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MUSIC WEEK

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1959

MIDEM SPECIAL

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

INSIDE YOUR 84 PAGE MUSIC WEEK

THIS ISSUE of *Music Week* is also distributed in Cannes among the thousands of delegates at Midem. This means that another 5,000-plus readers are added to *MW's* readership of 60,000.

So for the benefit of our new readers, here is a potted guide to the comprehensive editorial coverage of the music industry which is regularly provided in this, Europe's leading music business paper.

RETAILING (page six): News and features of specific interest to Britain's 6,000 record dealers — 99 per cent of whom read *Music Week* (NOP Survey).

INTERNATIONAL (page 8): News and pictures from *Music Week's* own correspondents around the world.

PUBLISHING (page 10): What's happening in the world of music publishing.

CHART SECTION (starts page 15): New release listings, airplay action and the British record industry's official Top 75 singles and albums charts.

TIPSHEET (page 31): Exclusive to *Music Week*, a service for seekers and placers of music deals.

AMERICAN COMMENTARY (page 62): A weekly digest of what's happening in the US.

DIARY (page 63): The lighter side of the music business, plus *Music Week's* famous Dooley column — the one-liners you turn to first just in case your name is there!

ALSO: Disco (p12) Classical (p29), Broadcasting (p30), Talent (p31), Album reviews (34), Performance reviews (p34).

PLUS THIS WEEK

MIDEM WEEK (pages 23 to 42): *Music Week's* guide to a selection of the British companies attending Midem.

RONDOR MUSIC 10th ANNIVERSARY (Centre pages): In ten years, Rondor has built a worldwide reputation for commercial copyrights and professional expertise. How the publishing arm of A&M achieved this and the people who made it happen are described in a 20-page special supplement.

STIFF RECORDS (pages 43 to 58): Britain's upstart young record company has a special message for Midem delegates.

PS TO MIDEM DELEGATES

If you are reading *Music Week* for the first time and like what you see, why don't you call in at the *Music Week* stand (No. 115) and talk to our multilingual receptionist Saskia van der Horst about taking out a subscription?

Giants squaring-up for battle over video disc system

by RODNEY BURBECK and SIMON HILLS

THE GIANTS of the record industry are now lined up to do battle for control of the potentially vast video disc market — an issue likely to be vital to the growth of the industry in the Eighties — with the news that CBS is joining with RCA to manufacture and distribute the RCA SelectaVision system.

The CBS/RCA partnership represents a formidable opponent for Philips/MCA which have already linked to pitch their might behind their own laser-based video disc system.



THE BIGGEST album sleeve in the world! *Pye secretaries Ros Marks and Clare Smith show off the 24" x 24" sleeve of the new Blueprint Fabulous Podoles LP Think Pink, with the aid of a pair of giant spectacles which are part of the back-up display material. Full story on page 4.*

Whichever system eventually wins the consumer's favour — or indeed if both incompatible systems survive to split the market — the advent of the video age will revolutionise record retailing with record shops shifting their product emphasis from music to a whole range of entertainment, education and leisure activities on disc and tape.

Indeed, Pye Records recognised that fact last week with the announcement of Britain's first record company video sales force from a new company, Precision Video Ltd., headed by Walter Woyda, who warned: "The record dealer has to make sure he gets involved with selling video at the outset or other dealers will get into it". See full story on page four.

RCA is granting CBS a worldwide licence to manufacture video discs using the RCA system and will

provide know-how and technical assistance to help CBS establish its own video disc manufacturing operations. CBS will "substantially increase" its research staff at its technology and engineering development centres in Connecticut.

The RCA system uses a traditional grooved disc and diamond stylus for its video disc compared to the more sophisticated — and more expensive — Philips/MCA system which uses a laser beam decoder.

And it is price consciousness that has swayed CBS's decision to opt for the RCA system, judging by CBS president John Backe's statement that RCA's SelectaVision, "will be the first mass market video disc system to be introduced coupling reasonable price and high quality performance", which ignores the fact that Philips/MCA are already on the market in America with their disc.

Italy's Ornato gets top RCA Euro-post

RCA HAS created a new position of vice-president, Europe, in order to control and develop its interests in the European music industry. Filling the position will be Giuseppe Ornato (52), long-serving chairman and

president of RCA Italy. He will continue to be based in Rome and will retain his responsibilities for the Italian domestic operation.

Announcing Ornato's appointment, RCA International division vice-president Art Martinez said: "RCA Records growth and development in Europe has been a priority area for management attention for some time. As our network there expands, and our business issues are more inter-related and complex, it has become time to introduce an executive to direct and control our entire European operations."

Promo men to go live on Luxembourg

RECORD COMPANY promotion men are to be allowed the unprecedented opportunity of presenting their product live on the air in a new Radio Luxembourg show starting in February.

Each Thursday night at midnight, four record pluggers will discuss their latest releases in a programme hosted by 208's programme director Tony Prince. There will also be a weekly guest star artist or group introducing their own latest record.

Tony Prince stated: "We recently recorded a pilot show and it worked really well. I believe that once the show is established we will find certain promotion executives developing their own radio personalities."

Death knell sounds for RRP

RECOMMENDED RETAIL pricing seems destined to disappear by the end of the year. Feeling among many UK record companies is that it is outmoded, unnecessary and, in many cases, "fiction".

And following Polygram Canada's decision last week to abolish RRP from February 1, the lobby to follow suit here has gained momentum.

TO PAGE 4

Heath Bros' new venture in publishing

By NIGEL HUNTER

AN IMPORTANT development in the UK music publishing industry occurs on the eve of Midem with the news that Geoffrey and Andrew Heath are to combine forces within the next three months.

A new company is being formed, whose name will be disclosed later, which Andrew Heath will run in separate premises from Heath Levy Music, the company headed by his older brother Geoffrey and partner Eddie Levy.

Andrew Heath has resigned from Andrew Heath Music, the enterprise he founded nearly four years ago in partnership with Horst Schmolzi and Rudi Slezak.

He will continue his concentration on contemporary and experimental repertoire in his new alliance with Heath Levy, which is starting disc production this year.

● See full story Page 10.

STOP PRESS

EMI'S LICENSED Repertoire Division is to be dissolved and a number of redundancies are expected. Managing director Alan Kaupe has resigned. EMI's future plans for the operation unclear but an official statement is expected this week.

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NEWS

Hammer on the hunt

HAMMER RECORDS, the London-based independent label distributed by Pye, is looking to sign up more bands. The label's first direct signing is the American rockabilly band, Hank Mizell & The Rock N Rhythm Boys, who are currently rehearsing and writing material for their first Hammer release — plus a UK tour next month.

Hammer director Des Dolan comments: "We would like to offer a similar chance for new British bands — provided they do not expect a fortune up front." Interested parties should write to Dolan at Hammer Records, PO Box 4BT, 35/37 Wardour Street, London W1A 4BT (01-734 7195).

GOSSIP RUMOUR SCANDAL...

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



A PUBLISHING company, Satellite Music, has been formed by Robin Greatrex and Camilla Hellman as an extension of their management activities through Sphere Management. Signings to Satellite will be announced shortly and a worldwide administration deal has been signed with Aviation Music. Pictured (L to R) after cementing the deal are Robin Greatrex, Grant Black (professional manager Aviation Music), Peter Felstead (managing director Aviation Music) and Camilla Hellman.

Pickwick ups prices

PICKWICK RECORDS has announced two price increases in its range of budget records and tapes. Albums increase from £1.75 to £1.99, although cassette equivalents remain at £1.99 — the first time that both LP and tape have retailed at the same price. The price of Pickwick double albums also go up, from £2.99 to £3.49. All other prices remain the same.

Mountain signs UK & Eire deal with RCA

MOUNTAIN RECORDS has terminated its licensing arrangement with Phonogram and, as anticipated, has signed a licensing agreement with RCA which covers the UK and Eire. The deal includes all back catalogue.

The following statement was issued last week by RCA: "Following negotiations between Ken Maliphant of Phonogram and Derek Nicol of Mountain, it has been mutually agreed that both companies would benefit from a termination of their licensing arrangement. This termination in no way, however, affects Mountain's licensing through Phonogram for the rest of the world (excluding USA and Canada)."

First release under the new contract will be Nazareth's newly completed album, Malice in Wonderland, and the single, Holiday, both due out on January 25. This will be followed by releases from Voyager and Marseille.



PICTURED AT the Mountain signing are (l to r): Alan Johnson (RCA business affairs manager), John Howes (RCA marketing manager), Jim White (Mountain general manager), Derek Everett (RCA A&R director) and Derek Nicol (Mountain managing director).

Graduate nets UB40

THE BIRMINGHAM band UB40 have signed a deal with Graduate Records and a single, King, b/w Food For Thought (GRAD 6), is to be released soon. The band has appeared on BBC TV's Mainstream and has also recorded a session for John Peel's radio show. An extensive series of gigs is scheduled for UB40 over the next two months.

BIG BEAR Records of Birmingham has signed licensing deals with Carosello of Milan for Italy and with WEA South Africa.

CLIVE BANKS has announced Multi Media as the name of his promotions company. Hilary Shaw has been appointed personal assistant and Gary Crowley junior



promotion man. Acts with Multi Media include Elvis Costello, Boomtown Rats, Pretenders, Dave Edmunds, Nick Lowe, Roy Sundholm plus new additions The Jam, The Sports and The Damned. Multi Media will be moving to new premises in the near future, but at present can be contacted at 39 Floral Street, London WC2 (01-379 6363).

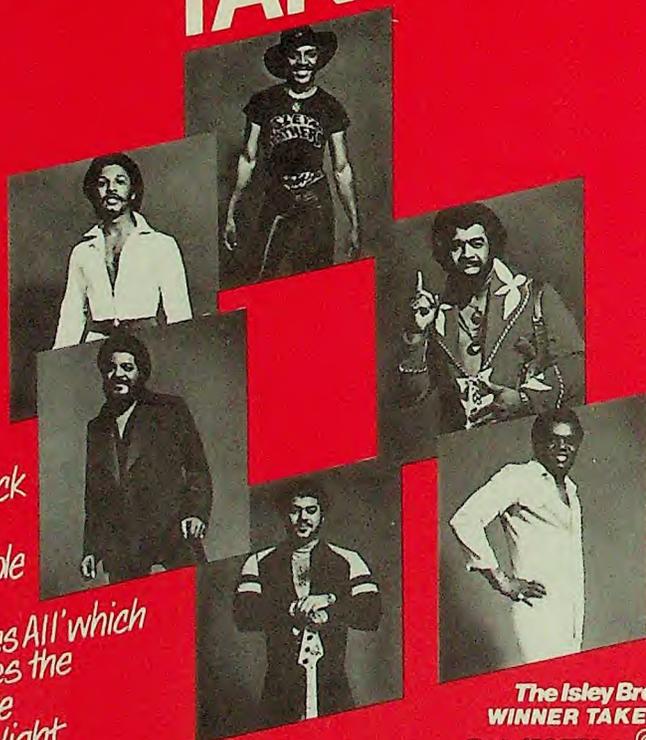


POLYDOR HOSTED a playback of the new Andrew Lloyd Webber Don Black work, Tell Me On A Sunday, for London dealers and record buyers last week. The album, which stars Marti Webb and will be presented as a BBC TV show in February, is to be released on February 1 and is preceded by a single, Take That Look Off Your Face, which is released this week. Pictured (L to R) at the playback: Bob Egerton (Woolworths), Gary Nesbitt (Our Price), Hassan Akiar (Record Merchandisers), James Tyrell (HMV), Steve Riddett (Our Price), Don Black and Andrew Lloyd Webber, John Harrison (Polygram key accounts manager), Kay Goood (Boots), A. J. Morris and Martin Adams (Polygram national sales manager).

The Isley Brothers

NEW HIT SINGLE

'WINNER TAKES ALL'



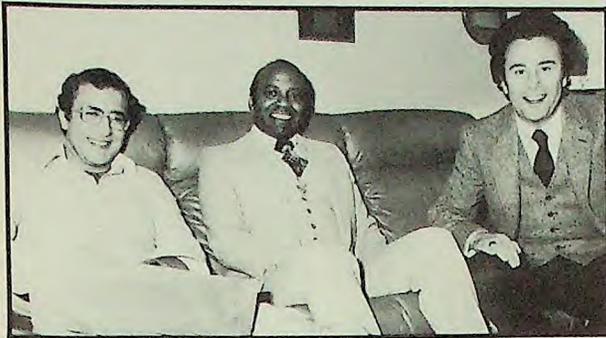
The title track from their recent double album 'Winner Takes All' which also includes the smash single 'It's A Disco Night (Rock Don't Stop)'

The Isley Brothers
WINNER TAKES ALL

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JOHNNY DARROW Moore, lead singer with *The Drifters* for 25 years until the end of 1979, has signed a long-term worldwide deal with Magnet Records. His first single for the label, *Still Can't Shake Your Love*, is scheduled for release in February. Pictured from left to right: Brian Reza (director and head of Magnet A & R), Johnny and Michael Levy (chairman/MD Magnet).

Olofsson re-launches Young Blood

THE YOUNG Blood Records label has been acquired by Jan Olofsson of Olofsson Music, who is relaunching it in the UK market. He has arranged a distribution deal with Selecta and a licensing agreement is being negotiated for Ireland. Marketing and promotion will be conducted by Young Blood.

Swedish-born Olofsson has been connected with Young Blood since its inception in 1971 until he parted company amicably in 1975 with Miki Dallon and Gerry Black, since when the label has been dormant.

"I've lost several successful records due to the fact that the A&R people working in the major UK record companies take so long to

give you a decision on product," said Olofsson, explaining his acquisition. "1979 was the worst year and my frustration was unbearable so I decided the only solution was to have my own outlet.

"1980 is going to be a very big year for independent record labels with smaller overheads as long as we spend the money on talent and not on expensive sleeves and marketing campaigns which cut the profits and don't necessarily sell records."

Young Blood sold about seven million records around the world during the 1971-75 period, with hits by artists such as Mac and Katie Kissoon, Don Fardon, Apollo 100, Rod Stewart under the name of

Python Lee Jackson with *In A Broken Dream*, and what Olofsson terms "the classic football hit of the last decade", *Nice One Cyril*. The reactivated label will not specialise in any particular type of music.

"If I believe a record has commercial potential for this market, then I will go with it," Olofsson declared. "There is a possibility that some of the old catalogue will be reissued and another arm of Young Blood will be Space Records, which will be devoted to special projects."

The first releases will be revealed soon and are planned for the end of February. Olofsson is attending Midem, staying at the Hotel Le Foquet and is seeking international licensing deals for Young Blood as well as new product. Olofsson Music is also available for a catalogue deal in some territories.

Prior to locating offices, Young Blood is operating from 6 Heath Close, London W.5 (01-997 6266).

Motown follows trend with The Last Dance

FOLLOWING THE trend away from disco to "dance music", EMI's next TV advertised album will be a Motown package titled *The Last Dance* — 20 Great Smoochers (EMTV 20).

The album sleeve and promotion material is in the form of an old-fashioned deckle-edged invitation card to a dance and as an attention-grabbing gimmick the first 120,000 albums will be available in either blue, red, green or yellow coloured sleeves.

EMI's merchandisers hope that dealers will receive consignments of mixed colours which will

make eye-catching window and in-store displays.

The album is promoted by a very strong TV commercial which rolls nationally on January 28 in three different forms — 45 seconds, 15 seconds and the new 20 second length now available on the London and Southern channels.

Tracks include the Commodores' *Three Times A Lady* and their last hit *Still*, Diana Ross' *All Of My Life*, Jackson Five's *I'll Be There*, Stevie Wonder's *My Cherie Amour* and the *Four Tops'* *It's All In The Game*. RRP is £5.29 for the album and £5.29 for cassettes; dealer price £3.45 for both.

Three dimensional display pieces are part of the total campaign package which is costing £275,000.

Four lose jobs at Arista

MOVES TO economise and "rationalise" company structure, have resulted in four redundancies at Arista. A fifth member of the staff at Upper Brook Street is leaving and will not be replaced. The trimming of personnel is not, MD Charles Levison stressed, in any way connected with the assumption of control by Ariola.

Arista's description of changes is that it is streamlining certain areas within the company, fundamentally those of co-ordination. Levison explained that the principal areas affected are label management functions, which will now be absorbed by A&R and production; and the dealer liaison function, which will be handled by marketing and the Tandem sales force.

Those made redundant are label manager Bob Clifford and his

secretary Coral Ash; and Gary Shoeield, who was in charge of dealer liaison, and his secretary Carol Embury. Marilyn Giles, press office secretary, has left for another job and she will not be replaced.

Levison told *MW*: "I have analysed all the company's operations over Christmas and it appeared that there would be greater efficiency if we had direct communication between individual departments rather than communication through a co-ordinator. We expect, by making these changes, to lessen the likelihood of changes in release dates, and hiccups in production, on the one hand; and on the other we expect to see an even closer relationship between Arista, Tandem and the dealer."

He intended, he added, to spend

some time each week, with a Tandem rep, visiting dealers; other Arista executives will be doing the same.

"We hope by this process to improve our relationship generally with the dealers and to have a clearer street level view of the business," he said.

The streamlining of personnel will be reflected in the trimming of releases. Levison said that as part of the expected move towards greater efficiency, in an industry where methods generally had often been inefficient in the past, fewer records will be released. This, it is hoped will mean a greater percentage of successes and Arista expects "a highly successful year" with the newer bands like *The Beat*, *Secret Affair*, *Simple Minds* and *Iggy Pop*.

Island reduces Faithfull's dealer margin

ISLAND RECORDS this week reduces the dealer margin on Marianne Faithfull's *Broken English* album (Island M1). The LP was released in early November but, because of EMI's decision not to press or distribute *Broken English*, it was handled by independent companies. The dealer margin at that stage was set at 40 per cent.

"It was the highest dealer margin in Britain," comments Island sales manager John Knowles. "We did it as an incentive to establish the album with retailers. Now, however, we must return to economic reality and that unfortunately means setting the dealer margin at 36½ per cent." The new margin is effective immediately.

Marianne Faithfull's new single *Broken English* b/w *What's The Hurry* (Island WIP 6542) will be in the shops from January 25. A 12" version with an extra track — *Why D'Ya Do It* — on the B side is released on the same day. The 12" single will not be distributed by EMI because of the B-side lyrics and will be available to the independents who handled the album.

Scots ILR contracts

TWO CONTRACTS for ILR stations, have been offered by the IBA for the Aberdeen/Inverness areas from the six groups who applied.

Subject to points of detail they have been offered to North Of Scotland Radio Ltd., chaired by Andrew Lewis for Aberdeen, and Moray Firth Community Radio, whose acting chairman is Douglas Graham, for Inverness.

The IBA offered applications for consortia wishing to serve either area separately or both under one station.

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Simon to MD at Chappell Music

JONATHAN SIMON, chief operating officer at Chappell Music, has been appointed managing director, and Bruno Kretschmar, director and general manager of Intersong Music, has become managing director. Both appointments took effect on January 1.

Simon, 37, was appointed director and general manager of Chappell last year on his return from Australia, where he had been in charge of Chappell since 1976. He joined the company in 1960 as a publications division trainee and progressed to deputy general manager of that division by 1976.

Kretschmar, 33, began in the music business as an independent writer and producer before joining April Music as professional manager in 1975. Two years later, he joined Famous Chappell as deputy general manager, moving to Intersong in 1978 as general



manager and director.

Other recent appointments at Chappell involve Mike Batory, who moves to the professional department from international product manager, and Alan Melina, promoted to business administration manager from commercial manager.

Valerie Janes has joined the company as international manager. She was formerly with the Virgin organisation and most recently has been engaged in artist promotion and media liaison.

MICHAEL A KUHN, Polygram's senior legal adviser has been appointed to the board of Polygram Leisure . . . Anne Piper to product promoter for the CBS label. She will be responsible for all areas of promotion with Radio 2, Capital and Luxembourg, reporting to promotion manager Alvin Jordan who reports to head of the department Louis Rodgers. Ms Piper was previously working in regional promotion for Electric Records . . . Mike Gill, chairman of both Riva Records and Riva Music, has appointed Bill Stonebridge and Dennis Collopy as managing directors of those respective companies. Stonebridge has been with the Gaff Group of Companies for over eight years and Collopy joined Riva two and a half years ago. Prior to that he worked at RCA and Chrysalis. Gill commented: "Both of them have totally earned their appointments."

NEWS

Blueprint thinks pink and thinks big

BLUEPRINT, THE recently formed rock music label launched by Pye Records is to release an album in what it claims is the world's largest record sleeve — a 10,000 limited edition of the Fabulous Poodles' third album, Think Pink (BLUP 5001) in a 24" x 24" sleeve.

A seven week marketing campaign starting this week has been created to promote Think Pink. The campaign includes 144 teaser ads on Capital, BRMB, Piccadilly, City, Clyde and Forth, increasing to 108 30-second ads for a three week period. There will be extensive advertising in the consumer and trade music press.

Nationwide window displays have been booked, including pairs of giant pink spectacles, sleeves and stickers. Also, 12,000 fly posters will cover the radio regions.

A single, Bionic Man, taken from the album will be released in early March. A UK tour is planned.

WEA's court fight over Costello

FOLLOWING WEA'S total acquisition of Radar, a legal tussle over the rights to Elvis Costello product has this week reached the High Court. A writ has been issued by Radarscope Records Ltd against Riviera Global Productions, Jake Riviera, Elvis Costello, CBS UK, and Andrew Lauder — former Radar MD.

Radarscope had been granted an ex parte injunction (which came up before a Judge in Chambers on Tuesday) preventing the manufacture or sale of any records by Costello through any other label but Radar. The terms of the writ, which names CBS only because that company presses the records, include a request for the courts to restrain Riviera Global and Jake Riviera from authorising or permitting the manufacture of Costello product, other than on Radar, before October 1982.

Pye forms first video distribution company

PYE RECORDS has become the first record company to form a video distribution company and will immediately be distributing pre-recorded and blank video cassettes to dealers through its regular sales force.

The new company is called Precision Video Ltd. and will be distributing product from Mountain Films, IPC Video and 3M blank cassettes. It is headed by Pye joint MD, Walter S. Woyda.

Record dealers will be offered the complete range of IPC Video product on both its IPC Video and Mirror Vision labels, including its first music programme of Boney M in concert, with a RRP of £37.75. The range also includes Two Flute Concerti of Mozart and The Stud and The Bitch featuring Joan Collins. The Mountain Films catalogue includes Elvis in Hawaii

and Beatles USA.

Dealers will be offered free lockable racks for counter use if they buy 20 tapes, and floor stands if they buy 40. The initial release will consist of 24 titles.

Merchandising units will also be available against minimum orders for the 3M range of blank tapes which come in VHS, Betamax and VCR systems.

"The record dealer has to make sure he gets involved with selling video at the outset or other dealers will get into it," Walter Woyda told *Music Week*.

The mark-up will be 25 per cent

on prices ranging between £30 and £40 for the pre-recorded cassettes. Mountain Films product up to one hour will retail at £29.95 and £39.95 for feature length films.

Pye Records chairman, Louis Benjamin said: "Exactly 10 years ago we entered into the selling and distribution of audio tapes through Precision Tapes Ltd, which was instrumental in having tremendous success in the audio cassette market and breaking the market wide open."

"Now, as we enter the 1980s we realise the importance of video and wish to continue to be ahead of the field."

BPI's bootleg bust

BPI INVESTIGATORS have discovered that a little-known pressing plant tucked away on a remote disused airfield in Northumbria is part of a UK bootleg manufacturing syndicate — the first bootleg factory to be found in this country.

The factory, M & C Pressings Ltd, of The Manse, near Wooler, was visited by the BPI's anti-piracy

squad and a quantity of metalwork for manufacturing bootleg albums is now in the custody of BPI solicitors.

In the High Court last week, M & C directors Marjorie and Roland Counsell, gave an undertaking, pending the trials of the actions, that they would cease their bootlegging activities against BPI members and their contracted artists immediately.

Investigators found a quantity of pressing equipment that was capable of manufacturing either 12" LPs or 7" singles and illegal albums by David Bowie, Bob Dylan and The Buzzcocks.

Also in court were John Martin, of County Recording Service, Bracknell, Berks, who cut some of the lacquers, and Gedmal Galvanic of Leicester, which supplied the metalwork and stampers.

Plaintiffs against M & C, Martin and Gedmal were David Bowie, RCA Corporation and RCA Ltd suing in a representative capacity for all BPI members and their contracted artists.

Labels shut

IN WHAT is termed "a change of emphasis", Rediffusion is phasing out its record labels and will not be producing any further repertoire. The change has caused seven redundancies, three in the record division, and four in the mail order department, which has been closed.

Managing director Ron Smith stated that the company rethink means distribution and marketing of the Supraphon label will continue, and more attention will be given to the £7 million Rediffusion music library, licensing its resources to other labels.

Interprom's Aussie deal

INTERPROM, THE company headed by Clive Woods which specialises in the co-production and marketing of TV music programmes, has concluded a deal through its Australian associate, Telepix, for a series of 24 shows to be networked in Australia by ABC TV during 1980.

Among the artists who will be featured are Steve Hackett, Police, Elkie Brooks, Darts and Rory Gallagher.

The shows are also being syndicated in the USA through the Rockworld Series and initial screenings have attracted good ratings. Interprom has also recently completed a sale to Spanish TV.

Pre launch

PRE RECORDS, a new independent label marketed and distributed by Charisma, is launched next month. First projects on the new label are singles by Sears and Manicured Noise, available from February 15. Retail price for Pre singles is £1.15.

End of RRP? . . .

Phonogram managing director Ken Maliphant said that he would be first in the queue to have suggested list pricing of records and tapes abolished — and he predicted that such a step would be taken by the record industry before 1981.

"I'm completely in favour of RRP being abolished. The consumer should be free to be able to look around and see who offers the best value. At the moment there are so many differentials between list prices and how much product actually retails for in the shops."

Maliphant added: "For the most part, RRP is set by the manufacturer and bears very little relation to what is actually happening in the marketplace."

"That is a better, cleaner form of trading and it is going to happen eventually in the UK — probably before the end of the year."

Arista managing director Charles Levison stated, "My view is that RRP is a nonsense and a fiction, and

FROM PAGE 1

the sooner it is removed the better."

The strongest statement of support for the ending of RRP came recently from WEA when it combined the announcement of its cut in dealer margin with a look-forward to the end of RRP on WEA product. In a letter to dealers, sales director David Clipsham stated that the increase in dealer price could be seen as "the first stage of a series of changes designed to lead to a move away from recommended retail pricing in all aspects of our business."

Polydor MD A. J. Morris told *MW*: "It is my view that the abolition of RRP would provide more healthy opportunities for dealers both big and small and would put an end to the continuous bickering about discounts."

And Polygram chief executive David Fine has already stated his firm wish to see an end to RRP in Britain.

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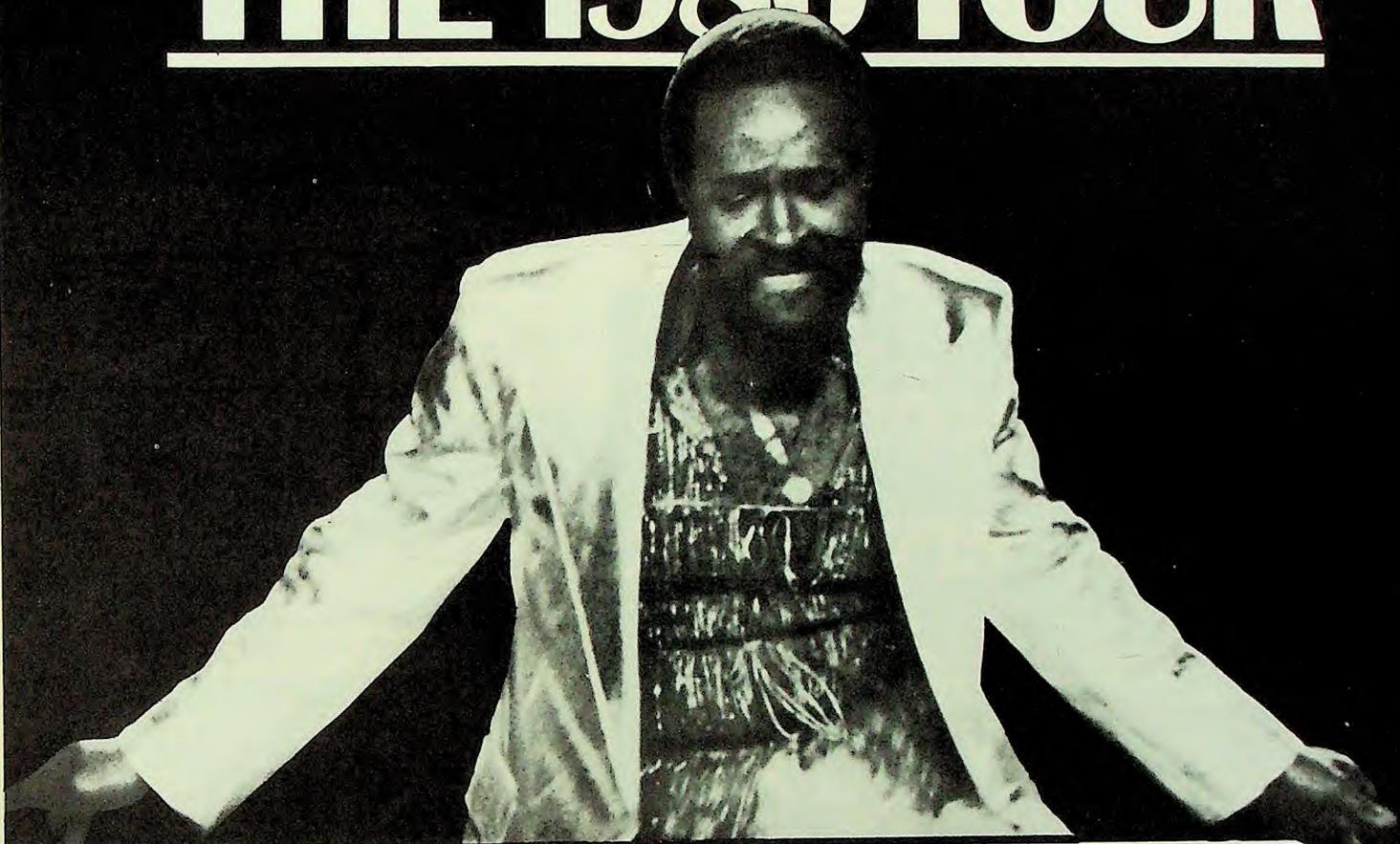


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January 25th	LONDON ROYAL ALBERT HALL
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February 2nd	BRIGHTON CONFERENCE CENTRE
February 6th	MANCHESTER THE APOLLO THEATRE
February 7th	LONDON VICTORIA, THE VENUE

TOUR BY ARRANGEMENT WITH JEFFREYS KRUGER



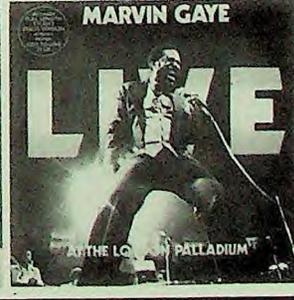
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TMSP6006



RETAILING

Polygram sales force now in operation

THE NEW Polygram sales force is now in operation, replacing the separate Polydor and Phonogram forces. It is a part of the newly formed commercial division of Polygram Record Operations UK.

Director in charge of the new operation is Tom Parkinson, previously marketing director and deputy managing director of Polydor.

The new division will have responsibility for home and export sales operations, TV marketing, special projects, market research, import music services, display advertising and print purchasing. The plan to relocate the interests to one centre in London's West End "is progressing." When that happens certain other areas will come within the division.

The new sales team is headed by

national sales manager Martin Adams. There are a total of 33 in the force, compared with more than 50 in the former Polydor and Phonogram teams.

Area sales managers are: Glyn Stevens (Central and Southern England), Barry Hulse (Northern England), David Tulse (Midlands/South West), Bob Phillips (London and South East) and Tom Johnston (Scotland). National accounts manager is John Harris.

Commented Parkinson: "The market has changed, and is still changing and Polygram are adapting to meet these changes. There are many areas within companies that could benefit from the pooling of people when you merge not only labour but experience.

"We have on board a wealth of talent that will be of benefit to both the group and to customers."

"The artist roster the new division will carry must be the envy of the entire industry. Include Charisma and the enthusiasm expressed by the new team is complete."

One significant change announced by Parkinson is the shortening of journey cycles to two weeks for the majority of customers.

Release dates will not be changed. The only difference is that both Phonogram and Polydor product will be presented at the same time.

"The ability to be flexible in a market that demands it is the key to our planning," continued Parkinson. "Although we are centralising many areas, the individual identities of the record companies will be maintained. The closer than ever links with the manufacturing and distributing side of our business, headed by Bill Bryant, will ensure we move into the next decade with confidence."



COMING BACK in vogue, the orange crate storage system.

Cannon resurrects crate storage

IF THE term Orange Crate Art makes you think of something the Tate Gallery might buy to put next to the bricks — but which you would not wish to give house room to — an idea being sold by Elliot-Cannon Associates might change your mind.

About a year ago Tony Cannon, director of this Cheshire-based firm, became interested in collecting original Californian orange crate labels. Involvement in the music industry here over a number of years and regular reading of American record-oriented publications had also made him aware that orange crates had become trendy receptacles for records. While the orange box would appear to have had its day as a piece of furniture in the modern affluent society, Cannon would like to reintroduce the British to its charms.

He designed and is now manufacturing a self-assembly crate kit and despite its staggering simplicity it has taken about 10 months to get it on the market. Part of the reason for the delay was getting the design for the labels on the crate sides right. Cannon wanted them to look as much as possible like the original Californian orange packing labels as used between 1900 and 1940. He also realised that it was important to make the crate stronger than the US version.

The Great Crate is now on the market, packed flat and complete with the necessary number of two inch nails to turn it into a holder for about 100 LPs, for, as Cannon points out, only slightly more than the cost of one LP. Great Crate kits are available through Wynd-Up, at a dealer price of £4.38, RRP £6.95.

Shoptalk

By
DAVID LAZELL

NOW'S THE time to dig out all those unsold singles, shove them in a box on the counter, and promote them as Genuine Souvenirs of the 1970s. During the past few weeks, customers have suddenly found an interest in "what was new in 1975", aided by all those radio and TV shows that fill up time with pop perspective. And if you want to show the customer that you are into nostalgia, too, just say, "I can remember This Town Ain't Big Enough For The Both Of Us", and watch the sentimental stare cross the poor bloke's face.

Not that the BBC invited a record retailer to any of those Nostalgic Gnashings about Pop Past. The Beeb is no doubt scared that the retailer will greet the sound of a much admired single of 1977 with the words, "I had fifty-two copies unsold of that one — had to flog them off at 25p a time!"

But if you're still in business in 1980, it's a cause for self-congratulation, or, at the very least, doughnuts all round. You would think, from all the bright words about pop in the 1970s, that it had been fun and fortune. At the end of the 1970s, I felt as if I had been left minding the shop at Custer's Last Stand... Legend has it that General Custer had been given the choice — go into record retailing or fight the Injuns. Not wishing to face certain disaster, he chose the Injuns.

I also noted that record retailers were not exactly sprouting in the New Year's Honours List. Maybe, with a bit of spare gold vinyl, one of the manufacturers could produce a suitable gong, to be worn by any

retailer who remains totally sane for at least a fortnight. Tied around the retailer's neck with a large twist of ribbon, it could be labelled, "For Outstanding Services to the Public Who Doesn't Know The Correct Title of the Single But wants to Buy It Now." I'd wear one myself, but it's probably warped.

Which reminds me that only yesterday, I travelled home by bus — I find such modest modes of transportation projects the right image for a record retailer. Gullible (if he believes the timetable); long-suffering (if he keeps his place in the queue when everyone else rushes for the bus), and hard-up. Anyway, I overheard two young ladies declaring that LPs were often warped, and that a recent top-selling LP had been exchanged twice, before a copy without any scratches had been obtained. As this awful experience was given out in tones which would not have disgraced a 80 watts per channel amplifier (RMS, not music power) I felt inclined to intervene. "It is all a strategy to get you to return to the shop," I said. "Record retailers have a great eye for pretty girls. Not only that, but it convinces the competitors that your shop is busier than theirs." They seemed to believe me.

I'm looking forward to the day when all audio units have a built-in computer that analyses any faults in an LP or tape played on it, and repairs them automatically. Or alternatively switches in a pre-recorded announcement which says briefly, "This record is faulty. But don't blame the retailer. He is an innocent man." A sob or two might help the general effect.

Which record is
featured every week
on the Radio 1
Top 40 Show?

BBC's official Top 40 Theme

'Theme from
Firepower.'

[DJS 10934]

A new release from the Hot Forties.



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The albums are



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'Happy Radio'
ALBUM T591 CASSETTE T591
includes 'H.A.P.P.Y. Radio' and
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more rocking tracks!

On tour with Marvin Gaye

Birmingham Odeon - 19th January
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Royal Albert, Hall London - 25th January
Rainbow Theatre, London - 26th January
New Centre, Brighton - 2nd February
Apollo, Manchester - 6th February



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"And the beat goes on"
12" Version
SO 1211
Starr
SOUND OF LOS ANGELES RECORDS

INTERNATIONAL

Holland ready for breakthrough

Dateline: Amsterdam



TON VAN DEN BRAMMER: "It is a time of renewal. The whole world needs a new sound and original sounds are being created here in Holland."

AMSTERDAM: Dutch pop and rock artists are set to break internationally during the Eighties, according to Ton van den Bremer, international exploitation manager of Polygram Holland.

He claims that recent international successes by acts such as Luv', Kayak, Golden Earring and Herman Brood is evidence, and only the beginning of a large-scale Dutch infiltration of the global marketplace in the near future. He believes Dutch talent has now attained international standard.

"It's a time of renewal," van der Bremer declared. "The whole world needs a new sound and original sounds are being created here in Holland. More and more Dutch music is appealing to audiences in other countries.

"Polygram Holland is the first Dutch company to have an international exploitation department to encourage this potential and Polygram has 60 per cent of all music which is produced in Holland. Part of this has traditional roots, is sung in Dutch and only sold in the Benelux territories, but the rest is usually recorded in English and is very suitable for international exploitation in the broadest sense of the term.

"Although we've had recent successes in the States, we also concentrate on other markets and

our international exploitation starts at our border. A top five hit in Benelux, France and Germany sells almost as much as a hit in the USA."

Backing this statement with statistics, van der Bremer said that Trojan Horse by Luv' sold 250,000 in Benelux, 600,000 in Germany, and 200,000 in France.

"It's not just our pop repertoire, but also easy listening music such as Rumanian panpiper Gheorghe Zamfir who, besides Benelux, sells well in Germany, South Africa, Spain, Australia, Canada and in February will be released in the USA. An advantage in Europe is that every six months, you get exact sales figures as opposed to the States, where they say 'We shipped a million!', but in due course 950,000 are returned if the product wasn't successful."

CNR maintaining its position in Dutch market place

WEESP: The CNR Record Company enters its 20th year of existence in good shape and with a respected place in and share of the Dutch and international record markets.

Founded by C.N. Rood, the company has become the largest independent operation in the Benelux countries, and is now headquartered in brand-new offices at Weesp with its own distribution system, sales force, promotion team, and liaison with leading producers in Holland and abroad.

Planet deals

STOCKHOLM: Planet Records & Music has recently signed a trio of contracts with Charly Records, Ice Records and Musique et Communication. All agreements are for three years.

The Charly pact is a licensing one, and includes the Affinity label. The deal has already been activated with the release of 12 Charly catalogue items in the Swedish market.

The agreement with Ice Records and Eddy Grant follows in the wake of Grant's chart success here with Living On The Frontline. The Ice album Walking On Sunshine has been released to good initial sales.

The contract with the French company, Musique et Communication, includes a sizeable amount of new wave and reggae material. The first release via Planet is the Errol Dunkley hit, OK Fred.

CNR was reorganised and rejuvenated three years ago, with an expansion of its artist roster, and a consequent rise in Dutch market share from 1½ per cent two years ago to eight per cent last year. Apart from its own artistic resources, covering both popular and classical music, CNR represents several important labels in Holland and in some cases other Benelux countries, and among them are Telefunken, Das Alte Werk, Nova, Metronome, Barclay, Riviera, Carrere, Charly, Beggars Banquet and AVI.

Managing director Ruud Wijnants and his staff of 45 intend consolidating CNR's position during the Eighties, and extending its operation throughout Europe. Two branch offices were opened last year in Brussels and Hamburg, where they function autonomously, and negotiations are in progress for the establishment of further CNR offices in Spain and the Scandinavian countries.



HAARLEM: Roy Featherstone, MCA International Record Operations president (left), has appointed Bert Meijer (second from right) as executive controller for the Benelux territories. Meijer will be based at MCA/Benelux licensee Ariola's office here, where the general manager is Anton Witkamp (second from left). Fourth man in the picture is Laurie Hall, MCA business affairs manager.



AMSTERDAM: Motown's international division recently held a meeting for its European licensees here, chaired by international vice-president Peter Prince (right), seen with EMI Holland managing director Nico Guesebroek and Syreeta, one of three Motown stars who provided the cabaret.

UFA celebrating its 50th anniversary

Dateline: Hamburg

From MICHAEL HENKELS HAMBURG: The UFA publishing group in Munich celebrated its 50th anniversary at the end of last year.

Including some leading film and stage copyrights in its Wiener Boheme Verlag, Dreiklang-Dreimasken, Ufaton and other subsidiaries, UFA is and has been one of the leading German music publishers over the five decades of its existence.

UFA is part of the Bertelsmann conglomerate, and is headed by Dr. Josef Bamberger.

WITH EFFECT from January 1, EMI is distributing exclusively in German-speaking countries the UK Acrobat label.

In view of previous good co-operation, the Acrobat management decided to stay with EMI instead of switching to Arista, with which Acrobat has been linked in the past.

AFTER THE worldwide success of the album featuring the Pope released by Cologne-based Crystal label, there has been a small boom of clerical LPs here.

CBS followed up with a release, and now Deutsche Grammophon is claiming to have the exclusive rights to distribute an authorised album of Pope John Paul II's songs.

INTERNATIONAL PRODUCT dominated the German charts again last year, according to statistics recently published.

Where singles were concerned, 79.57 per cent were of international origin as opposed to 20.43 per cent

accounted for by domestic product. Ariola-Eurodisc topped the company share section with 19.54 per cent, followed by DGG (18.24), EMI Electrola (17.77), Phonogram (9.66), CBS (9.04), and Teldec (8.56).

Top three singles of the year, according to the Musikmarkt charts, were So Bist Du by Peter Maffay, Born To Be Alive by Patrick Hernandez, and YMCA by Village People.

The LP survey revealed that international product took 68.22 per cent, local product 16.34 per cent and hit compilation albums 15.44 per cent. Top companies were EMI Electrola with 15.60 per cent, CBS (13.75), DGG (12.21), Phonogram (11.43), Ariola-Eurodisc (10.89), K-tel (8.40), Arcade (7.23), and Teldec (7.12).

Top-selling three albums were Dire Straits, Pyramids by the Alan Parsons Project, and Wish You Were Here by Pink Floyd.

Top male singers were Peter Maffay, John Denver and Art Garfunkel. Leading ladies were Donna Summer, Nina Hagen and Milva, top groups were Dire Straits, Supertramp and Boney M, and top instrumentalists/orchestras were Alan Parsons Project, Richard Claydermann and Ricky King.

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ROSSINGTON COLLINS BAND

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Distributed by CBS (960 2155)

PUBLISHING

Andrew Heath joins up with Heath Levy team

THE HEATH brothers, Geoffrey and Andrew, are joining forces to set up what they term "a joint venture company", which Andrew Heath will run as an autonomous unit in separate premises from Heath Levy Music, the enterprise headed by Geoffrey Heath and Eddie Levy.

Andrew Heath has resigned from the company bearing his name, which he set up over three years ago with the German partnership of Rudi Slezak and Horst Schmolzi and hopes to commence his new activities allied with Heath Levy within the next three months.

Both Heath Levy and Andrew Heath Music, formed within months of each other, have won consistent chart ratings during their existence

and the two brothers regard the alliance as a logical step.

"Over the last 10 years, we've found out we've been chasing the same deal two or three times," said Geoffrey Heath.

His brother has acquired a good track record in contemporary music and intends to pursue the same objectives in the new company, whose name will be disclosed later.

"The new company will extend Heath Levy's activities and give me every conceivable freedom to continue where I left off at Andrew Heath Music," he remarked.

Geoffrey Heath and Eddie Levy are also branching out into record production by activating Edge Productions, a subsidiary company which has been dormant to date. Its first project is Irish band The Lookalikes.

"This is our other major move

into the Eighties," commented Heath. "We are looking for major acts and will be using name producers."

He sees this development and the partnership with his brother as further broadening of the Heath Levy operation, which, apart from its current pop and progressive interests, has "a solid foundation" in the shape of the standard catalogues of Shapiro Bernstein and Lawrence Welk, Heath Levy's first stage musical, Barnardo written by Ernest Maxin, is due to be premiered in London in May.

Gas Songs, headed by Ray Williams and administered by Heath Levy, is seeking deals for the USA, Japan and other territories during Midem. Also included is Coolthing Music, recently formed by Williams with Tom McGuinness and Lou Stonebridge.



EATON MUSIC and Quarry Music, incorporating Status Quo Publishing and Dump Music, have reached a worldwide administration agreement, extending Eaton's three-year association with Status Quo Publishing (Shawbury Music). Eaton MD Terry Oates (centre) is seen celebrating the deal with Quarry Music directors David Oddie (left) and Bob Young, songwriter and "fifth" member of Status Quo.

Island Music contract

ISLAND MUSIC has renewed its French sub-publishing deal with Editions Panache following meetings at Island's Los Angeles headquarters between Panache chief Paul Banes and Island Music president Lionel Conway and UK managing director Peter Cornish.

Island copyrights have been consistently in the French radio charts since January 1978, including five No. 1 successes in the shape of Rivers Of Babylon by Boney M, Baker Street, by Gerry Rafferty, Video Killed The Radio Star by Buggles, Ring My Bell by Anita Ward and Airport by the Motors.

DJM to administer Lloyd Weber's TRUC

DJM MUSIC has taken over the administration of Andrew Lloyd Webber's company, The Really Useful Company, and Lloyd Webber has collaborated with Don Black on a new musical concept album, Tell Me On A Sunday featuring Marti Webb who will shortly be taking over the starring role in Evita.

A one-hour TV synopsis of the album will be featured on BBC TV in February, and the teaming of Lloyd Webber and Black has also produced Come Back With The Same Look In Your Eyes for Barbara Dickson on CBS. Lloyd Webber has recorded I Could Have Given You More, also written with Black, with Petula Clark.

SACEM's Brittany boost

PARIS: French copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique, is proving its claim that it is not just a royalty collection agency, but an active supporter of French music.

Music pundits here see a return to prime popularity soon for the "chanson Francaise" style which, nevertheless needs an injection of new names and talent.

Now SACEM is helping fund and organise a talent search in Brittany which is to France, in a vocal sense, what Wales is traditionally to singing in the UK.

Additionally the society is publishing a special directory of Breton singers, lyricists and composers.

The copyright agency is also linking with the Academic des Cesar, an organisation of 2,000 members all associated with the entertainment industry, to find the best songs in the most outstanding French musical films.

This is another part of the national "offensive" to promote the "chanson Francaise" style, a general bid to fight the usual successes of US and UK songs here. Winning songs will be broadcast in a special show (February 2, 1980).

Also involved in the "buy French music" drive is the setting up of regional song centres for writers and singers, the first again to be in Brittany.

Waddington to Neon

SONGWRITER-record producer Tony Waddington has reached an agreement with Neon Music marking the latter's first venture into management and consultancy.

Under the pact, Neon will act as a consultant to Waddington in all aspects of his career in the music business, and will be specifically involved in managing his songwriting, music publishing, jingle writing and record production affairs.

"Originally Bruce Welch and I wanted to concentrate exclusively on developing the careers of brand-new songwriters at Neon," commented managing director Brian Oliver. "But I was keen to work with Tony again because I am very aware of the important part he played in writing and producing with Wayne Bickerton the many Rubettes and Mac and Katie Kissoon hits."

"Neon will be overseeing Tony's songwriting and publishing activities, and also setting up key record production assignments for him. We will be helping to place his new songs, as well as fixing up deals and masters produced in his own 24-track recording studio at his Hampshire home."



THE ASSOCIATION between the Carlin Music Corporation and Walt Disney Productions has been extended again and Carlin vice-president Paul Rich (left) and Card Walker, president and chief executive officer of Walt Disney Productions, are obviously pleased about it. Rich told Music Week that the association is like "being involved in a family" and current Disney success includes John Barry's music for The Black Hole movie, recorded by Nostromo (Bronze) and Nova (CBS). Stanley "Cavatina" Myers is currently composing the music for a forthcoming Disney horror film entitled Watcher In The Woods which will star Bette Davis and Carroll Baker.

Ferris and Stean quit April Music for DIY projects

THE PROFESSIONAL department of April Music, the CBS music publishing subsidiary, has been halved by the resignations of head of promotion Neil Ferris and Jill Stean, who specialised in PR and obtaining cover records.

Both departed on January 4, leaving April's professional

department line-up as professional manager Paul Bessell and Lucien Grainge and both are starting their own independent enterprises.

Ferris is opening a promotion firm, the Ferret Plugging Company, concentrating initially on London radio and TV exploitation and working from home (01-537 9149) with an answering machine and an aircall bleeper when he is in town.

He has already lined up commissions from Spartan Records and April Music and is negotiating for several year-long contracts.

Ferris was at April for two years, and formerly worked for State Records and Nems Records.

Jill Stean has formed Elle Music a management concern which she intends to expand eventually into publishing and production as well.

"I will be working with songwriters and producers," she explained. "Many independent producers have no representation, which means that new talent is not being used."

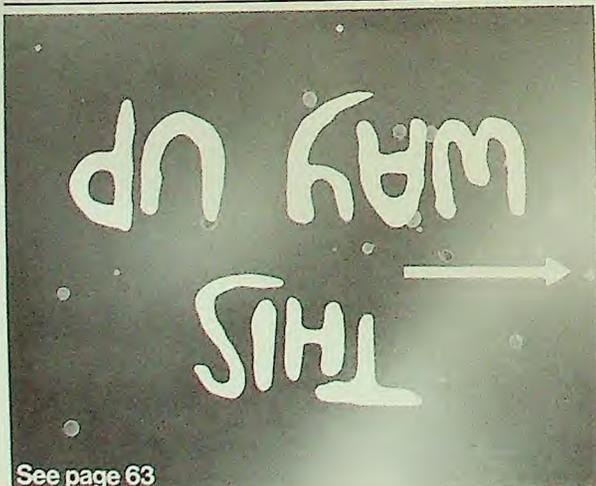
Her first three clients are producer Nick Tauber, who has worked with Thin Lizzy, Slaughter and the Dogs and Def Leppard, producer-arranger Junior Campbell and songwriter-producer Johnny Goodison.

Jill Stean is also working from home (01-505 6285) prior to locating office accommodation. She joined April from ATV Music with managing director Len Beadle.

Marksmen deal concluded

HEDLEY LEYTON, of Marksmen Music, has concluded a production deal between TK Records of America and Pennine Songs, the production and publishing company owned by Barry Mason and Alan Hawkshaw.

The agreement is for the USA and Canada only and was set up by Leyton during a recent business trip to New York. The first release under the pact will be Shady Lady, a Mason/Hawkshaw composition recorded by Strutt 'n' Company.



See page 63

LIKE PHOENIX, BERLIN WILL ALSO RISE!

TWO NEW SINGLES FROM CHARISMA



PHOENIX NEW SINGLE
 'JUST ANOTHER DAY' CB 352
 c/w 'YOU DON'T FOOL ME'
 RELEASED JANUARY 11th

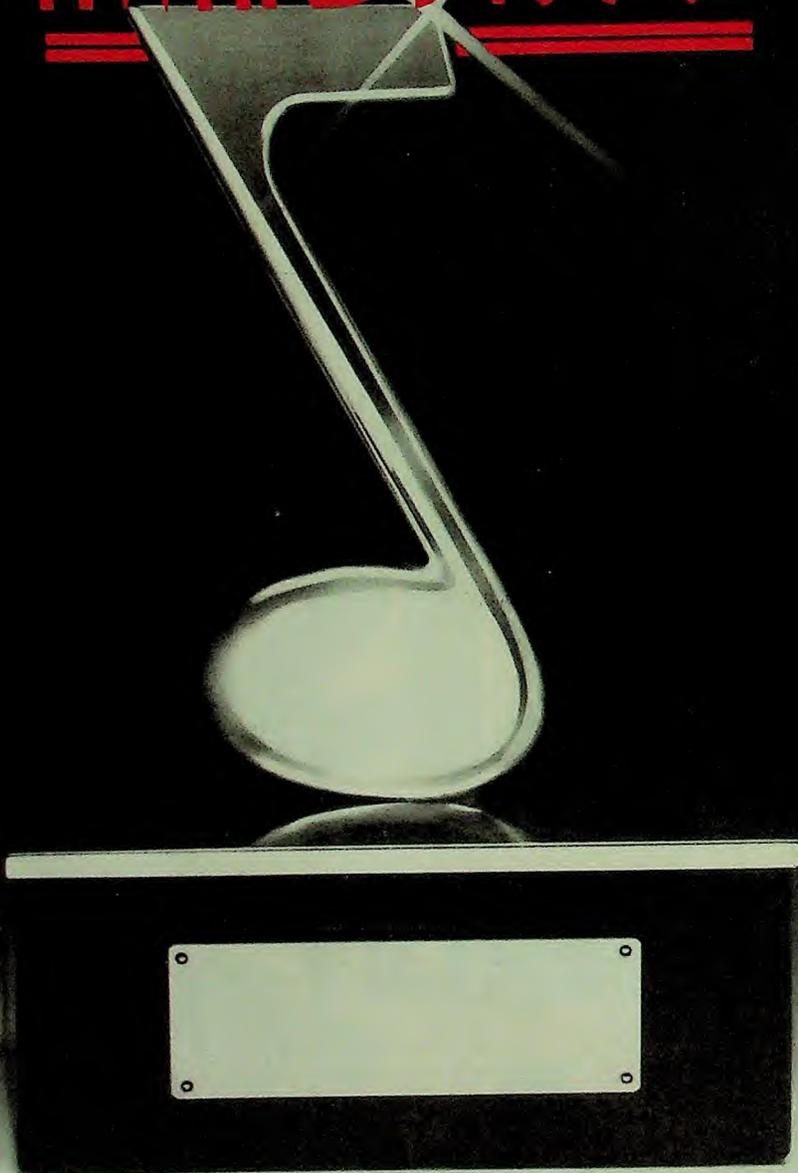


BERLIN
 NEW SINGLE 'OVER 21' CB 351
 c/w 'WAITING FOR THE FUTURE'
 RELEASED JANUARY 25th



Marketed by Charisma Records. Order from Polygram Record Services Ltd.

THE MUSIC WEEK AWARDS 1979



The Dorchester
Tuesday 12th February 1980

For full details and tickets contact: Avril Barrow 01-836 1522.

DISCOS

edited
by
JERRY GILBERT

UK—still flying the disco flag!

WHAT EFFECT is the demise of the disco industry in the US likely to have on Europe as business gets underway again in 1980?

The December IEA Exhibition in Las Vegas further emphasised that exhibition overkill (and not just record overkill) did as much as anything to nail down the disco coffin. Nevertheless, although *Billboard's* planned excursion into Europe never got off the ground at the end of last year, it looked like selling out its first Forum in Los Angeles, scheduled for mid-February, and British delegates are looking forward to finding the sun of California as a welcome break from the New York Hilton, the established home of the forum.

I anticipate that this forum, quintessential to hard and software dealers, will become almost exclusively an equipment exhibition much along the same lines as BADEM's Discotek exhibitions at the Bloomsbury Centre Hotel in London.

Ironically, Discotek 80 will be attempting to encourage UK record companies to join its ranks when it holds its biggest show to date from September 6-9 (and that'll be the first time it has really extended the hand of friendship since Discotek 77).

From my correspondents around Europe, it appears that disco is still a thriving concern. The enormous success of DISCOM at the Cisco Exhibition in Paris last October is likely to be emulated on a smaller scale by the Swedish Disco Exhibition in Stockholm from

February 28-March 3, and in the meantime the North of England is set to have its own major fair at the Southport Convention Centre from February 11-16, when Churchtown Accommodators hold their Disc 'A' Fair '80 with the emphasis on international participation in a convention that will go well beyond the realms of disco.

Where does all this leave the record industry? I don't envisage a tailing off of disco product or mass suspensions of mailing lists despite a widespread feeling that DJs generally are not playing the promotional role which they once did.

Towards the end of 79, it was the importers who held the key and the big disco hits broke first through the import shops. Just look at Sugarhill Gang, Positive Force, Lowrell, Jupiter Beyond, Prince and Azymuth.

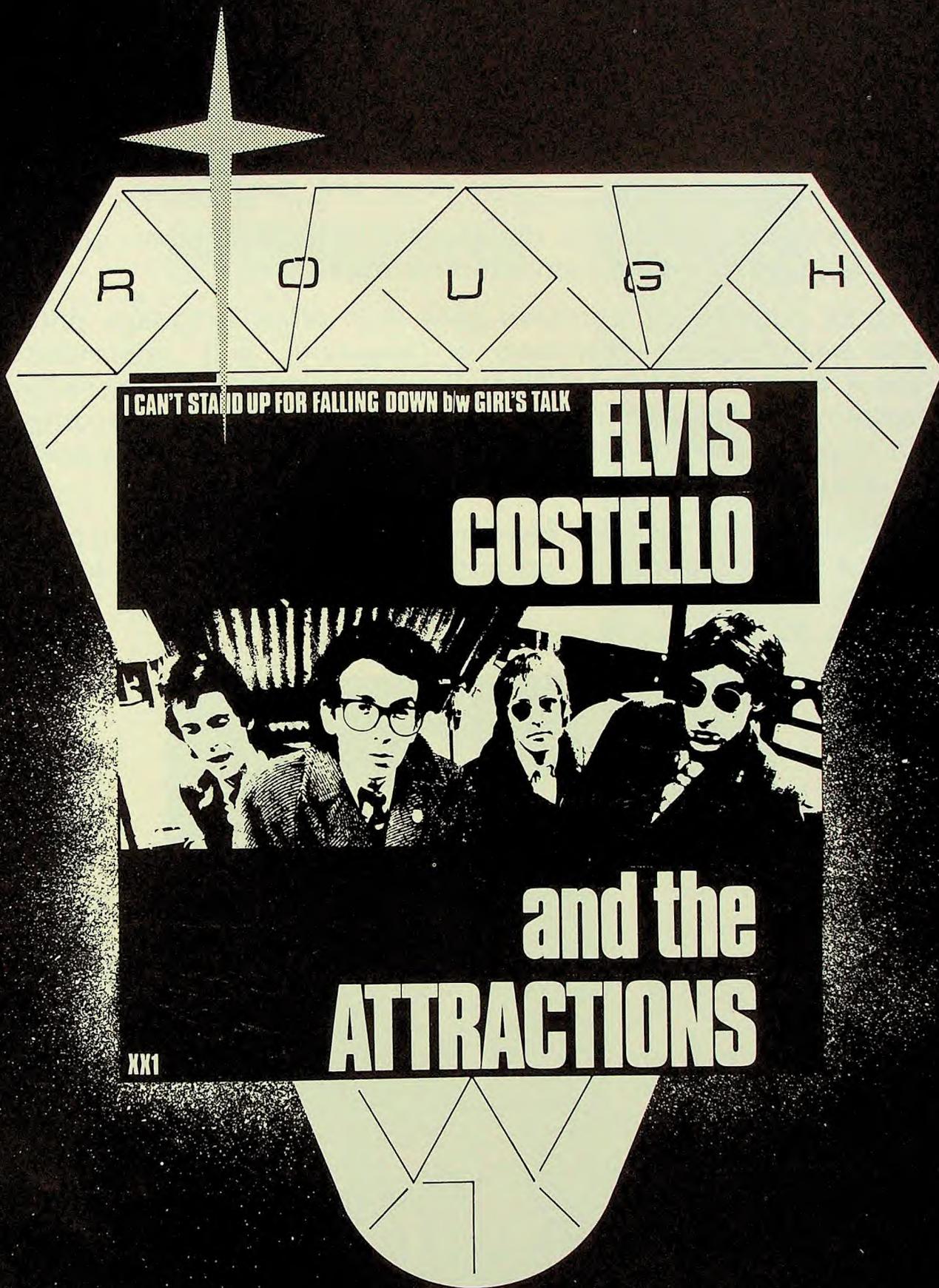
If 1980 album product is as strong as Roy Ayers' No Stranger To Love, then we're all in for a good year. In the meantime a few import sizzlers to be watching out for are: The Whispers' And The Beat Goes On (Solar), Tony Rallo's Holdin' On (Casablanca), Chain Reaction's Dance Freak (Sound Of New York), Narada Michael Walden's I Shoulda Loved Ya (Atlantic) and Edgar Winter's Above And Beyond (Blue Sky).

Disco will survive!

DISCO TOP 50

- 1 RAPPERS DELIGHT, Sugarhill Gang (Sugar Hill SH 101)
- 2 OFF THE WALL, Michael Jackson (Epic EPC 8045)
- 3 LADIES NIGHT, Kool & The Gang (Mercury KOOL 7)
- 4 QUE SERA MI VIDA, Gibson Bros (Island WIP 6525)
- 5 JAZZ CARNIVAL, Azymuth (Milestone Import)
- 6 WE GOT THE FUNK, Positive Force (Sugar Hill SH 102)
- 7 IT'S A DISCO NIGHT, Isley Bros (Epic EPC 7911)
- 8 I WANNA BE YOUR LOVER, Prince (Warner Bros Import)
- 9 CHRISTMAS RAPPIN', Kurtis Blow (Mercury BLOW 12)
- 10 NO MORE TEARS (ENOUGH IS ENOUGH), Donna Summer & Barbra Streisand (Casablanca CAN 174/CBS 13 8000)
- 11 MELLOW MELLOW, RIGHT ON, Lowrell (Ari AVIS 108)
- 12 IS IT LOVE YOU'RE AFTER, Rose Royce (Whitfield K 17456)
- 13 MUSIC, One Way featuring Al Hudson (MCA MCAT 542)
- 14 SPACER, Sheila B Devotion (Carrere CAR 128)
- 15 SECOND TIME AROUND, Shalamar (RCA FB 1709)
- 16 CAN'T STOP DANCING/IN MY FANTASY, Sylvester (Fantasy FTC 183)
- 17 SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCIN', Brass Construction (UA UP 615)
- 18 I SHOULD A LOVED YA/TONIGHT I'M ALRIGHT, Narada Michael Walden (Atlantic Import LP)
- 19 AND THE BEAT GOES ON, Whispers (Solar Import)
- 20 MY FEET KEEP DANCIN', Chic (Atlantic K 11415)
- 21 CAN'T LET GO, Earth Wind & Fire (CBS 8077)
- 22 DANCIN' IN OUTER SPACE, Atmosfear (MCA MCAT 543)
- 23 THE RIVER DRIVE, Jupiter Beyond (Pye Int'l 7P/12P 5012)
- 24 THE WORLD IS A GHETTO, War (MCA 557)
- 25 WEAR IT OUT, Stargard (Atlantic K 17475)
- 26 DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 27 I DON'T WANT TO BE A FREAK, Dynasty (Solar FR 1694)
- 28 CORDON BLEU, Stix Hooper (MCA MCAT 536)
- 29 ONE STEP BEYOND, Madness (Stiff BUY 56)
- 30 MY SIMPLE HEART, The Three Degrees (Ariola ARO 202)
- 31 LOVE INJECTION, Trussel (Elektra Import)
- 32 DANCE TO THE MUSIC, Sly & The Family Stone (Epic EPC 8017)
- 33 RISE, Herb Alpert (A&M AMS 7465)
- 34 IT'S MY HOUSE, Diana Ross (Motown TMG 1169)
- 35 COME TO ME, France Joli (Ariola ARO 204)
- 36 ANOTHER BRICK IN THE WALL, Pink Floyd (Harvest HAR 5194)
- 37 ROCK IT, Deborah Washington (Ariola ARO 179)
- 38 PLEASE DON'T GO, KC & The Sunshine Band (TK TKR 7558)
- 39 DANCE FREAK, Chain Reaction (Sound Of New York Import)
- 40 HOLDIN' ON, Tony Rallo & The Midnight Band (Casablanca Import)
- 41 GET UP AND BOOGIE, Freddie James (Warner Bros K 174 78)
- 42 WE GOT THE GROOVE, Players' Association (Vanguard Import)
- 43 READY FOR THE 80s, Village People (Mercury 6007 244)
- 44 ROCK WITH YOU, Michael Jackson (Epic EPC 8348)
- 45 PUT A LITTLE LOVE ON ME, Delegation (Ariola AROC 188)
- 46 STILL, The Commodores (Motown TMG 1166)
- 47 TOO HOT, Kool & The Gang (Mercury KOOL 8)
- 48 DON'T STOP THE FEELING, Roy Ayers (Polydor STEP 8)
- 49 TONIGHT, Gloria Gaynor (Polydor STEP 8)
- 50 PRAYIN', Harold Melvin & The Blue Notes (Source SRC 102)

Due to the break over Christmas we cannot include the usual previous week's figures, but will start again next week.
Disco Top 50 courtesy of Disco International.



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CHARTS AND AIRPLAY ACTION

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Jon and Vangelis' single a hint of things to come

JON AND VANGELIS: I Hear You Now (Polydor POSP 96)

ALTHOUGH NEW to the charts as a duo, the names of Jon and Vangelis are certainly not unknown to the majority of rock music fans — Jon is of course Jon Anderson, the driving force behind Yes since the beginning, while Vangelis has had success both as a member of the Greek group Aphrodite's Child (which also featured Demis Roussos) and as a solo artist. The two have known each other for several years and in fact Anderson invited Vangelis to join Yes after the departure of keyboards player Rick Wakeman. The Greek musician turned down the offer, however, in favour of pursuing his own solo career, and

SINGLES SYMBOLS

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

Chart Newcomer...by Chris White

only now have the two finally started working together. I Hear You Now is a track from an LP they recently completed, Short Stories. Anderson is still committed to Yes and will continue to record and perform with the band. In his role as front man for the band, various plaudits have come his way including numerous awards as best composer and top British male singer. Vangelis arrived in London four years ago and has recorded several albums in his own studio near Marble Arch. They include Heaven And Hell, Albedo 0.39 and Spiral. In addition he has made various concert appearances including a sell-out date at the Royal Albert Hall.

◊ AZYMUTH: Jazz Carnival (Milestone MRC 101)

IT MAY be considered a freak hit but for many the chart debut of Brazilian band Azymuth in the chart falls in line with the growing popularity of South

American music in Europe. Azymuth's history goes back nearly seven years and during that time the three group members, keyboards player Bertrami, bassist Alex Malheiros and drummer Ivan Conteh, have built up an enormous following in their native country — both on record, as TV and radio performers and also for writing the soundtrack music for many Brazilian films. Their first album, Azymuth Big Band, was released in 1973 and has been followed by many other LPs. In the last couple of years or so the band's appeal has begun to spread beyond the frontiers of Brazil and South America generally and Azymuth have made successful appearances at the 1977 Montreux Jazz Festival and the 1978 Newport Jazz Festival. Most recently they have finished a tour of Japan. Jazz Carnival is a track from the band's latest album, Light As A Feather, which also features percussionist Aleduq. Milestone is a jazz-oriented label licensed to RCA in the UK.



JON ANDERSON



VANGELIS

US Action

Pink Floyd pulls well

THE BASIC chart patterns remained stable through the Christmas and post-Christmas selling period, in part because of a rise in catalogue sales. This rise, however, was not great enough in bulk to register in the top 100.

Latest albums by Pink Floyd and Kenny Rogers have pulled their catalogues well, though, with each one's previous LP in healthy bulleted positions. Most of the chart moves were but a few places, with significant new entries by Neil Diamond (at 51), Parliament, and the soundtrack of the film 10.

The surprise jump on the singles chart is the Dirt Band, with their most active song in years moving 59-33. Queen also moved from 43 to 30.

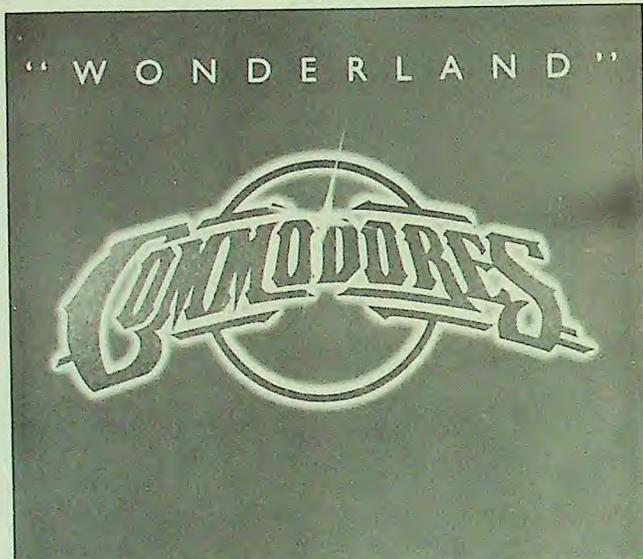
Of seven new entries, five are surefire (Journey, Nicolette Larson, Aerosmith, Donna Summer and Barbra Streisand), while Casablanca is heavily promoting Cindy Bullens. New Babys and Blondie can be expected to have big immediate singles impact.

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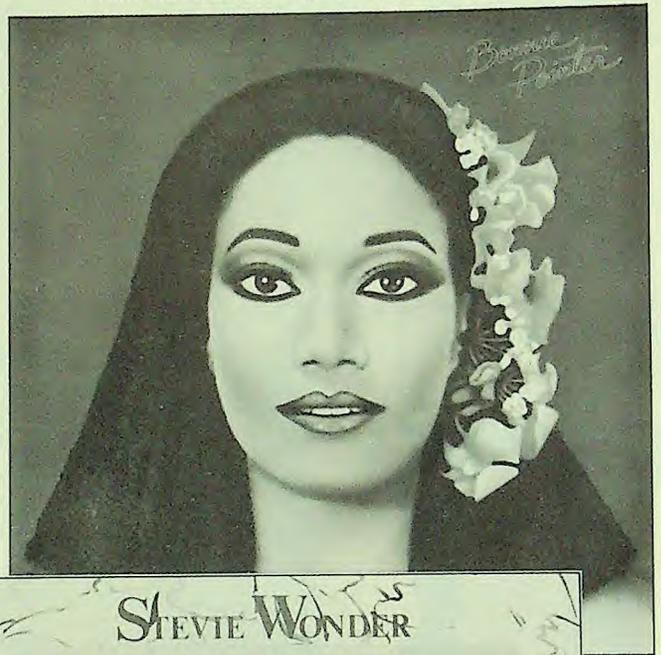


The other six places in the Top Ten will be anybody's guess!

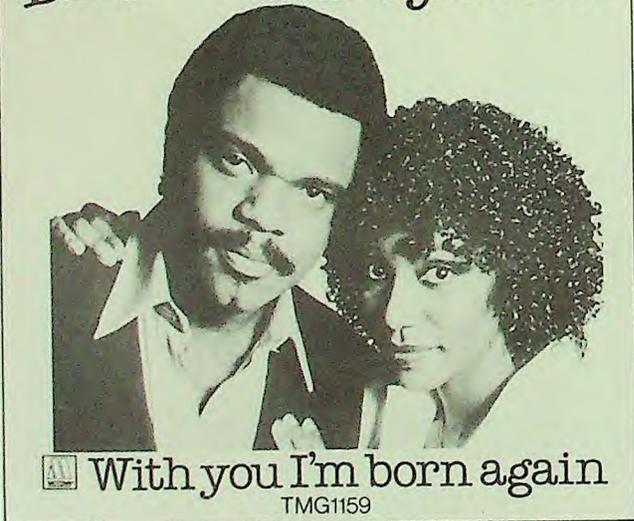
COMMODORES 'WONDERLAND' TMG1172
From the album 'Midnight Magic' STMA8032



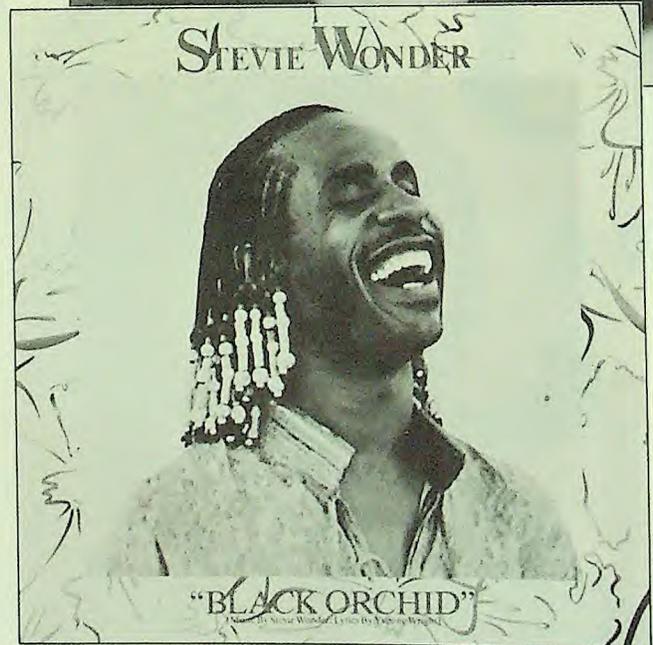
BONNIE POINTER 'I CAN'T HELP MYSELF' TMG1171
From the forthcoming album 'Bonnie Pointer 2'



Billy Preston
and Syreeta



BILLY PRESTON AND SYREETA
'WITH YOU I'M BORN AGAIN' TMG1159
From the album
'Late At Night' STML12116



STEVIE WONDER
'BLACK ORCHID' TMG1173
From the album 'Stevie Wonder's Journey Through
The Secret Life Of Plants' TMSP6009

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MUSIC WEEK

ORDER FORM CHART

TOP 75 SINGLES

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This Week				Last Week				Wks on Chart				TITLE/Artist (producer)/Publisher				Label number				
£	1	3	9	1	3	9	9	1	3	9	9	BRASS IN POCKET	Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 11 (W)	39	33	6	MOONLIGHT & MUZAK	M (Robin Scott) Platinum Productions	MCA 541 (C)
▲	2	11	5	2	11	5	5	2	11	5	5	WITH YOU I'M BORN AGAIN	Billy Preston/Syreeta (James Di Pasquale/D. Shire) Jobete	Motown TMG 1159 (E)	40	36	6	THE WALK	Inntates (Vic Maile) Tristran	Rader ADA 47 (W)
£	3	7	6	3	7	6	6	3	7	6	6	PLEASE DON'T GO	K.C. & The Sunshine Band (Finch) April	T.K. TKR 7558 (C)	41	NEW	TOO HOT	Kool & The Gang (Eumie Deodato) Planetary Nom	Mercury KOOL 8 (F)	
▲	4	14	3	4	14	3	3	4	14	3	3	MY GIRL	Madness (Clanger/Winstanley) Warner Bros.	Stiff BUY 62 (C)	42	24	5	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU	Elvis Presley (-) Carlin	RCA PB 9464 (R)
▲	5	1	7	5	1	7	7	5	1	7	7	ANOTHER BRICK IN THE WALL	Pink Floyd (Waters/Ezrin/Gilmour) Pink Floyd Music	Harvest HAR 5194 (E)	43	43	4	FREEBIRD EP	Lynyrd Skynyrd (Al Cooper) Leeds	MCA 251 (C)
	6	20	4	6	20	4	4	6	20	4	4	I'M IN THE MOOD FOR DANCING	Nolans (Bon Findon) Blacksheep	Epic EPC 8068 (C)	44	NEW	I WANNA BE YOUR LOVER	Prince (Prince) Ecnirp	Warner Brothers K 17537 (W)	
	7	2	5	7	2	5	5	7	2	5	5	I HAVE A DREAM	Abba (Andersson/Ulvaeus) Bocu	Epic EPC 8088 (C)	45	35	5	I'M BORN AGAIN	Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11410 (W)
	8	6	6	8	6	6	6	8	6	6	6	TEARS OF A CLOWN/RANKING FULL STOP	Beat (B. Sargeant) Jobete/Copyright Control	2 Tone CHSTT 6 (F)	46	39	10	NIGHTS IN WHITE SATIN	Moody Blues (T. Clarke) Tyler	Deram DM 161 (S)
	9	4	5	9	4	5	5	9	4	5	5	DAY TRIP TO BANGOR	Fiddler's Dram (D. Foster) Coley/Intersong	Dingles SID 211 (SP)	47	NEW	I'VE GOT TO LOVE SOMEBODY	Sister Sledge (Rogers/Edwards) Warner Brothers	Atlantic K 11404 (W)	
	10	5	10	10	5	10	10	10	5	10	10	I ONLY WANT TO BE WITH YOU	Tourists (Tom Allom) Chappell	Logo GO 370 (R)	48	29	12	NO MORE TEARS	Donna Summer/Barbra Streisand (Klein/Moroder) Sunbury/Cop Con CBS 8000 (A/C)	Casablanca/CBS CAN 174
£	11	15	5	11	15	5	5	11	15	5	5	LONDON CALLING	Clash (Guy Stevens) Riva/Ninaden	CBS 8087 (C)	49	32	6	IT'S MY HOUSE	Diana Ross (Ashford/Simpson) Warner Brothers	Motown TMG 1169 (E)
▲	12	26	5	12	26	5	5	12	26	5	5	GREEN ONIONS	Booker T. & The M.G.'s (Booker T.) Carlin	Atlantic K 10109 (W)	50	NEW	BUZZ BUZZ A DIDDLE IT	Matchbox (Peter Collings) Chappell	Magnet MAG 157 (A)	
£	13	13	8	13	13	8	8	13	13	8	8	IS IT LOVE YOU'RE AFTER	Rose Royce (Norman Whitfield) Warner Brothers	Whitfield K 17456 (W)	51	18	7	WONDERFUL CHRISTMAS TIME	Paul McCartney (McCartney) McCartney/ATV	Parlophone R6029 (E)
▲	14	31	3	14	31	3	3	14	31	3	3	BETTER LOVE NEXT TIME	Dr. Hook (R. Haffkin) Sunbury	Capitol CL 16112 (E)	52	NEW	LIVING BY NUMBERS	New Musik (T. Mansfield) April	GTO GT 261 (C)	
	15	8	7	15	8	7	7	15	8	7	7	RAPPER'S DELIGHT	Sugarcane Gang (Sylvia Robinson) Warner Brothers	Sugarhill SHL 101 (A)	53	NEW	STRANGE LITTLE GIRL	Sad Cafe (Eric Stewart) St. Annes	RCA PB 5202 (R)	
	16	10	8	16	10	8	8	16	10	8	8	MY SIMPLE HEART	Three Degrees (G. Moroder/H. Faltermeyer) See Shanty/Pendulum/Chappell	Ariola ARO 202 (A)	54	NEW	WONDERLAND	Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1172 (E)	
▲	17	37	3	17	37	3	3	17	37	3	3	BABE	Styx (Styx) Rondor	A&M AMS 7489 (C)	55	47	9	CONFUSION/LAST TRAIN TO LONDON	Electric Light Orchestra (Jeff Lynne) Copyright Control	Jet 166 (C)
	18	12	5	18	12	5	5	18	12	5	5	JOHN I'M ONLY DANCING (AGAIN)	David Bowie (Bowie/Visconti) Mainman/Chrysalis/Bewlay Brothers RCA BOW 4 (R)		56	57	5	WHAT'S YOUR SIGN GIRL	Barry Biggs (Barry Biggs) Interworld	Dynamic DYN 150 (C/C/R)
▲	19	30	8	19	30	8	8	19	30	8	8	I WANNA HOLD YOUR HAND	Dollar (Chris Neal) Northern	Carrere CAR 131 (W)	57	NEW	ROTATION	Herb Alpert (Alpert/Badazz) Rondor	A&M AMS 7500 (C)	
	20	21	8	20	21	8	8	20	21	8	8	WORKING FOR THE YANKEE DOLLAR	Skids (Mick Glossop) Virgin	Virgin VS 306 (C)	58	NEW	PARADISE BIRD/THE LETTER	Amil Stewart (Barry Leng) ATV/Heath Levy	Atlantic K 11424 (W)	
	21	22	6	21	22	6	6	21	22	6	6	MY FEET KEEP DANCING	Chic (Rogers/Edwards) Warner Brothers	Atlantic K 11415 (W)	59	56	16	ONE DAY AT A TIME	Lana Marcell (G. Elick) Valentine	Pye 7N 46021 (A)
▲	22	28	8	22	28	8	8	22	28	8	8	SPACER	Shells and B. Devotion (B. Edwards/N. Rodgers) Warner Bros. Carrere CAR 128 (W)		60	NEW	DANCE STANCE	Dexy's Midnight Runners (Kevin Rowland)	Parlophone R 6028 (E)	
	23	16	9	23	16	9	9	23	16	9	9	QUE SERA MI VIDA	Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6525 (E)	61	NEW	ARE YOU READY	Billy Ocean (K. Gold) Screen Gems/EMI/April-Aqua	GTO GT 259 (C)	
	24	19	6	24	19	6	6	24	19	6	6	BLUE PETER	Mike Oldfield (Mike Oldfield) Virgin/FDHEMI	Virgin VS 317 (C)	62	52	5	CAN'T LET GO	Earth Wind & Fire (M. White) Rondor	CBS 8077 (F)
▲	25	45	3	25	45	3	3	25	45	3	3	I HEAR YOU NOW	Jon & Vangelis (Vangelis) Topograph/Warner Bros.	Polydor POSP 96 (F)	63	40	11	ROCKABILLY REBEL	Matchbox (Peter Collins) Magnet	Magnet MAG 156 (A)
▲	26	38	3	26	38	3	3	26	38	3	3	SPIRITS (HAVING FLOWN)	Bee Gees (Bee Gees) RSO/Chappell	RSO 52 (F)	64	NEW	MAMA'S BOY	Suzi Quatro (M. Chapman) RAK	RAK 303 (E)	
▲	27	50	2	27	50	2	2	27	50	2	2	IT'S DIFFERENT FOR GIRLS	Joe Jackson (D. Kerstenbaum) Albion	A&M AMS 7493 (C)	65	46	5	CHRISTMAS WRAPPIN'	Kurtis Blow (Moore/Ford) Heath Levy	Mercury BLOW 7 (F)
	28	17	8	28	17	8	8	28	17	8	8	LIVING ON AN ISLAND	Status Quo (Pip Williams) Shawbury/Eaton	Vertigo 6059 248 (F)	66	67	8	MELLOW MELLOW RIGHT ON	Lowrell (L. Simon/G. Redmond) Famous Chappell	AVI AVIS 1008 (A)
	29	25	8	29	25	8	8	29	25	8	8	OFF THE WALL	Michael Jackson (Quincy Jones) Rondor	Epic EPC 8045 (C)	67	49	8	COMPLEX	Gary Numan (Gary Numan) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 29 (W)
£	30	65	2	30	65	2	2	30	65	2	2	JAZZ CARNIVAL	Azymuth (Azymuth/J. Leibovitz) Fuse	Milestone MRC 101 (R)	68	51	9	IT'S MY HOUSE	Storm (P. Albertini) Warner Brothers	Scope SC 10 (W)
▲	31	48	4	31	48	4	4	31	48	4	4	7TEEN	Regents (Sheller/Pew) Tooti Frooti/EMI	Rialto TREB 111 (A)	69	59	12	MESSAGE TO YOU RUDY/NITE KLUB	Specials/Rico (Elvis Costello) Carlin/Plangent Visions	2 Tone TT 5 (F)
£	32	34	4	32	34	4	4	32	34	4	4	WE GOT THE FUNK	Positive Force (Edmunds/Robinson/Jones) Planetary Nom	Sugarhill SHL 102 (A)	70	NEW	CARAVAN SONG	Barbara Dickson (M. Batt) April	Epic EPC 8103 (C)	
	33	9	7	33	9	7	7	33	9	7	7	WALKING ON THE MOON	Police (Police/Nigel Gray) Virgin	A&M AMS 7494 (C)	71	61	11	ETON RIFLES	Jam (Vic Coppersmith - Heaven/Jam) And Son/Bryan Morrison	Polydor POSP 83 (F)
	34	27	10	34	27	10	10	34	27	10	10	ONE STEP BEYOND	Madness (Clive Langer/Alan Winstanley) Mellow Disc	Stiff BUY 56 (C)	72	53	9	DIAMOND SMILES	Boombtown Rats (Robert John Lange) Sewer Fire/Zomba	Ensign ENY 33 (F)
	35	23	8	35	23	8	8	35	23	8	8	UNION CITY BLUE	Blondie (Mike Chapman) EMI	Chrysalis CHS 2400 (F)	73	60	14	THE SPARROW	Ramblers (K. Parrotti) EMI/St. Annes	Decca F 13860 (S)
£	36	63	2	36	63	2	2	36	63	2	2	YOUNG BLOOD	U.F.O. (G. Martin) THTH/Chrysalis	Chrysalis CHS 2399 (F)	74	69	8	SECOND TIME AROUND	Shalamar (L. Sylvers/D. Griffey) Spectrum VII/Rosey/Chappell	RCA FB 1709 (R)
£	37	41	4	37	41	4	4	37	41	4	4	SARAH	Fleetwood Mac (Fleetwood Mac) Bright/Warner Bros. Warner Brothers K 17533 (W)		75	44	13	CRAZY LITTLE THING CALLED LOVE	Queen (Queen) Queen/EMI	EMI 5001 (E)
£	38	72	2	38	72	2	2	38	72	2	2	ESCAPE (PINA COLADA SONG)	Rupert Holmes (Holmes/Boyer) Warner Brothers	Infinity INF 120 (C)						

A Z (TOP WRITERS)

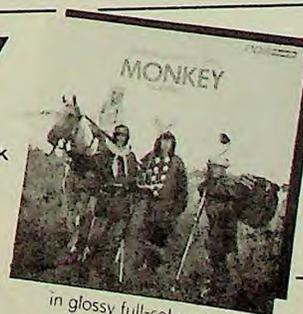
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DON'T STOP THE FEELING, Don't Hide Your Love, ROY AIRES. Polydor STEP 6(F)

EASY MONEY, Company, RICKIE LEE JONES. Warner Brothers K 174556 (W)

FOOTBALL IS THE GAME FOR ME, Football Is The Game For Me Instr., JUNIOR ACES FOOTBALL CLUB. Feelgood FLG 112 (SP)

GOOD FRIEND, Moody and Tripper, MARY MCGREGOR. RSO 54 (F)

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 HOTS FOR YOU, Words, DEBBIE MAC. Active CT 1 (R)

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 I LIKE THE BLUEBEAT, Hit The Road Jack, OUTLINE. Ariola Hansa AHA 560 (A)
 I STILL HAVE DREAMS, Headin' South, RICHIE FURAY. Elektra/Asylum K 12413 (W)
 IN THE NIGHT, Waiting For The Time, RAY JACKSON. Mercury JACKO 1 (F)
 IF YOU WANT IT, I Wonder (If I'm Falling In Love), NITELYTE. Ariola ARO 220 (A)
 I'M AN INDIAN TOO, Deputy Of Love, DON ARMANDO/2nd AVE. RUMBA BAND. Island WIP 6557 (E)
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LOVE AT FIRST NIGHT, Chances Are, SALLY TOWNSEND. OBM 1003 (A)
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MAGIC EYES, One Love Behind, GARDNER AND BOULT. RCA GEMS 16 (R)
 ME, ME, ME, Demo, CODEK. MCA 550 (C)

NEVER GONNA GIVE YOU UP, Sooner Or Later, REX SMITH. CBS 8100 (C)
 NIGHT MUSIC, Stones, RAGS. MCA 546 (C)
 NIGHTTIME, Take It Easy, MAGGIE MCNEAL. WEA K 17465 (W)
 NO TURNING BACK, Lying Here, SHOX. Axis 4 (RT)

PICTURE PUZZLE, I Get So Lonely, STEVE HAYNES. Harbour HRB 7 (P)
 PLAY IT AS IT LAYS, Cheap Affairs, ALICIA BRIDGES. Polydor POSP 102 (F)

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 SOMEONE'S LOOKING AT YOU, When The Night Comes, BOOMTOWN RATS. Ensign ENY 34 (F)
 STRONGER (THAN YOU THINK I AM), Stronger (Instr), EDWIN STARR. 20th Century TC 2445 (R)

STORMY WEATHER, No Such Thing, ATLANTIS PEOPLE/COACH HOUSE RHYTHM SECTION. Ice GUY 33/12 (C)

TAKE IT EASY, Lorraine, LITTLE BO BITCH. Cobra COB 4 (E)
 TELL THAT GIRL TO SHUT UP, Chapel Of Love, HOLLY AND THE ITALIANS. Oval 1016 (SP)
 TERRY, Golden Light, TWINKLE. Old Gold OG 99027 (SP)
 THE LONER, El Sid, COZY POWELL. Ariola ARO 205 (A)
 THE MIDAS TOUCH, Sleep Walking, MICHAEL MARRA. Polydor POSP 108 (F)
 THE SOURCE, Source EP, VARIOUS. Source SRC 101 (E)
 THEME FROM FIRE POWER, Smack In The Middle Of Love. THE HOT 40's. DJM DJS 10934 (C)
 TOGETHER WE ARE BEAUTIFUL, Baby Let Me Kiss you, FERN KINNEY. WEA K 79111 (W)
 TONIGHT, This Could Mean Everything, ZAINE GRIFF. Automatic K 17547 (W)

WHEN A MAN LOVES A WOMAN, Have Me With A Feeling, BETTE MIDLER. Atlantic K 11433 (R)
 WILD ROVER, Lark In The Dark. JEEP. Cobra COB 9 (E)
 WINNER TAKES ALL, Fun And Games, ISLEY BROTHERS. Epic EPC 7795 (C)

YOU CAN'T WIN 'EM ALL, Together, J. J. BARRIE. RCA PB 5222 (R)
 YOU GAVE ME SUCH A FEELING, Boys Will Be Boys, DUNCAN SISTERS. Casablanca EMS 5501 (A)
 YOU SAVED MY LIFE, Love, JOHNNY MATHIS/STEPHANIE LAWRENCE. CBS 8155 (C)
 YOU DON'T LIGHT MY FIRE, Step Inside My Rainbow, MICK JACKSON. CBS 8008 (C)

AIN'T NOBODY HERE BUT ME, Kingston 11, RASSES. Ballistic BP327 (E)
 AMOeba BOOGIE, Theme, NEIL INNES. Polydor POSP 107 (F)

BABY I LOVE YOU, High Risk Insurance, RAMONES. Sire SIR 4031 (W)
 BACKSTABBERS, Sunset On Sunset, TINA TURNER. United Artists BP 332 (E)
 BEGGARS GAME, Along The Road, DAN FOGELBERG. Epic EPC 8154 (C)
 BODY SNATCHING, Disco Version, US OF A. Carrere CAR 132 (W)

CANDY, I'd Rather Be Me, COLE YOUNGER. Ariola Hansa AHA 555 (A)
 CHATTY CHATTY, Turn It Up, TOOTS AND MAYTALS. Island WIP 6544 (E)
 CHAMPS ELYSEE, Rough Rider, DIVERSION. Rocksteady Mick 008 (Onestop)

DARK ENTRIES, Untitled, BAUHAUS. Axis 3 (RT)
 DO THAT TO ME ONE MORE TIME, Deep In The Dark, CAPTAIN AND TENNILLE. Casablanca CAN 175 (A)
 DO YOU WANNA DO THE DANCE, Are Angels Flight Of Fancy, BOULEVARD. RCA PB 5203 (R)

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
PUMPHOUSE GANG Stay With Me Splash SP 008 (Pye)	January 4	None	Story in trades of company claiming that they were first in the race to have a record of the press in 1980, quoting instance of this 45 available one minute after midnight, at PR Records, Merton. 12" edition available. Band from Isle of Wight, now second single with Splash. Already have LP issued overseas. Number five, frequent gigs South of England.	Steve Harley vocal inflections at beginning, with opening chords from elsewhere. Fair record but not really strong enough for lengthy 12". In reduced form might well pack more immediacy and punch with the greater tightness resulting. Should generate sales in alternative quarters but little overtly commercial. South-East area popularity should generate action with eyes on the next 45.
STICK SHIFTS Automobile Chiswick CHIS 118 (EMI)	January 11	None	Early airplay pick-up from Capital and Pennine. Good reaction from Radio One. Disc in three different colour bags. Ads and competitions in motoring journals. All singing work of record's creator, Graham Lister.	Originally submitted as demo for Rocky Sharpe and the Replays but though liked it was not utilised by group. It seems Ted Carroll of Chiswick felt it had sales potential and consequently this fun acappella record was released. Basic theme seems to suggest every good boy should have an automobile as an advantage possession for furthering his aims with a young lady. Might well chart and have a considerable run in the 30 to 40 range.
GIRL Do You Love Me Jet 169 (CBS)	January 11	None	Single in picture bag with group on front and story line of song on flip. Ads in trade, consumer press with inclusion in general promotion for debut album JET LP 224 which retails for limited period at low price of £3.49. Group begin tour with UFO commencing January 13, Liverpool. Band have achieved considerable consumer press copy with image suggested in name. AB: Five-piece, launched by Jet 1979 with debut single selling 49p but no charting even though actual record (outside of tempting 49p) good enough.	Song formerly recorded by Kiss with Bob Ezrin, Kim Fowley credits. As might be expected song needs propulsion from strong drummer, thudding guitar and this it gets. Lead vocalist Philip Lewis gives gritty vocals but perhaps might have given more fire. Strength of song rests in much utilised title line. Should be reasonable seller but doesn't sound the big breakthrough disc for promising outfit.
ROBIN TROWER Victims Of Fury Chrysalis CHSA 2402 (Polygram)	January 11	None	White, see-through vinyl; picture bag with artist on front. Ads trade, consumer, with new album, of which this is title track (CHR 1215). Artist born 1945, one-time member Paramounts which eventually became Procol Harum. Trower in later until 1971. Formed new outfit called Jude but short-lived. First solo album 1973. Considerable popularity US, artist with Hendrix influences.	Good intro to new album but of itself unlikely to cause much excitement on general singles scene. Very good Trower with some lovely mood lines and familiar utilisation of pace for variety. Lyric too diffuse for hit 45.
KOOL AND THE GANG Too Hot KOOL 812 - 12" (Polygram) KOOL 8 - 7" (Polygram)	January 4	Ladies Night (9, 1979)	Recent major crossover hit from disco world. 12" available. Major push through disco and also accompanying fresh push on album from which track comes (Ladies Night 637263).	Deceptive ease as it flows quietly along with late plus in atmospheric sax solo. Seems tailor-made for all-day programming. Immediate pick-up noticed from Radio One, Luxembourg and frequently on-the-ball 210. Hit.
ALICIA BRIDGES Play It As It Lays Polydor POSP 102 (Polygram)	January 18	I Love The Night Life (32, 1978)	Title cut of expected new album Play It As It Lays. Considerable activity last year resulting from hit 45. Disco push with advance LPs, singles to relevant media people. Born Georgia, Bowie freak, late 20s, 1979 saw first album named after artist.	Strong rhythmic number with artist employing her well-rounded word vocal attack which carries its own stridency as she punches out vocal line. Perhaps less vocal might have helped to establish tune although for variety there is double-tracking later in record and a brief instrumental break in which sax is prominent. Possibilities.
JEEP Wild Rover Cobra COB 9 (EMI)	January 11	None	Own blue-white colour bag, special press hand-out, disc formerly issued on group's own Airport Records where it found itself recipient of considerable Radio One airplay via John Peel, Mike Reid, Anne Nightingale. Considerable number of gigs behind them. Described as very visual band with group members coming from wide variety of previous bands.	Familiar song to folkies although this band not in that idiom for they belong in new wave, alternative style bag. Chorus of this song often excuse for folkies to sprit rendition. With some luck and the sales accolade of a DJ, Record of the Week this could easily do well although its alternative style vocals may not lend themselves to crossover potential.
ERROL DUNKLEY Sit Down And Cry Scope SC 11 (WEA)	January 11	O.K. Fred (11, 1979)	Clubs, discos, general reggae market with hopes, in-view of crossover on last, of reaching once more general market. Jamaican artist with number of fine reggae recordings last few years. Visits UK at frequent intervals and on recent hit made number TOTP appearances.	No commercial wallop as in title line both words and music of recent hit. Friendly chugging beat with artist unfolding story line. Enlivened by some good trumpet strenuous promotion resulting in major airplay or TV on back of last hit unlikely to hit Top 75 other than possible fleeting visit.
NICOLETTE LARSON Back In My Arms Again Warner K 17550 (WEA)	January 4	None	Basic company promotion with already considerable airplay via Clyde, City, Downtown, Tees, Trent, Swansea, Orwell, 210, Manx.	Good news for Motown must be WEA issuing 1960s Motown dressed up in contemporary setting of stronger beat, greater thickness in overall sound, for this Nicolette Larson 45. Has good line as well as infectious chorus. Quite a change for artist but seems, from early airplay response, to be paying-off. If it does, doubtless surfeit of re-issues from Motown.
CLEVELAND EATON I'm Lonely Tonight Miraclic M 14 (Pye)	January 11	Bama Boogie Woogie (35, 1978)	Astonishing quick take by Radio One with record on Featured Forty Playlist before release. Also good reactions coming from independent stations. Record cut taken from LP, Keep Love Alive (MLP 3008). Musician known for work with likes of Ramsey Lewis, Maurice White, the late Minnie Riperton. 7" in red vinyl.	Lovely romantic feel with vocals Garden Of Eaton featuring Cinnamon. Breathily, girly, sensuous lines spun round declaration that the guy is needed for night vocal employment by the girls on end words of some lines. Should give Gull good start for the Eighties.
RAMONES Baby I Love You Sire 4031 (WEA)	January 11	4 with highest Sheena Is A Punk Rocker (22, 1977). Last: Rock & Roll High School (67, 1979).	With trade, consumer ads for recent album, End Of The Century (SRK 6077) plus consumer music paper copy on band. General news interest from LP, single, comes from production via Phil Spector. Band long-time on scene with large committed cult following but have yet to land really major success. From US, New York. Frequent UK visitors.	Version of renowned Spector classic with major hits with this song Dave Edmunds (8, 1973) and of course Ronettes (11, 1964). Sounds a trifle uneasy notes and long musical lines have not been the usual Ramones repertoire. Sustained most relies on short, jerky pointed notes and pitchy lyric lines to match.

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CHART FOR
WEEK-ENDING
JAN. 19

ORDER FORM CHART

TOP 75 ALBUMS

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)
RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1			PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W)	39	35	31	I AM Earth Wind & Fire (M. White/A. McKay)		CBS 86084 (C)
2	1	10	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	40	51	9	WET Barbra Streisand		CBS 86104 (C)
3	5	14	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	41	54	43	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)		A&M AMLK 63708 (C)
4	3	6	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	42	42	45	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland International EPC 82419 (C)
5	10	41	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	43	26	13	LENA'S MUSIC ALBUM Lena Martell (George Etrick)		Pye N 123 (A)
6	2	10	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	44	41	7	TRANQUILITY Mary O'Hara (Dave Gold)		Warwick WW 5072 (M)
7	6	10	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	45	16	10	CREPES & DRAPES Showaddywaddy (Showaddywaddy)		Arista ARTV 3 (F)
8	25	2	VIDEO STARS Various	K-Tel NE 1066 (K)	46	38	11	20 GOLDEN GREATS Mantovani		Warwick WW 5067 (M)
9	11	17	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	47	43	6	KENNY ROGERS SINGLES ALBUM Kenny Rogers		United Artists UAK 30263 (E)
10	4	5	20 HOTTEST HITS Hot Chocolate (Mickie Most)	RAK EMTV 22 (E)	48	39	5	SID SINGS Sid Vicious		Virgin V 2144 (C)
11	27	2	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)	EMI EMTV 19 (E)	49	29	5	ALL ABOARD Various		EMI EMTX 101 (E)
12	9	4	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	50			END OF THE CENTURY Ramonos (Phil Spector)		Sire SRK 6077 (W)
13	14	40	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	51	65	2	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)		Harvest SHVL 804 (E)
14	7	15	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	52	23	8	NIGHT MOVES Various		K-Tel NE 1065 (K)
15	15	69	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	53	55	10	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)		Motown TMSP 6009 (E)
16			NO PLACE TO RUN UFO (George Martin)	Chrysalis CDL 1239 (F)	54	32	13	THE UNRECORDED JASPER CARROTT Jasper Carrott		DJM DJF 20560 (C)
17	13	9	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	55	62	23	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)		Motown STMA 8032 (E)
18	8	7	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	56	63	32	SKY Sky (Sky/Clarke/Hayden)		Ariola ARLH 5022 (A)
19	21	11	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	57			SEPTEMBER MORN Neil Diamond (Bob Gaudio)		CBS 86096 (C)
20	17	6	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B)	58	48	19	STRING OF HITS Shadows (The Shadows)		EMI EMC 3310 (E)
21	19	12	TUSK Fleetwood Mac (Dashut/Caillet/Fleetwood Mac)	Warner Brothers K 66088 (W)	59	53	3	RUMOURS Fleetwood Mac (Dashut/Caillet/Fleetwood Mac)		Warner Brothers K 56344 (W)
22	12	8	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	60	52	41	LAST THE WHOLE NIGHT LONG James Last (James Last)		Polydor PTD 001 (F)
23	45	6	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	61	70	2	GLORY BOYS Secret Affair		I-Spy 1 (F)
24	22	8	SETTING SONS Jam (Vic Coppersmith-Heaven)	Polydor POLD 5028 (F)	62	56	13	WHATEVER YOU WANT Status Quo (Status Quo/Pip Williams)		Vertigo 9102 037 (F)
25	49	5	FAWLTY TOWERS Soundtrack	BBC REB 377 (A)	63	58	6	METAL BOX Public Image Ltd.		Virgin METAL 1 (C)
26	20	31	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	64	59	2	THE LONG RUN Eagles (Bill Szymczyk)		Asylum K 52181 (W)
27	40	9	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	65	61	5	3D Three Degrees		Ariola 3D 1 (A)
28	30	11	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	66	64	2	REPLICAS Tubeway Army (Gary Numan)		Beggars Banquet BEGA 7 (W)
29	28	16	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	67			NOLANS Nolans (Ben Findon)		Epic EPC 83892 (C)
30	31	5	THE BEST OF CHIC Chic (Rodgers/Edwards)	Atlantic K 50686 (W)	68	50	16	OCEANS OF FANTASY Boney M (Frank Farian)		Atlantic/Hansa K 50610 (W)
31	24	6	PLATINUM Mike Oldfield (Tom Newman)	Virgin V 2141 (C)	69	69	5	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)		Atlantic/Hansa K 50498 (W)
32	36	10	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	Casablanca CALD 5008 (A)	70	57	45	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)		Arista ARTV 2 (F)
33	34	18	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	71			SONG OF THE SEA SHORE James Galway		Solar RL 25253 (R)
34	47	3	RHAPSODY IN BLACK London Symphony Orchestra	K-Tel ONE 1063 (K)	72			I'M THE MAN Joe Jackson		A&M AMLH 64794 (C)
35	37	36	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	73	74	9	ECHOES OF GOLD Adrian Brett (Jed Korse)		Warwick WW 5062 (M)
36	18	4	SLIM WHITMAN'S 20 GREAT LOVE SONGS Slim Whitman	United Artists UAG 30270 (E)	74	71	2	QUADROPHENIA Soundtrack		Polydor 2625 037 (F)
37	33	3	THE SECRET POLICEMAN'S BALL Various (Martin Lewis)	Island ILPS 9601 (E)	75			JOE'S GARAGE ACTS 2 & 3 Frank Zappa		CBS 88475 (C)
38	44	81	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96009/WOW 100 (C)						

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

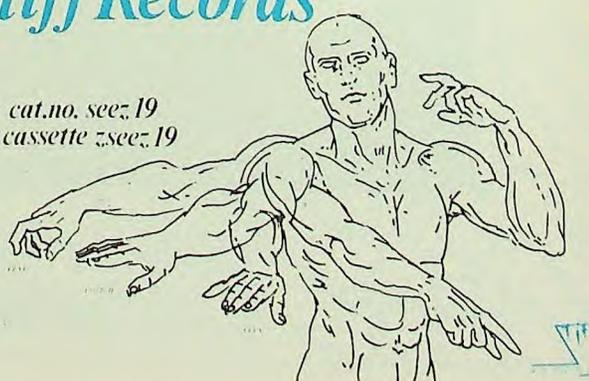
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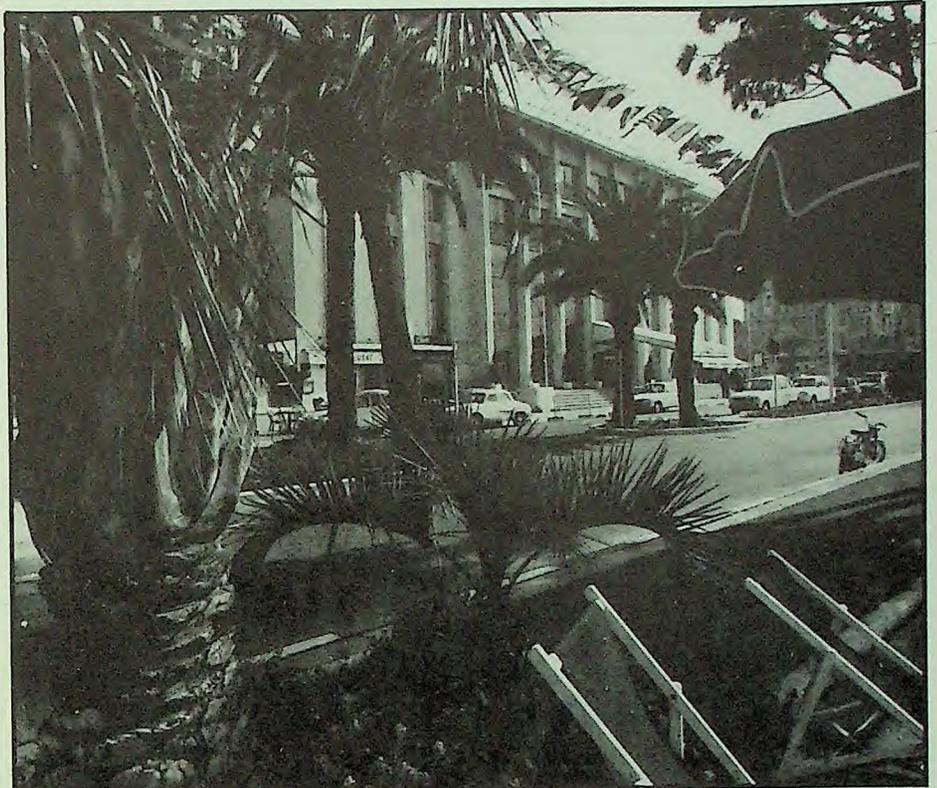
A SPECIAL MUSIC WEEK GUIDE

MIDEM WEEK

THE BRITISH music industry has supported Midem since its inception, and this year, despite redundancies and recession, many Brits will be in Cannes once again making contacts, renewing old friendships and deals, seeking and selling music.

In this 12 page *Music Week* special section, we list a selection of the British companies attending Midem '80, complete with contact names, hotels and, where applicable, details of what they are looking for or offering.

This section was compiled and edited by SUE FRANCIS, whose weekly Tipsheet page provides a year-round service for the music business throughout the world.



CANNES' PALAIS des Festivals — the nub of Midem.

AUTOMATIC MUSIC/RECORDS: The companies are using Midem to introduce themselves to the international marketplace on Stand C054. The record company side will be playing host to all of its WEA International and other licensees and, amongst other



CHRISSIE HARWOOD

things, introducing them to the first album by new signing Zaine Griff. Both the record and music companies will be pleased to hear tapes of artists, songs, one-offs, with a view to acquiring rights for the UK and international markets. On the publishing front, they are keen to discuss sub-publishing deals around the world for future catalogues but specifically for Zaine Griff who is currently being produced by Tony Visconti. Those representing the company are Nick Mobbs, managing director, and Chrissie Vanstone-Walker, company secretary staying at the Montfleury and Chrissie Harwood, executive assistant to MD and Mark Steels, creative and business affairs executive staying at the Abrial.

BAAL RECORDS: Balam Shotam and Jay Shotam, directors, with Jeffrey Collins, sales director, will be seeking a label deal for this company. Balam Shotam is staying at the Montfleury Hotel.

A&M RECORDS: Derek Green, below, senior vice president, will be representing the company and staying on the Rondor Music boat, SA Amazone. Says Green: "I have a watching brief, to see what is going on and be part of it." Green is also director of talent acquisition and artist development (Europe) for A&M.



AMPHONIC MUSIC: Represented by Syd Dale, managing director; Fay Gibbs, international manager; Adrian Kerridge, production coordinator and Eddie Warner, European representative staying at the Hotel Univers. As a publishing company and a background music library, they are looking for good quality instrumental recordings for their US and UK companies. "We are prepared to consider all types of music whether it's orchestral or a small group as long as it's well recorded".

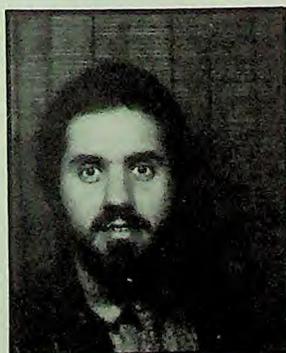
ANASTASIA GROUP OF COMPANIES: Jon Brewer, managing director; Robert Patterson, director; Maxine George, personal assistant, and Kate Comens, personal assistant, will be

at Midem to extend the companies' publishing and recording commitments and can be contacted at stand 170 (Tel: 469) or on the Yacht Lexa, Jetée Albert Edouard, Old Port, Cannes (Tel: 39 99 76).

APRIL MUSIC: Len Beadle, managing director, has a busy schedule placing masters of staff writers, liaising with April affiliates, acquiring deals and placing UK material in Europe. He will be staying at the Hotel Mediterranee.

ARNAKATA MUSIC: Attending and staying at L'Ermitage (Tel: 38 95 56) will be Lloyd Beiny who advises that some territories are still available for this publishing company as well as for Oscar Music (the hit recording group Dollar's catalogue).

AURA RECORDS & MUSIC: Aaron Sixx, managing director, below, will be negotiating foreign licensing agreements for a number of territories for his company and can be contacted at the Martinez (Tel: 68 91 91).



Meet *Music Week*
at Midem
on Stand No. 115,
level 1, zone 4, in the
Palais des Festivals

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MIDEM

ARISTA RECORDS: Now part of the Ariola Group of companies, on Stand A240-B280, they will be listening to product but basically meeting all the new licensees and establishing relationships. Attending is Elliot Goldman (from New York) executive vice president and general manager; Charles Levinson, managing director; Allan Watson, international director; Phyllis Margolin; Norma Morris and Lesley Turnbull.

BEGGARS BANQUET: Nick Austin, Martin Mills, Su Wathan and Steve Webbon can be contacted at Stand 320 or at the Embassy Hotel where they will be setting up sub-publishing deals for their catalogue. "We also want to licence our hit records where not already released," says Austin. "Artists include The Doll, Duffo, The Lurkers, The Merton Parkas and The Carpettes".

BOCU MUSIC: Represented by Carole Broughton, general manager, Howard Huntridge, professional manager and John Spalding, managing director who will be placing their product in overseas territories and looking for sub-publishing deals. All are staying at the Hotel de Paris (Tel: 38 30 89) or can be contacted at Tel: 39 23 94.



CHAPPELL MUSIC: For Chappell International Music Publishers will be Nick Firth, above, vice president and general manager (staying at the Carlton); David Hockman, assistant to Firth (Martinez) and Hein Van Der Ree, international repertoire co-ordinator (Martinez). For Chappell Music will be Steve Stevenson (Martinez) and for Polygram Leisure, M. Kuhn, senior legal adviser (Martinez).

ATV MUSIC: At Stand A232-B284 one will find certain masters and catalogues available for the world. Says Peter Phillips, managing director, "We are always interested in realistic deals for sub-publishing in the UK". With Phillips (staying at the Grand Hotel) is John Brunning, legal adviser; Tim Davies, international manager; Charlie Crane, general manager creative division; Graham Walker, general manager ITC film scores; Barbara Zamoyska, international administrator; Anne Cannings, Phillips' secretary; Brian Gibson, press officer and writers Tony Hiller, Vince Edwards, Irving Martin, Brian Wade, Adrian Baker, Roberto Danova, Kenny Lynch and Med Alie.



BBC RECORDS: At Stand B478 will be Alan Bilyard, head of BBC Records, Mehmet Arman, business affairs manager, Mike Harding, A&R manager and David Needham, sales executive, who are seeking licensing and distribution of the BBC catalogue. They are also looking for co-production investment in classical repertoire. They are staying at the Hotel Montfleury.

THE BRITISH PHONOGRAPHIC INDUSTRY: The main function of the BPI at Midem will be to look after and represent the UK record companies they are sponsoring along with the Department of Trade. On their stand A202 will be John Deacon, director general, who will be staying at the Carlton Hotel and Fred Kent, financial controller and Jackie Penning, personal assistant to Deacon, who are at the Mediterranean Hotel. "Should any problems arise, we are there to help in any way we can," says Penning.

CHOPPER RECORDS: At Stand A013-B035 will be Geoff Morrow and Phil Foster to meet with licensees and arrange new agreements for their forthcoming projects.

BRON ORGANISATION: A full entourage will be representing this diverse group of companies to be found at Stand B471 (Tel: 2210). It includes Gerry Bron, managing director; Lillian Bron (right), international director; Sydney Bron, director; Irving Teitelbaum, director of business; Steve Hedges, director Bron Agency; Roger Bolton, director of promotions; Rod Duncombe, general manager publishing; Geoff Gibas, international manager; Gordon Simpson, export marketing manager; Linda Raymonds and Chris Healey, special projects and Fize Sagar, personal assistant Bron Agency. Both Bronze Records and Publishing will be at Midem to expand and renew contacts with licensees and sub-publishers. The Bron Agency operation will be establishing contact with foreign promoters, explaining services offered and current representations. The Roundhouse Recording Studios has a new control room and mixing room facilities and there are newly acquired rehearsal facilities on their Chalk Farm



LILIAN BRON

site which will be touted. Cuemix is their "hot off the production line cordless foldback systems available for installation into recording studios." Also being offered is Executive Express, a luxury air taxi service, operating from their own private terminal at Luton Airport, and Computer Services.

CARLIN MUSIC CORPORATION: Freddy Bienstock, president; Paul Rich, vice president, and Mike Collier, director, can be found at Stand B364 where they will be meeting affiliates and looking to place catalogues. They are also at Midem to seek new catalogues for British territories and to place and acquire masters. Bienstock and Rich are staying at the Majestic and Collier at the Montfleury.

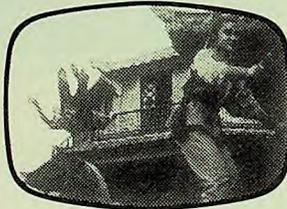
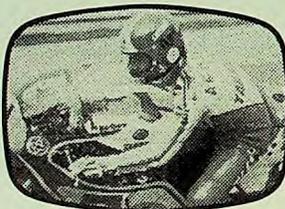
CREOLE MUSIC: On Stand B373 will be Bruce White and Tony Cousins, joint managing directors; Byron Lee and Sheila Lee, producers; Peter Cormack, promotion manager, and Anne Plaxton, secretary. They are offering the recording and publishing catalogue of Creole Music for overseas territories.

CRIMINAL RECORDS: Represented by Max Hole, managing director; and Jeremy Thomas, director, staying at the Montfleury Hotel.

CHRYSALIS GROUP: In force from the UK and USA, this company is at Midem says Terry Connolly, deputy group managing director, "because it gives us the chance to renew old contacts and make new ones... and show that we're still making records. New deals are rarely completed at the conference. It's like the Motor Show — they don't actually sell many cars at that time but it generates business". Also at the Chrysalis Stand A336 (Tel: 329) will be Terry Ellis and Chris Wright, joint chairmen; Doug D'Arcy, managing director Chrysalis Records; John Burgess, managing director of Air

CHARLY MUSIC: Represented by Jean Luc Young, chairman; Joop Visser, managing director; Cliff White, press and promotion manager; Peter Scherster and Keith Yershon, producers. The company is looking for licensing deals for certain remaining territories in the world and will be listening to and picking up available product. All are staying at the Lido Hotel (Tel: 38 60 24).

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MIDEM

FROM PAGE 24

Studios; Chris Stone, general manager Chrysalis Music; Roy Eldridge, A&R; Des Brown, international director; Bill Coben, director of Takoma Records/Chrysalis Records (USA); Peter Caisley, head of business affairs; Geoff Goy, general professional manager; Stuart Slater, European A&R; Peter Wagg, creative services; Denny Bruce, director of Takoma Records/Chrysalis Records (USA); Ann Munday, general manager Chrysalis Music (USA); Roger Watson, head of A&R (USA); Jeff Aldrich, head of A&R (East Coast), etc.

DAMONT RECORDS: This custom pressing service will be represented by Monty Presky, managing director and Frank Pearce, deputy managing director. Both are staying at the Hotel de France (Tel: 39 23 34).

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21ST CENTURY LEISURE: Newcomer to Midem, with something "extremely different", is British comedy record producer / publicist Martin Lewis. He has several projects to place featuring international comedy stars such as The Monty Pythons and Peter Cook and Dudley Moore. Some are available on a worldwide basis, others are for limited territories, with North America a priority. Of special interest to the US will be *A Poke In The Eye*, a best-of-British-comedy starring John Cleese and The Monty Pythons, Peter Cook and Beyond the Fringe, Neil Innes, Peter Ustinov, etc. It's a compilation from the famous Amnesty International Comedy Galas — and with John Cleese playing the Pope. The company has exclusive rights to all the recordings made by the British satirical magazine, *Private Eye*, and 20 Golden Satiricals starring Cook, Moore, Barry Humphries, Willy Rushton, John Bird, etc. The infamous Portsmouth Sinfonia (the world's worst orchestra) which seemed to induce mass sales in the UK with their massacres of familiar tunes,



MARTIN LEWIS

now has an album of classical repertoire which is available worldwide. Also their recent "murdering" of, 20 Classic Rock Classics, is available for N. America, Germany, Japan, France and Australia. Lewis is also representing the major multi-star album/musical, Alpha Omega, featuring Cat Stevens, David Essex, Maxine Nightingale, Arthur Brown, etc., for Liberty-United Records. "I shall be burning the candle at all three ends," promises Lewis who is staying at the Montfleury.

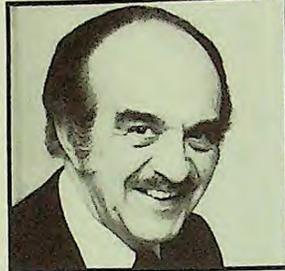
DESERT SONGS: Julian Spear and Terry O'Neil, directors, will be interested in talking to sub-publishers particularly from America, Canada, France and Italy for their artists catalogue which includes a new band Spoilers (signed to WEA), Real to Real and John Wilson, ex-lead singer of the Dodgers and his new band The Wild Bunch. They are also looking to place masters of this band and for Annie Kavanagh. Both can be contacted through the ATV Stand or at the Mediterrance.

DICK JAMES ORGANISATION: At Stand A426, B490. Contact Dick James, chairman; Stephen James, managing director DJM Records; David Ions, general manager, music publishing; Arthur Braun, general manager, music publishing USA & Canada; Rene Talar, general manager, music publishing France and Belgium; Monique Xuerf, assistant to Talar; Philip Swern, A&R manager; Ginny O'Sullivan, international manager and Jill Kemble, assistant to S. James.

DOEFLEX VINYL: This company selling PVC record compounds — black and coloured — will be represented by Tom Durkin, general manager and Graham Dingley, sales manager. They are staying at the Hotel Marie Antoinette (Tel: 38 69 45).

EATON MUSIC: Besides seeing their overseas representatives, Terry Oates, managing director, and Mandy Oates, director, will be looking to pick up new material. "We are very strong on promotion and placing rather than just the administration side." Personal contact is a speciality. They can be contacted through the Montfleury Hotel.

EMI MUSIC PUBLISHING: Represented by Ron White, managing director; David Gray,



RON WHITE

director finance & overseas supervision; Fred Marks, international manager; Kay O'Dwyer, director and general manager middle of the road repertoire and standard catalogue development; Ellis Rich, deputy international manager; Terry Slater, creative director and Roy Tempest, director and general manager. All staying at the Carlton Hotel except Rich who is at the Mediterrance.

ENSIGN RECORDS: This label, just into its third year, has already broken two major acts in America — Boomtown Rats and Roy Sundholm. Nigel Grainge, managing director; Chris Hill, A&R coordinator and Bob Nolan, international exploitation, will be at Midem meeting with their Phonogram licensees and extending their publishing deals for their Dizzy Heights Music. "We're looking to do deals for the world excluding Germany, South America, Italy, Spain, Portugal and Australia." Their publishing includes the catalogues of Roy Sundholm, Light of the World, Ray Tissier, Robert Rosenberg and Helen Henderson. Contact this company at the Phonogram Stand.

FUSE MUSIC: "We just started a record company, Fuse Records, and hope to talk to people at Midem about forming licensing deals", says Nigel Haines, managing director. "Black Neon publishing is also available for many of the major territories." With Haines who will be staying at the Majestic, will be Martin Hall, general manager and Alan Brown. All can be contacted through the Francis Dreyfus Stand.

GOLDBERG RAVDEN & CO: A leading international accounting firm in the music industry, specialising in royalty examinations and business management, its clients are some of the top names in the business. Partner, David Ravden will be at Midem to conclude negotiations for certain clients. He is staying at the Embassy Hotel.

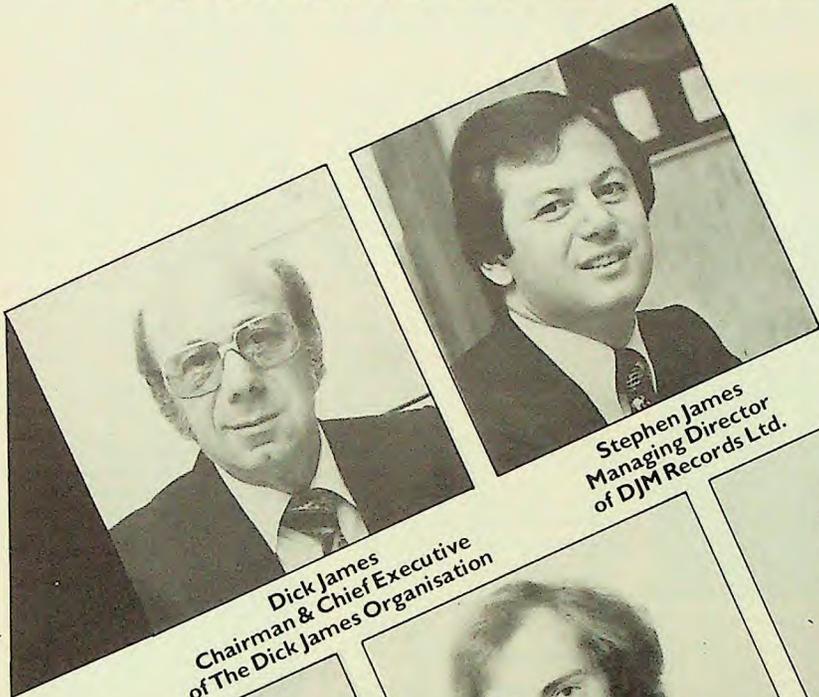
TO PAGE 28

Eel Pie's new studio in Soho

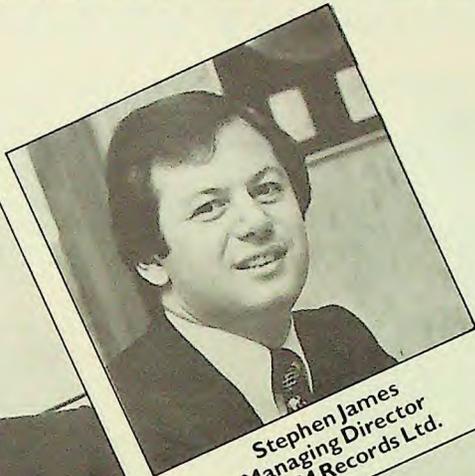
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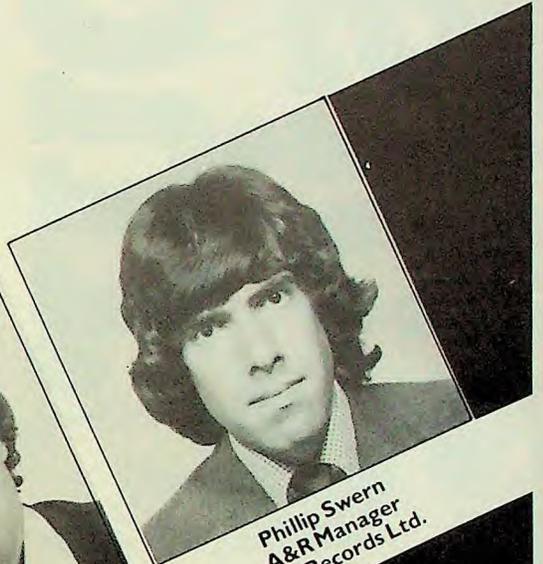
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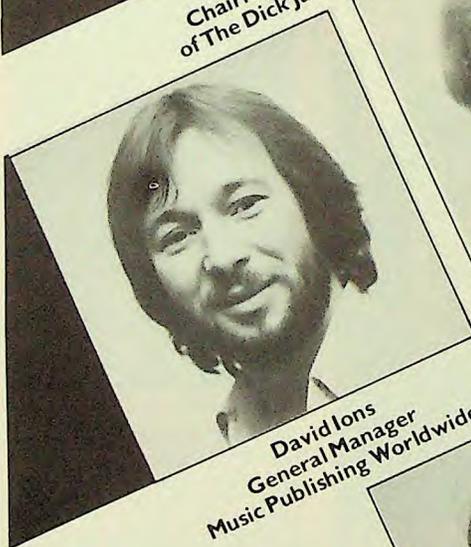
Dick James
Chairman & Chief Executive
of The Dick James Organisation



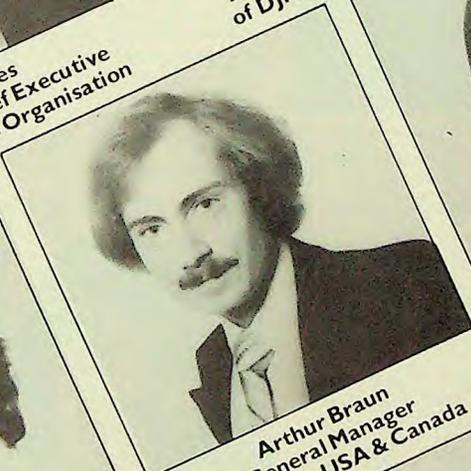
Stephen James
Managing Director
of DJM Records Ltd.



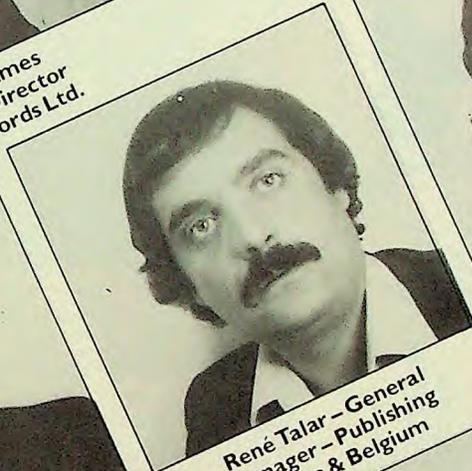
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A&R Manager
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HANDLE MUSIC: Cathi Gibson, managing director and Damian Pulle, financial controller, will be staying at the Hotel Ermitage Du Riou (Tel: 38 95 56). They are here looking for product specifically for the UK and Eire.

HEATH LEVY MUSIC: Go-getters Geoffrey Heath and Eddie Levy, joint managing directors, will be at their usual level 1, zone 4, Stand 138, meeting overseas reps, placing productions worldwide and meeting US lawyers. With them will be Kris Ife, professional manager; Barbara Stanton, international co-ordinator and Jim O'Loughlin, creative director Heath Levy Music Inc. (USA). They will be staying at the Grand.



HERBERT OPPENHEIMER NATHAN & VANDYK: Brian Eagles, above, will be staying at the Carlton Hotel, representing the firm's UK and international clients.

HURRICANE RECORDS: A division of Damont Records will have Phil Presky at Midem, staying at the Hotel de France. On offer for overseas territories will be LP and single, Sore Throat; LP and single, Edge; Paranoids' single, Stupid Guy; and material from Linval Thompson and Magnets.

THE HUSH MUSIC/ PRODUCTION GROUP OF COMPANIES: Represented by Jonathan Rowlands, managing director; Kingsley Ward, chairman, and Charles Ward, director, who are at the Martinez Hotel. They will be active re-negotiating publishing deals, placing masters and representing the record producers affiliated with the company.

ICE RECORDS: Eddy Grant, managing director, Alpine Grant and Tony Calder will be meeting with their licensees discussing this label that has been in the UK for two years but in the Caribbean since 1974. "We are here to expand our reputation and pick up product — anything that we feel will sell. We are not specialising in any one kind of music," says Alpine Grant. Eddy Grant is talking to American publishers for Ice Music. "We're also at Midem to play some darn good football!"

INTERSONG MUSIC: Represented by general manager, Bruno Kretschmar, who is staying at the Hotel Martinez. He is at Midem to promote and exploit UK copyrights and acquire sub-publishing for the UK, "possibly in conjunction with record master rights".

INTERWORLD MUSIC: On Stand A012 John Velasco, director; Lexley Duncan, general manager and Fiona Davis (assistant to Velasco), will be looking for material available for

the UK and other parts of the world. They also have masters they will be placing.

JET RECORDS: Andy Stephens, international director of the label, staying at the Montfleury Hotel (Tel: 68 91 50), is at Midem "to seek superstars both potential and established with a view to a long-term relationship!"

LEEDS MUSIC: Represented by managing director, Cyril Simons, who will be out and about scouting for new catalogues and songs. He can be contacted at the Majestic Hotel.

LEOSONG COPYRIGHT SERVICE BUREAU: David Simmons, managing director and Ray Ellis, general manager, will be representing this company which is known for its conscientious administration of clients' publishing companies. They will be seeking sub-publishing deals and leasing masters and can be contacted at the Montfleury.

LIGHTNING RECORDS: Keith Yershon says: "We have good old oldies and exciting rock acts on offer for international licensing and publishing." He'll be at the Lido Hotel (Tel: 38 60 24) or can be contacted through the Charly Music Stand.

LOGO RECORDS AND LOGO SONGS: Geoff Hannington, managing director, and Peter Misson, international sales manager, will be staying at the Hotel Gonnet. They are seeking a record licensing deal for their label in Eastern Europe and publishing representation in Japan.



TONY PRINCE

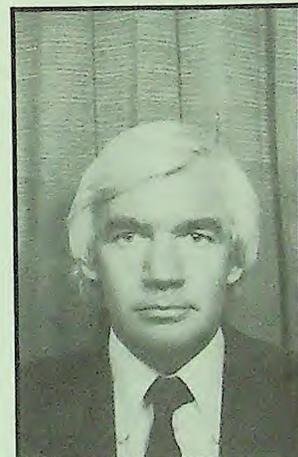
RADIO LUXEMBOURG: The station's parent company RTL in conjunction with Radio Luxembourg and the Daily Mirror will broadcast a show every night at Midem for 15 minutes presented by programme director Tony Prince. "Each day I'll be looking for interviews with new artists, interesting producers, songwriters, about new sounds, etc. from all over the world." These programmes will be broadcast in the UK from 2045 to 2100. Also representing the station will be managing director, Alan Keen, and June Bryant, who was recently named director of promotions. She will be liaising with record companies tying up new joint concert and promotional ideas. Prince will be at the Martinez Hotel and Bryant and Keen at the Carlton.

RADIO MONTE CARLO will also be doing a special broadcast on FM during Midem under the name of RMC Radio Midem. Special sets will be on stands and in all hotel rooms. The station will be commercialised by messages and record intervals.

MAM RECORDS AND PUBLISHING: Managing director, Geoffrey Everitt, will be at the Carlton Hotel and looking for deals with overseas licensees for the record company. Also at Midem will be Joy Nichols, Trevor Abbott and Roy Smith on the publishing side.

MAGNET RECORDS: On Stand 249, Magnet people will be Michael Levy, chairman (staying at the Meditteranee); Brian Reza, director A&R (Mediterranee); Tony Russell, director and lawyer (Mediterranee); Sarah Jones, head of international; Fraser Macintosh, general manager of Magnet Music; Barry Johnstone, head of artist development/TV promotion and Linda Greaves, international assistant. They will be discussing new licence deals for Japan, Italy and Latin America and a new publishing deal for Japan besides holding a reception and product presentation for all their licensees and sub-publishers.

MARTIN-COULTER MUSIC: From their Stand A119, this company will be placing tapes and records and pursuing "general publishing activities" reports Bill Martin, chairman and Richard Gillinson, general manager. Also attending is Denise Semence, the girl to contact for an appointment. Martin is staying at the Carlton Hotel and Gillinson at the Majestic.

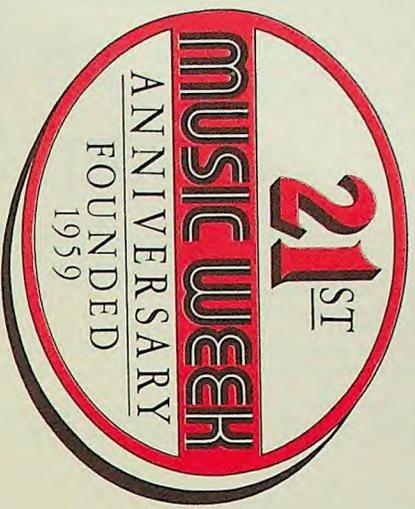


BILL MARTIN

SYLVAN MASON PHOTOGRAPHS: During the past four years, freelance photographer Sylvan Mason has become well-known for her work — specialising in portraits of people in society, showbusiness, theatre and sports. Her picture of Bjorn Borg became a major ad for Wilkinson Sword and she is listed among the world's best commercial photographers in the Art Directors Index. At Midem, as well as supplying photographs for Music Week, she will provide a fast reliable photographic service for all requirements including signings, deals, parties, receptions, etc. A black and white Polaroid service is available for the Midem News and other prints can be obtained within 24 hours. Contact Sylvan at Music Week Stand or Hotel Embassy (Tel: 38 79 02).

MERVYN CONN ORGANISATION: Mervyn Conn and his deputy managing director, John Burrows, will be at Midem announcing the expansion of his international festival programme. Conn, who with Burrows will be at the Carlton, will also be purchasing catalogues and tapes for record projects to be done with commercial sponsors.

MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



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3	REGGATTA DE BLANC	A&M AMLH 64792	28	THE FINE ART OF SURFACING	Ensign ENROX 11
4	THE WALL	Harvest SHDW 411	29	GREATEST HITS 1972-1978	Mercury 9102 504
5	ONE STEP BEYOND	SHT SEEZ 17	30	THE BEST OF CHIC	Atlantic K 50686
6	GREATEST HITS	Riva ROD TV 1	31	PLATINUM	Virgin V 2141
7	BEE GEES GREATEST HITS	RSD RSDX 001	32	ON THE RADIO GREATEST HITS VOLS. 1 & 2	Casablanca CALD 5008
8	VIDEO STARS	K-Tel NE 1066	33	THE PLEASURE PRINCIPLE	Beggars Banquet BEGA 10
9	OFF THE WALL	Epic EPC 83468	34	RHAPSODY IN BLACK	K-Tel ONE 1063
10	20 HOTTEST HITS	RAK EMTV 22	35	VOULEZ VOUS	Epic EPC 86086
11	SEMI DETACHED SUBURBAN	EMI EMTV 19	36	SLIM WHITMAN'S 20 GREAT LOVE SONGS	United Artists UAG 30270
12	LONDON CALLING	CBS CLASH 3	37	THE SECRET POLICEMAN'S BALL	Island ILPS 9601
13	OUTLANDOS D'AMOUR	A&M AMLH 68502	38	WAR OF THE WORLDS	CBS 96000/MOW 100
14	EAT TO THE BEAT	Chr'ssals CDL 1225	39	I AM	CBS 86084
1	PARALLEL LINES		40	Earth Wind & Fire	
2			41	WET	
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4			43		
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9			48		
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11			50		
12			51	DARK SIDE OF THE MOON	Harvest SHVL 804
13			52	NIGHT MOVES	K-Tel NE 1065
14			53	THE SECRET LIFE OF PLANTS	Motown TMSP 6009
1			54	THE UNRECORDED JASPER CARROTT	DJM DJF 20560
2			55	MIDNIGHT MAGIC	Motown STMA 8032
3			56	SKY	Ataria ARLH 5022
4			57	SEPTEMBER MORN	CBS 86096
5			58	STRING OF HITS	EMI EMC 3310
6			59	RUMOURS	Warner Brothers K 56344
7			60	LAST THE WHOLE NIGHT LONG	Polydor PTD 001
8			61	GLORY BOYS	1-Spy 1
9			62	WHATEVER YOU WANT	Vertigo 9102 037
10			63	METAL BOX	Virgin METAL 1
11			64	THE LONG RUN	Asylum K 52181
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Rowland's labour of love

THE YOUNG, little-known harpsichordist Gilbert Rowland went down to the Nimbus mansion, Wyastone Leys in Monmouthshire in the summer to audition at the request of the company's artistic director Namu Libbin. And part of that audition can be heard on the SAM 45 issue of harpsichord sonatas by Padre Antonio Soler (Nimbus 2123, £4.85).

For Libbin was immediately impressed with the capabilities of the 33-year-old musician, and with characteristic spontaneity used part of the audition material for the company's first SAM 45 release.

And with two other Soler recordings planned with Nimbus over the next few months, it could mean a major breakthrough for Rowland.

Apart from a regular appearance at the Greenwich Festival, and the occasional Purcell Room recital, Rowland is not often seen in concert and survives largely by piano tuition. Yet he is no mean musician. Trained at the Royal College of Music under Millicent Silver, he began, four years ago, the mammoth recording project of the complete keyboard sonatas by Scarlatti — all 550 of them.

But as none of the companies expressed interest he decided to undertake the project himself, financing it by his piano teaching, and next month volume 10 of the Sonatas is being released, on the Keyboards Records label, KGR 1010, retailing at £3.73.

A birthday disc from Quartetto Italiano strings

NO STRING quartet can boast a longer and more distinguished career both on the concert platform and in the recording studio than the Quartetto Italiano which, this year, celebrates its 35th anniversary.

The four players, Paolo Borciani, violin, Elisa Pegreff, violin, Piero Farulli, viola and Franco Rossi, cello, first came together in the music academy in Siena in 1942, though they officially formed as a quartet in 1945.

Since then they have made countless recordings—first of all as The New Italian String Quartet and then as the Quartetto Italiano — and to mark their anniversary Philips is issuing an LP of three quartets by Boccherini (9500 305 £5.45).

The recording is a landmark in other respects too. For it is the last that will feature the quartet as we have known it. Last year the viola player Piero Farulli was forced to retire due to illness, and he has been replaced by Dino Ascioffa.

Though there are no plans at the moment for a British tour, the Quartetto's discs still sell well, especially the Complete String Quartets by Beethoven. This set, made over a decade and first issued in a box in 1976, is widely regarded as the finest of the Complete Quartets though other issues, including the three-record box set of



QUARTETTO ITALIANO

music by Brahms and Schumann have also been well received.

I think of the Quartetto mainly for their performance of the music Webern wrote for the medium which was recorded some years ago and issued on one disc with a marvellous cover which made the four musicians look like Mafioso. The performance remains peerless, and it is all the more regrettable that it has been deleted. Perhaps it is time for a re-issue?

New releases

Four Scherzi, Chopin, Marta Deyanova, Nimbus 2124 SAM 45 £4.85. Sviatoslav Richter, Cadenza UACL 10016. £3.09.

Few works in the catalogue reflect the problem for the retailer better than the Chopin Scherzi — there are no less than 38 versions of the works — and now here are two more. The difficulty is that both these new versions have something to offer without being definitive, so who am I to say that enough is enough? The Nimbus performance is important because it is a SAM 45 release, running at 45 rpm with all the benefits of the super analogue master techniques. Certainly, the sound is tremendously alive, with a real edge of a live performance. Marta Deyanova, the Bulgarian pianist, is a musician in the virtuosic sense of the word, full of vein and she makes the Scherzi sound brilliant and flashy, full of temperament and drama. It's a real display of pianism. Richter's view is very different. It is the expression, if you will forgive me stating the obvious, of an older man, with a more measured approach, more reflective in spirit: it concentrates on degrees of touch rather than lightning streaks, in the shaping of the melodies. Where Deyanova goes for restless energy, Richter prefers more restful ripples. It is also worth remembering that Chopin himself was known for his marvellous range of dynamic control, from pianissimo to the forte, but not much above that, and Richter reflects this. However, the Cadenza disc is a conventional recording, with equalisers and limiters and does, for me at any rate, lack the life of the Nimbus version, though musically I prefer its autumnal colours. The retailer will have to choose from the knowledge of his customers, though the SAM 45 disc is of great interest, regardless of the work.

Philips' Baroque series

WITH BAROQUE music playing an increasingly important part in classical sales, Philips is launching a new series — Living Baroque Series in February.

It will comprise a mixture of both good re-issue material and new records released at the basic price of £3.75.

Philips is starting with an introductory sampler retailing at £2.75 with music by Clarke, Vivaldi, Handel, Purcell and others played by the Academy of St Martin-in-the-Fields under Marriner (6833 260); and the Cimarosa Requiem in the recording conducted by Vittorio Negri with Ely Ameling among the soloists first released in 1970, (9502 005 £3.75).

Also of great interest is the first of the new records, Bach's Six Sonatas and Partitas played by Felix Ayo (best known for his work with I Musici) on a 2LP set (6770 950) retailing at the special price of £6.99.

The Living Baroque Series will expand at the rate of about 2-3 records a month.

BROADCASTING

When reviewing the decade in ten years' time, TONY STOLLER could well figure as having been one of the most influential individuals in commercial radio in the UK. As recently appointed director of the Association of Independent Radio Contractors, he has taken over responsibility for its smooth running and development from outgoing secretary Cecilia Garnett who has left to become managing director of Hereward Radio at Peterborough. Stoller joined the AIRC from the IBA where he was head of programming. Before joining the IBA as an administration assistant in 1974, he had been involved in marketing with a newspaper group based in Liverpool. He outlines his hopes and fears for the decade to DAVID DALTON.

IF THE re-organisation of the BBC changed the face of radio in the 1960s, then the introduction of local commercial radio made the biggest impact on the medium in the 1970s — and the dawn of a new decade heralds a further exciting development in sound broadcasting.

Within the next few years the strength of the 19 station Independent Local Radio network will be more than doubled, with the promise of continued expansion throughout the decade. This will give the Association of Independent Radio Contractors more muscle, yet will also create more headaches for the representative body of the ILR stations.

Wielding the muscle and trying to cure the headaches will be director of AIRC Tony Stoller. In this newly

services member stations. This includes the provision of a negotiating forum for policy making and that function will increase. The other function is the public job of marketing ILR, promoting it in its context and with my background at the IBA and with the press I hope to be able to carry that out.

"It's extraordinarily difficult to



TONY STOLLER: "I envisage ILR becoming a major advertising medium, rivalling TV nationally and provincial press locally. JICRAR will be undertaking more frequent research — three times a year — to provide better information on the medium."

work out exactly what should be done and I expect to take the first six months of 1980 doing that."

Stoller is not daunted by the prospect of having to satisfy the varying needs of the many members and after five years as a close observer from the outside feels that the companies work very well together, despite the impression they might sometimes give.

"They might all start from different positions and, of course, they have different interests, but it is surprising how well they manage to reconcile them. For such a young industry they have progressed very

well."

Progress for the industry in the future depends on the content of the Broadcasting Bill and Stoller hopes that above all new legislation will provide stability, giving the IBA a long, certain life, enabling the authority in turn to give stations more security of tenure. He would like to see the AIRC represented on the Home Office working party which selects future sites for local radio stations and also looks for an end to the right of local newspapers to have a stake in new stations.

"I also hope the IBA does not make unreasonable programming demands of stations," he adds. "We have just about got on an even keel financially and undue emphasis on 'worthy' programmes could send ILR back to the precarious financial position of old."

"When I was at the IBA, it was policy to persuade ILR stations to improve the quality of their programmes, to conform with the statutory duty, but it is important not to press stations into a mould that does not suit them."

Stoller has definite views on what attracts listeners to ILR but is not impressed by the suggestion that it is commercial radio's music content that has made it popular.

"It is an important element in ILR," he admits, "but it is speech that attracts listeners — otherwise they would turn to Radios One and Two because they're all music. Music has an important role, but is not crucial to the success of ILR."

"Plymouth Sound and LBC, for example, have been spectacularly successful with very little music content."

The ILR stations are recognising more and more ways of pooling or exchanging their resources and output, but music, perhaps surprisingly, is one area which has not been exploited in this way. Stoller is aiming to change that.

"We are hoping to get an ILR music library off the ground and that is my personal target for 1980. Potentially the network has a lot of money to spend on UK music and musicians. I think it's right that stations with the facilities to record live music for supply to other stations should be able to do so and we are eager to provide employment for UK musicians."

"We have recently signed a new agreement with the MU on rates."

A thorny subject which has in the past threatened to disrupt the united front presented by the AIRC is that of rentals, but Stoller does not see this causing problems in the future.

"Looking ahead I think the large companies recognise the rationale behind the system and, while they might be disquieted if the rental were changed at short notice, they welcome the expansion it provides. I don't think they would quibble with a system whereby the large pay more than the small."

As technology continues to make great strides, in the field of entertainment as much as any other, it would take a bold man who would predict a future for good old steam radio — let alone a rosy future. Stoller is such a man.

"Radio is relatively cheap to make and receive and I would be very surprised if it were displaced in the foreseeable future."

"I see the ILR network covering getting on for 90 per cent of the country and anticipate more competition among stations in large metropolitan areas."

"I see it producing the best radio programmes and employing the best radio personnel."

"I envisage ILR becoming a major advertising medium, rivalling TV nationally and provincial press locally. JICRAR will be undertaking more frequent research — three times a year — to provide better information on the medium."

Edited
by
SUE FRANCIS

TIP SHEET

Pendulum offers a wide range of services

Contact Sue Francis
on 01-439 9756



Johnny Stirling (seated) and Jim Beach

IN THESE times of recession it is refreshing to hear of a company with expansion plans and the multi-faceted Pendulum Music Group will be announcing exciting new developments at Midem.

The company is composed of seven separate parts ranging from music publishing, through radio promotion to book publishing and it represents many varied opportunities, all of which will be on offer at Midem.

Pendulum Music will go 'independent' this year when its Chappell administration deal is concluded and its founder, Johnny Stirling, and joint-managing director, Stuart Newton, will be talking to international music publishers regarding sub-publishing of Pendulum's catalogue or conversely, their representing foreign publishers in the UK.

Johnny Stirling and Jim Beach represent Pendulum Management. Among others, Beach looks after Queen's interests, so you can bet Mountain Studios in lovely Montreux, will be loudly touted. "It is the first time since Queen purchased the studios in July that we have represented it at Midem. Prices have been slashed and we consider ourselves to be the best studio value in Europe".

Through Audio Release, the company has entered the radio and television promotion field. Each

week a tape is prepared (edited by producer Phillip Swern and linked by BBC DJ Tony Blackburn) to include the current week's releases (singles and album samplers) and mailed to all 200 UK radio stations with an information sheet of title, artist and record label, on each track. They are now looking to extend this service to America so, as Jim Beach, director, lawyer and entrepreneurial light of the Pendulum Group says: "America will know what is being played in the UK". An annual subscription to the

States will initially be \$1,000.

Telstar Video and Film Productions, their Los Angeles based video production company, aimed at promotion film work and music specials, will be introduced to the European markets and an exclusive joint co-production agreement with the London productions announced. Both will have examples of their work to include Telstar's "specials" of Queen, Earth Wind and Fire and Nils Lofgren.

Record Replay is the company's positive answer to the depressed state of the UK industry. Says Beach: "With the recession, we believe that exploitation of record companies' back catalogues is the most relevant thing to do to get the industry moving again. Costs are small, no large artist advances or staggering royalties are required and a company can quickly generate a return."

Michael Ashwell is their resident expert and is offering an advisory/consultancy service to record companies on either a retainer or single project basis, plus some royalty on the records released.

Yellowbill Productions shows just how broadly based Pendulum is. This is a development company of firm projects and ideas.

Finally, Visual Arts Music Books, their Geneva-based publishing company is to be launched at Midem headed creatively by Jacques Lowe.

Fairchild's radio plan

CAM FAIRCHILD will be at Midem, then in London, talking to people in record companies, agencies, artists and managements, establishing contact and exposing them to New York based London Wavelength, America's largest syndicator of rock radio. The company syndicates to well over 400 radio stations and is exclusive distributor in the United States of contemporary music programmes produced by the BBC.

Fairchild is after artists and groups to record one hour live concerts for the BBC. These concerts would then be broadcast in the US by London Wavelength on their BBC Rock Hour weekly slot. Over the past years, it has aired over 300 shows with top artists.

Contact Cam Fairchild in London until February 1 at (01) 402 9638 or at Midem at the Hotel Royal (Tel. 99 10 51). London Wavelength, 154 East 46th Street, New York, NY 10017 (212) 682 5390.

Hirschman's LA move

AMERICAN ATTORNEY Bob Hirschman is to return to Los Angeles after eight years in the UK and will be offering a law counselling service for the music industry utilising his specialised knowledge of the British and European industry built up during his time over here.

He left his L.A. law practice in January 1972 to establish a management/consultancy office in London and his wide range of clients have included Genesis, Strapps, Sandy Denny, Mott the Hoople and Mr. Big. In addition, Hirschman established a number of British publishing and production companies and of late has travelled the world as director international operations for the US music publisher, Hal Leonard.

Commenting on his return, he says: "The publishing, production, management and marketing experience I have had in England, Europe, the Far East and Australia will be of tremendous benefit in

counselling on the worldwide music market. Because I've long been a resident of the UK, I believe that I am in a unique position to understand the problems, the music, and the aspirations of British and European clients. I expect my clients will be those looking for an outlet in the UK for their products and services. These will include artists, managers, producers and publishers."

In his L.A. law practice, Hirschman specialised in the music and entertainment industries. Among others, he represented Three Dog Night, Kenny Loggans and Spencer Davis. "I've been anxious for some time to return to Los Angeles and the practice of law. I intend to again specialise in the music and entertainment industries."

Bob Hirschman can be contacted until February 29 at 18 Claridge House, 32 Davies Street, London W1. (01) 499 2742. Telex: 261415. Hirschman will be at the Carlton Hotel during Midem.

Edited
by
CHRIS WHITE

Stanley hoping good will to continue

THE END of 1979, apart from heralding a new decade, also marked the end of the Year Of The Child, but one person in particular is hoping that the good feeling, which was particularly stimulated within the music business during that 12 month period, will continue through the Eighties.

Richard Stanley, a journalist who has worked for the BBC and ITV, as well as being involved with Oxfam, was appeals director for the Year Of The Child in London and was involved with many of the fund-raising events concerning the music business. They included various projects such as last December's concert at Wembley Arena which featured such names as Gary Numan, David Essex, Cat Stevens and Sky, and a charity concert by Boney M at the Intercontinental Hotel on New Year's Eve.

Another project Stanley found himself associated with was the recent CBS single by Lesley Duncan, Sing Children Sing, which also featured Kate Bush, Peter Townsend, Madeline Bell and Phil Lynott amongst others. All the participants, along with the record company, donated their royalties to

the International Year Of The Child appeal.

Stanley says: "Although the close of 1979 marked the end of the International Year Of The Child appeal as an administrative body, by no means did all the projects finish then. In fact, so far as some are concerned the results will not be seen for some time yet. However, 1979 was a good example of how the music business can do great work for those less fortunate, and certainly many people became much more aware of the Year Of The Child through the efforts of the business."

When Richard Stanley became involved with the Year Of The Child, he had had some dealing with the music industry via his work as a journalist.

"There was so much creative talent in the business and I believed that it was really a case of getting the impetus there.

"One of the people I approached was Robert Plant of Led Zeppelin. He agreed to help and the result was that we made an approach to K-Tel to release an album on a non-profit basis which will feature such names as Zeppelin, ELO, Yes, Supertramp and Gerry Rafferty. The LP will be called The Summit and the company has agreed to do substantial TV advertising on it."



ONE OF the top American showbusiness lawyers, Joel A. Katz has launched a European division of his company, Kat Family Productions, in the UK. The operation—contracted to Phonogram worldwide through a production deal—will be based in the London offices of Box Office Productions, the company owned jointly by Charles McGutcheon and Graham Nolder. Artists signed to Kat Family Productions worldwide include Mylon LeFevre, Teddy Baker, Darryl Kutz and Billy Joe Royal. Box Office Productions will also represent Kat Family's artists for European development, publicity and production.

Katz commented: "Like other people in my position I have observed the approach of the present stagnation in our industry for some time. While it causes problems right now, we will learn and be all the better. By developing the European division at a controlled pace, guided in the task by Graham Nolder and Charles McGutcheon, Kat Family will be securing a firm foothold for worldwide promotion when this recession is out of the way."

Picture shows Mc Cutcheon, Katz (centre) and Nolder.

Cambridge plan OK'd

A £1.5 MILLION scheme to turn Cambridge's obsolete Corn Exchange into a "versatile public entertainment complex" has been approved in principle by the City Council's Amenities and Recreation Committee.

The plan includes facilities for a 1,500 seater concert hall. John Wilkinson, city amenities and

recreation officer, who drew up the brief for the designs said: "Our aim is to produce the concert venue that Cambridge so desperately needs. The number of people who have consistently supported our artistic promotions in recent years, despite less than satisfactory venues, testifies to the demand. They deserve something better than marquees and improvised facilities."

News in brief...

LOGO RELEASES a new Duncan Browne single, American Heartbeat (GO 376), follow-up to Fayette and, like that number, taken from the LP, Streets Of Fire. Browne will be promoting both single and album during February and March when he supports Gallagher & Lyle on their tour.

THE POINTER Sisters return to Britain next month when Kennedy Street Enterprises bring them over for a short tour which includes dates at Hammersmith Odeon, Portsmouth Guildhall and Croydon Fairfield Hall. The girls will be backed by their own band. Another KSE promoted concert is that of Roger McGuinn and Chris Hillman — former members of The Byrds — who will appear at Hammersmith Odeon for one-night only on February 6.

RAINBOW RELEASE a new single, All Night Long, to coincide with their February/March UK tour. The track is a re-mixed 'extra-loud' version of the song from their current album, Down To Earth, which is coupled with an un-released track, Weiss Hein. The band's British dates include Newcastle, Manchester, Stafford, Leicester and London.

FOR THE first time in three years, Linda Lewis is going out on tour and will play 13 dates during February, including a concert at the Drury Lane Theatre, London, on February 17. A new single will be released by Ariola, featuring two Mike Batt productions — Sleeping Like A Baby/Beggars and Kings.



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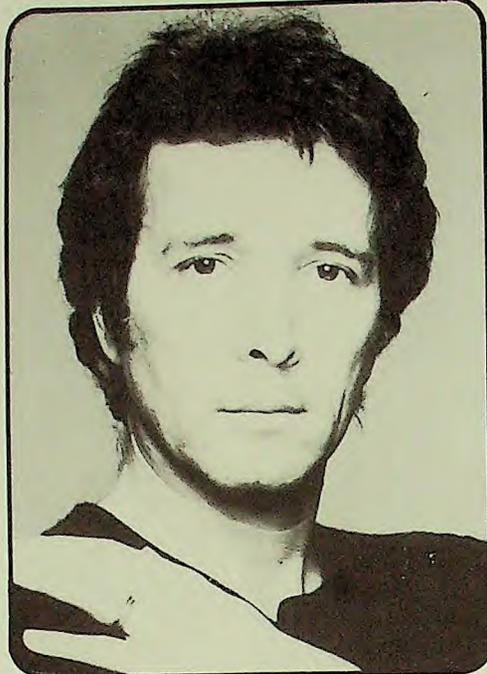
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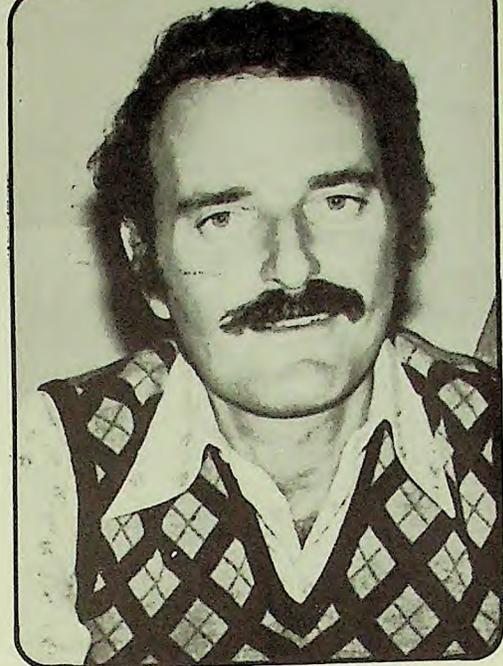


A message from Herb Alpert, vice-chairman of the board, A&M Records:

"Rondor (London) has been an absolute A-plus operation since Chuck Kaye started it in 1969. More than anything, it is a tribute to the absolutely right people who joined us, and who built Rondor with their creativity and work.

"Derek Green started the company with a blaze. Bob Grace keeps the fire going.

"I'm looking forward to enjoying the next 10 years of their incredible success."



A message from Jerry Moss, chairman of the board, A&M Records:

"Where can artists, music and lyric writers of the world go to exchange ideas, and be free to explore or write a specific type of song for a soon-to-record artist?"

"Where is this place where existing songs get a fair chance to live up to their full potential, with a creative staff of people who are continually looking for good material to place in the hands of the best artists around the world?"

"Rondor Music."

Rondor looking forward after 10 years of success

THE 10TH anniversary of Rondor Music (London) Ltd. and the start of a new decade is a happy and appropriate coincidence.

Rondor's formation in 1969 occurred at the outset of another decade, which began with a healthy flourish for the music industry but lost both momentum and direction and expired with a whimper on New Year's Eve, much to the relief of most of the music industry, which now looks forward to the Eighties with optimistic anticipation and the benefit of some hard and overdue lessons learned expensively during the unlamented Seventies.

There are exceptions to every rule or trend, however, and the 10-year-old Rondor company is not one of the many looking back over the Seventies with weeping and a gnashing of teeth. As A&M Records chairman Jerry Moss expresses it, Rondor has been "an absolute plus" from its beginning right through the turbulent, traumatic Seventies.

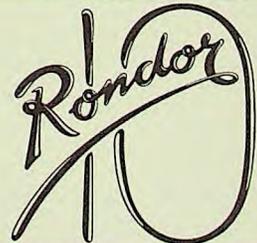
Lady Luck has played a certain role, of course, but Rondor's sparkling progress and present commanding position cannot be attributed solely to that fickle lady. Its current status and structure is compounded from commonsense, shrewd perception, experience and youthful enthusiasm and energy.

The company's time scale to date in music history spans the rather amorphous, uncertain transitional period between the twilight of the Beatles and the dawn of rock's new wave. Vagueness and uncertainty have played no part in Rondor's development, however, as its catalogue containing the work of some of the world's most successful composers and songwriters testifies.

The creation of Rondor (London) in 1969 was almost as painless and effortless as the birth of its world-renowned parent, A&M Records, in 1962. Herb and Jerry decided to start a little record company "just to see what would happen"; Rondor was initially envisaged as "a publishing company, a little holding company, to sort of get a foothold in England".

Rondor's antecedence was Almo/Irving Music, founded in the USA in 1966 by Chuck Kaye, who can also claim credit for

Lady Luck has played a certain role



the Rondor project. In 1966, he had one office on Sunset Boulevard, equipped with one secretary, one filing cabinet, 200 copyrights and boundless optimism.

Kaye did not decay in his venture, but blossomed magnificently. Three years later, business had veritably boomed and he was ready to launch what he dubbed "the

TO PAGE 4

Edited by Nigel Hunter • Production Kevin Tea • Advertising co-ordinator Jacky Lilburn

RONDOR

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MUSIC



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ADVERTORIAL

FROM PAGE 2

**January 1980
Rondor
Re Rondor Tenth Anniversary
Cheers... Cheers... Cheers for Rondor!!!
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second Battle of Britain" — the establishment of Rondor (London). The name comes from Ronnie Moss, Jerry's son, and Dore Alpert, Herb's son. While we're on names, Almo/Irving was constructed by Al for Alpert and Mo for Moss, and Irving was the first name of Jerry's late father.

Explaining the concept behind the company, Kaye stated: "In the late Sixties, the English situation was so successful — not only for A&M and Almo/Irving, but for the entire industry — that our strategy was to get over there and get involved. We wanted to get as integrated creatively with the English system and its people as we could."

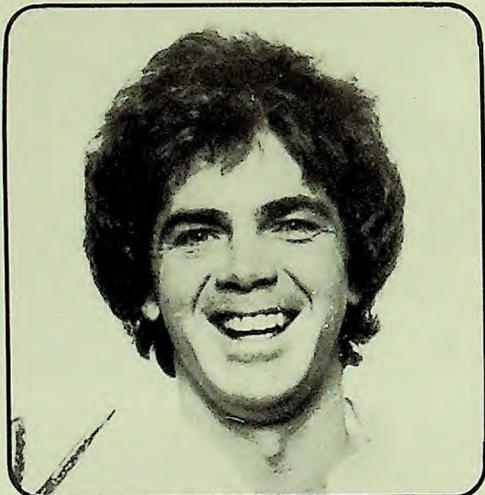
Kaye and attorney Abe Somer journeyed to Europe to set up the Almo/Irving foreign publishing arrangements and in the UK fixed a three-year sub-publishing deal with Carlin Music for the fledgling Rondor company.

Two and a half years later, Kaye realised that Rondor's future was bright and big enough to warrant a fully independent, full-service publishing company in the UK. This development would provide direct control, increased flexibility for the exploitation of all Almo/Irving material and an entirely new dimension of acquiring new material for the USA and the rest of the world.

Kaye was seeking an effective British base combining strong creative capacity and a competent and efficient administration ability. To start the ball rolling, he hired Nigel Burlinson, a seasoned copyright campaigner from Dick James Music's Beatle era and also Carlin Music, to take care of business, which he is still doing in splendid style.

In the latter part of 1969, when NASA bodies were going to the moon and more earthly bodies were loving each other at Woodstock, Rondor (London) came to the end of its sub-publishing agreement with Carlin and Derek Green, former Carlin office lad and latterly of RCA, was picked to head the independent cast.

He and Burlinson set up Rondor shop in the Old Steinway building at the junction of Conduit Street and St. George's Street opposite the Westbury Hotel in London. The initial



LANCE FREED: A music business veteran, Freed took over the Almo/Irving helm while Chuck Kaye took a 2-year sabbatical.

bank balance was £10,000, but it wasn't in the vaults long enough to gather dust.

"The first thing that walked through the door was a group called Yes," recalled Green. "They hadn't yet made it, they were near the release of their third album and they were open to the highest bidder."

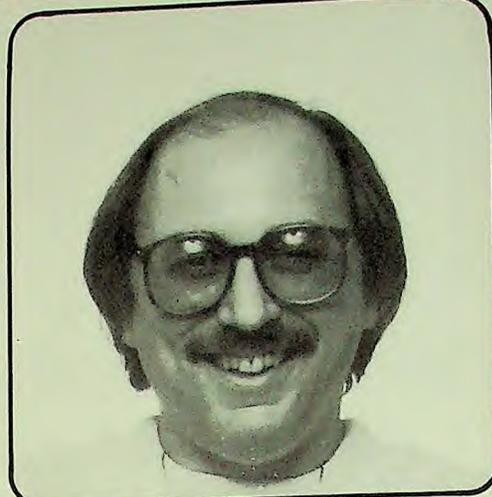
"They never thought to call us because we weren't yet established, but I knew Brian Lane and spoke to him. In those days, £10,000 was a lot of money, but we came up with it, mostly because I believed in them. They were our first signing, our first totally owned copyrights. Almost within a month, they took off."

The
initial
bank
balance
was
£10,000



Then it became domino theory in reverse — they all stood up and became hits. A deal with Johnny Nash led to an introduction for Green with Bob Marley.

"Nash brought me into a room," said Green, "and Marley just sat down and played me about 130 songs live on an acoustic guitar. Every one of them knocked me out."



EVAN MEDOW: "Our essence is based on the development of new talent . . . we don't just buy repertoire. The way we do business is self-perpetuating. It's the difference between planning the next 10 years of harvests and planting a cash crop for this year only."

Next upright domino was Albert Hammond, whom Green met in Los Angeles on a Rondor business trip and who delivered *It Never Rains In Southern California* and *The Air That I Breathe*. Green also signed up an old friend, one Richard Kerr, who proved to be one of Rondor's greatest successes.

Green was motivated by two objectives in those early days — immediate growth and signing local talent. His persistence and application paid off in attaining those purposes, and Rondor's catalogue began to expand with artists and bands able to write as well as perform. Linked with the formidable material coming from America bearing names such as Paul Williams and Roger Nichols, which attracted useful British cover records, Rondor was off and running by 1972 when Green accepted the managing directorship of A&M Records in the UK and the Rondor mantle was passed on to the capable shoulders of Bob Grace.

Green's
objectives
were
immediate
growth and
signing
local talent



Green was supremely confident that his successor was the man for the job.

"Bob's the best," he declared. "He's got great natural instincts about songs, a terrific ability at communicating with talent on all levels, an empathy for their work. He knows how to encourage and stimulate and he knows how to bankroll."

For his part, Grace felt he had come home to all intents and purposes. He had plugged the outstandingly successful Spanish Flea single and Whipped Cream album by one H. Alpert in his role as an A&M distributor and was overjoyed to be invited to run what he already considered to be "the finest catalogue in the world, an incredible cross-section — Albert Hammond, the Beach Boys, progressive groups like Yes, and Rick Wakeman just busting out." He followed Green's lead in opting only for



DIRE STRAITS: One of the many bands signed to Rondor by Bob Grace who constantly emphasises the importance of quality.

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**All proceeds from this advertisement,
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have gone towards Music Therapy.**

ADVERTORIAL

FROM PAGE 4

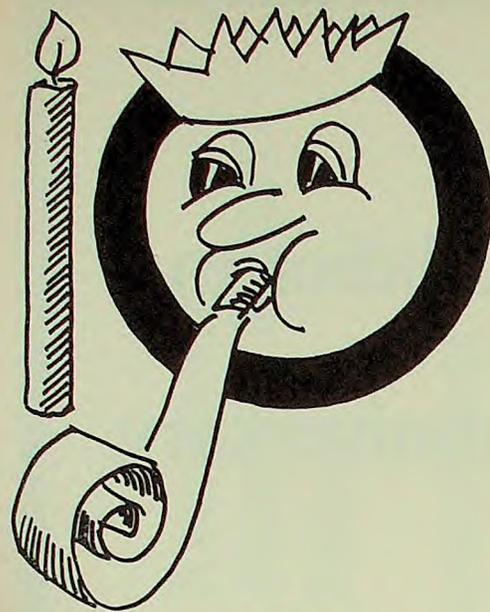
"remarkable quality, for which there is no substitute" in building up the Rondor catalogue.

Apart from being the year of Grace, 1972 was also remarkable on the American side of the pond in that Chuck Kaye decided to take a two-year sabbatical in the South Seas.

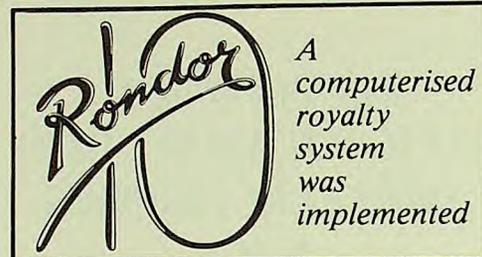
With the invaluable support of veteran Lance Freed who took over the Almo/Irving helm during the interim, Grace set about bolstering and expanding Rondor. One of his first moves was to sign a publishing agreement with Gallagher & Lyle, who won worldwide success through the Art Garfunkel cover of their song, Breakaway.

"I decided to add more UK representations of foreign catalogues to our already substantial staff of UK writers," Grace commented. "Evan Medow, who joined our company as legal counsel at Almo/Irving in Los Angeles, was of tremendous help to me.

"My goal of building a substantial representation of catalogues in England, coupled with my desire to expand our effectiveness throughout Europe, was not easy to achieve. Evan's administrative consistency in the US and handling of



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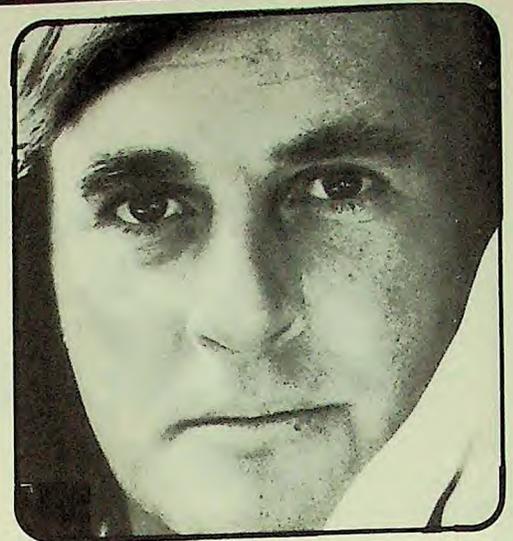


the Rondor sub-publishing deals gave me valuable time to deal with the problems of expansion in the UK and Europe. We knew a lot of publishers who lost the plot by biting off more than they could chew and for the next few years we worked to build a broader base for Rondor.

"After Chuck returned from his travels, things really began to move. When we moved to our present offices at Parsons Green and implemented a computerised royalty system, I knew I was in an even better position to devote most of my energies to the creative aspects of publishing. Once we had the right system, the computer became a tool — a highly effective one — and the results are easy to see."

The years of Grace have resulted in the signing of talent of the calibre of Heatwave, Earth, Wind & Fire, Dire Straits, Squeeze, Weather Report, Ted Nugent and the Dickies among many others. He constantly emphasises the importance of quality.

"We require quality. It all started with Herb Alpert and Jerry Moss, and their determination to be the best and have the

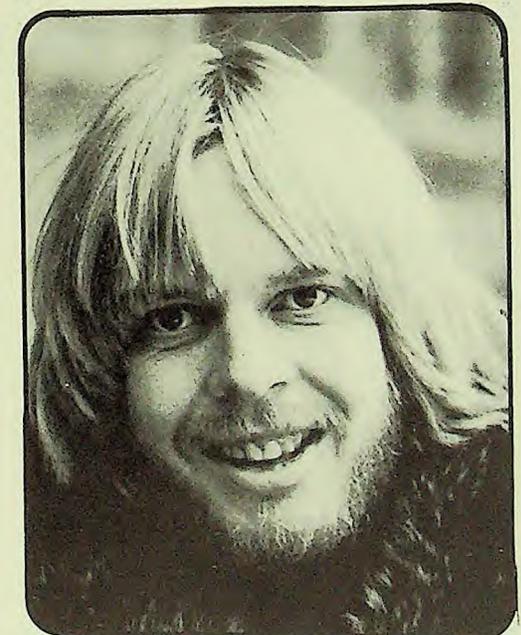


RICHARD KERR: Signed up by Derek Green, Kerr has proved to be one of the group's biggest success stories.

best — or have nothing at all. It typifies the company, all that we are, and all that we do."

Ten years on, Rondor is naturally not the same company it was at the outset. From "a little holding outfit", it's grown to an enterprise of global influence and significance.

"Our essence," explained Evan Medow, "is based on the development of new talent. It's why Bob Grace is successful, too. We don't just buy repertoire. The way we do business is self-perpetuating. It's the difference between planning the next 10 years of harvests and planting a cash crop for this year only."

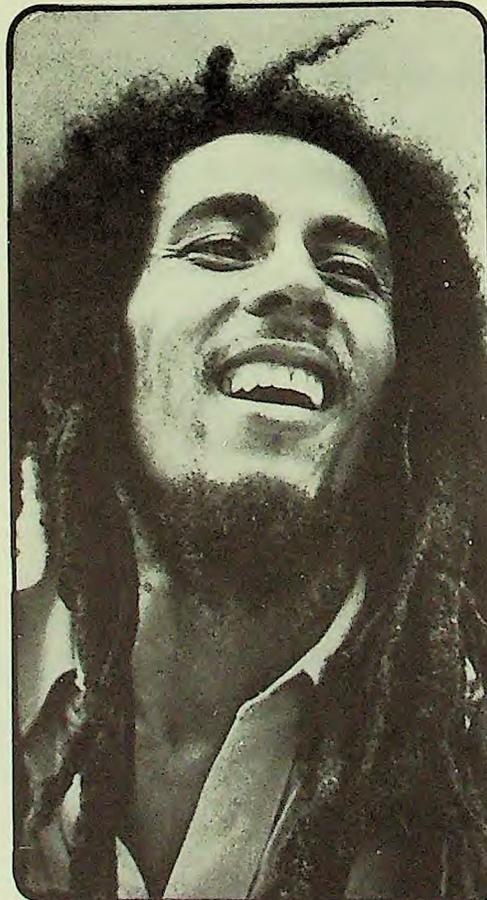


RICK WAKEMAN of YES: "The first thing that walked through the door was a group called Yes. They hadn't yet made it, they were near to the release of their third album and they were open to the highest bidder" — Derek Green.

"The Eighties will demand even greater selectivity," Grace forecasts. "The decisions we make are going to demand our total support and no doubt will create an air of what I call conservative optimism. If we were smart in the Seventies, then we'll have to be smarter in the Eighties. We'll have to be tougher and we're going to have to be taking greater risks because they're going to cost more."

A 10-year anniversary is no big deal in itself, and happens all the time for companies with the necessary modicum of ability and staying power. What distinguishes Rondor from the general run is its track record and shrewdly logical pattern of development and its potential for the future. Plus, in Chuck Kay's words, "a thing called spirit. I happen to think it's our people."

"The Eighties will demand ever greater selectivity. The decisions we make are going to demand our total support." Bob Grace



BOB MARLEY: "Nash brought me into a room and Marley just sat down and played me about 130 songs live on an acoustic guitar. Every one of them knocked me out" — Derek Green.



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PROFILES

CHUCK KAYE, president, Almo/Irving/Rondor Music.

ENERGY AND spontaneous warmth are the two qualities regularly cited as characteristic of president Chuck Kaye by the colleagues with whom he works.

Says his step brother, Joel Sill: "There's a special feeling around Almo/Irving/Rondor because Chuck, in an industry of images, deals with creativity, talent, people and everything else on a real level. He always manages to be concerned with the right things at the right times. The 'how' is a mystery to all of us."

Long-time colleague Evan Medow sees Kaye as "probably the best hanger-out in the world. He's creative, aggressive and active and he works all situations from all angles. Chuck draws a high level of loyalty from his people. The core of our people have all been here for a long time."

Lance Freed assesses him as a great leader, truly motivating his team from the top and Brenda Andrews confesses that "I don't know what it is, but he's got it."

A lady who knows Kaye as well as any of his colleagues is Janice Pober Cox, his assistant who has the formidable task of helping him through his hectic daily schedule.

"Chuck's energy is astounding," remarks Janice. "Working with him means working 24 hours a day, seven days a week. I love it."

Derek Green, with his customary accurate observation, rates Kaye as a "natural" publisher proving a widely held theory. "We always say publishers are born and not made, and that's confirmed every time I look at Chuck."

Kaye has been living and breathing songs from an early age. He inspired Jerry Leiber to write the hits Yakety Yak and Charlie Brown, based on Kaye's childhood squabbles with his parents when he expressed his life's ambition to be that of becoming a fireman. Leiber and his writing partner, Mike Stoller, were discovered by Kaye's stepfather, Lester Sill, a famous and much-respected name in American music publishing.

Sill and Phil Spector formed Philles Records in 1963, at a time when Chuck Kaye was driving a cement truck and "laying bricks". He managed to get himself a job at Philles in promoting and when Spector moved to New York, went with him as general manager, literally living his job by staying in the



CHUCK KAYE: We saw very early that, in terms of international development, England has always been and remains a highly creative centre. From an economic point of view, we weren't going over there and saying 'We want 400 rock groups we can bring back here and exploit.' We were actually pouring money back into the English economy."

company offices with a cot and a black and white TV as his companions.

Kaye returned to Los Angeles to work for Don Kirshner's Dimension Records, where he met people of the calibre of Carole King, Neil Sedaka and Barry Mann while learning avidly about music publishing from Kirshner and Lou Adler.

Kirshner sold the company to Columbia and Kaye became West Coast director of Screen Gems/Columbia Pictures when Adler departed, building a writing roster including Stephen Stills, David Gates and Richie Furay.

By 1965, Jerry Moss and Herb Alpert were well aware of the hustling Kaye man, the great songs he always had on tap and the following year decided to let him loose on developing the publishing side of A&M as head of Almo/Irving.

"I had this company with no employees and one filing cabinet crammed with about 200 copyrights," recalls Kaye. "I knew nothing about contracts and the like, so I sat there for two months and read every agreement, every bit of correspondence."

Kaye scored Almo/Irving's first hit with Windy by the Association and acquired publishing rights to a batch of songs which brought him into immediate contact with a forthright young man called Paul Williams, who demanded his share of the pact as co-writer.

Kaye took note of young Williams and teamed him with another songwriting gentleman called Roger Nichols, an act of musical midwifery which gave birth to We've Only Just Begun and a stellar stream of standard compositions.

The Kaye magnetism attracted further writing talent in the shape of Stevie Winwood, Gene Clark, Mason Williams, Leon Russell, Brian Wilson, Ten Years After, Peter Frampton, Randy Edelman, Dobie Gray, Tom Jans, Mark Almond, Jeff Barry, John Bettis, Richard Carpenter and the Beach Boys catalogue. At the same time, Rondor, another midwife job for Kaye, was scoring with Albert Hammond, Yes, Bob Marley and Johnny Nash.

"We saw very early," Kaye recalls, "that, in terms of international development, England has always been and remains a highly creative centre. From an economic point of view, we weren't going over there and saying 'We want 400 rock groups we can bring back here and exploit'. We were actually pouring money back into the English economy."

In 1970 Kaye was named vice-president of both A&M's A&R department and the publishing operation and three years later he was Tahiti-bound on his sabbatical, lasting two years. But not even the South Seas could keep him permanently away from the music business.

"I was going crazy, I'm a media nut and I was stifled creatively during those months away. A sense of creative starvation was probably inevitable."

Kaye returned to the copyright race, made an extensive survey of the industry — "put my finger right back into the socket" — and in 1975 was named executive vice-president of Almo/Irving/Rondor.

Jerry Moss confessed to being thrilled by the appointment and looking forward to "incredible new vistas and exciting new ventures". A year later Kaye became president of the company he had created.

Since then more good things have occurred in the shape of a Richard Kerr teaming with Will Jennings, a similar collaboration between Peter Allen and Carole Bayer Sager, plus material from Frampton, Pablo Cruise, Styx, Supertramp, Leon Ware, Allee Willis, David Foster, Alan Parsons, Heatwave, Dire Straits and Brenda Russell.

Kaye now presides over a worldwide publishing empire, including the 10-year-old Rondor arm, with endless energy, good humour and an attitude which has endeared him to the entire international industry. He backs off instantly from any personal credit by attributing the success story elsewhere.

"The whole staff is of the highest quality I've ever worked with. I'm immensely proud and thrilled with them."

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**DEREK GREEN, senior vice-president,
A&M Records Ltd.**

DEREK GREEN got to know his way around the music business right from the start. He was a motorbike messenger for a music publisher.

During this time of delivering parcels and packages of musical note, the teenage Green observed the ways of song pluggers, who didn't have to report at 9 a.m. or leave at 6 p.m. and got paid for having a good, hardworking time.

He liked what he saw and wanted some of it. His chance to get it came when he met Arthur Crisford, the Carlin Music copyright manager.

"He was more important to me than almost anyone else," declares Green.

"I learned to type in the administrative department job he gave me and did 25,000 title cards.

"That whole period was fascinating, gave me discipline I never knew I was capable of and an idea of how to approach a business deal. It was great fun."

After two years he was promoted to the lush life of song plugging at £10 a week before moving from Carlin to Strike Records and then RCA, where initially he was a promotion man before becoming professional manager of Sunbury Music when the latter company was formed.

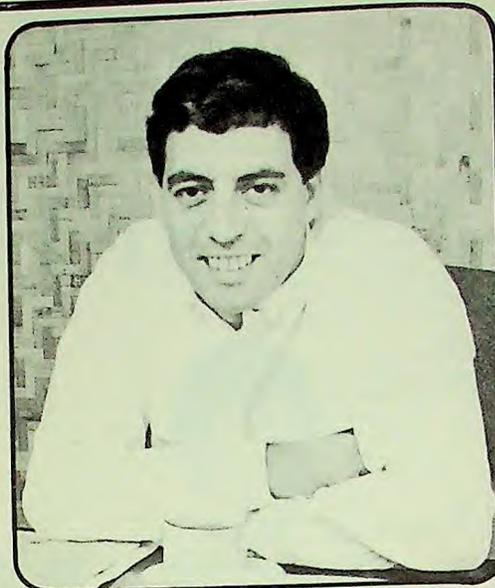
Green's next move was back into RCA Records as A&R manager, which led to a string of hit singles by Clodagh Rodgers, Harmony Grass and others.

When Chuck Kaye hit town in 1969 seeking a creative head for Rondor, he found Green.

"That was the hottest period of talent I've ever known," Green recalls. "It was like walking into a dream. I walked into the office, bought a piano, sat down with £10,000 in the bank and was open for business."

Green said yes to Yes and then signed Albert Hammond, Johnny Nash, Bob Marley, Richard Kerr and the Big Secret catalogue. In 1972 when he visited Los Angeles in his capacity as head of Rondor Music (London) Ltd., he was offered the additional responsibility of managing director of A&M Records Ltd. At 27, Green became one of the youngest managing directors in the industry.

The pace of a rapidly growing record company led Green to appoint his long-time friend, Bob Grace, to run Rondor. But once a publisher, always a publisher and Green has never lost interest in the fortunes of Rondor, despite his heavy load as senior vice-president of A&M Records Inc.



DEREK GREEN: "I learned to type in the administrative department job he gave me and did 25,000 title cards. That whole period was fascinating, gave me a discipline I never knew I was capable of and an idea of how to approach a business deal. It was great fun."

Did you know that ...
*Some fascinating facts
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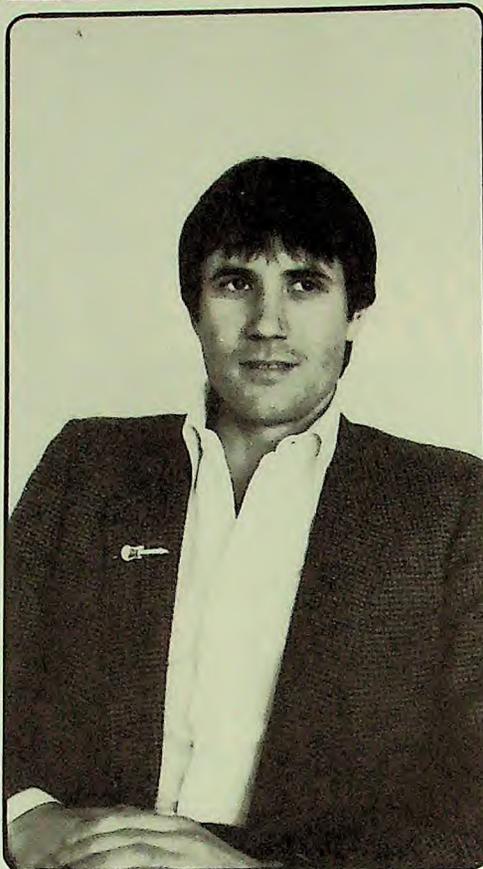
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BOB GRACE: "Publishing is a qualitative thing and if you have that quality, you can have just as much turnover as a company with hundreds of thousands of copyrights. The role of the publisher is to be jack of all trades — master of all trades."

**BOB GRACE, managing director,
Rondor Music (London) Ltd.**

BOB GRACE is your complete modern, progressive music publisher who doesn't miss a trick in negotiating fair and square deals.

His father was one of the first directors of the Grade Organisation and Bob grew up in a show business environment, playing guitar in a band and then getting an office junior's job working with actresses and actors, whom he found less interesting than pop music.

After a time working for Dusty Springfield, Grace joined the promotion department of Pye Records and, thereby, came into contact with A&M Records, whose distribution was handled by Pye at that time.

When he was 21, he was offered a job in promotion on the music publishing side of United Artists, which he accepted.

"After a few months, I was asked if I'd like to be transferred to the record promotion side, but by then I'd made a firm decision that I wanted to make a career of music publishing."

Three years later and general professional manager of UA Music, Grace was invited to take over the publishing side of Chrysalis by his friend, Terry Ellis. At that stage, it was a one-man band effort, and Grace rapidly learned about royalties, copyright law, foreign publishing negotiation and other administrative necessities by dint of going in at the deep end.

Grace worked closely with David Bowie and got a hit cover of Bowie's Oh You Pretty Things; signed Santana and got to know Chuck Kaye, who was sub-publishing in the US for the Chrysalis catalogue.

"I admired Chuck's candour," Grace remembers, "and I always knew exactly where I stood with him."

After an abortive venture into artist management, Grace received an invitation from Derek Green in 1972 to become general manager of Rondor Music, a welcome chance for him to return to publishing via what he terms "the finest catalogue in the world".

Today Grace heads a staff of 14 and a catalogue of some 20,000 copyrights earning an average of £2 million annually. He clears his desk of administrative matters as soon as possible in the mornings "in order to leave my mind clear for complete creative involvement".

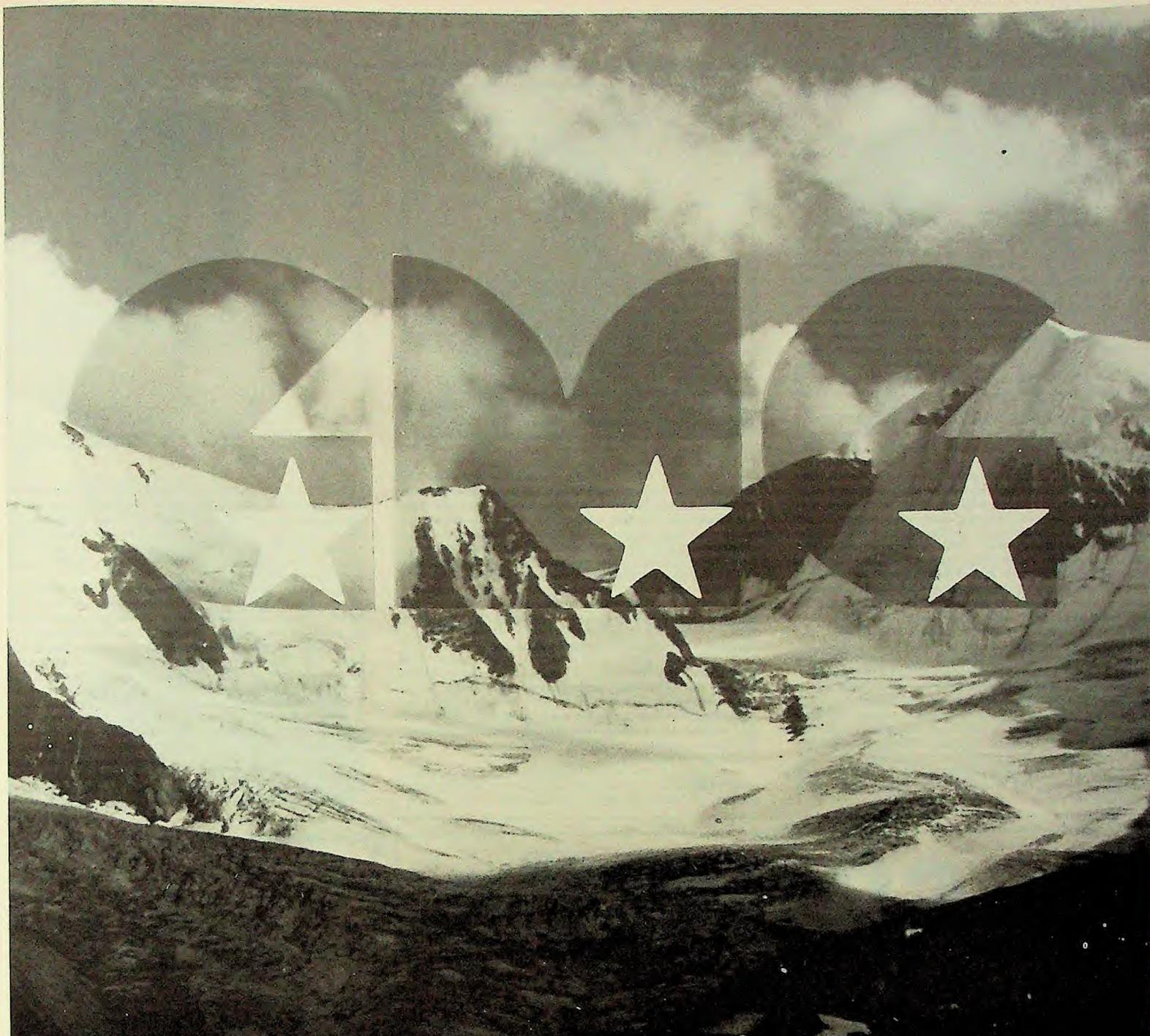
"Publishing is a qualitative thing," Grace believes, "and if you have that quality, you can have just as much turnover as a company with hundreds of thousands of copyrights. The role of the publisher is to be jack of all trades — master of all trades. You have to be all things to all people at all times."

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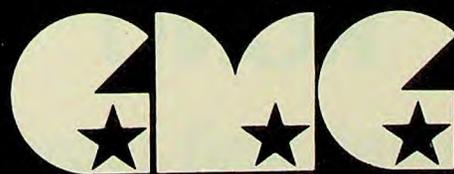
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NIGEL BURLINSON, director, Rondor Music (London) Ltd.

ALTHOUGH HIS first job was on a farm and he later served with the RAF, Nigel Burlinson has always been interested in pop music. His first music business job was in the Philips Records copyright department, largely because it was a licensee of CBS Records at the time, "and I'd always enjoyed the music of people who recorded for CBS".

In the early Sixties, Burlinson joined Carlin Music, where he met a bright office lad called Derek Green in the sheet music department. Next stop for Nigel was the royalty department of Pye Records, followed by service with Shapiro Bernstein Music, where he was in charge of copyrights, royalties, accounting, contracts — and making the tea.

Those busy days convinced him that music publishing was his cup of tea for the future and in 1965 he joined Dick James Music at the height of Beatlemania and vividly remembers watching Paul McCartney writing a song called Step Inside Love in the office within 30 minutes. In 1968 Burlinson took over the copyright department at his old favourite, CBS Records, but was summoned back to Dick James Music nine months later.

"It was towards the end of the Beatle era," recalls Burlinson. "Elton John was just starting to happen, and I remember I used to give him his £10 each week as a staff writer out of the petty cash."

Planetary Nom, the UK publishing arm of Roulette Records, was his next stop and then he saw an ad in *Music Week* for the administration job at the new Rondor Music. He applied, was accepted, and has been there ever since, much to the eminent satisfaction of all his colleagues and Rondor's writers.

Burlinson is a backroom boffin, an administrator who knows the importance of getting the nuts and bolts right and smoothly functioning and knows exactly how to do it, what's more. He developed in conjunction with Warner Brothers a computerised system for royalties and copyrights, and now sells the system to other publishers as well.

Concerning Rondor's daily operations, Burlinson says: "We work every song we get — we really work it. I thrive on my work, but I don't believe in taking it home from the office. I married a French girl 11 years ago and our son is bi-lingual and now trying to learn Italian. He's not going to be a rock 'n' roll star when he grows up — he's going to be a linguist."

Burlinson's relaxation activities include buying, restoring and selling old houses, architecture (which he's currently studying), theatre and music. His disc collection is around the 2,500 mark, mostly classical but also covering show tunes, film scores and jazz. Travelling and flying are not his favourite pastimes, however, and he confesses to visiting Los Angeles only twice in 10 years.



NIGEL BURLINSON

Derek Green, who's known Burlinson from the beginning, sums him up succinctly: "He's by far the finest and most knowledgeable copyright man in Britain. It's not rare or unusual for talent almost to base their relationship with us on their appreciation for Nigel's understanding of the business. They like to spend time with him and they respect what he has to say. He's been a major part of our growth."

MICK ROWLANDS, general manager, Rondor Music (London) Ltd.

SHROPSHIRE-BORN Mick Rowlands came into the music business in 1969 when he joined the press office of the Robert Stigwood Organisation. Two years later he was engaged on regional promotion for Polydor and applied when Bob Grace was looking for a promotion man at Rondor, although Rowlands admitted he knew "very little about music publishing" at that stage.

Nevertheless, he got the job of promotion manager, moving on two years later to professional manager and, finally general manager. He's been with Rondor for six years.



MICK ROWLANDS

"I still get out on the streets and run songs, but the job entails generating international professional activity as well as supervising our creative affairs in the UK," says Rowlands. "I spent five weeks in the States last year with Lance Freed, visiting Nashville, Muscle Shoals, Miami and New York, and building up contacts so that we can service English songs directly to artists and producers in America."

"Communication between Almo/Irving and ourselves has always been strong and I think it's now more important than ever to increase our professional activities in Europe. One of my goals is to help expand this area with our sub-publishers."

Rowlands spends much of his time working closely with songwriters and bands, encouraging ideas, watching a song progress from its birth on to its appearance as a record and deriving much satisfaction in the process.

"We haven't been out of the charts for the last 18 months," he declares proudly. "The growth of the company in terms of success is obvious, but what's nice is that it hasn't grown too much in terms of personnel. There are only 14 people here and most of them have been here for a long time. It's still a family and we still manage to maintain that close working relationship. I've grown with the company, and I do feel a sense of pride and accomplishment in being part of Rondor."

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LINDA McLEAN, PA to the managing director and international co-ordinator, Rondor Music (London) Ltd.

INDISPENSABLE IS an overworked word, but Linda McLean, pictured right definitely qualifies at Rondor.

The lass from Kirkintilloch, Scotland, grew up with music because her father was a church organist and Linda later took his place. She's been playing the piano for years as well and names her favourite composers as Billy Joel, Supertramp, Bach and Beethoven.

When she was 18, Linda began work for the producer of the BBC Scottish Radio Orchestra and two years later moved to London as session fixer for the BBC Concert Orchestra. Her next job was assistant to the director general of the British Phonographic Industry, which gave her three years of experience in fighting the pirates and bootleggers and an insight into the workings of the British record business. Then

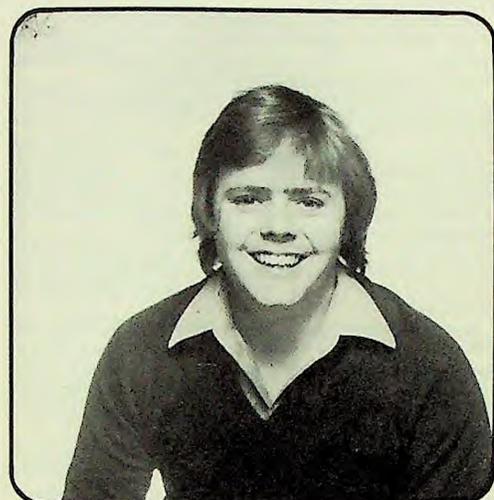
she was recommended to Bob Grace and joined Rondor in August 1977.

"My work as international co-ordinator involves looking after all our affiliates and sub-publishers worldwide," Linda explains. "There's about 20 of them, the main bulk in Europe, but also those in Argentina, Australia, Israel and Hong Kong. I service the world with our new product along with a chatty letter telling them about the copyrights, artists, tours, charts and gigs and they then write back with information from their part of the world."

Linda's other duties are looking after Bob Grace, which constitutes a full-time job in itself, according to her.

"He's very demanding and basically he can't do without me," Linda grins. "I know what he's going to say before he opens his mouth. He's great, nice to work with, and he's fair."

Linda is the vital link co-ordinating all the Rondor departments and activities at Parsons Green as well as the international business. As all her colleagues aver, no company should be without someone like her.



STEVE PAYNE, professional manager, Rondor Music (London) Ltd.

STEVE PAYNE, left, was born in the London borough of Tottenham and distinguished himself by winning an acting award by playing the witches' scene from Macbeth to contemporary music.

He could have studied at the Royal Academy of Dramatic Art, but music exerted a stronger influence and Payne took a job selling pianos and guitars. That was followed by a record shop stint, during which he was offered the post of Charisma Records office junior, which expanded to checking radio station playlists every week.

Payne moved on to Atlantic Records on promotion at the time of the Rolling Stones Tour album in 1974 and met Mick Rowlands at a party given by Atlantic to celebrate Payne's 21st birthday.

"It was one of those strange cases where you meet someone for the first time and know the chemistry is perfect," says Payne. "By midnight, only two people were left standing, and

that was Mick and me. Not long afterwards, he called me and said they wanted somebody to come over and do promotion at Rondor. I thought he was joking and didn't take him seriously."

Later, however, he met Bob Grace and not only discovered they weren't joking, but that he liked Rondor and everyone and everything about it.

"As professional manager, I make sure the writers are taken care of and that their songs are out on the streets with various producers and A&R men, plus exploiting the back catalogue. The challenge of getting a cover is the biggest buzz I can get, seeing it on plastic and watching it blossom.

"The job requires considerable patience, as there's usually at least a six-month delay before a cover version appears on the market. I work very closely with the writers. If they've got a song they want to get to somebody, it's my job to do it — to get it there and get a positive response."

He works closely also with Mick Rowlands and the chemistry continues, helping the Rondor success story to proceed and progress.

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EVAN MEDOW, vice-president business affairs, vice president international, Almo/Irving/Rondor.

THE TASK of Evan Medow as business affairs VP is converting the music into money and he has proved remarkably adept and effective in the role since he joined the company in 1973.

He is the complete music business lawyer, although his gentle geniality and quietly subtle sense of humour belies the popular image of such a species. He's a walking storehouse of relevant facts, knowledge and law appertaining to the music publishing world.

Medow graduated from UCLA and was a lawyer in private practice for a while before entering the music industry as house counsel for Dot Records. He met Chuck Kaye in 1972 when he represented Albert Hammond in his deal with Rondor (London), and joined Chuck's team the following year.

"What I do today is much different from what I did at the start," Medow observes. "Then it was almost all international work, with a little co-ordination of administration. Today, my main activity is business affairs, which deal with all aspects of Almo/Irving and Rondor and the international work occupies about a third of my time."

He plays a major part in organising the worldwide structure of the publishing operation, fixing sub-publishing pacts in conjunction with Kaye, choosing the right sub-publishers and ensuring they are serviced properly and promptly.

"But it's all one thing — everything is connected. If we don't do well here or Bob doesn't do well in England, then we can't do well everywhere else."

Expanding on that theme, Medow adds: "If you look around the organisation, everybody's got a complementary and interlocking talent. Chuck and I work well as a partnership in making business deals and he also has a talent for combining people with other people, as does Lance Freed.

"Lance has a talent for hearing a song for a specific person. Bob Grace is incredible with writers and artists and he's a great promoter of talent. I think whatever talents you have, you put into your life."

Recently Medow worked out a complex arrangement with Columbia Pictures Publications to sell and distribute the sheet music and folios printed by Almo/Irving-owned Almo Publications. Every year at Midem, apart from keeping his colleagues in a constant state of hilarity, he reviews Rondor's various worldwide sub-publishing deals.

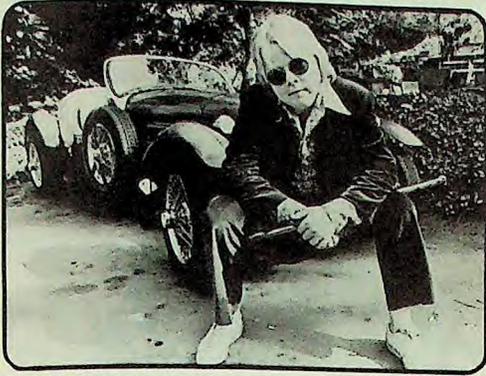
"They're either extended, expanded, changed, reviewed or revised. These are tough decisions after all the eating, drinking and getting three hours of sleep a night."

RONDOR

"Looks like we made it"

Thank you

Richard Kerr



PAUL WILLIAMS: One of the first writers Freed had dealings with.

LANCE FREED, executive vice-president, Almo/Irving/Rondor.

LANCE FREED popularly known as the Professor, is a 13-year veteran at A&M/Rondor/Almo/Irving.

Freed's professorial persona stems from the fact that he took a year off to teach philosophy at Dublin's Trinity College and, in fact, was a full-time student at the University of California when he started mail deliveries for A&M and being "the company gopher".

In 1972 after his sabbatical in Dublin, Freed was invited by Chuck Kaye to become a plugger for Almo/Irving. He hesitated, having been Jerry Moss's PA for the few months since his return, but Moss said "Mazel tov and off I went".

One of the first songs played to Freed was Paul Williams' You And Me Against The World, which Freed took along to Helen Reddy with notable results.

"I remember thinking 'This job is going to be a piece of cake'," smiles Freed.

"It took a while to realise that a publisher is only as good as what he represents."

The first writer he signed was Will Jennings, whom he teamed with Richard Kerr, with a song called Somewhere In The Night as a result.

"To be a good publisher," summarises Freed, "means consistent, constant attention paid to your writers who, because they are creating, operate in highly emotional states. You operate as psychiatrist, as a friend, an ally and a critic."

NIGEL SWEENEY, promotion manager, Rondor Music (London) Ltd.

NIGEL SWEENEY, below, was an accomplished clarinetist and pianist during his days at Feltham Grammar School in Middlesex, and went on to the Royal Academy of Music to study both instruments. But when he saw a job advertised for an office junior in a publishing company, he applied and came to Rondor.

"Rondor was still in Oxford Street then," Sweeney recalls, "and for a year I ran around doing various errands. When we moved to Parsons Green, my brief was to organise the new tape and record files. Then for three months I worked with Nigel Burlinson in copyright."

Sweeney's 21st birthday in December 1978 coincided with his appointment as promotion manager. He works closely with Mick Rowlands and Steve Payne in the creative department, and exploits all Rondor copyrights in the UK radio and TV spheres.

Payne assess him thus: "Nigel's going to be a sensation in the business. He's got everything and all he's got to do is to continue to study his craft and cultivate more relationships. He's Rondor's future star."



MONICA STOUTE, copyright manager, Rondor Music (London) Ltd.

MONICA STOUTE has a sunny, attractive nature as befits a lady born in Barbados. She joined the rest of her family in London when she was 11 and her first music industry job was at Dick James Music, although her future Rondor boss, Nigel Burlinson had left by that time.

In 1972, she came to Rondor to work on the 20,000 plus copyrights and was named copyright manager last year. She also doubles as Burlinson's secretary, whom she has voted perennial Boss of the Year.

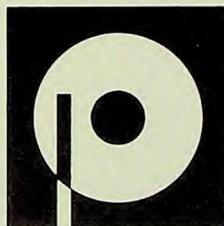
"We never shout at each other," Monica says, "and I think we've fought only once in our seven years together."

Her responsibilities entail registering Rondor's songs with the Performing Right Society and the Mechanical Copyright Protection Society so that these two organisations have accurate information about the copyrights, writers and publishers. She also maintains the company records of who's recorded what and handles record company enquiries about the titles in the Rondor catalogue.

Monica can tell you, for instance, that We've Only Just Begun has been recorded by two hundred artists and, within seconds, reel off the entire 200 names. She also played an important role in establishing the Rondor/Warner Bros computerised copyright catalogue.



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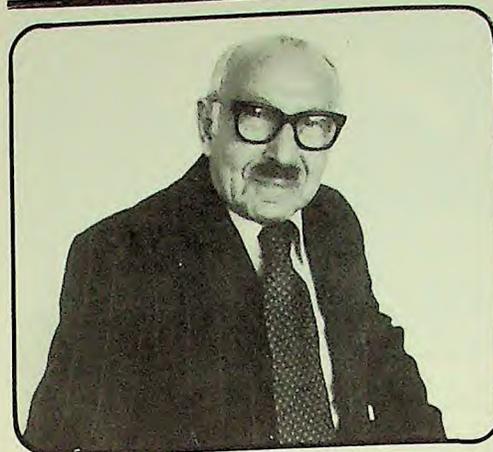
on 10 successful
years in music publishing

*YOU CAN CHOOSE YOUR
FRIENDS
BUT NOT YOUR RELATIONS*

*This does not apply to our association
with Bob Grace, Nigel Burlinson and all
those who go to make up RONDOR
LONDON. We are proud to be associated
and affiliated.*

RONDOR AUSTRALIA

ADVERTORIAL



**JOE MUSCANT, MOR promotion
manager, Rondor Music (London) Ltd.**

JOE MUSCANT, above, is an octogenarian and he doesn't mind who knows it, as he'll assure you with a twinkle in his eye. He's also walking confirmation that you don't have to be an infant prodigy in diapers to be successful and effective in music publishing or any other branch of the music industry.

Son of a violinist, Muscant learned the same instrument and in 1923 conducted 110 musicians in Manchester for the BBC's first broadcast outside London. He led his own orchestra from 1930 until the war and again afterwards from 1946 until 1959 "when I was 60 and retired to go into music publishing".

In November 1970 he came to work for Rondor and promotes suitable copyrights from the company's catalogues on Radio 2, the Beeb's MOR network.

"I make sure these boys play my records," declares Muscant. "Of course, most of the people I originally knew at the BBC have retired. There are a lot of youngsters there now."

"These boys" do play his records. He recently notched 100 Radio 2 plays on Herb Alpert's Rise. He's usually first at Parsons Green every morning and he's done his work and fixed his plugs by noon.

Needless to add, he's become a mascot, a symbol and a legend at Rondor and throughout the UK music business and a warm-hearted source of constant inspiration to all the youngsters with whom he works.

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Did you know that . . .

BOB GRACE'S father, Sydney, was manager for Arthur Haynes and David Whitfield, and agent for Alma Cogan.

* * *

LANCE FREED'S father was the late Alan Freed, known to many as "the father of rock 'n' roll".

* * *

A&M RECORDS, the parent body of Almo/Irving/Rondor, occupies Charlie Chaplin's old Hollywood movie lot.

* * *

CHUCK KAYE'S stepfather — and father of Almo Productions director Joel Sill — is renowned American music publisher Lester Sill.

* * *

LINDA McLEAN is a cousin of Donald Maclean, formerly with BBC Radio and now managing director of EMI Audio Visual Services.

* * *

JOE MUSCANT at one time was musical director for Al Martino.

THE SONG that was the first collaboration between Richard Kerr and Will Jennings, Somewhere In The Night, has been covered by over 30 artists, including Barry Manilow and Yvonne Elliman, since Helen Reddy charted it in the top 20.

* * *

HERB ALPERT'S wife, Lani Hall, used to sing with the Sergio Mendes group.

* * *

JOHN BROMELL opened Rondor Music (Australia) in 1975, and under his direction the company has grown tenfold.

* * *

THE FIRST Almo /Irving/Rondor copyright published was The Lonely Bull, written by Sol Lake, and recorded by Herb Alpert and the Tijuana Brass, the record that launched A&M in 1962.

* * *

EVAN MEDOW came into the music business as a defence lawyer for tape pirates.

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SONGS



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IRVING MUSIC INC.

16	MY SIMPLE HEART Three Degrees	10	SUGARHILL SHL 101
17	BABE Styx	37	ARIOLA ARO 202
18	JOHN I'M ONLY DANCING (AGAIN) David Bowie	12	ABM AMS 7489
19	I WANNA HOLD YOUR HAND Dollar	30	RCA BOW 4
20	WORKING FOR THE YANKEE DOLLAR Skids	21	CARRERE CAR 131
21	MY FEET KEEP DANCING Chic	22	Virgin VS 306
22	SPACER Sheila and B. Devotion	28	Atlantic K 11415
23	QUE SERA MI VIDA Gibson Brothers	16	CARRERE CAR 128
24	BLUE PETER Mike Oldfield	19	Island WIP 6525
25	I HEAR YOU NOW Jon & Vangelis	45	Virgin VS 317
			Polydor POSP 96
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40	Kurtis Blow	47	Mercury BLOW 7
41	TOO HOT Kool & The Gang	30	Inmates
42	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU Elvis Presley	24	Mercury KOOL 8
43	FREEBIRD EP Lynyrd Skynyrd	43	RCA PC 9464
44	I WANNA BE YOUR LOVER Prince	44	Warner Brothers K 17537
45	I'M BORN AGAIN Boney M	35	Atlantic/Hansa K 11410
46	NIGHTS IN WHITE SATIN Moody Blues	39	Dream DM 161
47	I'VE GOT TO LOVE SOMEBODY Sister Sledge	32	Atlantic K 11404
48	NO MORE TEARS Donna Summer/Barbra Streisand	29	Casablanca/CBS CAN 174/CBS 8000
49	IT'S MY HOUSE Diana Ross	32	Motown TMG 1169
50	BUZZ BUZZ A DIDDLE IT Matchbox	32	Magnet MAG 157
66	MELLOW MELLOW RIGHT ON Lowrell	67	AVI AVIS 108
67	COMPLEX Gary Numan	49	Beggars Banquet BEG 29
68	IT'S MY HOUSE Storm	51	Scope SC 10
69	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico	59	2 Tone TT 5
70	CARAVAN SONG Barbara Dickson	NEW	Epic EPC 8103
71	ETON RIFLES Jam	61	Polydor POSP 83
72	DIAMOND SMILES Boombtown Rats	53	Ensign ENY 33
73	THE SPARROW Ramblers	60	Decca F 13860
74	SECOND TIME AROUND Shalamar	69	RCA FB 1709
75	CRAZY LITTLE THING CALLED LOVE Queen	44	EMI 5001

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The NOLANS
'I'm In The Mood For Dancing'

ALBUM REVIEWS

Pretenders deserve to chart

PRETENDERS

Real Records. RAL 3. Producer: Chris Thomas. An eagerly awaited album released at an opportune time with Brass In Pocket flying high in the charts. It features their previous two singles Kid and the Nick Lowe-produced Stop Your Sobbing and some of their B sides, including the excellent Tattooed Love Boys. The tone is much the same as Brass with a hybrid of sixties' pop and rock made acceptable with the smoother side of new wave music. Despite much press bitching, partly their own fault, partly not, it deserves to do well — there certainly isn't much to beat it at the moment.

LENE LOVICH

Flex. Stiff SEEZ 19. Produced by Lene Lovich, Les Chappell, Roger Bechirian and Alan Winstanley. A very strong album from Ms Lovich that includes the singles Bird Song and Angels (BUY 63, released January 11). Backed with strong campaign, special retail price of £3.99 for the first 15,000 copies plus a promotional tour from the good lady, this is sure to be a big seller.

UFO

No Place To Run. Chrysalis. CDL 1239. Produced by George Martin. Heavy Metal at its best. UFO have a strong following among the head bashers and this LP will be boosted by their rapidly selling-out upcoming tour. Includes the current single Young Blood plus several raucous few-holes barred rockers.

VARIOUS ARTISTS

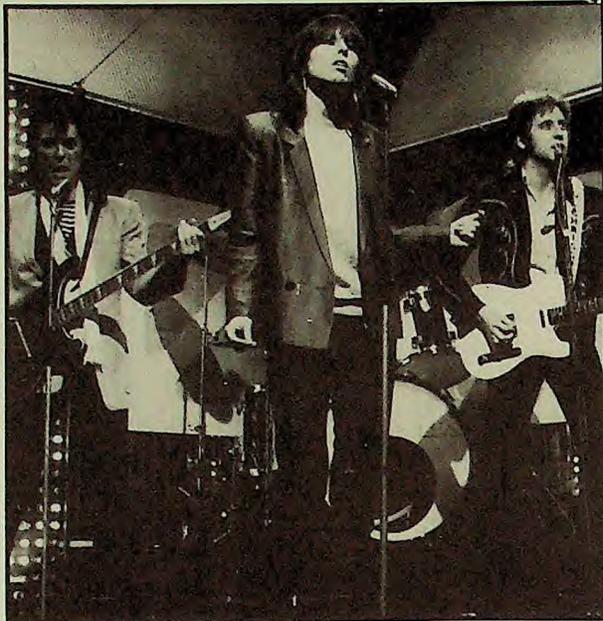
The Summit. K-tel NE 1067. A 13-track compilation album from which all profits are going to the Year Of The Child fund. Unusual to find Cliff Richard, Led Zeppelin and Supertramp on the same LP, but should sell well. Other artists include Wings, Eric Clapton, Yes, Bad Company and ELO.

JR WALKER

Back Street Boogie. Whitfield Records K56668. The legendary tenor sax player teams up once again with Norman Whitfield to produce a goodtime boogie LP on which the title track stands out.

BAREFOOT JERRY

Watchin' TV. Criminal TAKE 2. Producers: Wayne Moss and Russ Hicks. Very nice country rock band with strength in every department — vocal harmonica, instrumental skill and choice of material. Easygoing, satisfying album with plenty of good



THE PRETENDERS

cuts, including title track, Faded Love, Two Mile Pike. Good choice for one of first releases in Criminal's new Houdini series of collectors items. This was first out on Monument in 1974. Should do well in the market it's aiming for.

MICHAEL CHAPMAN Fully Qualified Survivor. Criminal TAKE 3. Producer: Gus Dudgeon.

DANNY O'KEEFE

Criminal TAKE 1. Producer: Arif Mardin. The other two debut Houdini series releases match the Barefoot Jerry album for imaginative choice of release and quality of artists and performance — and in the case of these two the producers and their production work are particularly notable. Same remarks apply on likely reception from their own market.

EDITH PIAF

Her Legendary Performances. Columbia SCXSX SCXSP 662. A four-album, limited edition box-set which has been available for some time, but previously only on import. EMI Manchester Square has taken the sensible decision to release the set 'in its own right' here and doubtlessly there will be strong demand from the many Piaf fans in Britain for this fitting memorial to a great performer's career. The recordings were made between 1955 and 1963 (the year of Piaf's death).

at the Paris Olympia and New York's Carnegie Hall and include all the classics. Retail at £11.99 with an illustrated booklet included.

VARIOUS ARTISTS

Whole Lotta Shakin' Goin' On. Gusto GT-103 Good Old Rock & Roll. Gusto GT-105.

Two further Gusto classic releases now available in the UK through the Midland Record Company. The Shakin' LP includes — on its four sides — such artists as Johnny Cash, Carl Perkins and George Jones. The Rock & Roll LP, again a double, features such blasts from the past as Jimmy Clanton, Mary Wells, Sam The Sham, The Coasters and The Crests.

VARIOUS

Phil Spector 74/79. Phil Spector Int./Polydor. Producer: Phil Spector. A strange choice featuring Dion, Nilsson and Cher, Kim Fowley, Darlene Love and Jerri Bo Keno — whose Here It Comes is most typical of the old Spector. Dion still sounds like the Dion of 20 years back while Cher comes across well with the Spector/Greenwich/Barry composition, Baby I Love You. The name should lure a few song freaks, but the artists are a little passé for large sales.

ROLL-UPS

Low Dives For Highballs. Bridgehouse BHLPO04A. Producers: Lea Hart and Jeff Peters. This fourth album from Bridgehouse lacks the strength of previous offerings, mainly because there is no hook to hang on to. Roll-Ups play uncluttered, slightly trite, pop music that lacks any real flair or power although the musicianship is excellent. They might have done better to release the brilliant exception Somebody Stole The Girl That Stole My Heart as a single.

KIM FOWLEY

Snake Document Masquerade (1980-1981). Island ILPS 9572. Producer: Kim Fowley. Concept albums are generally considered passé and, in most cases, pretentious. This lives up to both the labels perfectly, with Fowley uttering neo-Jim Morrisonisms about the next decade — side one carrying five tracks for 1980-'81 and side two the rest of the years. The first track Run For Your Life and the last Waiting Around For The Next Ten Years show signs of the talent he no doubt possesses, otherwise, a miss.

The Clash & Ian Dury

IF YOU were to ask who were the most successful bands from the punk boom the three names to instantly spring to mind would be The Jam, The Clash and Ian Dury. And the audience at Aylesbury Friars Club were treated to the latter two with Mr D. as surprise support.

The reason for the little bonus was that Toots and the Maytals had pulled out of the group's mammoth line of dates after Island had decided it was too expensive.

Dury was in fine form. He pleased the audience — and himself — by pulling out no surprises and playing the standards with a slickness that's rare even for him. Norman Watt-Roy must stand out as about the best British bassist right now and he showed it at Aylesbury, playing loosely but with precision with his fingers resting over the frets as if the guitar moves to him.

A large section of the short set was from his debut New Boots And Panties album as he kicked off with Blockheads and added Plaistow Patricia, Sweet Gene Vincent and Clever Trevor. New guitarist John Turnbull did a great job on guitar and Chas Jankel was hardly missed while Mick Jones — "good looking person number one", as Dury introduced him — added a brash tone to Sweet Gene Vincent, guitar hung loosely on his hip and a breezy confidence slightly offset by his obvious concentration.

The Clash suffered from 'beginning of tour-itis', despite a few warm up gigs, and often looked a bit wooden. It's a lot harder to plough through their new material than their first album quickies, although it sometimes seemed as if that was what they were trying to do.

But this is the only criticism. Strummer was magnificent, his eyes wide on his slower husky refrains, and screwed down tight as the power builds up — as in London Calling.

Micky Gallagher had a long night, playing with Dury and throughout the whole Clash set, with Lew Lewis helping out on Jimmy Jazz successfully, and on White Man In Hammersmith Palais unsuccessfully. From the new album, Wrong 'em Boyo was outstanding as well as Death Or Glory, Strummer wide-eyed again and Mick Jones' harmonies cutting through the chorus raising the whole song to pure, distinctive Clash rock 'n' roll.

Janie Jones was still Janie Jones, Garageland was still Garageland, hard-hitting and gloriously powerful while Police And Thieves deteriorated into a muddy mess and the encore Armagideon Time suffered the same fate.



JOE STRUMMER and Ian Dury.

The encore, English Civil war, proved that The Clash are simply the best rock band in England, and while others drop, the Clash have still only tapped a small portion of their potential. As Clampdown proved at this gig the spirit of 1977 will live through the Eighties.

SIMON HILLS

Gordon Giltrap

YOU HAVE to take it on faith that at no time during this virtuoso guitarist's Fairfield Hall concert did his hands leave his wrists. From halfway back in the stalls I got the impression that occasionally all three of his hands were under separate supernatural control.

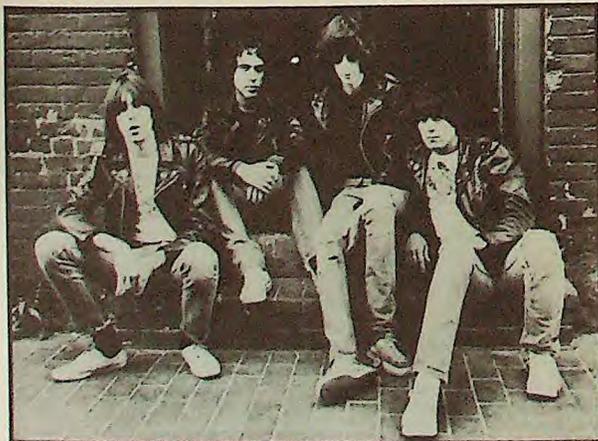
Overcoming the sound system's vicious bias against brilliant solo guitarists (I've heard the Rodrigo Guitar Concerto and a John Martyn performance, among others, struggle against it), Giltrap opened alone but was soon joined by Rod Edwards on keyboards, and Richard Harvey on synthesisers, pan pipes, penny whistle, side drums, xylophone, gong and mandolin — sometimes all at once. Each contributed not just fine skills, but a personal warmth which matched Giltrap's own.

The result was an evening which temporarily made Life take on a Glow; this only dimmed when faced with the fact that Giltrap does not at the moment have a record deal, so it cannot be said when his new LP, Peacock Party, will be released. From this album came pieces such as Birds Of A Feather — one of several where Giltrap showed that he can use the powerful sound of a 12-string while picking as precisely as he would on a six-string — and the cheeky, delicate Tailor Bird, on which Harvey gave his best impression of a one-man band.

At times Giltrap is reminiscent of other guitarists, like Nic Jones on the most folk passages, or Davey Graham or Stefan Grossman when the undercurrent is blues. But his kind of faultlessly classical rock style is really his own, and allows him to give a performance wide enough scope to take in a pure classical piece, a gentle arrangement of the hymn Jerusalem, the tumbling Country Bluff, and an acoustic *tour de force* called Caged Lucifer (a tribute to Pete Townshend) which can only be described as stunning. And, of course, Heartsong.

1980 is going to be a year for hard-headed commercials, and maybe Joe Public is not yet ready to turn Giltrap and whichever label signs him, into millionaires, but if the recordings of an artist like this fail to be released it will, to put it mildly, be a hell of a shame.

TERRI ANDERSON



RAMONES

End Of The Century. Sire SRK 6077. Produced by Phil Spector, this sixth Ramones album is certainly, in part at least, a musical diversion for the band. Outstanding track is a version of the Spector/Ronettes classic, Baby I Love You to be released as a single. The Ramones play a 20-date UK tour starting January 16 which will boost sales.

16	NEW	NO PLACE TO RUN UFO	Chrysalis CDL 1239
17		20 GOLDEN GREATS Diana Ross	Motown EMTV 21
18		ELO'S GREATEST HITS Electric Light Orchestra	Jet JETLX 525
19		SPECIALS Specials	2 Tone CDL TT 5001
20		PEACE IN THE VALLEY Various	Ronco RTL 2043
21		TUSK Reetwood Mac	Warner Brothers K 66088
22		LOVE SONGS Elvis Presley	K-Tel ME 1062
23		ASTAIRE Peter Skellern	Mercury 9109 702
24		SETTING SONS Jani	Polydor POLD 5028
25		FAULTY TOWERS Soundtrack	BBC REB 377
41		BREAKFAST IN AMERICA Supertramp	AGM AMLK 63708
42		BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
43		LENA'S MUSIC ALBUM Lena Martell	Pye NT23
44		TRANQUILITY Mary O'Hara	Warwick WW 5072
45		CREPES & DRAPES Showaddywaddy	Arista ARTV 3
46		20 GOLDEN GREATS Mantovani	Warwick WW 5067
47		KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263
48		SID SINGS Sid Vicious	Virgin V 2144
49		ALL ABOARD Various	EMI EMTX 101
50	NEW	END OF THE CENTURY Ranones	Sire SRK 6077
66		64 REPLICAS Tubeway Army	Beggars Banquet BEGA 7
67	NEW	NOLANS Nolans	Epic EPC 83892
68		OCEANS OF FANTASY Boney M	Atlantic/Hansa K 50610
69		NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
70		MANILOW MAGIC Barry Manilow	Arista ARTV 2
71		SONG OF THE SEA SHORE James Galway	Solar RL 25253
72		I'M THE MAN Joe Jackson	AGM AMLH 64794
73		ECHOES OF GOLD Adrian Brett	Warwick WW 5062
74		QUADROPHENIA Soundtrack	Polydor 2625 037
75	NEW	JOE'S GARAGE ACTS 2 & 3 Frank Zappa	CBS 88475

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MIDEM

MINGARD MUSIC: Mike Mingard, right, chairman and managing director; Tony Leonard, general manager and Jenny Jones, PA to Mingard, will be looking for publishing and sub-publishing deals for Europe and America for their artists which include Paris 9, Alan Sef, Don Woods, Harvey Ellison, Tony Leonard, Bobby Sox & The Prize Guys, Scaramouch and Lime Street. They also look to discuss the company's full management service and tour promotions and organisation for acts wishing to tour the UK. They are offering agency and studio production facilities. All area staying at the Hotel Grand (Tel: 45 66 00).



MULTIPLE SOUND DISTRIBUTORS: This tape and recording manufacturing, music licensing company will be represented by Ian Miles, chairman; Anne Miles, senior director; Ben Godbolt, general manager/sales and marketing; Jed Kears, A&R manager and Les Tomlin, sales manager. The Miles are staying at the Carlton, Messrs Godbolt, Kears and Tomlin at the Hotel Martinez Concorde.

NEON MUSIC: Brian Oliver, managing director, and Bruce Welch, right, director/creative consultant plan to be very active tying up sub-publishing deals for their three catalogues: Neon Music, Bruce Welch Music and Blue Gum Music. "We're also seeking top quality, coverable songs for UK exploitation, as well as the UK licensing of workable overseas catalogues," reports Oliver who can be reached at the Victoria Hotel (Tel: 99 36 36). Welch is staying at the Majestic.

NOEL GAY MUSIC COMPANY: At Stand A352, Richard Armitage, chairman; Ralph Walker, financial director and Charles Armitage, director, will be seeking publishing commitments and placing masters overseas.



RADIALCHOICE: Launching this company internationally at Midem is Simon Lait who formed Radialchoice, a management, production and publishing group, with tax expert Roy Tucker. Artists include Toni Basil and Betty Davie, whose first album for Radialchoice features the Pointer Sisters Martha Reeves, Chuck Rainey and Alphonse Mouzon. The company will be looking to firm publishing deals at Midem for its growing catalogue which contains copyrights from Michael Muffins, an artist for whom Lait has negotiated a seven album deal with a US label. The V.I.P.s, hot from their support spot on the recent Madness tour and set to sign with Gem Records, are managed by Clive Solomon and represented by Radialchoice who have acquired a substantial interest in Solomons Grandmark. The company is developing a full length film and a fantasy rock TV series conceived by Muffins. "We are looking towards the video age and are signing artists with multi-media talents," says Lait who will be staying at La Colombe d'Or (Tel: 32 80 02).

THE PERFORMING RIGHT SOCIETY will be represented by general manager Michael Freegard (staying privately) and staff Gordon Jones, Fred Stewart, Genevieve Hamilton and Lesley Bray — all staying at the Méditerranée (contact via Ms Bray).

PINNACLE RECORDS: On Stand A017/B031 Terry Scully, chairman; Tony Berry, general manager; Laurie McGregor, international manager and Newton Wills, A&R Co-ordinator, will be expanding this company's distribution and recording activities.

RECORD SALES: A trading name of Promodisc, this company boasts an experienced, professional promotional service and seeks hit records on which to become involved. Attending Midem are Richard Jakubowski, director; Alan Wade, director; Brian Haynes, manager, London Promotion Co; John Payne, manager, local radio team; Orville Sweeney, manager — Dancemusic Promotion Co; George Carr, artiste management; Ian Green, producer and John Jakubowski, artist liaison manager. They are staying in the apartment, Palais Lumiere, Rue Henri, Ruhl 06400, Cannes.

RED BUS MUSIC: On Stand B379, Eliot Cohen and Ellis Elias, joint managing directors and Eliot Cohen, general manager studio division and Peter Yellowstone, producer, writer, director will be discussing the company's recording and publishing catalogues some of which are free in certain territories. They can also be contacted at the Méditerranée.

Territories free are Central and South America and Israel. However for America and Canada he concedes: "Make us an offer we would be forced not to turn down." They are also looking for foreign catalogue deals for UK and American representation. Their catalogue includes for starters, Rod Stewart, Clash, Billy Nicholls and John Cougar.

REDIFFUSION INTERNATIONAL MUSIC: Represented by Ron Smith, general manager; Mike Weston, marketing manager and Norman Austin, classical label manager, the company will be offering their distribution and music publishing expertise at Stand B486 (Tel: 452). They are staying at the Méditerranée.

ROBERT KINGSTON ORGANISATION: At Stand B363, Robert Kingston, managing director; Kay Kingston, secretary and Geoff Morris, professional manager, will be looking to license strong UK copyrights and masters. They report they are also interested in hearing foreign copyrights and masters for the UK. They will be staying at the Hotel Majestic.

REGENTS PARK RECORDS: Michael McDonagh will be representing this company's three-pronged operations: Regents Park Studios — in-house productions the first of which was Oh Bosanquet on Virgin — and promoting the producers who have decided to pool their talents in this picturesque Regents Park complex. Says McDonagh: "Besides representing our producers I'll be looking for projects for the studio and will place our first masters abroad. I think there is a great need at a time like this to 'executive produce' records. If any overseas acts want to record in the UK we have the facilities with record company administration, PR and marketing backgrounds to deliver the final product. We also plan in the near future to set up a publishing company, so will be on the look out for writers." McDonagh will be staying at the Majestic.

RITUAL PRODUCTIONS: Freelance producers-arrangers Neville Wills and Hilary Mark Levinge report they are offering to interested distributors, "reflections of 'Art Synthesá', the complementary aspects of music and its associated art forms — de-categorization!" They can be contacted at the Miramar.

ROBERTSON TAYLOR INSURANCE BROKERS: Willie Robertson will again be at Midem representing his own company and staying at the Martinez. He reports, "I feel insurance is still a major contributing necessity to any company within the music industry and since my last visit to Midem in 1977, not only have premiums become more competitive but the coverage one can obtain has improved beyond recognition. For instance, costs, expenses and loss of profit can be recovered following the abandonment of a show due to strike action. Our company is now known internationally."

RIVA MUSIC: To be found at Orangers Hotel, is Bill Stonebridge of Riva Records; Billy Gaff, chairman; Jimmy Horowitz and for publishing, Dennis Collopy. Says Stonebridge, "We are there to renegotiate sub-publishing deals outside of America and Britain."

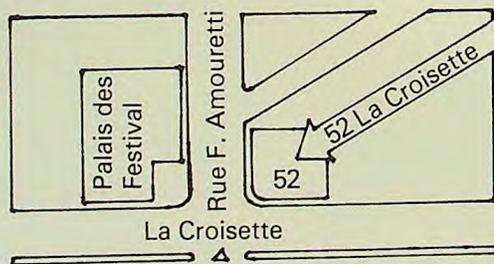
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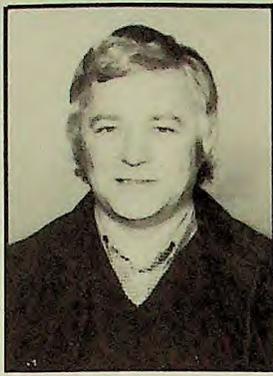
FROM PAGE 38

RONCO TELEPRODUCTS: Barry Collier, managing director; Gordon Smith, production manager; and Neil Palmer, production assistant for the company will be staying at the Mediterranean and involved in the leasing and buying of tracks for future projects.

RONDOR MUSIC: All aboard the Rondor SA Amazone will be celebrating the company's tenth year of independence, and to commemorate this event, they have prepared a special book which will be available at Midem. It's called Rondor 10. "Obviously, anything brilliant going at Midem, we would like to be involved with and we can be contacted on the yacht!" say those in attendance who are Bob Grace, managing director; Nigel Burlinson, director; Mick Rowlands, general manager; Linda McLean, international co-ordinator and Ron Roker, writer. From Rondor Music (USA) will be Chuck Kaye, president; Lance Freed, vice president; Evan Medow, director of business affairs and Janice Pober-Cox, personal assistant to Kaye. From Rondor Music (Australia) will be John Bromell, managing director.

SAFARI RECORDS: Tony Edwards and John Craig, joint managing directors, will be seeking licensing deals in territories not yet represented (these include Italy and Spain) for the label. They will also be renewing existing sub-publishing commitments for their Sweet 'n' Sour Songs. This catalogue includes material from Wayne County and the Electric Chairs, Toyah and the Boys. They are staying at the Cannes Palace Hotel.

ST. ANNES MUSIC: Ric Dixon, managing director, pictured right, will be staying at the Martinez or can be contacted at the Strawberry Recording Studios stand A020. He says, "I'm interested in obtaining publishing rights for works in the UK. We own the worldwide rights for the publishing of 10cc, Barclay James Harvest, Sad Café, Kevin Godley & Lol Creme, Harvey Andrews and Stuart (Woolly) Wolstenholme."



THE SARM GROUP OF COMPANIES: Jill Sinclair, company secretary, will be at the Martinez promoting the Sarm recording studio which has 24 and 48 track facilities for artists. She will be also looking to place product from Sarm Productions and Sarm Songs.

SIMONS RECORDS: Peter Lassman, sales director; Warren Goldberg, chairman; Jennifer Charles, PA and John Sweeny, sales manager, are in the market to buy and sell finished product and masters. Goldberg is staying at the Montfleury.

SATRIL RECORDS: Managing director, Henry Hadaway has seen great success for his label this year with the rock group Godiego which collected eight platinum records in Japan. This group is signed to Satril Records worldwide outside of America. Also on the label is Tony Dial of Neon Hearts (rock) Vince Cadillac (rock) and Dance People (funk). Hadaway will be seeking a licensing deal for France, Australia and America but in the States, he prefers to place his artists individually on labels. For Satril Records, he has just put together a product deal with the huge chain store J. C. Penney in America so is looking for an interested US publisher to link this up with. He adds, "I have produced this year, for Talent Records, an album for Norway's number one artist, Inga Lisa. I would like to place this master worldwide. It is pop/rock and I believe would be very good for America." Hadaway, along with A&R director Paul Jenkins and business administrator, Peter Wells can be contacted on their Stand B269.

SONET RECORDS AND PUBLISHING: On Stand A351 (Tel 389) Rod Buckle, managing director, reports that the licensing of their large and varied catalogue is available for several major territories. With Buckle will be Dee Sparrow, international manager.

SPARTA FLORIDA MUSIC GROUP: This company, offering copyright and catalogue administration, also will have major masters for sale worldwide at Midem. Hal Shaper, chairman, and Hank Sanicola, associate, will be staying at the Miramar Hotel.

STATE RECORDS/MUSIC/ODYSSEY RECORDING STUDIOS: Wayne Bickerton, managing director, will be at Stand A135 ready to make deals and acquire product for his record and publishing companies and show off and promote Odyssey Recording Studios. With him is John Rubin, musical associate and Jane Geerts, studio bookings, and PA Renee Kounorgen. Bickerton can also be contacted at the Carlton.

STRAWBERRY RECORDING STUDIOS NORTH: At Stand A020 C. Dixon and Peter Tattersall will be supplying brochures, rate cards and general information on both Strawberry Studios North and South. They also have Strawberry masters to place and are staying at the Martinez.

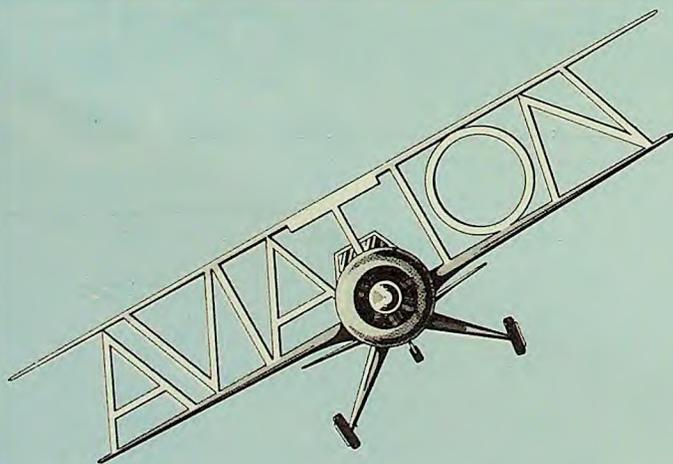
TINSLEY-ROBOR GROUP: This company is using Midem as a meeting ground for their European customers and at the same time looking for new business in the UK and Europe to satisfy the considerable capacity of their three UK printing plants.

VALENTINE MUSIC GROUP: On Stand A453 John Nice, managing director; Martin Grinham, promotion director and Pat Seward, director, will be involved in the licensing of recorded product, renewing contracts and of course ready to negotiate new ones. All staying at the Palma (Tel: 38 28 16).

VIRGIN RECORDS: Richard Branson, chairman; Simon Draper, managing director; Laurie Dunn, international; Trevor Key, art director and Julie Baylis, international PA & Promotion will be at the Hotel Mediterranean except for Key (Bleu Rivage) and Baylis (Hotel Abrial). Carol Wilson, managing director, and Nick Garnett, general manager, (Martinez) for Dinsong will be at Midem to negotiate sub-publishing deals for the combined Dinsong and Virgin catalogues and to pick up sub-publishing rights on foreign materials. Wilson will also be putting together licensing deals for Dindisc artists in America. Finally, Rob Gold, managing director, Virgin Music (Publishers) will be liaising with their overseas publishers and managers.

WINDSONG RECORD EXPORTS: Exporter of UK Records and tapes including singles, independent labels and 12" singles, Steve Mason, managing director, and Sue Mason, company secretary, will be at Stand C066 and at the Montfleury.

ZOMBA MANAGEMENT AND PUBLISHERS: Represented by Clive Calder, managing director and Mark Cellier, marketing director, staying at the Montfleury.



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Hello, Midem revellers!

Time to doff the tinted glasses, put down the expense-account blonde, top up the double measure of Highland Hoof 5-Star and concentrate on the world's greatest independent record company. No, not Major Minor - this is 1980, remember? - it's STIFF RECORDS, the only company with enough sense to keep its executives beavering away in the office muffled in overcoats and sweaters, hunched over antique desks groaning with new releases and internal memoranda, listening alternately to the intermittent clunking of a pathetically inadequate central heating system, the chattering of their own teeth and the staccato rattle of hailstones on the galvanised corrugated iron roof of Stiff HQ, while YOU have to put up with all the distractions of the South of France - the heat, the cuisine, the assembled pulchritude whipping your flesh into a red-hot collection of nerve-endings ready to explode into a holocaust of sexual frenzy directed at the A&R assistant from Blagem Records after the third Pernod... makes sense, doesn't it?

After the third day of being offered the publishing on "next year's - how you say? - sure fire Eurovision Song Contest winner" you're just about ready to read about what's REALLY happening in the record industry in 1980.

S T I F F R E C O R D S

ADVERTORIAL

THE STIFF STORY:

Hard to believe that a company that now turns over many millions of pounds worldwide was started on a loan of £400, but that's what happened.

In 1976 Jake Riviera teamed up with Dave Robinson to form Stiff Records, 'The World's Most Flexible Record Label'. Jake had been managing Chilli Willi & The Red Hot Peppers, and had tour managed Dr. Feelgood, while Dave had just started to manage Graham Parker after being involved in Brinsley Schwarz's career and subsequently running an 8-track studio at London's Hope & Anchor pub. The idea of starting an independent label came from the proliferation of such labels in America, where regional breakouts were common and local radio were more likely to play local hits than they are now.

Stiff Records started in one room, in which Dave even slept for a while, and their first releases were sold from the backs of cars, through independent distributors, and direct to anyone who would take them.

The continuing saga has been well documented - the signing of more acts; the move from the basement at 32 to the entire building at 28 Alexander Street, London, W2, and now one floor at 9-11 Woodfield Road, London W9; the first 'Bunch of Stiffs' Tour with Elvis Costello, Nick Lowe, Ian Dury, Wreckless Eric, Larry Wallis, and Dave Edmunds; Jake's departure from the label with Elvis Costello and Nick Lowe, leaving the company under Dave's ownership; the second 'Be Stiff' Tour, featuring Wreckless Eric, Lene Lovich, Mickey Jupp, Rachel Sweet, and Jona Lewie; the 'Be Stiff' Tour hitting New York's Bottom Line club for 8 shows, taking all the Stiff company personnel with it; and the current popularity of the label that now has a licensee in most territories of the world, a deal with CBS/Epic in America, an office in New York, and a Pressing and Distribution deal with CBS Records in Britain.

The idea of starting an independent label came from the proliferation of such labels in America, where regional breakouts were common and local radio stations were more likely to play local hits than they are now.

THE STIFF ARTISTS!

Stiff has had such an enormous impact on the music industry and has been acknowledged so often as the world's leading independent record label that it comes as a surprise to find relatively few artists on the label.

IAN DURY & THE BLOCKHEADS are probably the best known of the Stiff acts. Veterans of at least two other labels before joining Stiff, Ian Dury had progressed from studying art to teaching it, gradually becoming more and more involved in music until starting Kilburn and the High Roads, one of London's best loved bands, who were never to achieve their due, in spite of influencing countless young musicians.

Dury's first single 'Sex & Drugs & Rock & Roll' and the album 'New Boots and Panties' prepared the way for galvanising live performances from the man and his band the **BLOCKHEADS** - Chaz Jankel (guitar/keyboards), Mickey Gallagher (keyboards), Norman Watt-Roy (bass), Charley Charles (drums), Jon Turnbull (guitar) and Davey Payne (sax). 'What A Waste' was the first hit single from the team, followed by 'Hit Me With Your Rhythm Stick', which hit Number One in the UK singles chart and their latest success 'Reasons To Be Cheerful Part III'.

The second album 'Do It Yourself' emulated the success of 'New Boots' and introduced 35 countries around the world to the beauties of wallpaper. 10 separate covers were used in Britain, 4 in the USA and one in every licensed territory, making a total of 45 in all.

Even as you read this, plans are afoot for more Ian Dury & The Blockheads recordings.

LENE LOVICH first came to prominence on the Be Stiff tour of 1978, the legendary British tour that played 33 dates around Britain travelling by specially chartered train.

Born in Detroit, USA, of an English mother and a Yugoslavian father, Lene lived in America for 13 years before travelling to Britain with her mother to take up residence here.

A number of experiences in the Art, Acting and Dancing world preceded her arrival at Stiff, where her first release was the L.P. 'Stateless'. In January 1979 'Lucky Number' from the album was released as a single and promptly raced up the charts both in Britain and elsewhere, eventually selling more than 500,000 copies in the UK alone. The follow-up was 'Say When' also contained on the 'Stateless' album, and another hit, and by Autumn '79 Lene had a new band - Justin Hildreth (drums), Mark Chaplin (bass), Dean Klevatt (keyboards) and Lene's co-writer Les Chappell on guitar. The band debuted on the Lene Lovich European Tour of October/November 1979, and can be heard on the hit 'Bird Song' (released Oct. '79) and the new album 'Flex' out now.

RACHEL SWEET will not be eighteen until July 1980, but has already been in showbusiness for eight years. Born and raised in Akron, Ohio, USA, she made commercials from the age of five and started to sing professionally at 8. She toured 12,000 miles in America, supporting Mickey Rooney, and has sung a duet on stage with Frankie Valli.

Her first appearance on Stiff was as a contributor to the historic 'Akron Compilation' Album, and her first album 'Fool Around' was released to coincide with the Be Stiff Tour, on which she was backed by Virgin recording artists The Records.

A single from the album, 'B.A.B.Y.' was a worldwide hit, and established the young singer as a force to be reckoned with. A search for a permanent band resulted in her current band of Steve Everitt (guitar), Graham Edwards (bass), Stephen Harvey (drums) and Andrew Scott (keyboards/guitar).

Rachel's new album 'Protect The Innocent' will be released in February.

THE RUMOUR came to prominence as **GRAHAM PARKER'S** backing group, both live and on record, but actually existed as a unit before teaming up with Parker.

In between recording and touring with him, they have their own career and have released two LP's - 'Max' on Phonogram Records, and 'Frogs, Sprouts, Clogs & Krauts' on Stiff. 1979 saw the release of two singles from the album 'Frozen Years' and 'Emotional Traffic'.

The Rumour line-up - Brinsley Schwarz (guitar), Bob Andrews (keyboards), Martin Belmont (guitar), Andrew Bodnar (bass) and Steve Goulding (drums) are much in demand as session players, and several of the group are expanding their production experience. Bob Andrews produced Jona Lewie's 'God Bless Whoever Made You', Brinsley Schwarz flew to Vancouver to produce Pointed Sticks and Steve Goulding has been involved in demo tapes of the Executives, a group from England's south coast.

The Rumour will be releasing a new LP on Stiff in March.

WRECKLESS ERIC is one of the most established faces of the Stiff roster and has built up a firm following from his tours of Britain, Europe and America and his two albums 'Wreckless Eric' and 'The Wonderful World of Wreckless Eric'.

Eric Goulden is from Newhaven, Sussex, and at various times attended Hull Art College, played bass in the legendary Addis & The Flip Tops, and was a Quality Control Inspector in a lemonade factory.

Eric was the raucous element in the Be Stiff Tour '78, and usually succeeded in getting audiences to rock to his kind of roll. His new band - Walter Hacon (guitar), Pete Gosling (guitar), John Brown (bass) and Dave Otway (drums) - have accompanied him on his most recent European and American tours, and can be heard on his new long-playing collection of Eric-style songs, due out in a couple of weeks.

MADNESS shot to fame with their first single 'The Prince', a tribute to the legendary Prince Buster, released as a one-off on independent 2-Tone Records, owned by The Specials. 'The Prince' written by Madness Saxophone player Lee Thompson, stormed up the UK charts and gave the band the opportunity to pick any label in Britain for a long-term deal. They chose Stiff and quickly entered the studio with producer Clive Langer. The album and single, both entitled 'One Step Beyond' made the predictable inroads into the charts at a time when Madness were touring Britain with The Specials and The Selector, as the 2-Tone Tour.

Madness's stint on the tour prepared them for their first assault on America, a club tour lasting 2 weeks in November 1979.

Madness are from North London and have described themselves as purveyors of 'that nutty sound' - a blend of pop, ska and R'n'B that has already been tipped as the dance music of the 80's.

THE FEELIES from New Jersey, USA do not smoke, drink, sing songs praising drugs or insulting women. They do have boundless energy, healthy attitudes and play some of the most wildly-exciting sounds ever to come out of New York's underground. In fact, they are as different from 1977's crop of buzz-saw nihilists as Stiff is from EMI.

The Feelies are Glen Mercer (guitar/vocals), Bill Million (guitar/vocals), Andy Fier (drums) and Keith Clayton (bass/vocals) and only perform on public holidays, when Feelies shows are the toast of New York.

Two tracks by The Feelies, 'Fa Ce La' and 'Raised Eyebrows' made number one in London's coveted Time Out singles chart, while their debut album 'Crazy Rhythms' will be their Stiff debut of 1980.

"The Feelies possess a unique musical style something akin to Ramones meets Television" - Alan Betrock, New York Rocker.

POINTED STICKS were witnessed by Stiff's Paul Conroy while on holiday in Vancouver, British Columbia. The band had been building a local following in their home town for some time, and their signing to Stiff was regarded with much excitement.

Stiff's first action after the signing was to despatch Brinsley Schwarz of The Rumour to produce them, resulting in the release of their first release, the 3-track single 'Out Of Luck'.

The Sticks are - Nick Jones (vocals), Bill Napier-Hemy (guitar), Tony Bardach (bass), Gord Nicholl (keyboards), Dimwit (drums) and have been recording their album with Police co-producer Nigel Grey. It will be released in April to coincide with their European tour plans.

LEW LEWIS REFORMER are one of the earliest acts to sign to Stiff. Back in the realms of time, Lew put out a single called 'Boggie On The Street' which was only Stiff's fifth release. It became regarded as a classic and is still included in his live set, but it was some time before the current line-up of Reformer - Rick Taylor (guitar), Johnny Squirrel (bass), Buzz Barwell (drums) - came together.

All from the Southend/Canvey Island area of Essex, England, the band specialise in red-hot R'n'B, fronted by Lew's frantic singing and harmonia playing.

Their first album 'Save The Wall' was released in Summer 1979 to unanimous critical acclaim, and paved the way for a renaissance in British R'n'B.

The band have been touring clubs and concert halls all over Britain and Europe, and will continue to do so until they drop. Their second album, produced by a formidable talent in the music business, whose name we are not at liberty to divulge, will be released at the beginning of March.

JONA LEWIE has already in his life acquired legendary status. Born John Lewis in Southampton, England, he moved to London, and while at university there formed Brett Marvin and The Thunderbolts, one of the most rhythm and fun bands of the club and college circuit.

Under the name of Terry Dactyl and The Dinosaurs, their recording of 'Seaside Shuffle' (written by Jona) topped the charts all over Europe and is still performed live by Jona and The Thunderbolts.

Jona signed to Stiff in 1978, and was another attraction on the Be Stiff Tour, releasing a single 'The Baby, She's On The Street', and an album 'On The Other Hand There's A Fist'.

1979 saw regular television and radio appearances from Jona and late in the year the release of 'God Bless Whoever Made You', a song from the pen of hit writers Ian Gomm and Nick Lowe.

Jona is now deep in a rehearsal and recording schedule that will result in further surprises later in the year.

KIRSTY MacCOLL is 19 and from South London and has already been involved with various bands in recording and touring ventures. She has appeared on-stage supporting Graham Parker and her backup singing experience includes stints live and in the studio with Virgin recording artist, Jane Aire.

Kirsty's first solo single 'They Don't Know' created a great deal of interest - it wasn't a hit, but gained a large amount of airplay and press coverage and she scored a not inconsiderable publishing deal with Chrysalis music.

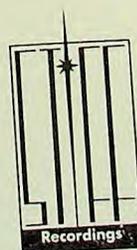
The new single 'You Caught Me Out' features backing from most of the members of an extremely popular Irish combo, whom we're not allowed to mention because their garrulous lead singer isn't on it.

Kirsty is currently recording an album with famed Akron producer Liam Sternberg at the helm.

DIRTY LOOKS are from Staten Island, opposite Manhattan, New York, a cultural desert, but the breeding ground of many rock acts to break from New York City including David Johansson.

The band are - Patrick Barnes (guitar/vocals), Marco Sin (bass/vocals), and Peter Parker (drums/vocals) and have been the subject of much music industry scrabbling from major companies in attempts to sign them. As usual, Stiff got there first and had the band's names on paper when the others were just appearing at gigs.

They have already received a rave review from the New York Times' Robert Palmer that we're too modest to reproduce here, and will shortly be releasing their first album (currently under construction) and embarking on their first World Tour, which will prove him right.



STIFF QUIZ

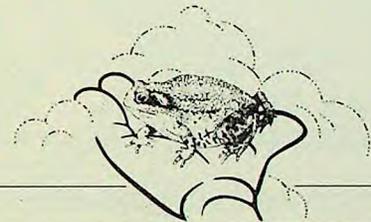
How much do YOU know about the world's best independent Record Company? Try this easy quiz to see. (Answers to be found elsewhere in this publication.) DO NOT write in to Stiff with all the answers—we know them already. Knowledge is its own reward.

1. Stiff have released 4 EP's so far—'Bow' by Nick Lowe (LAST 1); 'Snuff Rock' by Alberto Y Lost Trios Paranoias (LAST 2); 'All Screwed Up' by Mick Farren (LAST 4), and 'The Sports' EP (LAST 5). What was to have been LAST 3, and who produced it?
2. Which former Stiff act used to feature 'Police Car' by Larry Wallis in their stage act? (Maybe they still do).
3. Whose face is featured on the picture sleeve of 'Singing In The Rain' by Just Water? (BUY 31).
4. Who is the rhythm section on 'Watching The Detectives' by Elvis Costello? (BUY 20).
5. In which country did Stiff's re-release of 'The Letter' by The Box Tops (BUY 28) reach Number 8 in the charts?
6. In which album did Stiff include a free copy of 'England's Glory' by Max Wall (BUY 12)?
7. Which Stiff musician co-wrote an American Number One single?
8. How many different wall-paper patterned sleeves are there to 'Do It Yourself' by Ian Dury & The Blockheads (SEEZ 14) all over the world?
9. 'Fly Robin Fly' by Silver Convention was inadvertently pressed on to which Stiff single?
10. Which ex-Stiff roadie has released an album on Ensign Records?
11. Who was once a member of the Green Exploding Lavative?
12. Which Stiff UK singles bag was used for an American LP sleeve on another label?
13. What was on the 'B'-Side of the UK Promotional copies of 'Say When' by Lene Lovice (BUY 46)?
14. Prince Buster wrote Madness' theme song 'Madness'. What is his real name?
15. Contrary to some opinion, Rachel Sweet's real name IS Rachel Sweet, but from what country do her ancestors come?



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THE WORLD!!

Unknown to many, both Stiff artists and their product are distributed all over the world. No stone is left unturned and Lene Lovich, Ian Dury, Wreckless Eric et al. have become household names in such far-flung corners of the globe as Iceland and Israel. Our licensees and their Stiff person on the spot are:-

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Chris de Brakeleer
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AMERICA

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Stiff/Epic

CANADA

Graham Thorpe
Stiff/Columbia

CANADA

Bob Muir
Stiff/Epic

Stiff also has its very own office in New York, in order to keep the vibe for ever Stateside. Stiff's deal with CBS/Epic gives them first refusal on anything we put out, but we are able to distribute some products independently as well. First release on the Stiff U.S. label is a compilation Wreckless Eric album, titled 'The Whole Wide World'. Distributed direct from Stiff offices as well as through Rounder Records of Massachusetts, it is his first official American release.

STIFF RECORDS U.S.A.

Hot on the heels of the Stiff/CBS/Epic licensing agreement for North America, Stiff set up its own offices at 157 WEST 57th STREET, NEW YORK, NEW YORK 10019. Phone number is (Area Code 212) 765-3977. President of Stiff USA is ALLEN FREY, a man whose politeness and olde-world charm have endeared him to many of the U.S. industry's wheeler-dealers in his time as a booking agent. General Manager is sauve BARRY TAYLOR, who left a responsible position at trade bible Record World to join Stiff. Fast-talking, wise-cracking Barry loves the cut-and-thrust of the vinyl world-music is his life. Marketing and Merchandising is looked after by MARION HARRIS, another business veteran who we were fortunate in enticing away from Epic Records before her credit card limit was extended. Completing the line-up is NANCY LIZZA, whose cheery greeting is often the first introduction an outsider has to the world of Stiff.

ANSWERS:

1. LAST 3 was to have been 'Piccadilly Menial' by Wreckless Eric, produced by Ian Dury.
2. The Members.
3. Stiff General Manager Paul Conroy.
4. Andrew Bodnar (bass) and Steve Goulding (drums), both of The Rumour.
5. Holland (or was it Belgium?).
6. 'Hits Greatest Stiffs'.
7. Mickey Gallagher of The Block-Heads co-wrote 'Show Me The Way' with Peter Frampton when he was keyboards player in Frampton's Camel.
8. 10 in Britain, 4 in America, 2 in Canada, and one in every licensed territory (excluding Iceland and Denmark), making a total of 33 in all.
9. 1,000 copies of 'Frozen Years' were found to have 'Fly Robin Fly' pressed on the 'A-Side'. The copies were returned to EMI Pressing for re-cycling, except for three that were kept by various Stiff employees.
10. Actually he was a roadie for Graham Parker. Roy Sundholm is his name, he's managed by Alan Parsons, our ex-accountant, and his album is called 'The Chinese Method'.
11. Binky Baker.
12. The UK bag for 'Be Stiff' by DEVO was used as the sleeve for their first Warner Brothers LP in America.
13. 1,000 Promotional copies of 'Say When' were pressed with a drawing in the vinyl of the 'B-Side' showing a bullet whizzing round the disc with the inscription 'I call the shots' (a line from the song). Tony Parsons of the NME took this to be the commercial copy (which in fact had 'One Lonely Heart' on the 'B-Side') and delivered a diatribe against Stiff and anyone paying full-price for the single in his Singles Review Column.
14. C. Campbell.
15. Russia.

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If it ain't
STIFF
-it ain't moved



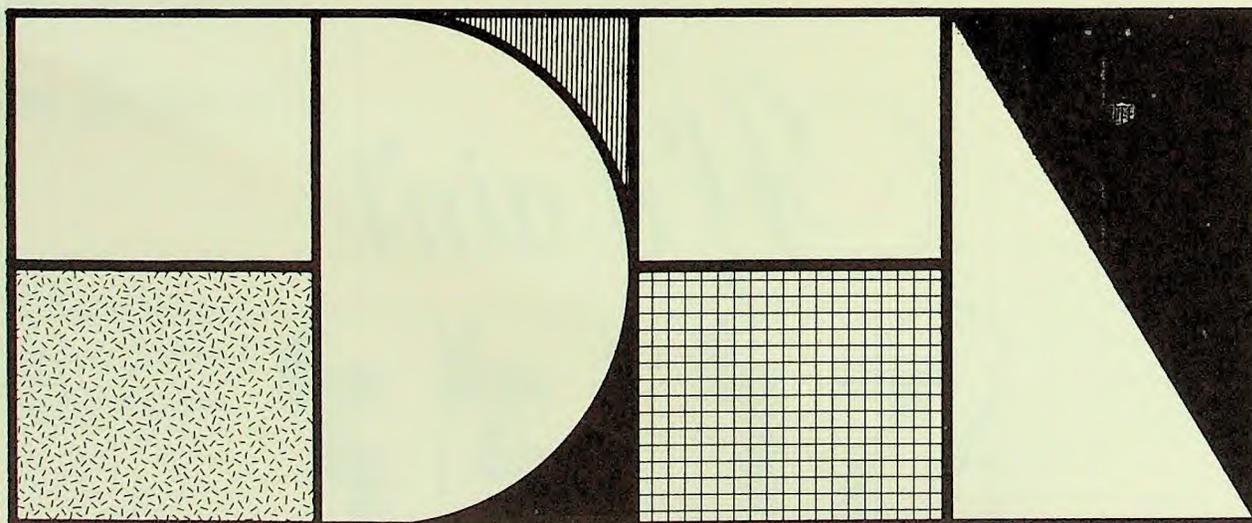
Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

Stiff Records have moved, and we wish them lots of chart-toppers from their new premises.

We haven't moved, and can still be found by getting in the groove and following the well-worn track to:



*The Record Label Centre,
CRS Ltd,
Eastcotts Road,
Bedford.
Telephone: 0234 56317.*



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STIFF RECORDS

STIFF S.S.

Not a para-military organisation, but the secret-service: home of mail order, if it aint stiff it aint worth a T-shirt & W. Eric & Lew Lewis fundob.

Early Stiff Receptionist.

PHILIPA THOMAS
S.S. person & longest serving Stiff bee doo D.R.

Ex Big Bear Agent & one time trainee lawyer.

DAVE WHITEHEAD
S.S. person & centre fwd. Star of Stiff All Stars (football)

Ex Wilderness Secondary Sch. Sevenoaks.

MARK CHATTERTON
Assistant S.S. person & No. 1. Damned fan. Played drums on 1979 N.M.E. A dubt. Give-away Xmas fluxi disc.

STIFF ACCOUNTS

Always the hub of any company & never more so than at Stiff. They are the most popular department at Stiff - especially on Fridays!

VERNON ROSSITER
Royalties & long distance commutur.

JOHN WHYTON
Coatings; Willie Nelson fan & fanatical Arsenal supporter

KEVIN FARRELY
Bought Ledger; Lotus car track & star centre-half for Stiff All Stars (football).

JANE KELLY
Unfairly relegated to bottom of the list here but she does everything those other chaps don't.

Ex lead singer of 'Kiivoli Rag' who never came within a mill of a recording deal! Became a teacher & naturally progressed to being an agent. Then managed Kuisaal Flyers!

PAUL CONROY

A & R, General Manager & not-so-overweight - anymore skinhead. Also Chelsea supporter.

Stiff's first production person at Island, later moved to the ill-fated Beserkley label.

KEITH SMITH
production controller & recent recruit.

You'll notice no one gets credit for marketing here: it's something everyone does!

The demarcations of seniority don't really exist after the big 3 so these lines are v. arbitrary

Ex Virgin Records at Kensington High Street....

TONY ROUNCE
another new recruit. asst Stiff to Paul, Nigel & Keith. Mad D.J. & undispiked star of Record Business Trivia Quiz.

Ex Architect; cab driver, scaffold erector & waiter to HRH. Princess Margaret.

NIGEL DICK
New press officer & ball boss player for Stiff All Stars.

CHINA SHOP

'The China Shop' is the Stiff mobile studio - a compact dunge coloured truck neatly packed with 16 tracks of solid sound. Only months old it has already recorded Graham Parker & the Rumour, Lew Lewis ('Save the Whirl' - SEEZ 16, a great L.P.) Andy Fairweather-Low, The Beatnik Town E.P. (Odd 2) The Sports (their U.S. hit album) & more...

Ex Lady D.J. from the West coast of America.

MARY FANNING
Chief Stiff Receptionist. The Rumour that she got her job because her mother is Irish is virtually untrue.

Engineer of virtually the entire 1st 18 months of Stiff's career.

BAZZA
Chief Eng. for the China Shop & now producer for W. Eric. his asst. eng.

Ex Amazon blade drummer.

ROB KEYLOCH

STIFF RECORDS

Neatly situated across the street from Carnegie Hall, Stiff Records in N.Y.C. see the American music business & listen to a way of thinking. As yet its cartload

The man who first took Pink Floyd to the States.

ALLEN FREY
Co-President.

Ex Records **BARR** General la Office undertak

STEVE BONANO **NANCY**

Manager of Graham one-time director of 'In Anchor (the British know as pub-rock) ex Schwarz - best of the

DAVE ROSS
Boss, Managing

S FAMILY TREE

Parker & the Rumour
 generations at the 'Hope
 place of what we now
 manager of Binsley
 the pub rock our fits.

BINSON
 Director & Producer

One time Chriswick person
ANNE PITTS
 Sec. to Dave Robinson &
 'booker' for the stiff mobile.

Its only when you try
 & do something like this
 that you realise how much
 hard-work & planning

One time Social Worker
 from Bristol - not far from
 where James Warren once saw
 purple spaceships over Yatton'
SPIKE
 Assistant to Sonnie & Nigel.

MIKE MESSENGER
 (actually says Mike Turner on
 his driving licence) Longest ever
 serving Stiff Messenger & prob-
 ably the most popular man in
 town: The darling of every record
 company receptionist in London.

DS IN the U.S.A.

from the Russian Tea Room and
 ends its day bravely converting
 into public to the "WOODFIELD RD."
 days but the landslide is imminent.

Another Kursaal Flyers Fan!
MARION HARRIS
 director Stiff Marketing.

LYZZA LYNN GILBERT
 director of promotion.

One-time lead guitarist with 'GRACIOUS' who
 recorded 2 albums for Vertigo in the early
 seventies. Left the crumbling remains of
 the band to work at Decca & Phonogram.

ALAN COWDEROY
 A&R, General Manager & liaison with all
 foreign licences. Cutting & scratching specialist.

TARA DENNISON
 Sec. to Alan in particular &
 everyone else in general.

does into Pete Frame's
 family tree. (He used to be
 boss of her here but the now)
 However most noticeable
 is that he never has to
 resort to mindless dull
 insipid drivel like this
 to fill up space!

Once promotions lady for
 Sonet - thanks to her every-
 one learnt to groove to Rounder
 Records here George Thorogood.
SONNIE RAE
 Promotions & art deco fan.

the man who discovered the
 Rezillos & put out their first
 classic single on his own
 'sensible' label (FABI.) now man-
 ages the 'CHEETAHS'
LENNY LOVE
 Scottish Stiff based in Edin-
 burgh he does all our
 promotion up there - mostly
 out of the goodness of his heart.

MANAGEMENT & ROADCREW

We have loads of 'em, they all work damn
 hard & are a tower of strength & I'm only
 going to mention 3 of them! (in no order.)

BRUCE KIRKLAND
 Tall chap from N. Zealand. Lone Lovich Mdr.

RON WOLFE MIKE SINCLAIR
 G.P.'s man. (nutha cuppa?) Chubby sound wizard.

ART DEPARTMENT

The home of virtually every
 Stiff Ad, sleeve, label, sticker.
 The creative forefront of a revolution
 (but only between the hours of 10.5!)

CHRIS MORETONE
 Senior artist - designer of
 the first Stiff label - original
 member of The Cramps fan club.

JULIAN BALME
 Lofty artist with a real gift
 for poster-war graphics. Kind of
 manager of 'Communks' - good band.

Fresh from 'Ace of Spades' Cafe
EDDIE KING
 Trainee Shark.

STIFF FILMS.

Youngest member of the Stiff
 family but already the origin-
 ator of some classic & innovative videos.
 (always available for outside work!)

PHILIP McDONALD
 Producer with wide Kiwi smile.

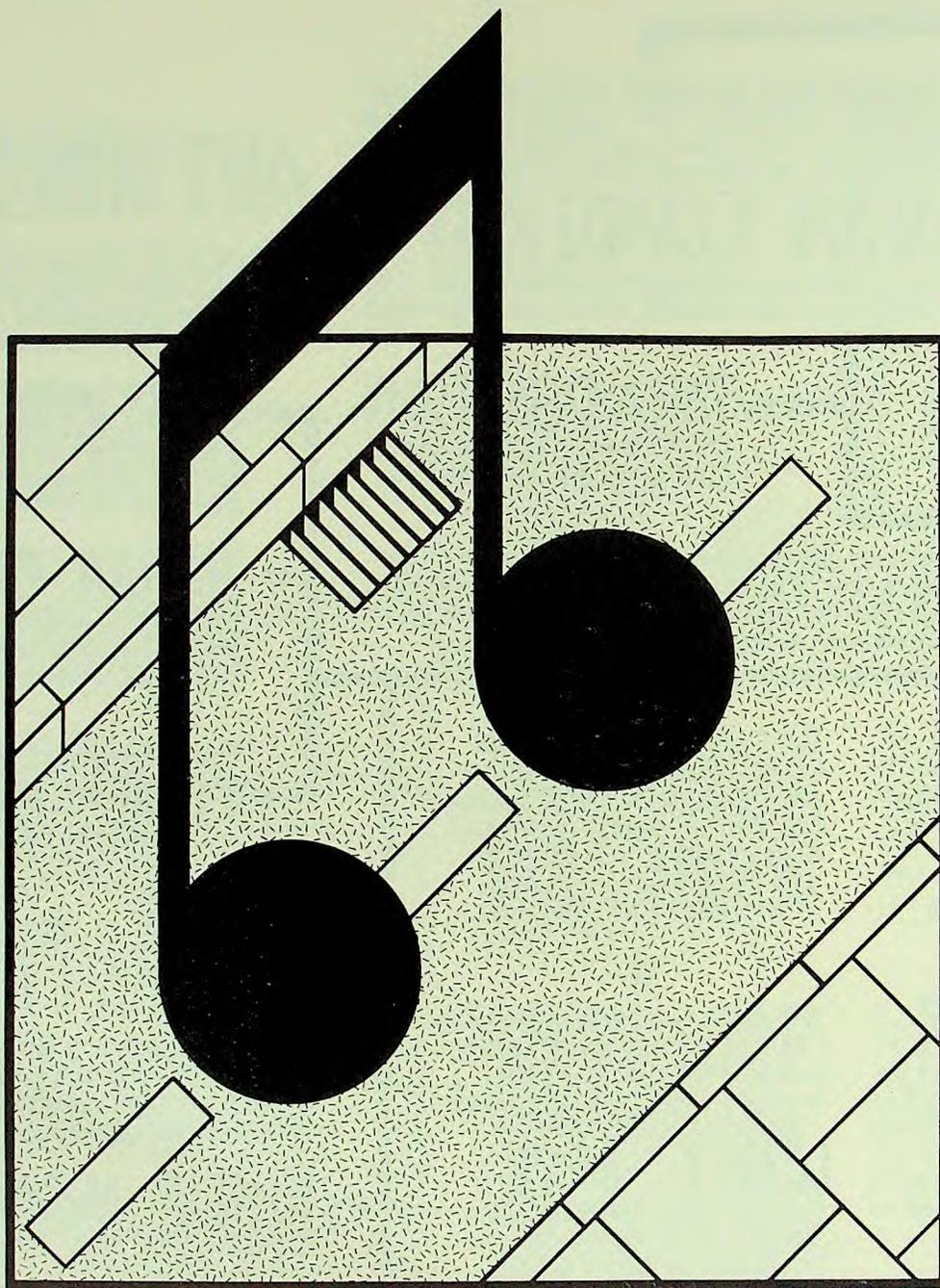
ROSEMARY ROBINSON
 Film Co-ordinator.

There's bound to be a few omissions
 & errors here (e.g. VIRGIN SALES TEAM) but
 such faults are innocently executed -
 anyway its 2 months before publica!

Special thanks to PETE FRAME for
 a concept which I have so blatantly
 ripped-off. But you never thought
 you'd get a credit in a Family Tree
 Pete! (charisma story excepted)

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stiff, *a&n.* 1. Rigid, not flexible, unbending, unyielding, uncompromising, obstinate 2. Lacking ease or grace 3 offering resistance 4. Hard to cope with 5 approaching plastic state

STIFF'S DEFINITION OF ROBOR

reliable, *a,* That may be relied upon, of sound and consistent quality

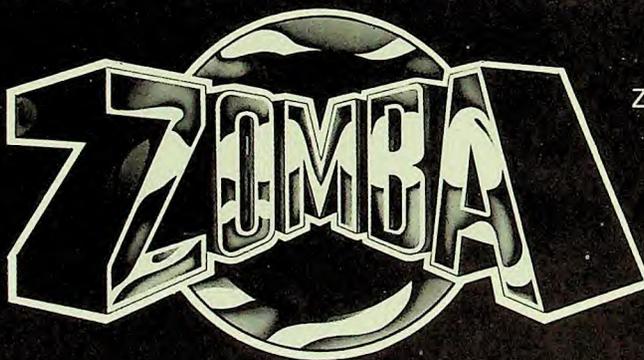


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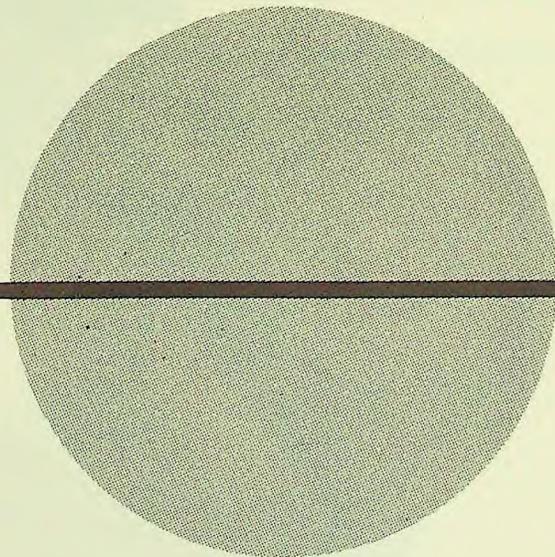
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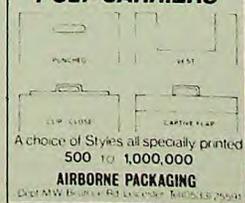
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American Commentary



Last words on 1979 CBS drops black marketing Pickwick loses Chuck Smith Publishers demand full royalties on cut-outs

NEW YORK: Although retailers obliged American trade publications with ambiguous quotes as to the strength of holiday retail business, both manufacturers and retailers privately admit that the hoped-for last minute sales boom did not materialise.

General estimates of the slack over last year are approximately 30 per cent, while companies under that figure are gloating over "how well" they did (their business being off, say, a mere 20 per cent).

The surprises of the Christmas season were the success met by the CBS \$5.98 line of name artists' catalogue, the lack of any far and away standout best sellers and the strength of speciality markets, especially classical (with London enjoying particular momentum with Luciano Pavarotti) and jazz. There is also still increasing sales response to records *a la* Sugarhill Gang's Rapper Delight.

Also clouding the year-end picture was the announcement from the Recording Industry Association of America that it had certified 112 gold and 42 platinum LPs in 1979, compared to 193 and 112 respectively in 1978.

The announcement cautiously explained that "no comparison with the 1978 figures is possible since a new post-release qualification delay of 120 days" was instituted mid-year. Nonetheless, not even manufacturers' shipping figures would place 1979's gold and platinum awards near those of 1978.

It is, in fact, questionable how many of the top 10 LPs as of the end of the year would have been platinum by the old standard. Michael Jackson, the only one with an album out long enough to qualify under the new rules, is indeed platinum, but Led Zeppelin, which at No. 11 on the chart would also theoretically qualify, is not.

In the year-end tally, CBS garnered 14 platinum LPs and two platinum singles, Polygram took six LPs and seven singles, and WEA found itself with 10 LPs and one single.

Final chart observation for the moment: Of the top 10 LPs, four carry a list price of \$13.98, one of \$15.98, and the rest are \$8.98. Has the industry accepted the \$8.98 price structure wholeheartedly? Of the 88 single LPs on the top 100, 45 are listed at \$8.98, and 43 at \$7.98.

By IRA MAYER

TWO MAJOR restructuring operations have occurred, one at CBS and the other at Pickwick.

At CBS, former speciality department chief LeBaron Taylor was promoted to divisional VP and general manager. The move signalled the demise of a separate black music marketing division within CBS.

Taylor will be a liaison between CBS and the black community and will oversee the CBS minority career programmes, but will also act as an adviser to both the Columbia and Epic A&R and marketing departments as regards black music. Most of Taylor's old staff have apparently been absorbed by the two CBS-owned labels.

Amid the surprise and sudden departure of Chuck Smith from the presidency of Pickwick, that company has "realigned" its top management and replaced a single-figure leader with a newly appointed management committee. The company has made no official comment on Smith's departure and not even the press release announcing the new mode of operation made mention of Smith.

According to Theodore Deikel, Pickwick chairman and chief executive officer, three new executive vice-presidents have been appointed in the persons of Scott Young (retail), Dave Ehlen (wholesale) and James Moran (operations).

George Port was given the additional responsibilities of VP corporate relations to coincide with his duties as general counsel to Pickwick. The management committee consists of all of the above, plus VP finance David Monaghan, VP operations Tom Worthen.

A SEVEN-year old tape piracy case has resulted in a judgement whereby Mercury and eight other companies will be paid in excess of \$4 million.

Initiated in 1972, the case found David Heilman and his Economic Consultants Inc. (E-O Tape) guilty of illegal copying and marketing of over 1,000 recordings. Heilman had been found in contempt of court several times in the course of the prolonged proceedings.

THE HARRY Fox Agency is leading a battle whereby publishers are demanding full royalty payments on cutout and/or overrun sales. Although Chappell is the only company willing to disclose its formal decision to pursue the new policy, it is understood that Warner Bros is considering a similar move.

SHORTS: Jim Caradine and Lee Mendell have been promoted to vice-presidencies at WEA International in operations and business affairs respectively. Caradine will be based in New York and Mendell in Burbank. . . . David Wercham has been named VP business affairs at Phonogram/Mercury. . . . Doobie Brothers lead the pack with six Grammy nominations and the awards will be presented on February 27. . . . Earth Wind & Fire to do advertising tie-ins and promotions for Panasonic. . . . WEA's winter re-stocking programme offers a seven per cent discount on 167 top titles through February 22. . . . NARM launches its retail management training programme in Atlanta this month. The five-day course, will also be given later in the year in Chicago, Los Angeles and Philadelphia. . . . Despite denials by all concerned, gossip column items persist that Casablanca is having trouble with a major artist and manager who want to defect from the label.

Lessons of 21 years ago

The record business has had a bad year Dealers are urged to regard this as a period of challenge, not as a funeral An Edinburgh record store closes down because of competition from records being sold in sweet shops, book shops and chemists W. H. Smith opens yet another record department Dealers complain that too many records are being released In America a dealer suggests that record prices should be cut to bring kids back into the stores The MCPS warns that dealers face fines or imprisonment for importing records which infringe copyright restrictions.

ANOTHER REVIEW of the music industry in 1979/80? It could well be, but those snippets of news are, in fact, taken from the very first issue of *Music Week* (nee *Record Retailer*) dated August, 1959.

It might be worth pondering that the Sixties went on to give us the Beatles, stereo and a whole host of unit-selling musical styles from "progressive" through singer-songwriters to teenybop, bringing comparative affluence for record manufacturers and retailers.

On the other hand it is dispiriting to realise that the burning issues of the day back in 1959 have changed little in 21 years.

Has nothing really changed since those days when the 45 RPM seven inch was still a novelty, when blank tapes were used to send talking letters to aunts in Australia, when the chart was a hit parade, when record shops had listening booths, when the American invasion had yet to happen and the British record industry was British, dammit (well almost)?

It appears not. Dealers are still being urged to respond to the challenge of depressed trading conditions, independent dealers still peer over their shoulders at the spectre of records being sold in non-traditional outlets and the burgeoning chain stores, there are those who still think that lower prices would stimulate sales, the industry still puts out too much product and, bringing us completely full circle, a dealer can still get clobbered with legal action if he imports certain records.

What is that French saying about the more things change, the more

they stay the same?

But looking back to that first issue of *Record Retailer* again you find that even then efforts were being made to change things for the better. 1959 was the year that record retailers across the country bonded together to form the Gramophone Record Retailers Association.

In a two-page newsletter the GRRRA wrote: "1959 will go down in record history as an important and memorable year. . . . On Sunday, March 8, a representative body of retailers met to discuss their own and other problems and it was decided that an association for and by record retailers was an immediate must."

by **RODNEY BURBECK**
Editor of *Music Week*

"It will be a comfort for all members to know that their interests are being watched over by a competent organisation which has the power and ability to bring legitimate complaints or constructive criticism to the notice of the very person or organisation concerned."

"Whenever it is necessary we shall pull no punches to determine any issue. We are pledged to regulate relations between, and improve conditions and raise the status of all record retailers in the British Isles. . . . To seek greater cooperation between all branches of the record trade. . . . To combine, in their own interests, all record retailers. . . . With your help, we cannot fail."

Fine words which would not go amiss in today's troubled times. But, alas, they have a hollow ring because, 21 years on, the retailers' association begun with such

pioneering foresight, has failed.

It can still huff and puff with fighting statements for the trade press, but when it comes down to it the manufacturers simply ride roughshod over the trade, cutting profit margins, changing trading conditions, issuing writs over imports. There may be the occasional "consultation" meeting, but from the manufacturer's point of view it is little more than a rubber stamp PR exercise.

The greatest single tragedy of the music business of the past 21 years has been the failure of retailers to support a strong, meaningful, effective trade association.

And, ironically, as we enter a decade which will bring an era of greater artistic and technological change than any other time in music history, there is now an even more urgent need for retailers to gird themselves to face the challenge of the Eighties.

They should be working with the manufacturers to find ways of bringing the public back into the stores; they should be looking forward to the video revolution which will surely come; they should be looking at diversifying their business to allied leisure activities.

Video, for instance, will take the music retailer out of his specialist niche into the wider world of all branches of show business entertainment, leisure, sport and education.

To prepare for this new age of leisure retailing our record dealers will need access to advice, information, re-education for themselves and their staff.

As *Record Retailer* reported in 1959: "An association for and by retailers is an immediate must."

MUSIC WEEK

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DIARY

The 'Make It Through Another Midem' guide

IT IS now traditional in this special Midem issue of *Music Week* for Dooley to offer some timely advice to those attending for the first time and warning reminders to those who've been through it all before.

This year, thanks to the previous year's sackings and accountants getting twitchy over exes, word has it that there will be less of us breathing the recycled air of the Palais and if, like Dooley, you usually cop the hotel's broom cupboard for a room, you might even be able to change it for a suite with sea view.

It would also be nice (but foolish) to think that the effects of our recession-hit industry will rub off on the traders of Cannes and they will be forced to drop their prices to court our custom and you'll be able to buy a round of drinks without taking out a mortgage. On the other hand, pigs may fly.

But whatever the total number of delegates, you can bet that most of them will try to buy a drink in the Martinez bar at precisely the same moment that you feel a bit thirsty and the Dooley survival system will again apply.

We make no apologies for repeating our sage advice on How To Get Through The Week Without Losing Your Marbles. What is our motto friends? — That's right, PACE YOURSELF! That means getting to bed at least one hour before your first appointment; waiting until at least the second day before treating your intestines to fish soup and *moules*; jog the entire length of your bedroom before retiring for the night; and if you are invited to a breakfast meeting remember to eat first.

We all know by now that attending Midem is really masochism, involving, as it does, meetings with people one wouldn't even wave at in Burkes, not to mention foreigners who would normally be instructed to leave their calling cards with the commissionaire should they have the temerity to call on you in London.

It is therefore imperative to mug up on Dooley's avoiding tactics. The handshake-on-the-run is indispensable for not talking to people who catch your eye on the Croisette — this involves grasping their right hand firmly while

using it to propel them on the way past you while you mutter, "Nigetameetyahowareya."

For people who profess to be long lost bosom buddies from way back and want to introduce you to 24 other people, a long, deliberate look at their lapel badge and a hesitant, "Oh hello, er, Jim?" is usually enough to put them off.

Other useful Midem phrases include: "Catch up with you later," (which means not if I see you first), "Where're you staying?" (so you can make a note of which hotel *not* to drink in), and, "Going to the party on the yacht?" (which means you weren't invited but want to give the impression you were).

Finally, remember last year and pack your wellies and broly along with your Kaolin and Morphine and Dr Collis Browne's all purpose medicant.

• Midem's UK press representative **Tony Barrow International** will be without the services of Mr Barrow himself as he is currently convalescing after a stay in hospital with recurring colitis, but he has assigned **Phil Symes** to handle his duties in Cannes.

Definitive Elvis (again)

IF THERE'S one thing the world needs now it probably isn't another book on Elvis Presley, yet the latest — and we'll bet there will be many more — has just come out, written by one **Robert Matthew-Walker**, better known to his former colleagues at CBS and RCA as **Bob Walker**.

Walker's contribution to the Presley industry is titled *Elvis Presley — A Study In Music* (Midas Books, £4.95), and purports to be "an important and much-needed book . . . the most important study of Elvis Presley yet published".

That's high blown praise for a book which is partly just another working over of the Presley life story and the usual lists of his films and records. The meat of the book though is in the chapter headed, "The Music" in which Walker chronicles every record made with exhaustive detail which is obviously the result of some very meticulous research.

For this alone Walker's book is of more than fleeting interest and is a useful historical document when read to the accompaniment of the music.

A first for Splash

THE BURNING question of who exactly got out the first record of the decade is by now a little academic, but for the record let us remind you that Big Bear Records of Birmingham claimed to have delivered copies of **Ray King's A Woman That Understands to BRMB** at one minute past midnight on January 1, while Splash Records claimed to have their **Pumphouse Gang's Stay With Me** on the presses during the first minute of 1980 and media copies delivered that afternoon.

We have already noted that Big Bear's photograph of the record being delivered actually arrived at *MW* on December 27 so their claim is declared null and void, though we have to admire their subsequent cheek in seeking praise for providing tomorrow's news today and offering a photo of West Brom captain **John Wile** receiving the FA Cup from **HM The Queen** at Wembley in May 1980.

Splash Records are declared winners with a picture of the band clutching the record and a copy of the December 31 issue of the *Evening Standard* at the factory of PR Records, Merton, who undertook to work overtime to make this historic pressing.

(All correspondence on this subject is now closed — Ed.)

DOOLEY IS prepared to bet that Movement 24 is the first record label to be spanned by a fork-lift truck company. It takes its name from a mechanical-handling consultancy founded by **Ben Holland**.

First release, via Lightning, is a song called 1980, written by Holland and performed by **C. C. Mann**. Sales promotion is being handled by three of Movement 24's engineering marketing staff and Holland has also set up his own publishing company, Neo-Classical Songs, administered by Mautoglade.



NOT CONTENT with a Dooley mention last week that it had clocked up 44 platinum, gold and silver discs during 1979, CBS followed through with this photo of chairman **Maurice Oberstein** and managing director **David Betteridge** humping some of the said discs. All right, lads, we get the point. Now how about getting on with 1980?

WE DO not usually draw attention to the occasional errors which creep in to *Music Week*, but we cannot resist pointing out the entry in our Yearbook for **Tony Barrow Management** which lists its joint managing director as **Anthony Narrow** — much to the delight of **Tony** who has been strenuously slimming these past months!

DOOLEY

THE APPOINTMENT of **Giuseppe Ornato** as RCA's newly created European vice president (see page one) is well-deserved recognition of his 24 years with the company during which time he has built RCA Italy into one of the most successful in the group . . . but isn't the position one that would have sat equally easily upon the shoulders of **Ken Glancy** — and isn't it also one that **Gerry Oord** would have liked a few years ago? . . . Meanwhile the linking of RCA with CBS presents a formidable force in the video disc market and strong opposition for Philips' optical laser system.

AT PRESSTIME an announcement of **Decca's** shareholders' acceptance of the Polygram offer was imminent, but no-one was confirming a *Financial Times* report that 1,000 of Decca's 1,200 workforce would get the chop under Polygram . . . meanwhile **Jonathan** "he never gives up" **King** points out that Decca/Deram records accounted for 10 per cent of the singles chart as the New Year began . . . **David Essex**-penned soundtrack music of his next film *Silver Dream Racer* up for grabs and his mentor **Derek Bowman's** new protegee **Lee Curtis** just finished recording at **Muscle Shoals** for **Charisma** . . . Former EMI Imports general manager **Phil Lloyd** announces future plans shortly . . . The state of the industry has forced the **Moody Blues** to shut down two of their Threshold Records retail outlets in Birmingham and Swindon.

COLIN HADLEY'S **McKinley Marketing** company appointed official UK representatives for 1980 NARM Convention at Las Vegas in March, and anyone planning to visit NARM on the special MTA-organised package trip should have no trouble booking seats — so far no-one has applied . . . Good to see **Jack Bruce** on stage again, playing with **Cozy Powell** for recording of a BBC Radio In Concert, despite Mr Powell inviting the music press to "get stuffed" — apparently he was not overpleased with reviews of his album . . . **Sam Mortimer**, joint MD at **Andrew Heath Music**, looking for a successor on the professional creative side in place of departing **Andy Heath** . . . Get-well-soon **Leeds Music's Alma Warren**, currently hospitalised with broken bones after a fall . . . With new **Dusty Springfield** single, *Your Love Still Brings Me To My Knees*, composer **Roger Cook** achieves long-held ambition to have the lady record one of his songs.

PHONOGRAM DISCO product manager **John Waller** amazed to receive requests from **Village People** fans asking intimate details of the group's underwear and enquiring whether their moustaches are real . . . **Capital Radio** is to repeat its **Alexandra Palace** jazz festival this year, July 11-13, in conjunction with promoters **George Wein** and **Andy Hudson** . . . US publicist **Mort Wax** offering an on-the-spot Midem PR service in Cannes and can be contacted at the Martinez . . . Former **Keith Altham** PR man **Paul Goodman** reveals hidden talents as a performer — his stage act at **Maunkberry's**, featuring his own material, the most original we've seen for a long time . . . EMI Films' *The Jazz Singer* starring **Neil Diamond** has started production in Hollywood and will be released worldwide next Christmas with soundtrack album on Capitol.

YESTERDAYS

FIVE YEARS AGO
CBS TO launch mail-order **Realm Record and Tape Club** . . . RCA gets out of budget records and licenses product to **Pickwick** . . .

Glyn Evans appointed **Phonogram International** UK representative . . .

Robin Blanchflower quits **Pye** to join CBS . . . **Kit Buckler** joins **A & M** press office . . . **Radio Luxembourg** to increase album plays in programming format . . . **John Fruin** and **Wayne Bickerton** place their **State Records** venture with **Polydor**.

TEN YEARS AGO
DEALERS OFFERED free holidays in **Philips** incentive bulk stocking campaign . . . **Anne Nightingale** joins **BBC Radio** as first female disc jockey . . . **Tim Rice** and **Andrew Lloyd Webber** seek publishing outlet for **Jesus Christ Superstar** . . . Disc jockey **Simon Dee** makes TV debut with own show on **LWT** . . . **Ron Kass** appointed managing director of **Sagittarius Productions** in London . . . **Peter Prince** quits **MCA** to join **Pye** as head of creative services . . . **Don Dive** joins **Lib-UA** promotion department.

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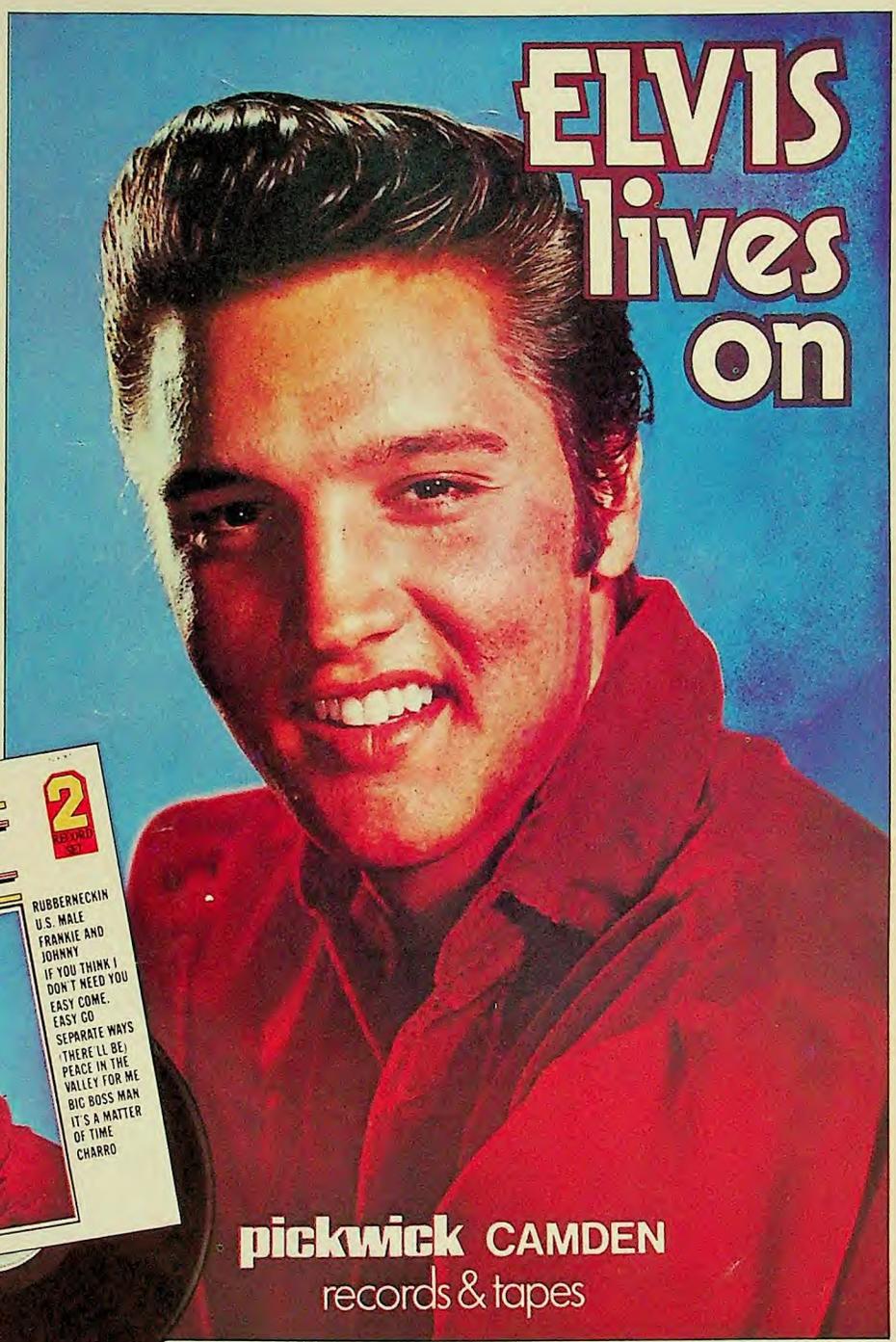
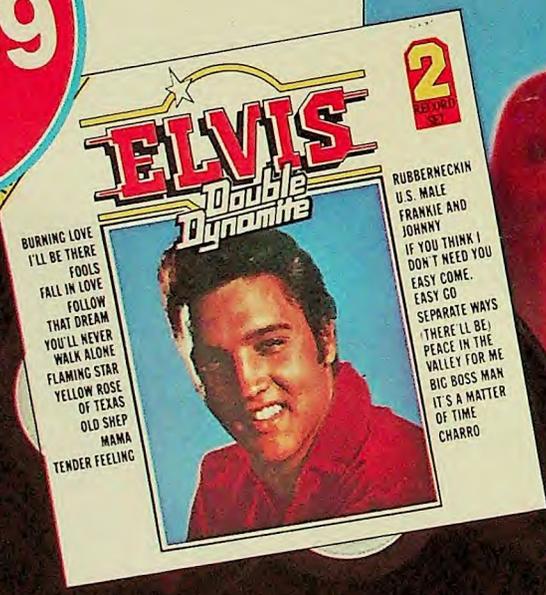
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THE U.S. MALE CDS 1150/CAM 457
I GOT LUCKY CDS 1154/CAM 469
PLEASE DON'T STOP LOVING ME CDS 1175/CAM 485
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Never Walk Alone, Flaming Star, Yellow Rose Of Texas etc.) CDS 1182/CAM 494
DOUBLE DYNAMITE VOL. 2 (Including U.S. Male, Frankie & Johnny, Easy Come Easy Go, Peace In The Valley For Me etc.)

CDS 118/CAM 499
DOUBLE DYNAMITE PDA 057