.

"Derek Green of A&M asked what I wanted, I told him, and he gave it to me. A&M isn't like other companies with a vast A&R department and 20 people sitting round listening to the tape because they are afraid of signing the act."

"I wanted Jerry Moss to hear it as well, because I figured I wanted to have them behind me in the States. LA was fantastic, there were about 50 bands and they were getting out and having fun. The Jam, say, are big here, but they're nothing in other territories. That sort of in-breeding is an exclusive thing — I think a lot of LA bands are going to come through."

But in signing The Dickies, Hewlitt has had to provide a radical approach to management. Because they appeal to a young audience he has to gear the marketing that way and it can mean that there are specialised problems, like underage fans being turned away from the smaller venues.

Hewlitt also wanted a good live



JOHN HEWLITT

act — not a strong point with his previous bands — and one that has the potential to keep growing. Around that he has developed a philosophy based on fun, coloured vinyl and a relaxed feel to a hectic business.

"For me, The Dickies become more than a fun band," says Hewlitt, "they became the most serious thing in the world, simply because they were making fun of things. And it's already working, and I think The Dickies can be a major selling band across the world. It depends if we can stay together long enough to do it, it's going to take a while for these guys to mature. And it will take two or three years."

"We wanted to sell the first album cheap and we wanted to sell the second album cheap — and I wanted coloured vinyl. I like things that are attractive to my eye. It doesn't cost much, and if black wasn't standard

it wouldn't cost any extra at all."

"A dealer up north said that he would take 500 Dickies records in coloured vinyl and 50 in black — that's what it means to us. And I want to keep the records cheap. Albums cost too much. If everyone would take a little less, then I think more records would be sold — and that's better for everyone."

Although, he says that money should eventually come out of his proposition, Hewlitt gives the impression of carrying out a personal crusade — practicing what he preaches. But as he says: "The second album has sold 25,000 units in two weeks and the first has done 50,000. It's a good base to work from. I like the fact that there are two albums out and there is a career there — but the big one will come from the third album. At my age, I don't think I'm going to go off running round the world with something that's not going to go!"

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18	TUSK Fleetwood Mac	•	Warner Brothers K 66088
19	DISCOVERY Electric Light Orchestra	♣	Jet JETLX 500
20	SPECIALS Specials	•	2 Tone CDL TT 5001
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41	BAT OUT OF HELL Meat Loaf	♣	Epic/Cleveland International EPC 82419
42	KENNY ROGERS SINGLES ALBUM Kenny Rogers	•	United Artists UAK 30263
43	WAR OF THE WORLDS Jeff Wayne's Musical Version	♣	CBS 96000/MOW 100
44	ASTAIRE Peter Skellern	•	Mercury 9109 702
45	ROCK 'N' ROLLER DISCO Various	♣	Ronco RTL 2040
46	RHAPSODY IN BLACK London Symphony Orchestra	•	K-Tel ONE 1063
47	STRING OF HITS Shadows	•	EMI EMC 3310
48	FAWLTY TOWERS Soundtrack	•	BBC REB 377
49	OCEANS OF FANTASY Boney M	•	Atlantic/Hansa K 50610
50	DARK SIDE OF THE MOON Pink Floyd	♣	Harvest SHVL 804
65	OUT OF THIS WORLD Moody Blues	•	K-Tel NE 1051
66	BOMBER Motonhead	•	Bronze BRON 523
67	25 GOLDEN GREATS Bachelors	•	Warwick WW 5068
68	NIGHTFLIGHT TO VENUS Boney M	♣	Atlantic/Hansa K 50498
69	GLORY BOYS Secret Affair	•	1-Spy 1
70	QUADROPHENIA Soundtrack	•	Polydor 2625 037
71	OUT OF THE BLUE Electric Light Orchestra	♣	Jet JETDP 400
72	TOGETHER Various	•	K-Tel NE 1053
73	ECHOES OF GOLD Adrian Brett	•	Warwick WW 5062
74	BRIDGES John Williams	•	Lotus WH 5015

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

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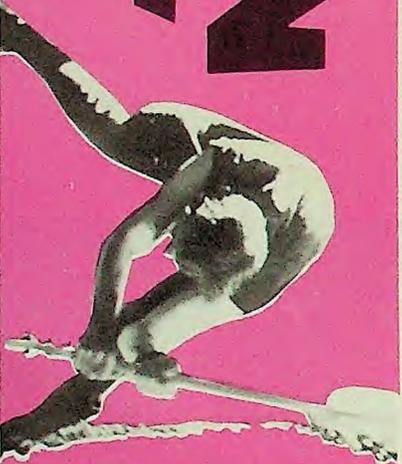
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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
SUZI QUATRO Mama's Boy RAK 303 (EMI)	January 4	11, two number one's, Can The Can (1973), Devil Gate Drive (1974). Last: She's In Love With You (11, 1979).	New UK tour commences January 20. Recent DJ spot, Radio One. Appeared on Kenny Everett, New Year's Eve Show, Will Kenny Everett Make It To 1980? with future appearances this month on Everett's new weekly series. AB: From Detroit, USA. Sister Patti once with Fanny, brother Michael several LPs for UA. Discovered US by Mickie Most with previously Art Quatro Trio, name of Suzi Soul, all-girl group The Pleasure Seekers, name-change to Cradle, as background. Since coming to UK has become major star.	First A-side penned by artist, along with husband Lennie Tuckey, a band member. Slight overtones of once Merseys plus Bowie hit Sorrow in several chords but basically a very catchy, rhythmic, late '50s, early 1960s style cut. Performed well by artist with good vocal inflections. From LP: Suzi And Other Four Letter Words (SRK 538). Hit.
SAD CAFE Strange Little Girl RCA PB 5202 (RCA)	January 4	Every Day Hurts (3, 1979, entry September 22, 12 wks)	Colour bag. Long-lasting chart debut entry 45. TOTP on recent hit, considerable consumer music press, expected to tour UK early 1980. Considerable following North-East although recent hit has doubtless widened geographical extent. AB: From Manchester area, on verge of good things for several years with success until recent more apparent Stateside than here (band on A&M). Previously number of expected hit singles failed to chart with band, for instance as others, hit by Presley revival - massive chart placing for old 45s during Autumn 1977 when group had strong single I Believe Love Will Survive.	A late 1960s air about this record. It does not have the captivating finesse of chart debut 45, but not to be ignored. It takes time in gathering pace, it moves in quiet and then up-tempo moods with some infectious humorous vocals and musical lines plus an atmospheric instrumental break. Should generate good sales but there is vital necessity to see that next single is extremely strong material.
HERB ALPERT Rotation AGM AMS 7500 (CBS)	December 28	Nine hits with most recent Rise (13, 1979).	Recent hit. Special push with this, as last, in clubs - discos but expected general airplay, for disc has similar musical qualities as Rise hit. AB: US record company owner, A&M. Band leader with extensive sales over years in MOR field. First came to major UK notice with Lonely Bull hit (22, 1963) with top three for Spanish Flea two years later.	Soaring, atmospheric trumpet with evocative tone over-riding basic tightly knit disco beat which has its sound gradually thickened and heightened in both tempo and volume. No reason why it should not fetch good sales but Alpert's track record in 1970s spasmodic. Does of course follow recent deserved hit.
LABI & JACKIE One World Song EMI 5023 (EMI)	January 4	For Labi alias Labi Siffre, three including Crying Laughing Loving Lying (11, 1972).	Pic bag with front, back colour shots of artists. Special media folder, explanation of release plus pics enclosed. Ads in trade, Radio Luxembourg Powerplay, appearance on Granada's, Get It Together, networked January 22. AB: Siffre's early Seventies success but promise never really fulfilled. Jackie was 1978 guest Cliff Richard UK tour, with same artist Palladium fortnight, May 1979.	EMI talk of very favourable reaction to disc in general servicing plus audience response when song sung at special 75th Anniversary, Royal Albert Hall, concert of London Symphony Orchestra. Very much in MOR, Eurovision style with good pop hook chorus. Produced by Brian Bennett, famed drummer of The Shadows.
BILLY HARTMAN Return To Sender EMI 5019 (EMI)	January 4	None	Colour bag with artist pic also contains printed note that artiste star of TV show, Oh Boy which returned to nationwide showing Saturday January 5. AB: From West Lothian, trained at Edinburgh drama school, played repertory and more recent one of dancers in Elvis cast in London show. Became link-man for Oh Boy stage shows and now GBH in ATV's Oh Boy.	To these ears somewhat rough mix with girl back-ups too strident, at least on 'demo' copy from EMI for review version of famed Elvis Presley hit (1, 1962) without former magic. Presumed performance in ATV show will at least gain hearing, seeing, for this release.
STEVE FORBERT The Sweet Love (That You Give Sure Goes A Long Long Way) Epic EPC 8124 (CBS)	January 4	None	Continuous push from CBS since early '79 with two albums issued during year. PA visit from singer with performance BBC TV's, Old Grey Whistle Test. Short European tour with much acclaimed live show London's, The Venue for media. AB: 24, from Mississippi. Began music go-it-alone 1976 with numerous appearances CBGB club. There spotted an eventual rewrite of record company contract.	Cut from LP, Jackrabbits Slim (EPC 83879). Most commercial offering yet in single stakes. Atmospheric, rolling piano chords become joined by strident brass work (which is constant feature) before vocals. Title given good music line. Forbert sounds good without exactly imparting charisma. Lots of airplay collecting for this cut.
ZAINE GRIFF Tonight Automatic K 17547 (WEA)	January 4	None	Australian Griff's general image, dress, statements have gained him cult following plus considerable copy in consumer music press which is interested in so-called alternatives. Large number of gigs particularly in South-East. Attractive colour bag with artist featured front and back.	Some have compared Griff's image to Bowie of early 70s - the general feel of this record reminds of Bowie vocals and mannerisms. Sound a very competent effort give or take the comparison made but it lacks real strong identity. It flows very pleasantly, is tuneful but there is no head lodging riff or hook.
ANNETTE PEACOCK Love's Out To Lunch Aura AUS 113 (Pye)	January 4	None	Received several extensive feature interviews in consumer music press in last few months. In past times recipient of rave reviews from this writer in album fact sheet. Ads for album, from which comes single, The Perfect Release (Aura AUL 707). AB: Long recognised as talented in 'hip' jazz circles. Once part of New York avant-garde jazz scene. Now living UK. Writes own material. Apparently Bowie fan of her music.	Track from less immediate rock-jazz album than superb X-Dreams (Aura AUL 702). Cut well purveys free-form, easy vocal riding style of lady with always the hint of sensuousness lurking. Single is first track from The Perfect Release. Almost half-spoken it possesses delightful air with engaging rhythmic backing but perhaps lacks basic immediacy in normal hit-parade terms. Could be unexpected, though pleasurable, 1980 hit. Needs major DJ backing.
STEVIE WONDER Black Orchid Tamla Motown TMG 1173 (EMI)	January 4	26 from 1966 onwards. Most recent Send One Your Love (52, 1979), entry: November 24. Three wks charting. Previous, Another Star (29, 1977).	Special media folder with enclosure of recent material for double record set Journey Through The Secret Life Of Plants with full discography etcetera of artist. Pics, special reviewer letter from new Motown PR. Press lady, Karen Spreadbury. Colour sleeve bag with pic of Wonder front - back. Very heavy publicity, airplay on album, particularly this chosen LP cut. AB: Major rock figure, born Detroit, 1950. Signed when 12. First US chart-topper May, 1963 with third single, then called 'Little' Stevie Wonder. Constant success but career full before long-awaited recent LP.	Much more commercial than previous first cut from Journey Through The Secret Life Of Plants. Has good infectious chorus with lots of variety in musical texture with double-bass prominent. Has an all-day sound which should aid airplay. Certainly hit needed if the LP is to regain sales grip and increase what must be disappointing sales figure thus far. First US chart-topper May, 1963 with third single, then called 'Little' Stevie Wonder. Constant success but career full before long-awaited recent LP, Talking Book.
ROUGH JUSTICE Black Night Crest: No number (Indie)	December 7, re-release envisaged this month.		Personal servicing of main media outlets by group manager and other interested parties. London gigs. Lyric sheet enclosed with bag.	With better mix, some re-arrangement this could well be hit record. Certainly it should be heard by A&R's. Although not exactly original and new in sound it has a fun air with great background vocal chorus allied to some good rolling musical lines. Very interesting. As yet only available in limited edition with contact Alan Preedy 01-637 8181 and/or 01 935 6845).

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Best British Single 1 Girls Talk Dave Edmunds <input type="checkbox"/> 1.1 I Don't Like Mondays Boomtown Rats <input type="checkbox"/> 1.2 Message in a Bottle Police <input type="checkbox"/> 1.3 Pop Music M <input type="checkbox"/> 1.4 We Don't Talk Anymore Cliff Richard <input type="checkbox"/> 1.5	Best British Album 2 Breakfast in America Supertramp <input type="checkbox"/> 2.1 Labour of Lust Nick Lowe <input type="checkbox"/> 2.2 Regatta De Blanc Police <input type="checkbox"/> 2.3 Repeat When Necessary Dave Edmunds <input type="checkbox"/> 2.4 Setting Sons The Jam <input type="checkbox"/> 2.5	Best British Male Artist 3 Ian Dury <input type="checkbox"/> 3.1 Dave Edmunds <input type="checkbox"/> 3.2 Nick Lowe <input type="checkbox"/> 3.3 Gary Numan <input type="checkbox"/> 3.4 Cliff Richard <input type="checkbox"/> 3.5	Best British Female Artist 4 Kate Bush <input type="checkbox"/> 4.1 Charlie Dore <input type="checkbox"/> 4.2 Lene Lovich <input type="checkbox"/> 4.3 Dusty Springfield <input type="checkbox"/> 4.4 Judie Tzuke <input type="checkbox"/> 4.5
Best British Group 5 Boomtown Rats <input type="checkbox"/> 5.1 E.L.O. <input type="checkbox"/> 5.2 Police <input type="checkbox"/> 5.3 Squeeze <input type="checkbox"/> 5.4 Supertramp <input type="checkbox"/> 5.5	Best London Artist 6 Elvis Costello <input type="checkbox"/> 6.1 Ian Dury <input type="checkbox"/> 6.2 The Jam <input type="checkbox"/> 6.3 Nick Lowe <input type="checkbox"/> 6.4 Gary Numan <input type="checkbox"/> 6.5	Best British Newcomer 7 Charlie Dore <input type="checkbox"/> 7.1 Joe Jackson <input type="checkbox"/> 7.2 Gary Numan <input type="checkbox"/> 7.3 Police <input type="checkbox"/> 7.4 B. A. Robertson <input type="checkbox"/> 7.5	Best International Artist 8 Chic <input type="checkbox"/> 8.1 Commodores <input type="checkbox"/> 8.2 Earth Wind & Fire <input type="checkbox"/> 8.3 Fleetwood Mac <input type="checkbox"/> 8.4 Michael Jackson <input type="checkbox"/> 8.5

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This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	2	9	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	39	42	4	SID SINGS Sid Vicious	Virgin V 2144 (C)	
2	1	9	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	40	27	8	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	
3	5	5	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	41	12	6	TRANQUILITY Mary O'Hara (Dave Gold)	Warwick WW 5072 (M)	
4	3	4	20 HOTTEST HITS Hot Chocolate (Mickie Most)	RAK EMTV 22 (E)	42	65	44	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	
5	7	13	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	43	17	5	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263 (E)	
6	9	9	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	44	32	80	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
7	15	14	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	45	29	5	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	
8	10	6	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	46	24	13	ROCK 'n' ROLLER DISCO Various	Ronco RTL 2040 (B)	
9	21	3	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	47	55	2	RHAPSODY IN BLACK London Symphony Orchestra	K-Tel ONE 1063 (K)	
10	18	40	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	48	46	18	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	
11	11	16	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	49	39	4	FAWLTY TOWERS Soundtrack	BBC REB 377 (A)	
12	4	7	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	50	37	15	OCEANS OF FANTASY Boney M (Frank Farlan)	Atlantic/Hansa K 50610 (W)	
13	8	8	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	51	34	8	WET Barbra Streisand	CBS 86104 (C)	
14	20	39	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	52	64	40	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	
15	28	68	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	53	75	2	RUMOURS Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 56344 (W)	
16	16	9	CREPES & DRAPES Showaddywaddy (Showaddywaddy)	Arista ARTV 3 (F)	54	67	42	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	
17	6	5	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B)	55	58	9	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSP 6009 (E)	
18	22	3	SLIM WHITMAN'S 20 GREAT LOVE SONGS Slim Whitman	United Artists UAG 30270 (E)	56	56	12	WHATEVER YOU WANT Status Quo (Status Quo/Pip Williams)	Vertigo 9102 037 (F)	
19	25	11	TUSK Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	57	51	44	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	
20	30	30	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	58	69	5	METAL BOX Public Image Ltd.	Virgin METAL 1 (C)	
21	36	10	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	59	-	1	THE LONG RUN Eagles (Bill Szymczyk)	Asylum K 52181 (W)	
22	31	7	SETTING SONS Jam (Vic Coppersmith/Heaven)	Polydor POLD 5028 (F)	60	-	1	QUEEN LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)	
23	14	7	NIGHT MOVES Various	K-Tel NE 1065 (K)	61	61	4	3D Three Degrees	Ariola 3D 1 (A)	
24	43	5	PLATINUM Mike Oldfield (Tom Newman)	Virgin V 2141 (C)	62	54	22	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	
25	-	-	VIDEO STARS Various	K-Tel NE 1066 (K)	63	63	31	SKY Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)	
26	19	12	LENA'S MUSIC ALBUM Lena Martell (George Etrick)	Pye N 123 (A)	64	-	1	REPLICAS Tubeway Army (Gary Numan)	Beggars Banquet BEGA 7 (W)	
27	-	1	SEMI DETACHED SUBURBAN Manfred Mann	EMI EMTV 19 (E)	65	-	1	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	
28	26	15	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	66	44	9	OUT OF THIS WORLD Moody Blues (Tony Clarke)	K-Tel NE 1051 (K)	
29	13	4	ALL ABOARD Various	EMI EMTX 101 (E)	67	-	1	BOMBER Motorhead	Bronze BRON 523 (E)	
30	35	10	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	68	38	3	25 GOLDEN GREATS Bachelors	Warwick WW 5068 (M)	
31	49	4	THE BEST OF CHIC Chic (Rodgers/Edwards)	Atlantic K 50686 (W)	69	62	4	NIGHTFLIGHT TO VENUS Boney M (Frank Farlan)	Atlantic/Hansa K 50498 (W)	
32	40	12	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560 (C)	70	-	1	GLORY BOYS Secret Affair	I-Spy 1 (F)	
33	41	2	THE SECRET POLICEMAN'S BALL Various (Martin Lewis)	Island ILPS 9601 (E)	71	-	1	QUADROPHENIA Soundtrack	Polydor 2625 037 (F)	
34	48	17	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	72	-	1	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	
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36	50	9	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	Casablanca CALD 5008 (A)	74	47	8	ECHOES OF GOLD Adrian Brett (Jed Kearse)	Warwick WW 5062 (M)	
37	33	35	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	75	74	2	BRIDGES John Williams	Lotus WH 5015 (K)	
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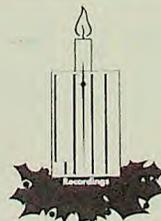


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New band sought for bigger Splash

CHAS PEATE'S Splash Records is expanding, reports Phil Holmes who has been appointed to spearhead the operation. "Following the recent licensing deal with Pye in the UK, we are determined to establish ourselves as a major small independent label in this country in line with the company's existing high status overseas," he says. To round out their artist roster, they are now looking for a good female singer. "Except for this girl, we already have a marvellous broad base of artists."

Holmes joined Splash after running the European operations of T.K. Records where last year he quadrupled that company's turnover in Europe. T.K. has closed down its overseas operations. Holmes will take sole charge of Splash's promotion.

Within the company, Michael Keep has been made a director of Splash's sister company Belsize Artists Management and will be involved in Splash and Belsize Artists growing management and TV interests here and abroad. Over the last year, this division has been putting together concerts, cabaret and TV representation in the Far East, organising concerts for Brotherhood of Man, Tina Charles and Biddu and others.

Contact Phil Holmes or Michael Keep at Splash Records, 38 North Row, London W1. (01) 409 0287.

Getting Wind of gutsy Zan

SINGER/SONGWRITER Zan Wind says: "I'm waiting for the right set of ears to hear me" — and she's looking for strong management to supply a hand in helping her to the top.

Zan has been entertaining people with her amazing voice since the tender age of six. In 1974 after deciding that her future lay with music, she headed for Los Angeles where she spent time, firstly singing in cabaret bars — and generally feeling out those Californian vibes — and then recording with a black funk band. She returned to London to "pay my dues" and started writing her own material. Her "dues" include vocalising à la Shirley Bassey and Barbra Streisand on numerous demos for major publishing companies.

She calls herself a soul, jazz, blues songstress ("I think the tag 'vocalist' is far too clinical!"), and *Tipsheet* caught her at her regular Sunday gig at Toddlies on Old Brompton Road giving her all in Water Boy, On Broadway and Sunny. Her jazz influences, fantastic range, gutsy voice coupled with her ability to sell a song is only equalled by her determination and belief in herself and that "the time is right for a revival of quality music."

"At the moment though, I have found no one better to represent me than me. But I do need strong management. I've written several songs that publishing companies seem interested in but why give my publishing away if it does not put me in the studio?" Contact Zan Wind through (01) 385 8561.



ZAN WIND

Tipsheet at Midem

TIPSHEET EDITOR Sue Francis will be at Midem on the lookout for news of writers and artists in search of deals and publishers and record companies seeking material. Contact her on the *Music Week* stand in the Palais des Festivals.

Contact SUE FRANCIS Tel: 439 9756



ACTOR/SINGER Allan Love, star of the recent hit West End stage version of *The Who* rock opera *Tommy*, is back in London from Berlin after completing his first major film — a futuristic fantasy called *Apple*. He co-stars with Grace Kennedy and Evita star, Joss Ackland, in this American-Israeli co-production which is to be premiered at the Cannes Film Festival and opening in London and New York this summer. Meanwhile, Love is negotiating for a new record deal, having amicably split with Mountain Records before his departure for filming in Germany. He is also discussing plans for an album and a TV production or film of his own rock opera, *Fall Out*, which he has been penning for four years and completed this summer. Contact Alan Love (01) 874 8758.

Beggars Opera encore

BEGGARS OPERA, the Scottish-based rock group who were such tremendous favourites in the European market are to re-record. Three members of the band, Alan Park (keyboards), Gordon Sellar (bass) and Linnie Patterson (vocals) have been in Rock City Studios over the holiday period with Colin Pattenden (bass) and ex-member of Manfred Mann's Earthband and Nico McBrain (drums and percussions) formerly with Pat Travers and Jim Capaldi. Master tapes are now ready to be heard here or at Midem via the studio's directors Brian Adams and David Paramor.

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 Goulds ◻ Wolverhampton ◻ 19-Jan 3:00 p.m.
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 H.M.V. ◻ Stockton ◻ 25-Jan 3:00 p.m.

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New art pioneers

VIDEO MIGHT be seen by the record industry as its saviour, but it is only the promotion companies who have direct experience of the viability of rock with visuals.

But some promotion firms which a year ago were doing "anything for a couple of grand" to gain credibility have realised that it is difficult to make money by promo films alone, and are looking for other ways to exploit their product and talents. At the same time, a lot of their success depends on the viability of the artist and record company investment.

People with television and music experience are coming together to form small teams to fight over the growing, but limited audio visual markets. And most claim that record companies are digging their heels in at a time when they should be investing in video material as a long-term investment.

Jon Roseman, head of one of the biggest promo companies, has expanded into in-store video, off-line editing (where the film is edited on cassette) and has an agency to ensure that he is in the right areas as video expands. Promotional films, he claims, are not profitable — although he can change between £7,000 and £16,000 for a film and produced the first video album, Blondie's *Eat To The Beat*, financed by Chrysalis.

A major record company is now negotiating to take a 50 per cent holding for his production company that will allow his firm to act as their video consultants. "I have a theory about record companies," he says. "With the Beatles in the 60s, we heard of them going to gigs and signing up bands. Now you have lots of managers. Every new band has a manager, and record companies

Just how big a part video will play in the development of the music industry in the Eighties is still uncertain, but few can doubt its growing importance in television and in-store promotion, even if the viability of video product for the public is still an unknown quantity. Pioneers of video in Britain have been the promotion film companies and SIMON HILLS looks at the first results of the rock/video crossover in the music industry.

says he loses money on promotional films.

"We do promotional films because they give us credibility," says Roseman. "But in this business there is no loyalty. We can do the best thing in the world, and the artist won't come back, and the worst, and they will. We try here to do one a week — we've done 55 this year."

It is not only the larger companies who are trying to keep their options open. Everyone seems to be confidently predicting that record companies, in one way or another are having to come to terms with video.

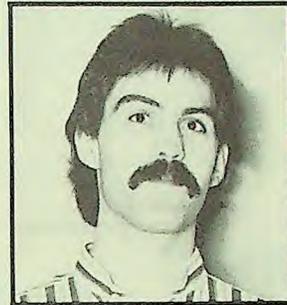
And the point is already being proved. Chrysalis has produced *Eat To The Beat*, and is scheduling six video album releases for 1980. EMI has appointed Bob Hart to advise on its video options. Roseman is now negotiating to produce Steve Miller and Toto video albums, and virtually every company has a bank of promotional videos.

Martin Baker (son of Sir Stanley), is typical of the young entrepreneurs who have moved into the new field with his company Rock Biz Pix. He started work as a runner for the Italian Job at the tender age of 15

special.

"My only involvement with them is that Todd has signed to let me make special products," says Baker. "But we hope to make enough money to buy a channel on another satellite that will get to Europe, so we will be transmitting pop programmes, that is youth programming, all over the world."

"That is Todd's ambition, I believe, to produce an alternative television."



MARTIN BAKER

But a lot of Baker's time is spent trying to negotiate the right to use his programmes for commercial release and broadcast — to no avail he claims, although he produced the *Old Grey Whistle Test* Mike Oldfield special just before Christmas.

"Films have been marketed in America, and we have had the opportunities to market them in England," he says. But, claims Baker, the Musicians Union is holding back on any agreements to put product out legitimately.

"Their slogan is still 'keep music live'," he says. "We can either be pirates or look for an alternative way of releasing material. The fact that a film can be made by an English producer, in England, with English musicians makes it ridiculous that you can't sell it to English people. I intend to find a way of putting product out. At least the MCPS has made a big effort to get things moving, so there is no blame there. Except that I think they have got the rate wrong!"

Another relative newcomer to the promo business is Scott Millaney, who with director Brian Grant formed Millaney Grant last April. Grant worked for ATV while Millaney was MD of Island Records' Blue Mountain Films.

Since April they have made 40 promotional films, including Peter

Tosh live video which both Millaney Grant and EMI claim has helped sales all over the world. Perhaps it is on the merit of these that Millaney has not been quite so excited about the videodisc as others.

"Everyone sees the videodisc as paramount, but we are really talking about programming in general," he explains. "Once you have invested something in an artist and you have a programme, you can market it in different ways. The record company has a choice."

"The majority of videodisc material will not be live stuff, but specially pre-recorded for playback. So we are talking about £250,000 just for one album, and that is without payments for copyright, royalties and so on."

Like Martin Baker, Millaney believes that the only way profits can be realised and the market can be tested at the moment is by putting product together, and releasing it wherever possible.

"The only criticism I have of the business is the legal situation," he continues. "People don't seem to have enough time to sort out problems of the future. They can't assume that by holding back on various copyrights that they will be in the best position in the video industry — discs and cassettes will arrive sooner rather than later."

"I feel that whereas the record companies have had to set the ball rolling, now it is the production companies who have got to do it."

Like his counterparts, Millaney feels that record companies should be getting more involved with video, and claims that he is virtually negotiating with secretaries in a lot of companies.

Yet the industry will undoubtedly move in. Chrysalis A&R department is looking specifically for audio visual acts. The Pentateuch by Patrick Woodruffe and Dave Greenslade is seen as a potential videogram by EMI while MCA must be looking towards video material if it is to fall in line with the American corporation which will be manufacturing the videodisc and releasing film product. But the diversity of interests are merging in line with the rest of the

entertainment industry as similar markets become available. Which is one of the reasons that the Moving Picture Company — a successful commercial production company with five full-time producers had decided to move into the promo field.

Last year Mark Hickmott was appointed as producer specifically for rock promos along with director Tony Vandermolen. Hickmott previously worked for Trillion, a large production facility house used extensively for rock promos while Vandermolen has been a technician in MPC.

"The two of us are a production team within MPC," explains Hickmott, "the unique thing about us is that we are the only company in London with our own facilities which immediately puts us in competition with places like Trillion and Molinare (another facilities house) as well as the other production companies. In effect, we cut out the middle man."

"Our quotes to record companies, I feel are competitive to the others. The trouble is, most record companies come and say it's wonderful, amazing what have you got here. How much does it cost to make a video? That is really like asking how long is a piece of string. I don't really like to quote anything under three to four grand. We can't offer anything different for anything less than that. People have been making videos for four years and there is a lot more in it now."

"Like other companies, Hickmott and Vandermolen see video as having to be more creative if it is to succeed as a new medium. "I try to experiment with video," explains Vandermolen. "If you want people to view a thing 20 times it has got to be a little bit different than a normal film."

On top of that technology is still developing at a faster rate than the industry can accommodate for it. A solid state videogram — a product stored on a silicon chip — is already being developed before the disc is even on the market, for example.

Yet ironically, the biggest problem facing promotional film makers at the moment is finding the creative talent. Jon Roseman advertised for directors, no experience needed, just to get people with flair. He was unsuccessful, and is still a director short.

As Scott Millaney says: "In the end, as far as production companies are concerned, it is talent, our creative talent as well as the record companies and their bands' talent at making these video programmes that still has to come."

"We can have all the machinery in the world, but if you haven't got that creative talent, it won't help you anyway."

"The fact that a film can be made by an English producer, in England, with English musicians makes it ridiculous that you can't sell it to English people" — Martin Baker

don't go to recording studios or whatever. Ninety-nine per cent of the time, not one record company exec has come to a shoot or edit.

"Record companies are basically bankers, and distributors as far as video is concerned, I would say 30 per cent of their money is wasted."

"If video is going to be effective, when a band is signed they should introduce them to the video company. They listen to a band and say there are, maybe five good potential singles. What they should be looking at is which one can you get into visually. Meanwhile, we do the packaging and the commercial as we'll be shooting them anyway. That way, it's all planned."

But he thinks the time of reckoning is going to come for the promo companies. Even though he says he caters for just over half of the top 35 per cent of artists, he also

and moved into rock after helping to organise the Lincoln Festival, because it was the only area where he didn't need a union card to work as a producer.

He went to Eyeline Films as a producer before setting up Martin Baker Partners in 1977 as a "creative one-stop company" which distributed and financed product.

Somehow, he has kept his head afloat and has a reputation in the business as being an individual with ideas rather than a company man. But he too is shifting some of his work away from standard promotional films. He has just done a commercial for Shawaddywaddy's *Crepes and Drapes* album, and has come to an agreement with Todd Rundgren and his manager in America to produce some special products for his coming TV series including a possible Peter Gabriel

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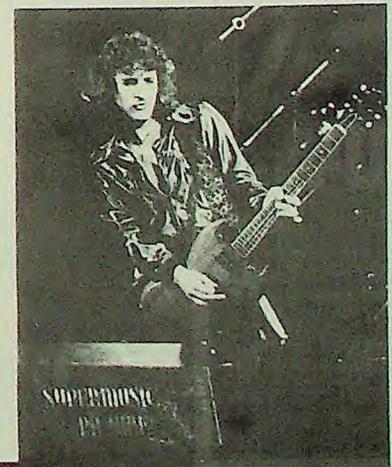
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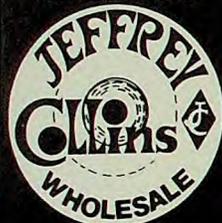
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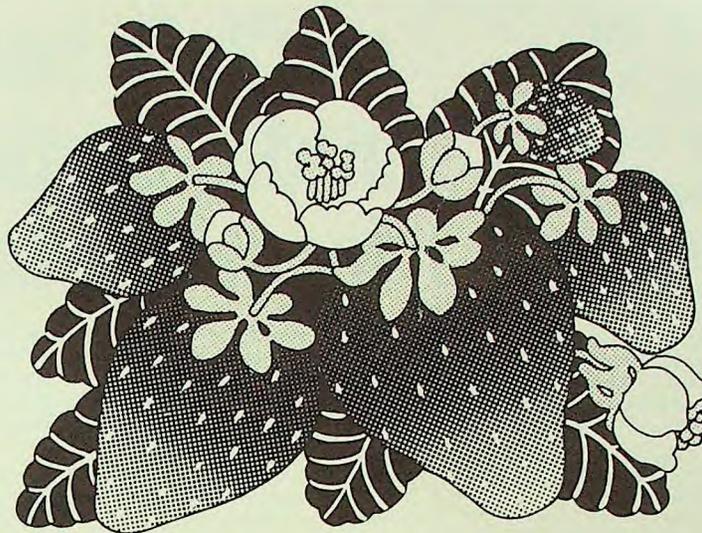
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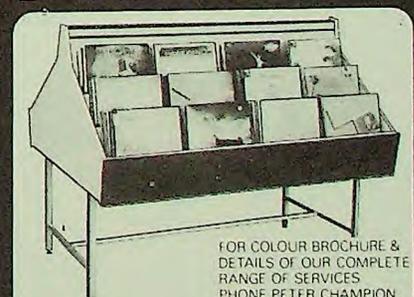
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American Commentary



US industry forecasts for the Eighties WEA top corporate company for '79 New Survey claims record industry loses up to 30 per cent sales to home tapers

IN THE wake of a year that most record industry executives have been waiting to end, few are proffering daring visions of the future. If one thing was learned in 1979, it was the notion of cautious optimism. There are, however, some realistic expectations that can be forecast for the Eighties — ones that will challenge the very roles and functions of the industry as we know it.

"In the Seventies and earlier," notes A&M president Gil Friesen, "the record business didn't recognise itself as having competition. If there was competition, it was among ourselves."

"But in the Eighties, we will be competing with new businesses. We now face the competition of video equipment, discs and cassettes. With the ever-shrinking economy and people worrying about how much it will cost to fill their gas tanks, the emphasis is going to be great on home entertainment."

Most inside observers see the realisation of the potential for the home video market as some time off. Not enough affordable hardware is in the marketplace yet, they say, and there remain numerous problems to be resolved — be they competition among incompatible systems or the negotiation of rights and royalties.

"It's going to take a while," says RCA Records president Robert Summer, "because the decisions that have to be made will be coloured by volume and, to the extent that the volume of sales in the next couple of years are limited, I don't think it will all be carved out until the business itself is more fully realised."

There is also much speculation that the international market will become increasingly important in the Eighties. Friesen adds: "I think that the days of thinking domestically are over. It's an international business, and almost all companies can look at 50 per cent of their income coming from abroad."

Generally, what will the music business be like in the Eighties? "The record business will be the same in the Eighties as it was in the Fifties, Sixties and Seventies," insists CBS Records Group deputy president Dick Asher. "Taste will always be very important, and there will always be a large number of small tasks to be performed in synchronisation to bring about success. The ability to do all of these small tasks and in synchronisation will continue to be the mark of a good record company."

By IRA MAYER

ACCORDING TO *Billboard's* year-end chart action summary, WEA ranked No. 1 among the top 10 record corporations in 1979, with a combined singles and LP chart penetration of 24.7 per cent. CBS came second (20.1 per cent), and Polygram — making its US presence ever more strongly felt — claimed an impressive 15.2 per cent share.

The remaining companies, in descending order, were RCA, Capitol, MCA, Arista, Motown, Chrysalis and TK. The top labels were Columbia, Warner Bros, A&M, Atlantic, Arista, Capitol, Casablanca, Epic, RSO and MCA.

THE ROPER Organisation's study of home-taping concluded that this form of piracy costs the record industry between 14 and 29 per cent of potential sales volume annually.

Commissioned jointly by the Recording Industry Association of America (RIAA) and the National Music Publishers Association, the Roper survey questioned 2,409 people. About 20 per cent admitted they indulge in home taping.

Although there are significant differences in statistical specifics, the Roper study and the one conducted by the Copyright Royalty Tribunal concur on the broader general findings regarding the issues confronting the industry on the home taping problems.

According to the Roper survey, 37 per cent of the respondents who do home taping do so from records they already own. Those who tape off radio constitute 30 per cent, from borrowed records 24 per cent, and from live concerts 10 per cent.

Interestingly, those adults who do home taping claimed to purchase twice as many LPs and pre-recorded tapes as non-tapers. But the survey qualified this finding by stating that such claims would project a purchasing volume that far exceeded actual sales.

SHORTS: The Capricorn bankruptcy petition finds the label and its two publishing companies in debt to the tune of \$9 million, with Allman Brothers band guitarist Richard (Dickie) Betts the largest creditor at \$515,000. According to the petition, company principals Phil Walden, Frank Fenter and Ted Selters drew salaries of \$169,000, \$125,000 and \$80,000 respectively . . . Neil McIntyre, former programme director at WPIX FM in New York and more recently radio columnist for *Record World*, has been named associated national promotion director at MCA . . . Warner Communications Inc. has appointed 17 video reps to handle distribution of video software to consumer electronic outlets not serviced by WEA . . . US district appeals court upheld Allen Klein's tax fraud conviction. Klein had been sentenced to two months in jail and a fine last August . . . much bemused speculation as to precisely what Ken Glancy's new function for RCA here will be.

MP woos artists as "folk heroes" in the battle for tax reforms

THE MOST valuable resource possessed by any nation is the willingness of its people to work and the most valuable of all is the creative work of the artists. But tax on earnings destroys that willingness and drives creative people into exile.

A nation must cherish and protect its creative artists, not drive them into exile, for a culture is as rich and as capable of surviving as it has imaginative artists, skilled men of science, a high ethical level, workable Government, land and natural resources — in about that order of importance.

Britain today desperately needs a willing workforce to produce the goods and services needed to pay our way and to bring us out of an accelerating

economic decline. Production is the basis of morale, but we need to raise our morale in order to get into production. Perhaps an army fights on its belly, but its hearts are tuned to the sound of music. Artists have a legitimate vested interest in reform of the tax laws. Let those who are the chosen leaders of the people — the folk heroes of our time, the pop star, the entertainer and the whole brotherhood of artists — lead the fight against this one suppressive tax.

Take us forward through an orderly withdrawal of the tax on earnings into a new era of greatness for Britain.
TOM HOOSON, MP,
(Conservative Member of Parliament for Brecon and Radnor), House of Commons, London SW1.

Creole chief replies to criticism of those revival singles

I FEEL I must answer the letter from Mr R. H. Brock (December 15) which criticised the new Creole "Blast from the Past" singles pack. (Incidentally, congratulations *Music Week* on extending your readership to the general public!) As Mr Brock so rightly points out these singles have not been advertised as original recordings nor has Creole ever suggested that they were.

The songs, however, are all by the original artists and I have heard many comments to the effect that some actually sound better than the original recordings probably because modern recording techniques have been employed.

There is certainly a demand for these titles, most of which are unobtainable and I would like to point out that the public are getting three tracks per single sometimes by three different artists and all popular songs which, we feel, cuts out the idea of "wasted" B sides.

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

The recommended retail price is 10 per cent below the cost of an average single and we supply dealers with an attractive counter display unit in the form of a juke box which has been widely praised.

So, own up Mr Brock, in this day and age three hit songs on one single for a quid must represent a good deal.

BRUCE D. WHITE, *Creole Records, High Street, Harlesden, London NW10.*

OPINION

Eagle-eyed Bagnall spots a puzzler

AS AN ex-PR man, far be it from me to question the veracity of trade press reporting, but your December 22 front page story variously quotes A. J. Morris on the subject of the new Lloyd Webber song cycle as — depending on whether one studies headline, caption or copy — a "most exciting venture", "most exciting project" and "most exciting development".

Has the bottom fallen out of the market for accuracy? Or has it merely devalued the gold rule of perpetrating its opposite: "Don't get caught"? JOHN BAGNALL, *EMI Records, Manchester Square, WI.*

● Congratulations John, you spotted our deliberate Christmas issue mistake and win a major prize — a year's subscription to *Radio and Record News*. But be fair, it was the week before Christmas! For the record, the correct phrase was "most exciting development". — Ed.

Stores should issue taping licences

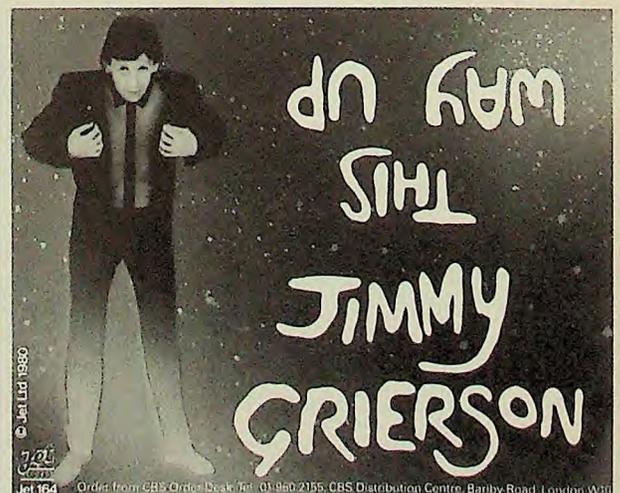
I WORK in the record department of a major electrical retailer and have found that most customers simply do not realise that they should have a licence to make their own recordings.

The public should be made aware of this at the time of buying music centres and cassette decks. It would be a good idea for all stores selling cassette players to be supplied with the appropriate forms to give to the customers when they make their purchase and the sales assistants should point out that it is illegal to record without a licence.

I am sure that at least 50 per cent of customers would apply for the licence.
R. MCINTYRE, *Rumbelows, Park Parade, Leigh Park, Havant, Hants.*

GOSSIP RUMOUR SCANDAL . . .

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



DIARY

Brighton to host UK's world song contest

A BRITISH World Song Festival and Contest is set to take place at the Brighton Centre, Brighton, on July 16-19, this year. Presented by Norham Productions of London, in association with FIDOF, cash prizes totalling £23,500 will be awarded.

The festival will comprise four contests July 16: The Record Showcase Competition is open to amateur and professional composers and/or publishers, for songs previously unperformed or published.

July 17: The British World Song Contest: is open to any song which has won a National or International Festival anywhere in the world during the whole of 1979 and up to February 29, 1980.

July 18: The World Song of Songs Contest: is open to any song which has won a National or International Festival anywhere in the world during the whole of 1979 and up to February 29, 1980.

July 19: The British Festival Awards Contest which will be televised.

Festival director, Ted Francis, says: "The mounting of the event was the culmination of four years' study of festivals throughout the world. None of the festivals is quite the same. Some concentrate on new songs and others on recording artists. We have found a balance that will appeal to the British public. An internationally famous guest star will appear each evening in addition to the competitors."

The rules for the festival have been agreed by the Songwriters Guild of Great Britain, the Music Publishers Association and the Performing Right Society. All entries must be received by the organisers no later than March 1, 1980.

For information and entry forms contact the Festival President: Ken Keenan, Norham Productions Limited, National House, 60-66 Wardour Street, London W1.

WHEN HE is not writing songs, running a publishing company and a label and dabbling in stocks and shares, that inimitable Scotsman *Bill Martin* is a self-confessed golf freak. So he is understandably chuffed that a new venture has enabled him to combine his knowledge of the record industry and golf.

Through a new company, Angus Publications Ltd., Martin has just launched a two-cassette-tape-and-book set titled *How I Play Golf* by none other than *Jack Nicklaus*.

Reasonably priced at £7.95 it is a neat package and Martin intends it to be the first of a series with other titles to include *How I Play Tennis* by *Bjorn Borg*, *How I Play Darts* by *Leighton Rees* and *How I Play Snooker* by *Ray Reardon*. But he has no plans for a *How To Write Songs* by *Bill Martin!*

SOMETHING NEW for Midem this year — *Radio Midem* broadcasting on FM 90.3 MHz courtesy of *Radio Monte Carlo*, and even if you don't want to listen to it you will have no choice because receivers tuned to the station are being installed on the Palais stands and in all hotel rooms.

Radio Midem will be supported by advertising for "messages and record intervals". Anyone interested in buying time should contact *RMC's Albert Emsalem* in Cannes.

Getting its world premiere at Midem will be the film *Blue Suede Shoes*, a recreation of the Fifties rock 'n' roll scene devised and produced by *Penny Clark* and *Curtis Clark*.

Obituary

PAUL FENOULHET, who died last week aged 74, first came to nationwide prominence during the war as founder and director of one of the three Service bands, writes *Nigel Hunter*. He led the Royal Air Force musical contingent known as the Skyrockets, while his Army and Navy counterparts were *George Melachrino* and *George Crowe* respectively.

Fenoulhet became conductor of the BBC Variety Orchestra in the Fifties, providing the music for most of the long-running radio comedy shows. He later took over the baton of the BBC Radio Orchestra following the reorganisation of the Home and Light Programmes into *Radios One* and *Two*.

Before the war, Fenoulhet, a trombonist, wrote arrangements for the *Jack Hylton* band. One of his last recording projects was *Those Were The Days* for UA, a recreation of radio's most famous signature tunes.

Another death last week was that of *Adolph Deutsch*, 82, a London-born expert in Hollywood movie music. He orchestrated the Academy Award-winning scores for *Annie Get Your Gun* and *Seven Brides For Seven Brothers* and collaborated with the late *Richard Rodgers* on the film version of *Oklahoma!*

We are also saddened to report the untimely death of singer *Joanne Stone* of the husband-and-wife team *R & J Stone* who had a massive hit, *We Do It*, a few years ago. She had been ill for some time with a brain tumour.



THIS YOUNG lady, apparently bursting through someone's venetian blinds, is in fact one *Toni Basil* who attracted *Dooley's* attention — not just because of the eye-catching photograph — but also the accompanying hysterical press release. Ms Basil, we are informed, is a combination of "Isadora Duncan, Jane Russell, rock 'n' roll and Hollywood". This schizophrenic singer and dancer has apparently sold out nine shows at the *Hollywood Roxy* and is about to enter our lives via an imminent recording deal being negotiated by her London-based management company, *Radial Choice*.

DOOLEY

SURPRISING BUT true — after 18 years with EMI, and two Top Ten records during 1979, *The Shadows* are actually out of contract at the moment, although they are negotiating with several companies Meanwhile *Cliff Richard* picked up a well deserved OBE in the Birthday Honours and is enjoying US success with *We Don't Talk Anymore* in the Top 10 over there, adding to its worldwide 2½ million sales While everyone else thought that 1979 was the worst year in the music business history and is anxious to forget it, CBS has just totted up all the silver, gold and platinum awards its artists achieved during the year and comes up with a total of 44 — more than any other year in the company's 15 years as a UK major And talking of CBS, its corporate PR man *Derek Witt* clocked up 15 years with the company this month having started as promotion manager shortly after the American company bought out *Oriole* and serving most of his time as one of the industry's most highly regarded artists relations managers.

EXPECT AN announcement from *Charisma* about a new singles label Latest A&M press release credits *Kit Buckler* as its publicity director — and we thought he'd moved to *Ariola* *Malcolm McLaren* looking to form a new *Sex Pistols* via classified ad in *Melody Maker* *Robbie Dennis* joining *Polydor* marketing department after stint as *Sounds* ad rep and formerly with *Eaton Music* and *EMI* *Motown* delighted that six months plugging away on *Billy Preston/Syreeta* single has paid off with Top 30 hit Does anyone know of a charity which can use old Christmas cards? Bet you didn't know that *Fiddlers Dram* actually sat down to write a song about a day-trip to *Rhyl* but it didn't scan so they made it *Bangor*.

ANYONE WHO wishes to update or correct their entry in the *Music Week* 1980 Yearbook please write to *Louise Fares*, 40 Long Acre, WC2 with details *Radio Month* editor *Jamie Jauncey* has cut a single, his own song *The Weaver*, on the *Songwriters Workshop* label Correct credits for *Song For Europe* finalist *Love Comes, Love Grows*: written by *Gary Sulsh* and *Stuart Leathwood* and published by *GTO* We are reliably informed that a certain US major record company which has more chiefs than Indians has tired its lift operator, vice-president of vertical elevation A&M held a Christmas party for its staff at a *New Forest* hotel — will they ever be allowed back?

WHICH MUSIC journalist, not a million miles away from *Dooley's* desk, fell asleep during preview of an *Ian Anderson* TV film while sitting next to the man himself We'll probably be proved wrong, but isn't yet another version of *Don't Cry For Me Argentina* an unlikely choice for *Lena Martell's* new single? After brief stint with *Liberty-UA* which spawned only one album, *Connie Francis* returns to *Polydor* and is picking up sales for re-released 10-year old single *Three Good Reasons* Second change of ownership in only six months for *Chelsea* nightspot *Country Cousin* although new owners hopeful of attracting top-line artists.

FOOTBALL

Music Week/Adidas Football

League Table 1979/80

	P	W	D	L	F	A	P
Gas/Heath Levy	9	9	0	0	37	6	18
Ice	9	7	0	2	42	12	14
Pye	5	4	0	1	24	10	8
CBS	8	4	0	4	30	26	8
Our Price	8	2	1	5	19	17	5
DJM	6	2	0	4	14	17	4
Chappells	6	1	1	4	8	17	3
Different	4	0	0	4	5	27	0
EMI	4	0	0	4	2	47	0

YESTERDAYS

TEN YEARS AGO
FRED MARKS head of Australian Festival Records, named as managing director of *Philips Records* replacing *Leslie Gould* *Mervyn Conn* to launch new label, *Nashville*, for British and American country music Sales of *Archies' Sugar Sugar* single top 1,000,000 Former *ICI* sales executive *Tim Harrold* joins *Polydor* as general sales manager *Terry Bartram* quits *MFP* to set up own PR company *David Sandison* quits *Leslie Perrin* Associated to join *Island Records* as press officer.

FIVE YEARS AGO
FRED MARKS appointed managing director of *Walt Disney Productions* Having experienced a boom pre-Christmas sales period, many companies gearing up for continued buoyant sales in January At *EMI*, *Roy Featherstone* promoted to deputy managing director and *Alan Kaupé*, *Bob Mercer* and *Mark Abbott* appointed directors In bid to curb influx of cut-outs from *US*, *BPI's* *Geoff Bridge* suggests to *RIAA* that UK manufacturers should be given first refusal to purchase deletions *Kink's Konk* label debuts via *Anchor*.

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