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# MUSIC WEEK



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

## Midem in a cautious mood

From RODNEY BURBECK, NIGEL HUNTER & SUE FRANCIS

CANNES: PLENTY of product for sale, but not much buying being done — that seemed to be the early impression of this year's Midem which opened with a noticeable lack of excitement, distinctly fewer people in the Palais, less gimmicky give-aways and publicity stunts, and no overall musical trend emerging compared to last year's disco overkill.

As such, Midem was merely reflecting the mood of the industry and organiser Bernard Chevry neatly turned this to his favour, asserting that more serious business was being transacted.

However, the number of late night drinkers in the Martinez bar suggested that certain sections of the industry had not in fact learned the lessons of previous years' excesses.

Disco, new wave and reggae dominated much of the product, according to those on the receiving end of the music on offer, and some big-name artists and worthwhile catalogues were being touted by American lawyers who were still demanding the sort of heavy advances which many industry leaders have vowed they will no longer tolerate.

The absence in the Palais of certain major companies, particularly Polygram and EMI, and the tendency for executives to attend company meetings rather than being available for doing deals has probably devalued Midem's usefulness for anyone seeking to land a major deal. But the fact remains that Chevry managed to fill more stand space than ever before, and if there are less people around it merely means the event is reverting to more manageable proportions.

Chevry announced that he would set up a separate classical Midem in 1982.

**FOLLOWING LAST week's announcement that EMI's licensed repertoire division is to be dissolved (Music Week, January 19), the full details have been released. See story on page 4.**

## Dave Dee quits WEA

DAVE DEE, WEA's A & R director is quitting at the end of the month to set up his own Double D Records company. Dee is going into partnership with Peter Meisel of Hansa and Ariola's Monty Lueftner.

Talking exclusively to *Music Week* in Cannes, Dee said that he has been discussing the move with Meisel for about a year now.

Product will be marketed via Ariola in the UK and will appear on the Ariola label with the Double D logo. Ariola will have the first rights to any product, but if they turn anything down, Dee will be free to offer the product to any other labels, but the Double D logo will always be used.

Dee has been with WEA for eight years and he describes his split with John Fruin as totally amicable. Meisel paid tribute to Dave Dee's ability to seek out and acquire hit acts, citing Boney M, Amii Stewart and Eruption as examples.

Dee's new operation will be run from offices at 25 Bruton Street, Mayfair and there will also be a Double D publishing company.

"We have no intention of competing with the majors in offering enormous advances," added Dee. He will be seeking talent from the UK and elsewhere, but there will be no emphasis on any one particular area of music.

• Sweeping structural changes at

WEA are expected to be announced next week. And *Music Week* understood, at press time, that these will chiefly involve A&R, press and marketing departments.

In advance of its expected statement WEA has revealed that there is to be major cost cutting within Enigma Records. The classical label's recording programme has been "drastically slowed down" with the postponement of recording projects which had already been tentatively discussed. Four of the staff, as yet unnamed, will be made redundant at the end of January.

MD John Boyden and marketing director Peter Whiteside are discussing their positions with WEA, and it is hoped they will continue to be involved with the label on a consultancy basis.

Meanwhile an agreement has been reached with Elektra Asylum USA whereby Enigma Records will be marketed in the US over the next few years — starting with the release of a dozen or so titles through 1980. The label will continue to be marketed by WEA in the UK and other territories.

## EMI bounces back

EMI COMES back with a vengeance to regain the top position as leading singles and albums company in the market share survey for the last quarter of 1979, based on the *Music Week*/BMRB charts.

With 22.4 per cent of the singles market EMI is eight per cent ahead of WEA which slips to 14.1 and CBS is third with 13.7. In the albums section EMI takes 18.8 per cent followed by CBS with 16 per cent and WEA with 13.7.

Abba helped Epic to top singles and albums label with 8.1 per cent of the singles market and 8.7 per cent of the albums market.

Top single for the quarter was Dr Hook's *When You're In Love* and top album was Abba's *Greatest Hits Vol. 2*.

In the publishing sections, Warner Brothers Music came out as leading company in both the corporate and individual categories.

• See full details on page 8.

## BPI draws up code of conduct

ALL MEMBER companies of the BPI — representing virtually all record companies in Britain — are being asked to sign a code of conduct in which they undertake not to influence any shop making returns to the BMRB charts which are published in *Music Week* and used by the BBC.

And the clause most likely to interest non chart return shops calls upon the companies not to cause deliveries to be withheld from any section of the retail trade "in order to favour selected outlets".

Any company suspected of malpractice will be investigated by a committee of enquiry — representing the BPI, the GRR, *Music Week* and BMRB — which is empowered to recommend the suspension or expulsion of that company from membership of the BPI.

The committee's findings and action in such a case will be made public through the trade press.

The code obliges companies to instruct staff and all agents working for them not to attempt to induce a chart return shop to record anything other than genuine sales to members of the public. Furthermore, staff will be told that distributed labels, artists' managers, publishers and any third party advertising or promotion agencies must be informed of the code.

But "reasonable quantities" of sample singles or free issues of sample albums featuring music being promoted will not be precluded, "provided that the shop concerned does not record sales of such product other than that genuinely purchased by the public".

Other points from the code:

• Items of sales promotion material other than those specifically related to the artist or record being promoted will be excluded from "sales aids" sent out to shops.



THE FIRST sales conference since the amalgamation of the Phonogram and Polydor sales forces took place at the Beaconsfield Suite, Beaconsfield last week when Tom Parkinson, director in charge of the new Polygram sales force, hosted the gathering and introduced product representations by Polydor, Phonogram, RSO and Charisma representatives.

## Decca redundancies

MASS REDUNDANCIES are to follow Polygram's takeover of "certain of Decca's recording and publishing activities".

In a statement, issued through County Bank, Decca states: "Polygram will continue the employment of certain of the employees involved in the record and music publishing activities. As many as possible of the remaining employees will be retained within the Decca group although substantial redundancies will be inevitable. It is estimated that total redundancy costs to be incurred by Decca as a result of the sale to Polygram may amount to £2.5 million.

The boards of Decca and Polygram have announced that an agreement has been reached for the takeover, the agreement being subject to final approval by the Decca shareholders at a meeting to be held at the beginning of February.

Polygram intends to maintain and

promote the established Decca and London labels, and to "continue to foster the careers of Decca and London artists".

Polygram's offer is complex. Polygram's bid is for £9.5 million, but £4 million may be withheld if sales do not reach a required level. However, if sales go well after the completion of the deal, Decca may receive an additional £6 million.

Decca is left with music division assets of £11.5 million, consisting mainly of studios and pressing facilities which Polygram does not need. The future of these areas was uncertain as *MW* went to press.

In six months to the end of September 1979, Decca's record division made a loss of £2.6 million.

At the same time as details of the Polygram deal were announced, came confirmation that Rascal had made a bid for Decca's remaining assets — navigation, radar and electronics, and feeling in the City is that this bid is likely to be accepted.

## PETER SKELLERN

is putting  
on the Ritz

Astaire

Album 9109 702  
Cassette 7109 452

marketed by

NEWS



PHONOGRAM'S FIRST signing of the Eighties is Ray Jackson whose deal with the company is for the world excluding the US. His first release will be a single, *In The Night* (Mercury MER 3) on February 8 followed by an album of the same title in March (Mercury 9109 631 LP and 7231 444 cassette). Jackson has co-written six of the songs on the album with his songwriting partner Charlie Harvourt and the pair have a publishing deal with Chappells. Pictured at the signing are, left to right: John Kennedy, Phonogram business affairs advisor, Barry McKay, Jackson's manager, Steve Stevenson, creative director Chappells, Rodger Bain, head of A&R Phonogram, Ray Jackson, Hugh Murphy, Jackson's producer, Phonogram MD Ken Maliphant and marketing manager Tony Powell.

# Virgin nets worldwide Beefheart contract

CAPTAIN BEEFHEART has re-signed to Virgin Records, this time for a worldwide deal. The Captain's last release on Virgin, the *Blue Jeans and Moonbeams* LP was released in late 1974.

In the interim, legal and management problems, which have beset Beefheart's career, have prevented any further records being released in this country. First release in the UK under the new arrangement will be the LP *Shiny Beast (Bat Chain Puller)* by Captain Beefheart and his Magic Band which is due out on February 1.

Plans are in hand for Beefheart (Don Van Vliet), together with The Magic Band, to come to this country with a view to recording in the near future. It is understood that the band are keen to undertake live gigs while here.



BRONZE RECORDS has signed Girls School to a worldwide recording contract. The band's debut single, *Emergency (BRO 89)* is rush-released on February 1 to coincide with the start of their 17-date British tour as guests of Uriah Heep.

## Maytop launched

A NEW company, Maytop Ltd formed for the purpose of "developing musical projects" has purchased from Morgan Studios their No. 4 Studio which will now be known as Battery Studios.

Principals involved in Maytop are Clive Calder of Zomba Management and Publishers, Dave Robinson of Stiff Records and record producer Mutt Lange.

Studio manager at Battery — 14-16 Chaplin Road, Willesden, London NW2 — will be Joyce Moore and Mike Shipley will be engineer. Both previously worked at Wessex Studios. Lange will act as a consultant to the studio. Financial management and administration will be handled by Zomba.

MICK JACKSON has signed long term with CBS UK and his first single under the new deal, *You Don't Light My Fire*, is released this week.

BIRMINGHAM BAND The Gangsters have signed to Big Bear Records and have a single, *Ain't That Peculiar*, released at the end of January.

THE FUSE MUSIC and Black Neon group of companies this week finalised four major publishing deals including a UK deal with Joel Lebowitz for the *Azymuth* product which involves the current *Jazz Carnival* hit. A second deal, long term and worldwide, has been finalised with *Jazz Summers* for the *Summersongs* catalogue, including material by new A & M artist Mark Andrews and *Blueprint* artists, *Crooks*. A third deal is centred around material by Carla Bley and Michael Mantler and a fourth is a production and publishing deal with independent producer Bob Sargeant.

GLASGOW ROCK band *Liberty Bodice* have signed a publishing deal with *Jammy Music Publishers*. *Liberty Bodice* recently won the *Musicians' Union Scottish national rock contest*.

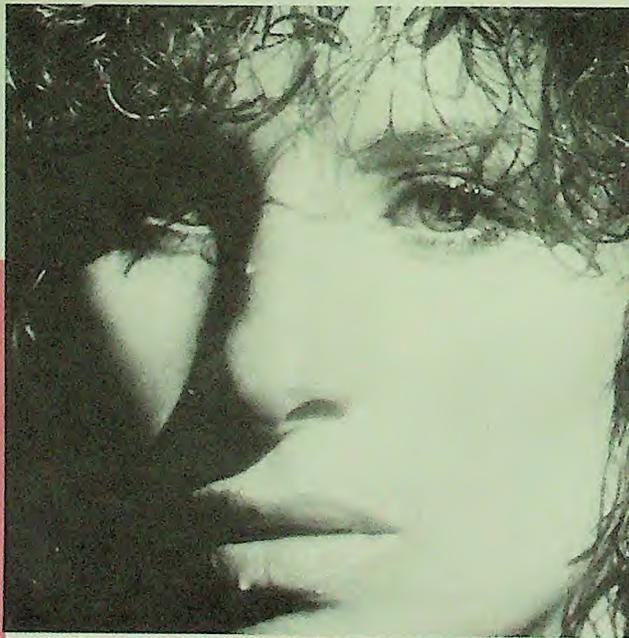
ORCHID RECORDS, set up by ex-Chappell executive Roland Rennie, has signed London rock singer Sue Cuss to a long-term recording contract. The singer, previously a member of jazz/rock band *Mister Sister* is currently in the studio with producer Tommy Scott for an album. And her first single, a re-working of *You Really Got Me*, is released this week.

# Barbra Streisand

## the new single

# 'I Ain't Gonna Cry Tonight'

CBS 8138



'I Ain't Gonna Cry Tonight' is the latest single from the hit album 'WET', which includes Barbra's smash single 'No More Tears (Enough is Enough)'

Barbra Streisand Single: 'I Ain't Gonna Cry Tonight' CBS 8138. Album: 'WET' CBS 86104. Cassette: CBS 40-86104.



BLONDE ON Blonde has a new half — Frankie Ward (second from right) who joins founder member Nina Carter. The two girls took the opportunity to visit the office of Pye Records managing director Derek Honey who is looking suitably pleased by the occasion. Left to right are: John House, A&R director, co-manager Steve Barnett, Nina Carter, Honey, co-manager Bill Hurley, Frankie Ward and Richard Zuckerman, Pye label manager.

## Flamingo quits Magnet

FLAMINGO RECORDS is splitting from Magnet after what has been described as a "very successful year". MD Mike Collier is currently talking to various majors about a new licensing deal for the label.

Last year Flamingo had its first three releases in the charts from Canadian band *Bombers* and *Match* from Britain. It was formed by Carlin president Freddy Bienstock and director Collier.

The new deal being discussed is for Britain only, while Magnet (distributed through EMI) had some overseas rights to Flamingo product.

Meanwhile Carlin's newest label, *Blaze*, is distributed by CBS in Britain, Trama in France and Discotel in Canada. Its product is available world-wide.

# Stiff's first double

STIFF RECORDS releases its first double album on February 25 — Big Smash by Wreckless Eric. The first 10,000 copies will retail at a special price of £3.99 going up to £4.99.

Two sides of the album are the import Wreckless Eric compilation, containing Whole Wide World, Hit And Miss Judy and Semaphore Signals.

A new single from the album, Popsong is released on February 1 to coincide with a series of live dates.

## Elton's Lady Samantha out on DJM

A SUBSTANTIAL national newspaper and commercial radio marketing campaign is being prepared by DJM for the mid-price Elton John album, Lady Samantha (DJM 22085), released on February 15.

The album, including a number of rare tracks, was initially released in cassette and eight-track only by Precision Tapes in 1974.

Commented Stephen James, DJM MD: "I've decided to go with project now, due to the fact that Elton's last release, Victim Of Love, was not as successful as he had hoped and I feel there are a lot of people who would like to buy 14 tracks at £2.99 of vintage Elton John product, some of which is not available in any other form."



WARWICK RECORDS has lined up two TV advertising campaigns for the next few weeks, surrounding the release of the albums, Mellow Music by Acker Bilk and Going Steady, the soundtrack from the new film of the same name.

Going Steady (WW 5078) features 22 songs from the Fifties including titles by The Drifters, Chubby Checker, Brenda Lee and Bobby Darin. The LP is released at the same time as the film and will be promoted in the ATV, South, HTV/Westward and Granada areas between now and April, with further areas to be announced in due course.

Acker Bilk's Mellow Music follows two earlier albums for Warwick, Sheer Magic and Evergreen and has been specially recorded for the label. After an initial TV campaign in Westward, the campaign will become national from March.

THE BBC German language course Kontakte, which was heard on both TV and radio, is to be made available as a cassette-and-book kit.

Called the BBC German Kit, it costs £57.50 and will be made available from February 1 from booksellers and wholesalers

including Lugton's, Taylor's and Clyde Factors.

Compiled by BBC language experts, the kit comprises a booklet, eight cassettes and a book about Germany and its people.

WITH THE BBC screening now set for February 12, Polydor is putting a big advertising and dealer campaign behind the new Andrew Lloyd Webber/Don Black work, Tell Me On A Sunday, which is to be released as an album on February 1.

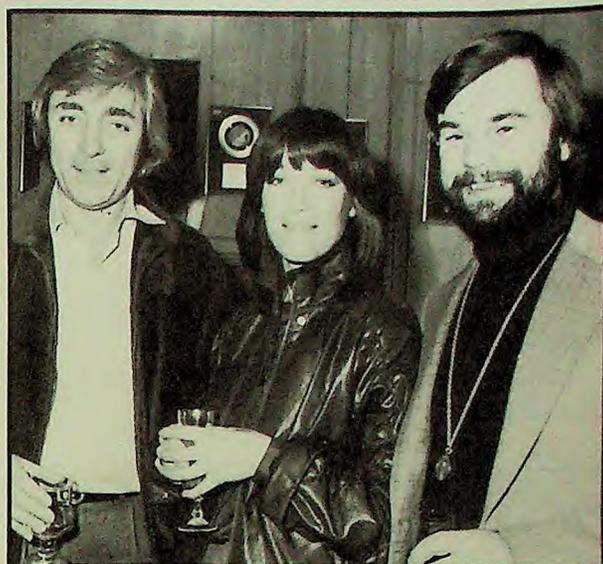
Advertising includes Music Week, Radio Times, Time Out, Ms London, Girl About Town, Observer magazine, Cosmopolitan, Over 21 and Theatre Print.

A single, Take That Look Off Your Face, has already been released. 900 window displays are planned to back the album release.

A NEW Sparks album, Terminal Jive (V2137), is released by Virgin on February 8. It will be advertised extensively in the music trade and consumer press and there will also be 2000 posters and 200 shop displays. A single, When I'm With You (VS319) has already been released.

COINCIDING WITH a ten-date February tour by heavy metal performer Sammy Hagar, Capitol is releasing a live album called Loud And Clear which features such classics as Red, Bad Motor Scooter and Space Station No. 5. A single, I've Done Everything For You, backed with Red will be released on February 1 and will be available in a full-colour bag. A limited edition of 10,000 will be shrink-wrapped and include a Sammy Hagar sew-on patch. To support the tour, Capitol will run parallel advertising campaigns for both Hagar and his supporting act, fellow Capitol recording artists, April Wine. There will also be 500 window displays and extensive fly-posting.

VIRGIN IS to release "the second coming" of Public Image's Metal Box set. All 50,000 of the original release sold out within days and the limited edition became an instant collector's item. Now the three 12" 45 singles in the package have been pressed onto two albums and will be released as PIL's Second Edition in a metallic-look gatefold sleeve.



KIKI DEE returns to the limelight following her signing a worldwide deal with Ariola Records (UK) last week — their first major signing for the Eighties. She has been living in Los Angeles for the past year, concentrating on writing with various people including Brenda Russell, Roger Voudouris and Mentor Williams. She is now back in Britain and will start work on her debut Ariola album within the next two months. Pictured here are Ariola MD Robin Blanchflower, Kiki Dee and her manager Gordon Hatton.

## Hollywood theme is released by EMI

EMI INTERNATIONAL is releasing the album featuring music

from Hollywood, the Thames Television series which took three years and £1 million to make and which is being nationally networked as a 13-week series.

### Alien change

ALIEN RECORDS has switched distribution from Spartan to Pinnacle for its next release, due out on February 1. The release will actually feature two singles, Until Tomorrow/Waiting Into Eternity by Colourvision and (Don't) Turn Me Away/Rexy's Russian Blues by Rexy, both available in a special Alien box. The set will be available in a limited edition of 3,000, retailing at £1.49 each, following which the singles will then retail separately. The releases will be supported by press advertising.

The album, catalogue number INA 1504, features the music of Carl Davis which is played extensively in the series as a background to the many excerpts of silent films shown.

The LP will be advertised on TV following each episode; Thames TV will have a London Underground poster campaign and, additionally, EMI will be launching its own poster campaign in February.

The promotion will also include press advertising, window displays, in-store posters, browser cards and stickers.

In addition the series' theme will also be released as a single.



## Larry Page on the move

THE LARRY Page Group of companies is moving from Mayfair's Tilney Street to 29 Ruston Mews, London W11 1RB, where the telephone number will be 01-221 7179 and the cable address PENSONG.

FICTION RECORDS has moved to 165-167 High Road, Willesden, London NW10. The telephone number remains unchanged at 01-459 8681/2.

MUSIC SALES has moved to Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB. Telephone 0284-68011/8.

JOE STANLEY Entertainments has opened a promotions office at 29 Great Cumberland Place, London W1, where Nigel Murray will be based. Telephone No.: 01-723 0274.

## CBS unveils new teams

CBS RECORDS has introduced two new artist development teams to spearhead the company's efforts on UK contemporary music acts.

The teams will be drawn from both the CBS and EPA marketing departments and the A&R thrust will be provided by Howard Thompson and Chas de Whalley, newly appointed as managers of CBS and EPA UK A&R respectively.

The CBS label team will be product manager Andy Murray and press officer Angie Errigo, both with special responsibilities for a small roster of UK acts, working with Thompson. EPA's team will be newly-appointed production manager James Rubenstein, who for the past two years has worked in the company's A&R department and press officer Johnny Black, both of whom will liaise with de Whalley.

CBS managing director David Betteridge commented: "Our aim is to give greater concentration on the marketing and promotion of our UK roster and we feel that this structure will enable us to be even more effective in breaking new talent."

SONET HAS announced various in-company promotions after what it claims to be its best five years. Sandy Sneddon heads the larger promotion department, Sue Young is



responsible for disco liaison, while Ronnie Remnant is promoted to manufacturing/production manager reporting to director Alan Whaley. Diana Sparrow becomes head of the international department... Roland Rogers returns to Dick James Music as creative manager after nearly two years at Fuse Music... Bernie Cochrane formerly with Electric Records to St Pierre Publicity as head of radio and TV promotion... Nick Titchener to co-ordinator regional field force at St Pierre, replacing Stevie Price who has moved to Radialchoice... David Tucker, who was up to November last year a cutting engineer, has been appointed general manager of ILR Music, the company which aims to service the commercial radio stations with various types of programming material from classical through to rock... Peter Jacobs, previously

with NEMS to the Mervyn Conn Organisation to "re-vitalise the agency side" of the operation, while developing other areas with the acts he already represents including Commander Cody and Maria Muldaur... Felicity Briski, formerly of Music Week and more recently Radio & Record News, has returned from a vacation and is anxious to remain in the music business. Her past experience includes advertising production, marketing and promotion, and she can be contacted on 01-452 0600... Matthew Browne, formerly advertising manager at Radio & Record News to head of promotion at the Peter Walsh Group of Companies... Rod Zuradzky, a former director of the Mervyn Conn Organisation, has joined Showstopper Promotions. He will now head Showstopper Country, a new division specialising in the promotion and presentation of country music throughout Britain and Europe. Country music weekends have already been arranged for Ladbroke's Caister holiday September in March and October. Later this month Zuradzki and Showstopper head Adrian Webb go to Nashville to tie up summer and autumn UK tours for US country acts.

## EIGHT LABELS TRANSFER TO UA, COBRA FOLDS

## Chaos follows LRD closure

by JIM EVANS

FOLLOWING LAST week's announcement that EMI's licensed repertoire division is to be dissolved from February 1. (*MW* Jan 19), the full details have now been released.

LRD managing director Alan Kaupe has resigned. His future plans are uncertain but he hopes to stay in the music business.

Eight labels licensed to EMI will transfer to Liberty/United Records. The Island and Chiswick labels will remain with EMI UK which will also absorb the roster of artists signed to the Cobra label.

The labels which will transfer to Liberty/United are Motown, Bronze, Rak, MAM, Hurricane, Source, Stax and Fantasy.

LRD's Thayer Street offices will no longer be used by any division of EMI Music.

● **CLIFF BUSBY**, Liberty/United managing director, says he intends to increase his sales force by just one extra man and believes he can cope with the addition of the LRD labels.

Although UA does not give 5 per cent returns, dealers will get this facility on LRD product and Busby told *MW* that he planned to introduce a five per cent returns policy for UA product "at some time in the future". He added that he was "well pleased" with the added responsibility of LRD product.

Reaction from the labels concerned has been mainly reserved, most feeling it is too early to comment, RAK general manager Dave Crowe gave a firm "no comment". Apart from voicing doubt about having Motown

Records going out under the Liberty United Artists umbrella ("sounds like a football club") and hopes that the UA sales force can cope, Motown International's Peter Prince said he was quite happy with the switch. "It must be good for us to get away from being sold alongside the bulk of EMI product," he said.

● **THE TOTAL** number of redundancies was not certain as *MW* went to press. A few LRD personnel are being absorbed into EMI's GRD and "Liberty/United will take the necessary staff from EMI to man the transferred labels". An official statement said: "These moves will involve a number of redundancies, but the company stresses that they will be kept to a minimum."

Six Cobra staff, including the A & R team, have been redundant. Joe Lauder, Lauren Kitler and Geoff Pollock — LRD's regional promotion team — are out, as is Jim Howell who worked in the marketing department at LRD.

Paul Minett, Rak label manager, and Bob Fisher, label manager for Stax, Fantasy and Source, have still to decide their future plans. Press and publicity officer Bernie Kilmartin is also undecided, but press assistant Sian Davies is redundant. Press officer Keith Bourton is leaving to work for Virgin Records in a similar capacity.

Island label manager Dave Rose, Mike Harvey (LRD general manager) and Martin Barter (Chiswick label manager) remain with EMI and will work from Manchester Square.

Colin Burn, general manager for the whole division, is moving to UA in an as-yet undecided capacity. LRD promotions manager Bob White and his assistant move to Liberty-United. The LRD art department goes to Manchester Square.

● **THE COBRA** label, LRD's in-house label launched with much bravado and publicity last year, is one of the casualties of EMI's decision to dissolve its licensed repertoire division. An EMI spokesman told *MW* that this was "a marketing decision", adding: "We have a lot of labels already and another is unnecessary."

The seven acts on Cobra: Little Bo Bitch, Screen Idols, Craze, Electrotunes, Tony Etoria, Solos and Les Lavin will now come under the EMI Records (UK) umbrella. All contracts will be honoured.

Tony Squire, head of Cobra A & R, has resigned. Simon Davies (Cobra A & R manager), Julian Moore (Cobra marketing manager) and Steve Turner (Cobra promotion department) have all been made redundant, as have Squire and Davies' respective secretaries.

● **TONY SQUIRE** commented: "As Cobra is in effect only three months old, I feel the potential of the label has not been exploited and I am therefore bitterly disappointed that EMI could not have let it continue in its autonomous state longer, in order to prove its success."

● **EMI RECORDS** will continue to handle, until the end of January, all records released by the labels being transferred to Liberty/United.



ALAN KAUPE, resigning managing director of EMI LRD, last week presented Peter Prince of Motown International with a platinum disc for Diana Ross's 20 Golden Greats. A platinum disc will also be given to Ms Ross in the States. Pictured (l to r) are Brian Berg (EMI commercial development), Peter Prince, Alan Kaupe and David Hughes (Motown UK general manager).

## Selecta goes South

**THE LAST** of Selecta's regional depots, at Failsforth in Manchester, will be phased out of operation by the first week of next month. By February 8 the moves to transfer all dealer ordering to the 4½-acre, centralised and computerised, warehousing and distribution operation in Lewisham, South East London, will be complete.

Dealers who have until now been serviced from Manchester (about one third of Selecta's accounts are involved, in the area North of the Potteries and in Scotland) are being informed individually by letter of how and when they should switch their ordering to London.

As news of the closing of the Manchester depot broke — coinciding with the announcement of the finalising of Polygram's plans to take over the Decca music operation — Selecta general manager John Roberts told *MW*: "We were going to close down the Manchester depot anyway. The acquisition of Decca by Polygram has just accelerated this. When we bought the huge Lewisham site five years ago we planned to close the

regional centres. Glasgow closed first, then Leicester about three years ago, and now Manchester."

● **DEALERS ALL** over the UK have been sending their appreciation by letter and telephone to Selecta head office, in an unprecedented flood of thanks for many years of service, and good wishes for the future, to this long-established and well-respected distribution company.

General manager John Roberts commented: "We are quite choked up by some of the calls and letters, but we have worked hard to deserve our reputation — and we have always been a 'people' company."

One letter sent to *MW*, too late for the letters page, is from Robinson's Records in Manchester. Remarking that the local depot will be "sadly missed", it describes Selecta as "a firm who rely on old-fashioned courtesy". It adds: "May we through your paper send a verbal bouquet to all the staff for their magnificent display over the years of efficiency, consideration and helpfulness."

## Costello single delayed

ELVIS COSTELLO'S latest single, I Can't Stand Up For Falling Down will not reach record shops for the time being after High Court judge Mr Justice Mustill continued a temporary freeze order made last week (see *MW* January 19).

The order seems likely to continue until the hearing of preliminary legal points next month, although no date has been set.

Radarscope Records Ltd is suing Costello, claiming that if the record is released it will be in breach of agreements with the company. The private hearing lasted for 3½ hours. The defendants include Riviera Global Record Productions Ltd,

Jake Riviera (Costello's manager) and ex-Radar director Andrew Lauder.

● Reaction from WEA came in the form of a statement reading: "Radar-scope Records Ltd was granted a further injunction preventing the manufacture or sale of Elvis Costello records on any label other than Radar. The trial will be held in the very near future, but a date has not yet been set. In the meantime WEA hopes they will be able to resolve their differences with Riviera Global Productions, Jake Riviera, Elvis Costello and the other parties named in their High Court writ."

## BPI code FROM PAGE 1

● Companies will not knowingly influence the chart places by any means "other than those that can be described as fair promotion methods, and do not discredit the industry".

● It is acknowledged that BMRB has a duty to investigate all bona fide complaints and to take any action it deems necessary.

● It is also acknowledged that the BMRB has the right to omit from the chart records which it considers have been promoted by methods contrary to the code of conduct.

● Any retail shop belonging to a company will not be influenced to promote that company's records in a manner which would unfairly benefit their chart position.

The wording of the code of conduct was agreed at a BPI Council meeting in London last week and copies were being distributed to all member companies immediately. It is not expected that any company will refuse to sign the code.

## News in brief...

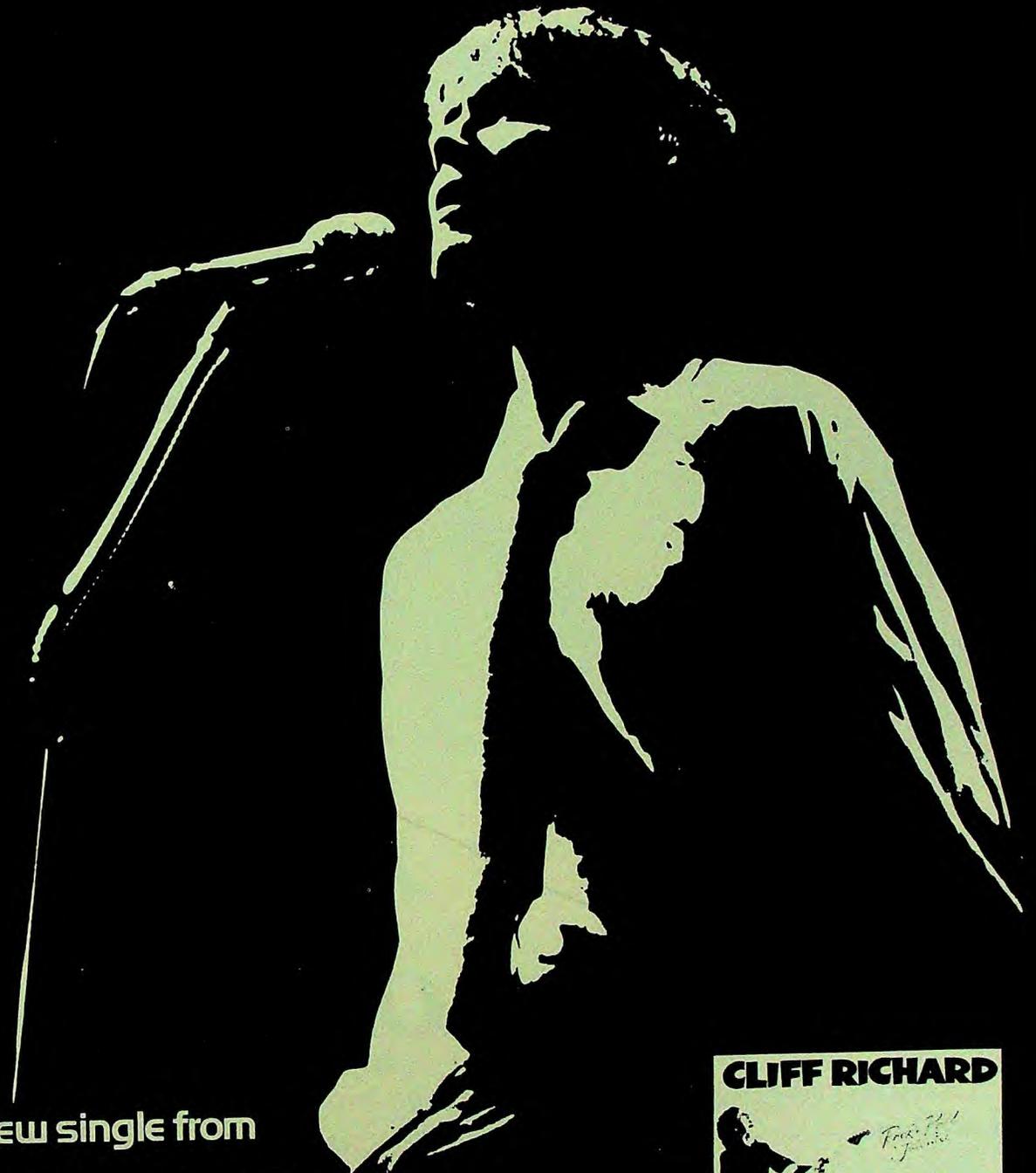
CHAPPELL INTERNATIONAL has signed a long-term worldwide co-publishing deal with Pink Floyd Music. The deal covers all Floyd's back-catalogue as well as the current album and single, Another Brick In The Wall. **NEW YORK:** The 6th Annual International and Music Industry Market — MUSEXPO '80 — will take place from September 26-30 in Miami Beach at the Americana Harbour Hotel, it was announced by Roddy Shashoua, Musexpo president.

All Musexpo marketplace activities including three floors of office/stands, video showcasing, live showcases, galas, seminars, receptions as well as early registrants will be housed at the Americana, under one roof.

AVAILABLE NOW!

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

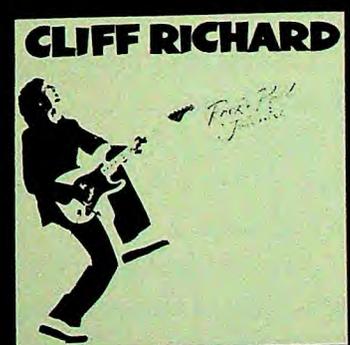
# Carrie



The new single from

# CLIFF RICHARD

Carrie\*  
c/w  
Moving In  
EMI 5006



\* Taken from Cliff's album  
Rock 'n Roll Juvenile  
EMC 3307

Marketed by EMI Records (UK) Ltd, 20 Manchester Square, London W14 1LS



# More of the old ch

Ladies and gentlemen, EMI proudly present 'The Last Dance'.

Twenty great smoochers including 'Tracks Of My Tears,' 'My Cherie Amour,' 'Still' and 'Three Times A Lady'.

And no less than 18 of them were top ten hits. Enough to send shivers down the spine of any self-respecting Romeo and his Juliet.

The album will be released on Jan. 25th. And we'll be making a big song and dance about it—to the tune of £275,000.

Most of that is going into a national TV campaign, commencing Jan. 28th, with one of the most amusing commercials we've ever produced.

Meanwhile, back in your store, wickedly romantic display material will be echoing the sentiments of the TV campaign.

So order plenty now. 'The Last Dance' is going to bring an awful lot of people onto the floor.

Recommended retail prices are £5.29 for discs, (with the first 100,000 covers available in four heavenly colours), and £5.29 for cassettes.



CAN I RUN  
YOU HOME?

I KNOW A LOVELY LITTLE  
SPOT WHERE WE CAN GET  
TO KNOW EACH OTHER BETTER,  
CAROL.

WHAT!  
IN THOSE SHOES?

I'M MONICA!

I'M NOT FUSSY.

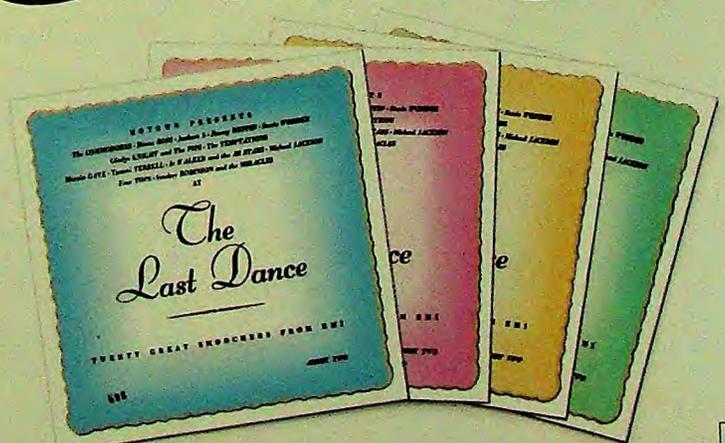
# Warm from EMI.

Side One

COMMODORES *Three Times A Lady*  
DIANA ROSS *All Of My Life*  
JACKSON 5 *I'll Be There*  
JIMMY RUFFIN  
*What Becomes Of The Brokenhearted*  
MARVIN GAYE  
*Abraham, Martin and John*  
TEMPTATIONS *Just My Imagination*  
DIANA ROSS *Theme From Mahogany*  
*"Do You Know Where You're Going To"*  
MARVIN GAYE & TAMMI TERRELL  
*You're All I Need To Get By*  
JR WALKER & THE ALL STARS  
*What Does It Take (To Win Your Love)*  
MICHAEL JACKSON *Ben*

Side Two

DIANA ROSS *I'm Still Waiting*  
STEVIE WONDER *My Cherie Amour*  
SMOKEY ROBINSON &  
THE MIRACLES *The Tracks Of My Tears*  
FOUR TOPS *It's All In The Game*  
GLADYS KNIGHT & THE PIPS  
*Help Me Make It Through The Night*  
JIMMY RUFFIN  
*Farewell Is A Lonely Sound*  
MICHAEL JACKSON *Got To Be There*  
STEVIE WONDER  
*He's Misstra Know-It-All*  
DIANA ROSS & MARVIN GAYE  
*You Are Everything*  
COMMODORES *Still*



EMTV 20, available on disc and tape from: EMI Records (UK), Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Telephone: 01-561 4646 area A, (North & Scotland), 01-848 9811 area B, (Wales & North Midlands), 01-573 3891 area C, (East Midlands), 01-561 4422 area D, (South West), 01-561 2888 area E, (South East).



# MUSIC WEEK MARKET SURVEY

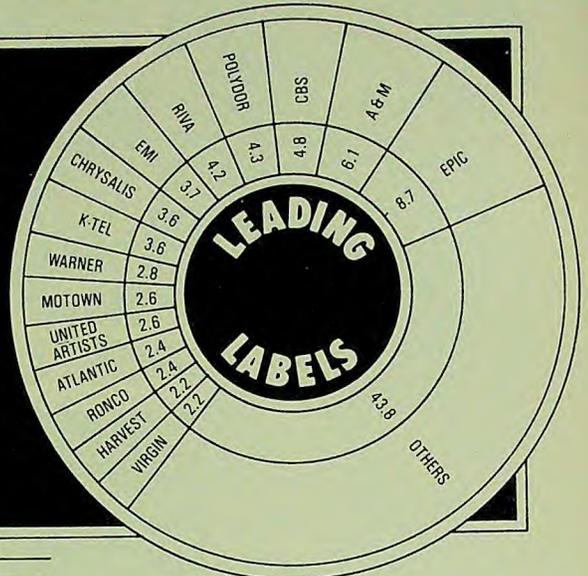
## PERFORMANCE RATINGS FOR OCT-DEC 1979

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 450 record shops in the UK. Albums are those selling at £2.25 or more.

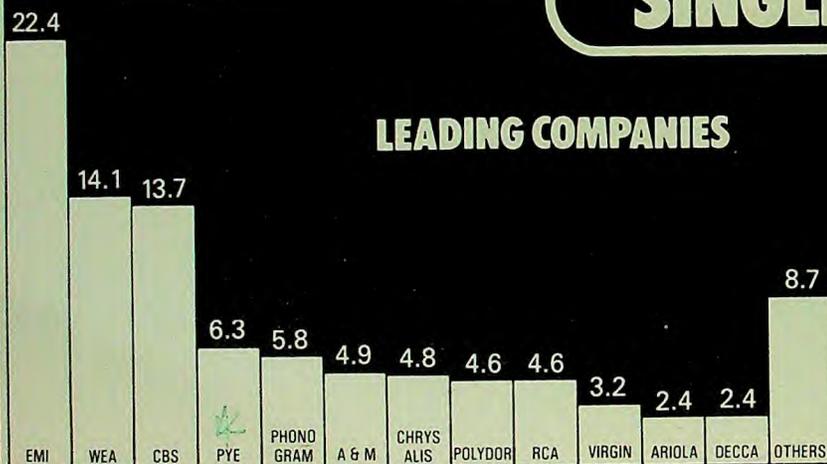
### ALBUMS



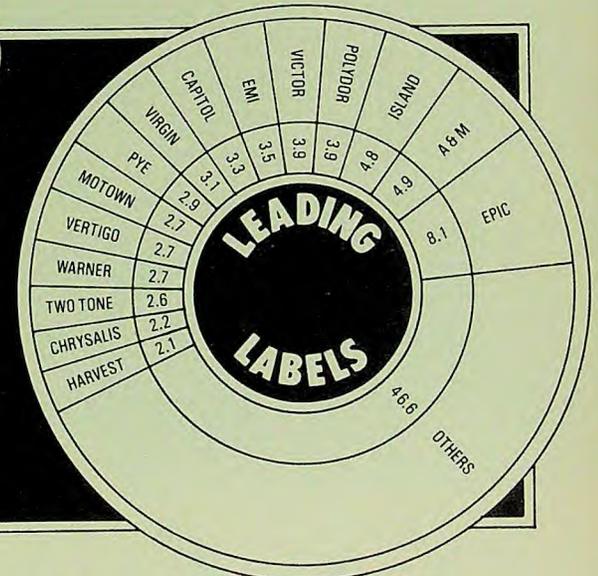
17.9	15.7	17.7	7.5	4.9	5.5	3.3	-	4.2	3.8	-	-	-	3.3	JULY-SEP '79
21.4	11.5	10.7	12.1	3.1	6.4	2.4	6.7	4.8	4.7	2.6	-	2.0	-	OCT-DEC '78



### SINGLES



18.2	20.2	13.5	3.8	7.3	6.0	3.0	6.8	4.2	5.1	-	-	JULY-SEP '79
17.6	16.6	16.4	6.7	8.9	2.1	4.6	14.2	-	1.8	-	1.8	OCT-DEC '78



### Chart Performance Survey

#### SINGLES

##### TOP GROUPS

- POLICE
- DR. HOOK
- BLONDIE
- COMMODORES
- ABBA
- MADNESS
- QUEEN
- STATUS QUO
- ELECTRIC LIGHT ORCHESTRA
- SAD CAFE

##### TOP FEMALE ARTISTS

- LENA MARTELL
- VIOLA WILLS
- SUZI QUATRO
- IRIS WILLIAMS
- KATE BUSH
- GLORIA GAYNOR
- DIANA ROSS
- LENE LOVICH
- DONNA SUMMER
- JANIS IAN

##### TOP MALE ARTISTS

- MICHAEL JACKSON
- GARY NUMAN
- B. A. ROBERTSON
- ERROLL DUNKLEY
- HERB ALPERT

##### TOP PRODUCERS

- MIKE CHAPMAN
- RON HAFFKINE
- POLICE/NIGEL GRAY
- QUINCY JONES
- G. ELRICK
- RODGERS/EDWARDS
- J. CARMICHAEL/COMMODORES
- BEN FINDON
- ANDERSSON/ULVAEUS
- QUEEN

##### TOP WRITERS

- EVEN/STEVENS
- STING
- WILKIN/KRISTOFFERSON
- EDWARDS/RODGERS
- L. RITCHIE JNR.
- ANDERSSON/ULVAEUS
- F. MERCURY
- GARY NUMAN
- YOUNG/STIMPSON
- EMERSON
- BRITTEN/ROBERTSON

##### TOP PUBLISHERS

- WARNER BROTHERS

##### TOP PRODUCERS

- MIKE CHAPMAN
- RON HAFFKINE
- POLICE/NIGEL GRAY
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- BRITTEN/ROBERTSON

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- WARNER BROTHERS

#### ALBUMS

##### TOP GROUPS

- POLICE
- BLONDIE
- ELECTRIC LIGHT ORCHESTRA
- ABBA
- FLEETWOOD MAC
- SHADOWS
- 10CC
- BONEY M
- EARTH WIND & FIRE
- EAGLES

##### TOP FEMALE ARTISTS

- LENA MARTELL
- DONNA SUMMER
- DIANA ROSS
- JUDIE TZUKE
- BARBRA STREISAND
- ELKIE BROOKS
- MARY O'HARA
- KATE BUSH
- RICKIE LEE JONES
- MARIANNE FAITHFULL

##### TOP MALE ARTISTS

- MICHAEL JACKSON
- BARRY MANILOW
- GARY NUMAN
- JEFF WAYNE
- ROD STEWART
- CLIFF RICHARD
- JASPER CARROTT
- MANTOVANI
- JAMES LAST
- BOB DYLAN

##### TOP MISC./SOUNDTRACKS

- ROCK 'N' ROLLER DISCO
- QUADROPHENIA
- NIGHT MOVIES
- BEST DISCO ALBUM IN THE WORLD
- TOGETHER
- 20 SMASH DISCO HITS (THE BITCH)
- PEACE IN THE VALLEY

##### TOP PRODUCERS

- POLICE/NIGEL GRAY
- MIKE CHAPMAN
- GARY NUMAN

- JEFF LYNNE
- ANDERSSON/ULVAEUS
- DASHUT/CAILLAT/FLEETWOOD MAC
- QUINCY JONES
- SHADOWS
- 10CC
- FRANK FARIAN

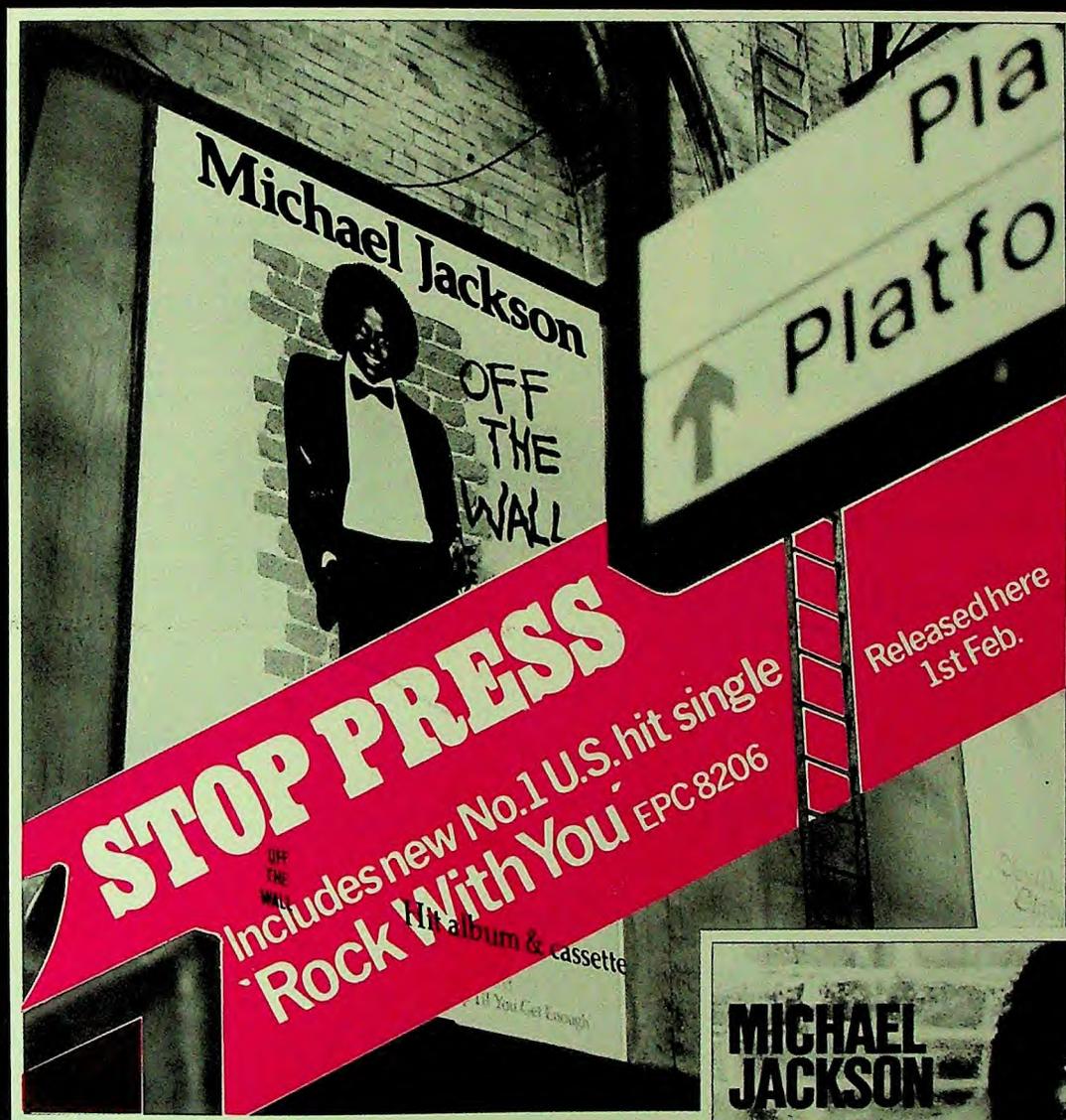
##### TOP LPs PRICED £2.25 AND OVER

- GREATEST HITS VOL. 2, Abba, Epic
- GREATEST HITS, Rod Stewart, Riva
- REGGATA DE BLANC, Polico, A&M
- 20 GOLDEN GREATS, Diana Ross, Motown
- THE WALL, Pink Floyd, Harvest
- LOVE SONGS, Elvis Presley, K.Tel
- TUSK, Fleetwood Mac, Warner Brothers
- EAT TO THE BEAT, Blondie, Chrysalis
- OFF THE WALL, Michael Jackson, Epic
- ROCK 'N' ROLLER DISCO, Various, Ronco

##### TOP SINGLES

- WHEN YOU'RE IN LOVE, Dr. Hook, Capitol
- ONEDAY AT A TIME, Lena Martell, Pye
- ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
- CRAZY LITTLE THING CALLED LOVE, Queen, EMI
- EVERY DAY HURTS, Sad Cafe, RCA
- QUE SERA MI VIDA, Gibson Brothers, Island
- GIMME, GIMME, GIMME, Abba, Epic
- WALKING ON THE MOON, Police, A&M
- NO MORE TEARS/ENOUGH IS ENOUGH, Donna Summer/Barbra Streisand, Casablanca/CBS
- DON'T STOP TILL YOU GET ENOUGH, Michael Jackson, Epic

# Michael Jackson's smash album is now on the wall.



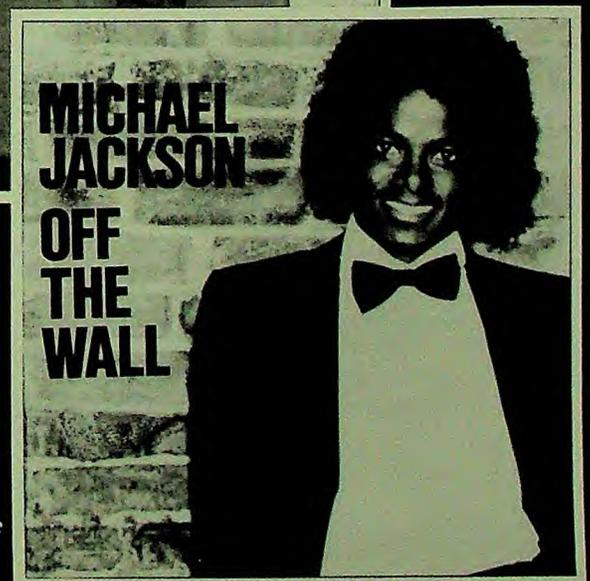
'Off The Wall' has already gone Platinum and produced two hit singles, 'Don't Stop 'Til You Get Enough' and the title track. Now we're putting even more steam behind the album with a two-month poster campaign at major British Rail stations and throughout the London Underground system.

With support like that, it pays to make sure you stock 'Off The Wall'.

'OFF THE WALL'  
Album: EPC 83468  
Cassette: EPC 40-83468



Includes the new single  
'Rock With You'  
EPC 8206



# A boost for British jazz

BY PATRICK SULLIVAN

THE FIRST Affinity label album by the Don Weller/Bryan Spring Quartet, *Commit No Nuisance* (AFF 44), was an important release for the label, for the band and for the home-based jazz scene in general.

As the first all-British jazz album produced by Affinity, its sales performance seems sure to come in for some pretty close scrutiny by interested parties at other major labels. With this album, producer Joop Visser (MD of the label's parent company, Charly Music) and the session supervisor Trevor Salter (late of Dobell's Jazz Record Shop), made a conscious effort to recapture what Joop terms "the full-blooded sound quality of the Fifties jazz album".

As a further example of faith, Affinity has chosen to ignore the crossover pap which so often passes for jazz these days, and go instead for tenor and rhythm line-up which has produced so many classic albums of jazz music.

Whether its gamble pays off only time will tell but, with its distinctive art sleeves encasing over 40 no-nonsense jazz albums to date, the label has an impressive track record. The choice of Trevor Salter, with his first-hand knowledge of the jazz public's tastes, to organise and oversee the session may not only prove one of the wisest moves by a major company in a long time, but should also satisfy a lot of people at the outlet end of the jazz business.

Originally formed by Jean Luc Young and Visser in 1977 as a platform for all kinds of progressive music, Affinity evolved into a pure jazz label mainly through the necessity to tidy up the release patterns of itself and Charly Records.

Visser gained invaluable experience as A&R manager for EMI both in his native Holland and here in the UK, while Young was involved in the recording of many American avant garde musicians of the late Sixties and early Seventies for the BYG label. Both men then have the kind of qualifications required to make a jazz label work, plus valuable material on which to draw to form the bedrock of an impressive catalogue. With albums by Sun Ra, Archie Shepp, Anthony Braxton, Sunny Murray and The Arts Ensemble of Chicago, one could be forgiven for viewing Affinity as a predominantly avant garde label. There are however sets by Wes Montgomery, Duke Ellington, Stephane Grappelli, Dexter Gordon and Ben Webster plus three by John Coltrane, all of which give the catalogue a satisfying depth, and hence a wider appeal.

After the release of *Commit No Nuisance* there were talks with several US based jazz labels, and plans to record more British musicians including an album by Pete Nu, a live set by the Weller/Spring Quartet, and a trio session by the band's pianist, Martin Blackwell.



THIS WAS just the business end of the huge crowd which converged on the *Our Price* record shop in High Street Kensington when Blondie made a personal appearance there. Police had to control the milling fans on both sides of the road, and hapless pedestrians who simply wanted to proceed down the street were forced to take alternative routes through the big department stores because the pavement was impassable. Blondie, whose sales in the UK have put them at the top of the league for last year, can fairly claim to have pulled the biggest crowd ever for a record shop PA.

## Retailing in Wales—a day trip to Bangor!

BY TONY JASPER

BANGOR IS in the North-West of Wales, where Welsh is spoken by all age-groups. It has a population of 30,000 which is boosted during term time by three to four thousand university and college students.

Its long, rambling, quaint and old-fashioned shopping area seems virtually untouched by the ravages of modern society and the multiple store. Even W. H. Smith is housed in small, elderly premises, where the customer on a Saturday walks in fear of dislodging a shelf or two.

Smiths and Woolworths do have record departments but their stock is not extensive. And local area record trade has favoured the family concern of the Rowlands, the County Record Shop.

The Rowland family has traded in the High Street for nearly 17 years. The shop is small and space is at premium. It exudes the kind of friendly air you might expect in a small city or market town to which, outside of the native residents, come thousands from outlying towns.

Now, however, the exclusive independent trading of The Country Record Shop has come to an end. The first weekend of December 1979 saw the opening of another independent dealer, COB Records. Its owner, Dafydd Jones, says it was not intentional, but as it happens this new, large, trendy store has opened smack opposite the Country Record Store.

Jones is obviously uninterested in the current talk of record recession. He is involved in another new store in Wrexham and for 11 years has run a record retail business in Porthmadog. From there he has run a very successful mail order business.

Jones believes that if the right site is chosen then there is little risk. He wants to open more Welsh stores but says he has no intention of aiming for the major city and its shopping complexes. He doesn't see his arrival in Bangor triggering an independent record retailer war, but certainly he regards his store as appealing to all types of record buyers.

David Rowlands manages The County Record Shop for his father, helped by two vivacious assistants. He isn't too worried by the arrival of the larger concern right opposite his front door. He believes he has established respect from his customers.

He stresses service as paramount in his retailing philosophy and being aware of people's preferences and demands? For a small store the Rowlands are to be congratulated on carrying, for

instance, considerable single stock outside the chart successes. He orders his late-week single stock from Terry Blood wholesalers.

Rowland does discount, but does so carefully, with singles at 99p (COB on its opening day priced its at 94p) and albums at five to 10 per cent off with increased discount for selected big offers.

Outside of records, The County Shop stocks guitars, guitar strings, badges, cassettes and eight-track.

David Rowlands says he gets very good service from the record companies. He seems unimpressed by pessimistic retailing voices on current trade possibilities. Although the university and college students bring welcome trade, but there is little which can be done in tying up special deals with visiting bands to the colleges, simply because the major groups avoid this part of Wales.

His only complaint is his lack of space and with the appearance opposite of COB it's something he might well be reflecting on more and more. COB is three times as large, and is much more brash; although its proprietor says it will serve all musical tastes it does seem oriented toward the young person who is looking for contemporary sounds.

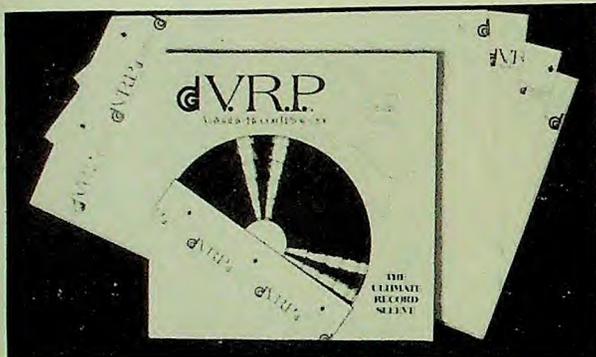
Dafydd Jones and his Bangor store manager Hefin Jones carry an initial stock of £30,000 value. If their Porthmadog store is any guide then they expect weekly singles sales of 500 upwards.

Obviously they know they are in process of learning what may be the quirks, fancies and demands of the Bangor area. Certainly, on their opening day they soon learnt there is considerable demand for 12-inch singles and Northern soul music.

Jones is enthusiastic about his prospects in Bangor, and optimistic about the record retail trade and industry in general. He has only seen growth and sees no reason why this should not be the continuing story. He has some criticisms of the industry, and particularly some recent decisions taken by WEA. He believes companies give too much emphasis to new groups who rarely take off, and do this at the expense of running down the well-established acts and creating difficulties in obtaining back catalogue.

So the Bangor consumer now has two independent record stores. The future seems interesting. David Rowlands hopes there will not be a massive discounting war between the two. Dafydd Jones only smiles at the suggestion. For the moment the two owners are friends.

DEALERS! Don't forget *Music Week's* new chart-by-telephone service. If the Post Office does not deliver your *Music Week* on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.



### The protection business

THE NEW Zerostat Discwasher record protective sleeve, pictured right, which claims to offer advantages over ordinary sleeves, has been introduced by Zerostat Components of St. Ives. It is made from a specially-formulated polypropylene, a material electrostatically compatible with the record vinyl, so minimising the attraction of static charges. RRP for packs of 10 sleeves is £1.95 and they can be ordered from Zerostat at Edison Road, Industrial Estate, St Ives, Huntingdon, Cambridgeshire PE17 4LF.

## The Organisation Told Us To Get The Record Out Real Fast.....

.....We Did!

# Holly AND THE ITALIANS

First Single "Tell That Girl To Shut Up" OVAL 1016  
Is Now Licensed By Virgin Records,  
On The Oval Label.



Marketed By Virgin Distributed By C.B.S.—01 960 2155

# CHARTS AND AIRPLAY ACTION

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

## Chart Newcomer...by Chris White

**RUPERT HOLMES:** Escape (Infinity INF 120)

IT PERHAPS comes as some surprise that Escape, sub-titled the Pina Colada Song, hasn't already been a hit for its creator Rupert Holmes. The disc has been receiving heavy airplay for several weeks now, to the extent that one would automatically assume that it was already in the Top 30, yet it only edged its way into the best-selling list two weeks ago at the humble position of 72.

British-born Holmes might be a newcomer to the chart in his own right, but his name as both a producer and songwriter can be found on the labels of many big-selling records.

Born in Northwich, Cheshire, but brought up in the US, he started his

professional music career at the age of 20 when he sang on various 'bubblegum' records including The Cufflinks' Tracey.

He also did musical arrangements for such names as Gene Pitney, Andy Kim, The Drifters and The Platters. Later he signed a solo recording deal with Epic for which he made three albums.

The first was called Widescreen and a copy of it came to the attention of Barbra Streisand.

Holmes recalls: "I had a 'phone call from the lady herself, saying that she had heard the LP, wanted to do a couple of songs and, in addition, wanted me to write some additional material and produce her next album. I thought it was someone playing a joke.

"Eventually I had to 'phone her back at Warner Music, to prove to myself that it really was Barbra Streisand on the phone and not somebody else having a joke at my expense."

The result was an American gold-selling album, Lazy Afternoon, and Holmes also contributed several songs to the soundtrack of A Star Is Born, the Barbra Streisand/Kris Kristofferson remake of the old film.

Since then he had successes with Sailor (Glass Of Champagne and Girls Girls Girls) and John Miles (two albums, Stranger In The City and Zaragon). The latter artist is



RUPERT HOLMES

someone he has a great deal of admiration for . . . "Musical talent just oozes out of that guy, he deserves a lot more success than he has been getting".

Escape is a track from Holmes' first album for Infinity (now MCA), called Partners In Crime. Previously he recorded an album for Private Stock before that company also hit the wind.

Despite his production successes, Holmes now wants to concentrate on his own singing career, which he admits to finding much more

satisfying than working with other artists. He writes about 15 songs a year and has had covers by Barry Manilow, Dionne Warwick, Mac Davis and Manhattan Transfer.

"The only artist I have ever written specifically for was Streisand, otherwise I just write for myself," he says.

The Pina Colada Song has already been a number one hit in the US and, with TV appearances by Holmes in Britain on Parkinson and Top Of The Pops, looks set to repeat its great success here.

## US Action

### Babys try for double placing

THE BABYS have had only intermittent success here, but appear properly poised for a full assault on both the singles chart with *Back On Me Feet Again* (87) and with *Early Reaction* gaining a position of 97 on the album chart.

The biggest singles jumps were for Dan Fogelberg, Neil Diamond and Donna Summer, while all but one of the new entries (Dana Valery) are such regulars as Rupert Holmes, Kool and the Gang, Sister Sledge, Peaches and Herb, and Chuck Mangione.

Pink Floyd are trying hard with their single, having ascended to the top of the LP chart, and, given the LP momentum for ZZ Top and Bette Midler, they're looking stronger than usual as singles entries.

Watch for more groups such as the Inmates (72) to make LP chart inroads. Also strong at the moment are jazz keyboardist Patrick Rushden, crossing over pop, and Neil Diamond picking up immediate rack sales.

### SINGLES SYMBOLS

▲ forecast to rise

£ sales increase over week

● silver disc (250,000 sales)

● gold disc (500,000 sales)

NEW new entry

# peter gabriel

## THE NEW SINGLE:

"games without frontiers"  
b/w "the start" and  
"I don't remember"

Produced by Steve Lillywhite

ORDER THROUGH POLYGRAM  
RECORD SERVICES LTD.  
RELEASED ON JANUARY 25th



CB354

# No Waiting.

Daryl Hall and John Oates are moving into the 80's with explosive activity.

The new single 'Wait For Me' is currently No.19 on Billboard's Hot 100 - and rising!

Taken from their new album *X-STATIC* which includes 'Portable Radio' and 'Running From Paradise'.

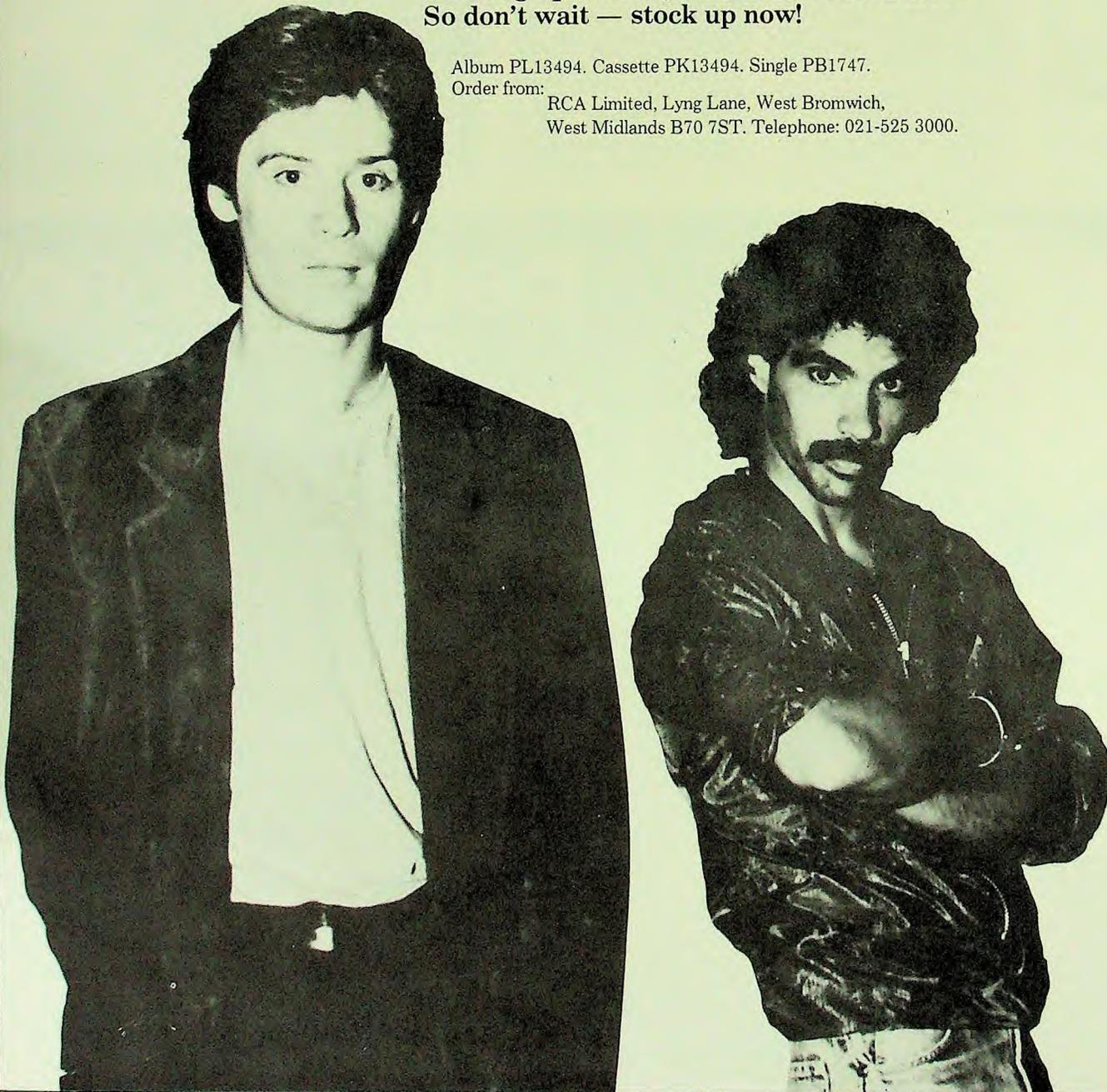
This week they play six sell out concerts (25th-28th January) at *THE Venue* London.



All in all a lot of people are catching up on Daryl Hall and John Oates. So don't wait — stock up now!

Album PL13494. Cassette PK13494. Single PB1747.

Order from: RCA Limited, Lyng Lane, West Bromwich, West Midlands B70 7ST. Telephone: 021-525 3000.





ORDER FORM CHART

# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 1	1	10	<b>BRASS IN POCKET</b>	Pretenders (C. Thomas)	Hynde House Of Hits/ATV	Real ARE 11 (W)
£ 2	2	6	<b>WITH YOU I'M BORN AGAIN</b>	Billy Preston/Syroeta	(James Di Pasquale/D. Shire) Jobete	Motown TMG 1159 (E)
£ 3	4	4	<b>MY GIRL</b>	Madness (Clanger/Winstanley)	Warner Bros.	Stiff BUY 62 (C)
£ 4	6	5	<b>I'M IN THE MOOD FOR DANCING</b>	Nolans (Ben Findon)	Blacksheep	Epic EPC 8068 (C)
5	3	7	<b>PLEASE DON'T GO</b>	K.C. & The Sunshine Band	(Finch) April	T.K. TKR 7558 (C)
▲ 6	17	4	<b>BABE</b>	Styx (Styx)	Rondor	A&M AMS 7489 (C)
£ 7	12	6	<b>GREEN ONIONS</b>	Booker T. & The M.G.'s	(Booker T.) Carlin	Atlantic K 10109 (W)
▲ 8	14	4	<b>BETTER LOVE NEXT TIME</b>	Dr. Hook (R. Heffkin)	Sunbury	Capitol CL 16112 (E)
▲ 9	19	9	<b>I WANNA HOLD YOUR HAND</b>	Dollar (Chris Neal)	Northern	Carrere CAR 131 (W)
10	5	8	<b>ANOTHER BRICK IN THE WALL</b>	Pink Floyd (Waters/Ezrin/Gilmour)	Pink Floyd Music	Harvest HAR 5194 (E)
11	8	7	<b>TEARS OF A CLOWN/RANKING FULL STOP</b>	Beat (B. Sargeant)	Jobete/Copyright Control	2 Tone CHSTT 6 (F)
▲ 12	27	3	<b>IT'S DIFFERENT FOR GIRLS</b>	Joe Jackson (D. Korshenbaum)	Albion	A&M AMS 7493 (C)
13	7	6	<b>I HAVE A DREAM</b>	Abba (Andersson/Ulvaeus)	Bocu	Epic EPC 8088 (C)
14	11	6	<b>LONDON CALLING</b>	Clash (Guy Stevens)	Riva/Nineden	CBS 8087 (C)
15	NEW		<b>TOO MUCH TOO YOUNG</b>	Specials (Jarry Dammers/Dave Jordan)	Plangent Visions	2 Tone CHSTT 7 (F)
▲ 16	26	4	<b>SPIRITS (HAVING FLOWN)</b>	Bee Gees (Bee Gees)	RSO/Chappell	RSO 52 (F)
▲ 17	25	4	<b>I HEAR YOU NOW</b>	Jon & Vangelis (Vangelis)	Topographic/Warner Bros./Spheric	Polydor POSP 96 (F)
▲ 18	32	5	<b>WE GOT THE FUNK</b>	Positive Force (Edmunds/Robinson/Jones)	Planetary Nom	Sugarhill SHL 102 (A)
19	13	9	<b>IS IT LOVE YOU'RE AFTER</b>	Rose Royce (Norman Whitfield)	Warner Brothers	Whitfield K 17456 (W)
£ 20	22	9	<b>SPACER</b>	Shella and B. Devotion (B. Edwards/N. Rodgers)	Warner Bros.	Carrere CAR 128 (W)
▲ 21	30	3	<b>JAZZ CARNIVAL</b>	Azymuth (Azymuth/J. Leibovitz)	Fuse	Milestone MRC 101 (R)
▲ 22	31	5	<b>7TEEN</b>	Regents (Sheller/Pew)	Tooti Frooti/EMI	Rialto TREB 111 (A)
23	15	8	<b>RAPPER'S DELIGHT</b>	Sugarhill Gang (Sylvia Robinson)	Warner Brothers	Sugarhill SHL 101 (A)
24	9	6	<b>DAY TRIP TO BANGOR</b>	Fiddler's Dram (D. Foster)	Coley/Intersong	Dingles SID 211 (SP)
25	10	11	<b>I ONLY WANT TO BE WITH YOU</b>	Tourists (Tom Allom)	Chappell	Logo GO 370 (R)
£ 26	52	2	<b>LIVING BY NUMBERS</b>	New Musik (T. Mansfield)	April	GTO GT 261 (C)
▲ 27	38	3	<b>ESCAPE (PINA COLADA SONG)</b>	Rupert Holmes (Holmes/Boyer)	Warner Brothers	Infinity INF 120 (C)
28	20	9	<b>WORKING FOR THE YANKEE DOLLAR</b>	Skids (Mick Glossop)	Virgin	Virgin VS 306 (C)
▲ 29	41	2	<b>TOO HOT</b>	Kool & The Gang (Eumia Deodato)	Planetary Nom	Mercury KOOL 8 (F)
▲ 30	50	2	<b>BUZZ BUZZ A DIDDLE IT</b>	Matchbox (Peter Collins)	Chappell	Magnet MAG 157 (A)
31	21	7	<b>MY FEET KEEP DANCING</b>	Chic (Rodgers/Edwards)	Warner Brothers	Atlantic K 11415 (W)
32	24	7	<b>BLUE PETER</b>	Mike Oldfield (Mike Oldfield)	Virgin/FDH/EMI	Virgin VS 317 (C)
33	NEW		<b>COWARD OF THE COUNTRY</b>	Kenny Rogers (Larry Butler)	Roger Bolling/Sleepy Hollow	United Artists UP 614 (E)
▲ 34	47	2	<b>I'VE GOT TO LOVE SOMEBODY</b>	Sister Sledge (Rodgers/Edwards)	Warner Brothers	Atlantic K 11404 (W)
£ 35	53	2	<b>STRANGE LITTLE GIRL</b>	Sad Cafe (Eric Stewart)	St. Annes	RCA PB 5202 (R)
£ 36	36	3	<b>YOUNG BLOOD</b>	U.F.O. (G. Martin)	THH/Chrysalis	Chrysalis CHS 2399 (F)
£ 37	37	5	<b>SARAH</b>	Fleetwood Mac (Fleetwood Mac)	Bright/Warner Bros.	Warner Brothers K 17533 (W)
38	16	9	<b>MY SIMPLE HEART</b>	Three Degrees (G. Moroder/H. Faltermeyer)	Sea Shanty/Pandulum/Chappell	Ariola ARO 202 (A)

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 39	58	2	<b>PARADISE BIRD/THE LETTER</b>	Amil Stewart (Barry Leng)	ATV/Heath Levy	Atlantic/Hansa K 11424 (W)
£ 40	54	2	<b>WONDERLAND</b>	Commodores (J. Carmichael/Commodores)	Jobete	Motown TMG 1172 (E)
▲ 41	44	2	<b>I WANNA BE YOUR LOVER</b>	Prince (Prince)	Ecnicp	Warner Brothers K 17537 (W)
42	28	9	<b>LIVING ON AN ISLAND</b>	Status Quo (Pip Williams)	Shawbury/Eaton	Vertigo 8059 248 (F)
43	18	6	<b>JOHN I'M ONLY DANCING (AGAIN)</b>	David Bowie (Bowie/Visconti)	Malman/Chrysalis/Bewlay Brothers	RCA BOW 4 (R)
£ 44	60	2	<b>DANCE STANCE</b>	Dexy's Midnight Runners (Kevin Rowland)		Parlophone R 6028 (E)
45	NEW		<b>SOMEONE'S LOOKING AT YOU</b>	Boombtown Rats (Mutt Lange)	Sewer Fire Hits/Zomba	Ensign ENY 34 (F)
£ 46	57	2	<b>ROTATION</b>	Herb Alpert (Alpert/Badazz)	Rondor	A&M AMS 7500 (C)
47	39	7	<b>MOONLIGHT &amp; MUZAK</b>	M (Robin Scott)	Platinum Productions	MCA 541 (C)
£ 48	43	5	<b>FREEBIRD EP</b>	Lynyrd Skynyrd (Al Cooper)	Leeds	MCA 251 (C)
49	NEW		<b>JANE</b>	Jefferson Starship (R. Nevison)	Carlin	Solar FB 1750 (R)
£ 50	64	2	<b>MAMA'S BOY</b>	Suzi Quatro (M. Chapman)	RAK	RAK 303 (E)
51	34	11	<b>ONE STEP BEYOND</b>	Madness (Clive Langer/Alan Winstanley)	Mellow Disc	Stiff BUY 56 (C)
52	23	10	<b>QUE SERA MI VIDA</b>	Gibson Brothers (D. Vangarde)	Blue Mountain	Island WIP 6525 (E)
£ 53	70	2	<b>CARAVAN SONG</b>	Barbara Dickson (M. Batt)	April	Epic EPC 8103 (C)
54	NEW		<b>LIVING IN THE PLASTIC AGE</b>	Buggles (Buggles)	Island	Island WIP 6540 (E)
£ 55	61	2	<b>ARE YOU READY</b>	Billy Ocean (K. Gold)	Screen Gems/EMI/April-Aqua	GTO GT 259 (C)
56	40	7	<b>THE WALK</b>	Inmates (Vic Maile)	Tristan	Radar ADA 47 (W)
57	29	9	<b>OFF THE WALL</b>	Michael Jackson (Quincy Jones)	Rondor	Epic EPC 8045 (C)
58	33	8	<b>WALKING ON THE MOON</b>	Police (Police/Nigel Gray)	Virgin	A&M AMS 7494 (C)
59	35	9	<b>UNION CITY BLUE</b>	Blondie (Mike Chapman)	EMI	Chrysalis CHS 2400 (F)
60	NEW		<b>BABY I LOVE YOU</b>	Ramones (P. Spector)	Carlin	Sire SIR 4031 (W)
61	49	9	<b>IT'S MY HOUSE</b>	Diana Ross (Ashford/Simpson)	Warner Brothers	Motown TMG 1169 (E)
62	45	6	<b>I'M BORN AGAIN</b>	Boney M (Frank Farian)	Hansa/ATV	Atlantic/Hansa K 11410 (W)
63	NEW		<b>RIDERS IN THE SKY</b>	Shadows (Shadows)	Chappell/Morris	EMI 5027 (E)
64	56	6	<b>WHAT'S YOUR SIGN GIRL</b>	Barry Biggs (Barry Biggs)	Interworld	Dynamic DYN 150 (C/CRI)
65	46	11	<b>NIGHTS IN WHITE SATIN</b>	Moody Blues (T. Clarke)	Tyler	Deram DM 161 (S)
66	48	13	<b>NO MORE TEARS</b>	Donna Summer/Barbra Streisand (Klein/Moroder)	Sunbury/Cop Con	CBS 8000 (A/C)
67	NEW		<b>UNDERPASS</b>	John Foxx (J. Foxx)	Island	Virgin VS 318 (C)
68	NEW		<b>MUSIC MAKES YOU FEEL LIKE DANCING</b>	Brass Construction (J. Lane)	Filinbar/Proboscis	United Artists UP 615 (E)
69	59	17	<b>ONE DAY AT A TIME</b>	Lena Martell (G. Erick)	Valentine	Pye 7N 46021 (A)
70	NEW		<b>LOVE ON THE LINE</b>	Barclay James Harvest	(Barclay James Harvest/M. Lawrence)	St. Annes
71	NEW		<b>MOTOR BIKE BEAT</b>	Revillos (Raynolds/Fite/Pilley)	Dinsongs	Dindisc DIN 5 (C)
72	NEW		<b>BLACK ORCHID</b>	Stevie Wonder (S. Wonder)	Jobete/Black Bull	Motown TMG 1173 (E)
73	62	6	<b>CAN'T LET GO</b>	Earth Wind & Fire (M. White)	Rondor	CBS 8077 (F)
74	69	13	<b>MESSAGE TO YOU RUDY/NITE KLUB</b>	Specials/Rico (Elvis Costello)	Carlin/Plangent Visions	2 Tone TT 5 (F)
75	NEW		<b>CAPTAIN BEAKY/WILFRED THE WEASEL</b>	Captain Beaky (Hugh Murphy)	Chappell	Polydor POSP 106

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

A-Z (TOP WRITERS)

Another Brick In The Wall (Rogers Waters/Bob Ezrin)	10
Are You Ready (Gold/Ocean)	55
Better Love Next Time (Piper/Kath/Slate)	8
Babe (B. De Young)	6
Baby I Love You (Spector/Greenwich Barry)	60
Black Orchid (Wonder/Wright)	72
Blue Peter (Trad Arr/Mike Oldfield)	32
Brass In Pocket (Hynde/Honeyman-Scott)	1
Buzz Buzz A Diddle It (Slay/Crowe)	30
Can't Let Go (White/Myers/Willis)	73
Captain Beaky/Wilfred The Weasel (Lloyd/Parker)	75
Caravan Song (M. Batt)	53
Coward Of The County (Bolling/Wheeler)	33
Dance Stance (Foote/Mouth)	44
Day Trip To Bangor (D. Cook)	24
Escape (Holmes)	27
Freebird (C & V Zant)	48
Green Onions (Various)	7
I Have A Dream (Andersson/Ulvaeus)	13
I Hear You Now (Vangelis/ Jon Anderson)	17
I'm Born Again (Ruloff/Jay)	62
I'm In The Mood For Dancing (Finden/Myers/Puzey)	4
I Only Want To Be With You (Hawker/Raymond)	25
Is It Love You're After (Gregory)	19
It's Different For Girls (J. Jackson)	12
It's My House (Ashford/ Simpson)	61
I Wanna Be Your Lover (Prince)	41
I've Got To Love Somebody (J. Jackson)	34
I Wanna Hold Your Hand (Lennon/McCartney)	9
Jazz Carnival (Bertram/ Conte/Malheros)	21
John I'm Only Dancing (Again) (David Bowie)	43
Living By Numbers (T. Mansfield)	26
Living In The Plastic Age (Horn/Downes)	54
Living On An Island (Parling/Young)	42
London Calling (Strummer Jones)	14
Love On The Line (Les Holroyd)	70
Mama's Boy (Quatro/Tuckey)	50
Message To Your Rudy (R. Thompson)	74
Music Makes Me Feel Like Dancing (Earl Payton)	68
Motor Bike Beat (Raynolds/Fite)	71
My Feet Keep Dancing (Edwards/Rodgers)	31
My Girl (Mike Barson)	3
Moonlight & Muzak (Robin Scott)	47
My Simple Heart (Bugatti/Musker)	38
Nights In White Satin (J. Hayward)	55
No More Tears (Enough Is Enough) (Jabara/Roberts)	66
Off The Wall (Temperont)	57
One Day At A Time (Wilkins/Kistofferson)	69
One Step Beyond (C. Campbell)	51
Paradise Bird/The Letter (W. Carlin)	39
Please Don't Go (KCI/Finch)	5
Que Sera Mi Vida (Vangarde/Kluger/By)	52
Rappers Delight (Robins/ Jackson/Wright/O'Brien)	23
Riders In The Sky (S. Jones)	63
Rotation (Armer/Badazz)	46
Sarah (Steve Nicks)	37
Seven (Sheller/Pew)	22
Someone's Looking At You (Geldof)	45
Spacer (Edwards/Rodgers)	20
Spirits (Having Flown) (Bee Gees)	16
Strange Little Girl (Muford)	35
Tears Of A Clown (Cosby/ Wonder/Robinson)	11
The Walk (McCracklin/Garlic)	56
Too Hot (Brown/Kool & The Gang)	29
Too Much Too Young (Dammers)	15
Underpass (J. Foxx)	67
Union City Blue (D. Harry/N. Harrison)	59
Walking On The Moon (Singer)	58
We Got The Funk (S. Jones)	18
What's Your Sign Girl (Pearson/Sepe)	64
With You I'm Born Again (Shire/Connors)	2
Wonderland (Williams)	40
Working For The Yankee Dollar (Jackson/Adamson)	28
Young Blood (Way/Moggl)	36

**The Feelies** EVERYBODY'S GOT SOMETHING TO HIDE The Lennon/McCartney song! Picture label/Colour bag  
New York's Finest Combo buy65 released feb 1st from their forthcoming album CRAZY RHYTHMS seez 20

---

**Wreckless Eric** A POPSONG Picture label/Picture bag buy64 released feb 1st from his forthcoming album  
**BIG SMASH** seez 21

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buy62 & 12" buyit62

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buy63 & 12" buyit63



**EMI  
RECORDS  
(UK)**

# TOP SINGLES COMPANY + TOP ALBUMS COMPANY

TOP SINGLES COMPANY      TOP ALBUMS COMPANY

OCTOBER - DECEMBER 1979

EMI RECORDS (UK)

# SPECIAL PLAYS

RADIO TWO: ALBUM OF THE WEEK

RADIO TWO: DAVID HAMILTON'S RECORD OF THE WEEK  
YOUR LOVE STILL BRINGS ME TO MY KNEES: Dusty

CAPITAL: PEOPLE'S CHOICE

TOO MUCH TOO YOUNG The Specials

CLYDE: CURRENT CHOICE

WOMAN'S WORLD Jags

DOWNTOWN: MUSIC MOVER

SOMEONE'S LOOKING AT YOU Boomtown Rats

FORTH: STATION HIT

SOMEONE'S LOOKING AT YOU Boomtown Rats

LUXEMBOURG: POWERPLAY

MAMA'S BOY Suzi Quatro

TEES: PEOPLE'S PIC

BBC SCOTLAND: SINGLE OF THE WEEK

MANX: ALBUM OF THE WEEK

SEPTEMBER MORN Neil Diamond CBS

PENNINE: PENNINE PIC

I JUST CAN'T HELP IT Korgis

# AIRPLAY ACTION

RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC CLUSTER	BBC MALES	BEACON	BMRB	CAPITAL	CITY	CYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	SMANSEA	SWANSEA	TRENT	THAMES	THAMES	VICTORY	WINNERS
RECORD OF THE WEEK	POPULAR	15 PMS	5 PMS	5 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS	15 PMS

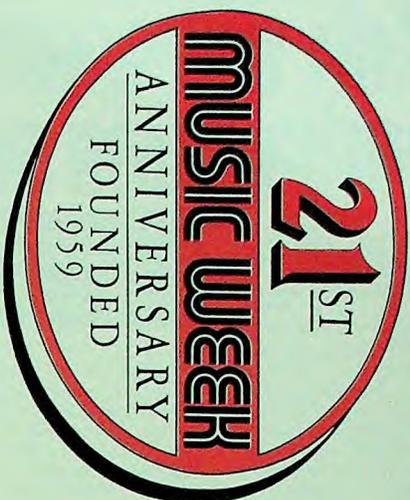
<b>AFTER THE FIRE</b> Life In The City CBS 8057 (C)																										
<b>AKKERMAN, JAN</b> She's So Divine Atlantic K 11374 (W)																										
<b>ALEXANDER, SIMON</b> Stay Bronze BRO 87 (E)																										
<b>ALPERT, HERB</b> Rotation A&M AMS 7500 (C)																										
<b>ATLANTA RHYTHM SECTION</b> Indigo Passions Polydor POSP 103 (F)																										
<b>BARCLAY JAMES HARVEST</b> Love On The Line Polydor POSP 97 (F)																										
<b>BARDI BLAISE</b> Trans Siberian Express Dindisc DIN 8 (C)																										
<b>BENATAR, PAT</b> We Live The Love Chrysalis CHS 2403 (F)																										
<b>BIGGS, BARRY</b> What's Your Sign Dynamic DYN 150 (C/CR)																										
<b>BLACKIE</b> Making A Bad Boy Good RAK 304 (E)																										
<b>BOOMTOWN RATS</b> Someone's Looking Ensign ENY 34 (F)																										
<b>BOONE D &amp; L</b> I've Really Got You Warner Brothers K 18129 (W)																										
<b>BRASS CONSTRUCTION</b> Music . . . United Artists																										
<b>BROWNE, DUNCAN</b> American Heartbeat Logo GO 376 (R)																										
<b>BUFFETT, JIMMY</b> Chanson Pour Les Petits MCA 540 (C)																										
<b>BUGGLES, THE</b> Living In The Plastic Age Island WIP 6540 (E)																										
<b>CAPTAIN &amp; TENNILLE</b> Do That To Me . . . Casablanca CAN 175 (A)																										
<b>CATS UK</b> Sixteen Looking For Love Warner Brothers K 18142 (W)																										
<b>CIRCUS</b> Song On The Wind Gem 18 (R)																										
<b>CHEAP TRICK</b> Way Of The World Epic EPC 8114 (C)																										
<b>COMMODORES</b> Wonderland Motown TMG 1172 (E)																										
<b>CRUISE, PABLO</b> I Want You Tonight A&M AMS 7501 (C)																										
<b>DANIEL'S BAND, CHARLIE</b> Jitterbug Epic EPC 8056 (C)																										
<b>DE SARIO, TERRY/K.C.</b> Yes I'm Ready Casablanca NB 2225 (A)																										
<b>DEXY'S MIDNIGHT RUNNERS</b> Dance Stance Parlophone R 6028 (E)																										
<b>DIAMOND, NEIL</b> September Morn CBS 8130 (C)																										
<b>DICKSON, BARBARA</b> Caravan Song Epic EPC 8103 (C)																										
<b>DOLL</b> You Used To Be My Hero Beggars Banquet BEG 31 (W)																										
<b>DUMMIES</b> When The Lights Are Out Cheapskate FWL 001																										
<b>DUNCAN, LESLEY</b> Sing Children Sing CBS 8061 (C)																										
<b>DUNKLEY, ERROL</b> Sit Down & Cry Scope SC11 (W)																										
<b>DYLAN, BOB</b> Gotta Serve Somebody CBS 8134 (C)																										
<b>EATON, CLEVELAND</b> I'm Lonely Tonight Miracle M 14 (A)																										
<b>EARTH WIND &amp; FIRE</b> Can't Let Go CBS 8077 (C)																										
<b>FLEETWOOD MAC</b> Sarah Warner Brothers K 17533 (W)																										
<b>FORBERT, STEVE</b> The Sweet Love Epic EPC 8124 (C)																										
<b>FOXX, JOHN</b> Underpass Virgin VS 138 (C)																										
<b>GAYLE, WILSON</b> I Wanna Stay Jet 156 (C)																										
<b>GAYLE, CRYSTAL</b> The Blue CBS 8136 (C)																										
<b>GAYNOR, GLORIA</b> Tonight Polydor STEP 8 (F)																										
<b>GRIFF, ZAINÉ</b> Tonight Automatic K 17547 (W)																										
<b>GRILL, BOB</b> Rock Sugar Mercury 6167 836 (F)																										
<b>HARTMAN, DAN</b> Relight My Fire SKY 8104 (C)																										
<b>HYMAN, PHYLLIS</b> You Know Arista ARIST 323 (F)																										
<b>IAN, JANIS</b> Have Mercy Love CBS 8136 (C)																										
<b>INMATES</b> The Walk Radar ADA 47 (W)																										
<b>JAGS</b> Woman's World Island WIP 6531 (E)																										
<b>JACKSON, MICK</b> You Don't Like, . . . CBS 8008 (C)																										

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 - Replay, Q - Chamdale, SP - Spartan.

Springfield



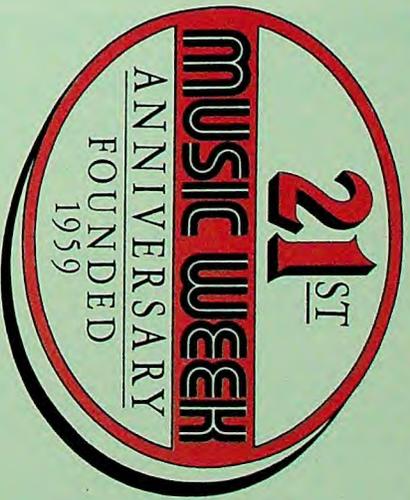
# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



**THE SECRET**  
**2**  
TONE

**MINUTE THREE HERO**  
SINGLE OUT NOW  
CBS TT8

**JAMES BOND**



# TOP 75 ALBUMS

Week-ending January 26, 1980

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

- |           |   |                          |           |   |  |
|-----------|---|--------------------------|-----------|---|--|
| <b>1</b>  | <b>PRETENDERS</b><br>Pretenders                           | Real RAL 3               | <b>26</b> | <b>NEW</b> <b>GOLDEN COLLECTION</b><br>Charlie Pride              | K-Tel NE 1056                          |
| <b>2</b>  | <b>REGGATTA DE BLANC</b><br>Police                        | ABM AMLH 64792           | <b>27</b> | <b>DISCOVERY</b><br>Electric Light Orchestra                      | Jet JETLX 500                          |
| <b>3</b>  | <b>ONE STEP BEYOND</b><br>Madness                         | Stiff SEEZ 17            | <b>28</b> | <b>SETTING SONS</b><br>Jani                                       | Polydor POLD 5028                      |
| <b>4</b>  | <b>GREATEST HITS VOL. 2.</b><br>Abba                      | Epic EPC 10017           | <b>29</b> | <b>I'M THE MAN</b><br>Joe Jackson                                 | ABM AMLH 64794                         |
| <b>5</b>  | <b>VIDEO STARS</b><br>Various                             | K-Tel NE 1056            | <b>30</b> | <b>FAWLTY TOWERS</b><br>Soundtrack                                | BBC REB 377                            |
| <b>6</b>  | <b>BEE GEES GREATEST HITS</b><br>Bee Gees                 | RSO RSDX 001             | <b>31</b> | <b>NEW</b> <b>SHORT STORIES</b><br>Jon & Vangelis                 | Polydor POLD 5030                      |
| <b>7</b>  | <b>THE WALL</b><br>Pink Floyd                             | Harvest SHDW 411         | <b>32</b> | <b>LOVE SONGS</b><br>Elvis Presley                                | K-Tel NE 1062                          |
| <b>8</b>  | <b>GREATEST HITS</b><br>Rod Stewart                       | Riva ROD TV 1            | <b>33</b> | <b>VOULEZ VOUS</b><br>Abba  | Epic EPC 86086                         |
| <b>9</b>  | <b>SEMI DETACHED SUBURBAN</b><br>Merrid Mann              | EMI EMTV 19              | <b>34</b> | <b>OVER THE TOP</b><br>Cozy Powell                                | Ariola ARL 5038                        |
| <b>10</b> | <b>20 HOTTEST HITS</b><br>Hot Chocolate                   | RAK EMTV 22              | <b>35</b> | <b>THE FINE ART OF SURFACING</b><br>Boontown Flats                | Ensign ENROX 11                        |
| <b>11</b> | <b>NO PLACE TO RUN</b><br>UFO                             | Chrysalis CDL 1239       | <b>36</b> | <b>BAT OUT OF HELL</b><br>Meat Loaf                               | Epic/Cleveland International EPC 82419 |
| <b>12</b> | <b>OFF THE WALL</b><br>Michael Jackson                    | Epic EPC 83468           | <b>37</b> | <b>ON THE RADIO GREATEST HITS VOLS. 1 &amp; 2</b><br>Donna Summer | Casablanca CALD 5008                   |
| <b>13</b> | <b>LONDON CALLING</b><br>Gash                             | CBS CLASH 3              | <b>38</b> | <b>GREATEST HITS 1972-1978</b><br>10cc                            | Mercury 9102 504                       |
| <b>14</b> | <b>NEW</b> <b>PERMANENT WAVES</b><br>Rush                 | Mercury 9100 071         | <b>39</b> | <b>I AM</b><br>Earth Wind & Fire                                  | CBS 86084                              |
| <b>15</b> | <b>20 GOLDEN GREATS</b>                                   |                          | <b>40</b> | <b>THE SECRET POLICEMAN'S BALL</b>                                |  |
| <b>51</b> | <b>SLIM WHITMAN'S 20 GREAT LOVE SONGS</b><br>Slim Whitman | United Artists UAG 30270 | <b>52</b> | <b>THE PLEASURE PRINCIPLE</b><br>Gary Numan                       | Beggars Banquet BEGA 10                |
| <b>52</b> | <b>END OF THE CENTURY</b><br>Hammies                      | Sire SRK 6077            | <b>53</b> | <b>GLORY BOYS</b><br>Secret Affair                                | I-Spy 1                                |
| <b>54</b> | <b>SKY</b><br>Sky   | Ariola ARLH 5022         | <b>54</b> | <b>SID SINGS</b><br>Sid Vicious                                   | Virgin V 2144                          |
| <b>55</b> | <b>LAST THE WHOLE NIGHT LONG</b><br>James Last            | Polydor PTD 001          | <b>56</b> | <b>ALL ABOARD</b><br>Various                                      | EMI EMTX 101                           |
| <b>57</b> | <b>PLATINUM</b><br>Mike Oldfield                          | Virgin V 2141            | <b>58</b> | <b>REPLICAS</b><br>Tubeway Army                                   | Beggars Banquet BEGA 7                 |
| <b>58</b> | <b>STRING OF HITS</b><br>Shadows                          | EMI EMC 3310             | <b>59</b> | <b>MANILLOW MAGIC</b><br>Barry Manilow                            | Arista ARTV 2                          |
| <b>59</b> | <b>CREPES &amp; DRAPES</b><br>Snowden/Weeddy              | Arista ARTV 3            | <b>60</b> | <b>THE SECRET LIFE OF PLANTS</b><br>Steve Wonder                  | Motown TMSP 6009                       |
| <b>60</b> | <b>THE LONG RUN</b>                                       |                          | <b>61</b> |   |  |
| <b>61</b> |   |                          | <b>62</b> |   |  |
| <b>62</b> |   |                          | <b>63</b> |   |  |
| <b>63</b> |   |                          | <b>64</b> |   |  |
| <b>64</b> |   |                          | <b>65</b> |   |  |

# Dutch government starts broadcasting probe

From SUE BAKER  
AMSTERDAM: Dutch broadcasting, which by law must observe strict limits on advertising, has come under heavy attack in a brochure called *The Web* about ties and connections between broadcasting executives, disc jockeys and the music industry.

The writer, investigative reporter Wim Wennekes, states in his booklet that hardly any radio or television shows nowadays in Holland are made without support from record companies by means of free records

## Dateline: Amsterdam

and free artists.

Broadcasting in Holland, by government permission, is undertaken by different associations and foundations based on political convictions or religious beliefs. Radio and TV time is divided among them on the basis of their membership strength. TV advertising is placed in blocks

around news programmes and controlled by government regulations.

Outside these five-minute blocks, it is forbidden by law to make use of programming for commercial purposes. However, Wennekes claims that DJs are moonlighting for publishers and record companies and that broadcasting companies work together with the music industry in presenting and selling records. A well-known phenomenon in Holland is the so-called "special", a 20 or 30-minute TV show built around a certain artist, mainly based on his or her latest album.

Wennekes states that broadcasting companies get the shows "for peanuts" and share part of the earnings of the album. The Minister of Culture has already launched an investigation on the subject after some magazine articles by the same reporter.

Every employee or freelance contributor to radio and TV has been asked to fill in a form about his or her connection with the industry. Furthermore, they are asked to give information on activities by their wives or husbands and on any other person they know who is working for radio or TV or in the industry.

Wennekes has also attacked the Dutch copyright bureau, BUMA, for being controlled by music publishers more than by the actual composers. He says that, for example, a huge budget is being spent on the search for people pirating records, but publishers benefit more from activities like these than artists or authors.



AMSTERDAM: James Galway is seen surrounded by record sales trophies at a recent reception in his honour held here. He received gold awards for his RCA albums *Vivaldi: The Four Seasons*, *Songs For Annie* and *James Galway Plays Bach*, and a platinum disc for *James Galway's Greatest Successes*.

# Approval for US radio expansion

From MIKE REYNOLDS

LOS ANGELES: Although the US has just under 8,000 radio stations already, more are on the way following a recent Federal Communications Commission decision to permit, subject to certain approval, the addition of another 1,400 AM stations in the system. The decision requires the sanction of the International Radio Congress of the International Telecommunications Union, based in Geneva and initially has to be passed by the Regional Administrative Radio Conference, which convenes in Buenos Aires this year. Neither organisation is expected to oppose the proposal.

All of the proposed stations are expected to be operational by the end of the Eighties, but before any go on air, certain technical problems have to be surmounted. AM radio currently broadcasts on the waveband between 535 kilohertz and 1605 kilohertz, an already overcrowded waveband. For the new stations to be accommodated, the band, it is understood, will be extended to 1705 kilohertz.

This will necessitate a change by the manufacturers of radios, although they are unlikely to complain if the American public discards its outmoded sets in favour of the new models. American homes average six radio sets each already and only one per cent of them are without a set at all.

In case anyone is wondering, less than five per cent of existing US radio stations fail to break even or make a profit each year. Advertisers are flocking to radio and the creative quality of many commercials in larger markets is an indication of the value placed on the medium by advertisers.

DESPITE THE lethal results of "tickets at the door on the night" at Cincinnati's Riverfront Coliseum, Barry Manilow is proceeding with a series of nationwide "open rehearsals" in advance of his national tour this year.

He has chosen smaller venues than those set for the tour and has stipulated that tickets can only be sold at the door on the night.

# Gerondeau's arrival hails a new era at PM-EMI

From GERARD WOOG

PARIS: The arrival of Alain Gerondeau, 45, as the president of Pathe Marconi EMI in succession to Michel Bonnet (*Music Week* December 15) coincides with the relocation of the company from the rue Lord Byron near the Champs Elysees to a new address in the Neuilly suburb of Paris. Gerondeau comes into the music industry from Bouton-Brochard-Scott, the French affiliate of the international Scott paper group.

Gerondeau heads a drastically reorganised EMI operation in France. Sonopresse has been absorbed within it, and the Sonopresse general manager, Gerard Delorme, has left because of his disagreement with the amalgamation. All the Sonopresse artistic, commercial and marketing activities are now being handled by Pathe Marconi EMI as well as the erstwhile company's international catalogues.

Alain de Ricou is now in charge of all Pathe Marconi EMI creative aspects, covering promotion, sales and marketing and is also supervising music publishing activities, with an assistant soon to

be appointed to concentrate on this department.

Pathe Marconi EMI's A&R division became the responsibility from January 1 of Claude Dejacques, who hitherto had been often associated with the company in his capacity of independent producer. Among artists with whom he has worked are Yves Duteil, Nicole Croisille and Nicolas Peyrac.

DREYFUS RECORDS is now operating a new policy concerning licensing deals whereby it will sign product on a European scale instead of merely for the French territory.

The first pact on this new level was for France Joli for all of Europe, plus an option on all productions by the Tony Green organisation.

Francis Dreyfus explained the new philosophy as a measure to capitalise on marketing and promotion campaigns, which have impact and validity in other countries as well as France and a means of combating parallel imports by arranging simultaneous release in all the territories involved.

# Faecq spells out the threats to publishing world

ON THE eve of Midem, Felix Faecq, president of the Belgium Music Publishers Association, reiterated the common problems confronting music publishers and songwriters and the points he made during the Musexpo music publishing seminar in Miami Beach last November.

The problems are piracy, counterfeiting, bootlegging (under which heading Faecq lists home-taping), the dumping of surplus American product in Europe as cut-price imports, the devaluation of American and Euro dollars and overproduction of budget lines.

"Despite the new American copyright law, the American authors and their associate music publishers are still better protected in Europe than in their own native country," Faecq declared, pointing out that American writers earn in Europe nearly five times the amount they receive in the States on a single, while conversely European writers get only a fifth on singles in the

States as they earn in their home continent.

Faecq maintains that the situation should be rectified in the spirit of reciprocity "basic in contracts between authors' rights societies of CISAC" and according to the spirit of the diplomatic agreements passed between nations years ago and the spirit of UNESCO.

"Economically speaking, this situation is bound to lead to unfair competition from America to Europe, as in the case of imported records," said Faecq, "and could finally create a dangerous chaos in the sales of records and in the entire music publishing business worldwide."



ROD STEWART looking pleased with his clutch of American Society of Composers, Authors and Publishers (ASCAP) awards during a recent special presentation in the offices of Riva Music, held because Stewart will be unable to attend the main event on January 31. He received the plaques in recognition of American chart distinctions for his songs *Do Ya Think I'm Sexy*, *Tonight's The Night*, and *You're In My Heart*, and helping him hold the trophies are, from left, Dennis Collopy (Riva Music managing director), Diane Hughes (ASCAP international representative) and Bill Stonebridge (Riva Records managing director).

# DJM tunes into Soap

DICK JAMES Music has acquired sub-publishing rights for the UK, Europe, Japan and Australia of the theme from the TV series, *Soap*, which has been recorded by the Nashville Soul Orchestra on Decca.

DJM has also obtained a sub-publishing agreement with the Yamaha Music Foundation to handle all the latter's original compositions for the world outside Japan.

At the recent Yamaha Song Festival, David Martin, Neil Lancaster and Russell Stone won the Best Song award for *You*, which has been recorded by Magic for the DJM label. It has been released in Japan, and a UK issue is planned for next month.



DOLL BY DOLL, pictured above saluting in respectful awe, have just signed a worldwide publishing deal with Virgin Music on a long-term basis. The band's new single, *Gypsy Blood*, from their second album of the same name, will be released by Automatic on February 8, backed with *Lose Myself* from the first Doll LP, *Remember*. From left are band manager Bruce Williamson, Dolls Tony Waite, Dave McIntosh, Jackie Leven and Jo Shaw, and Virgin Music managing director Rob Gold.

## TALENT

Edited  
by  
CHRIS WHITE

# Workshop prepares for songwriting revival

BELIEF IN the fact that the Eighties are going to see a revival of interest in the fortunes of songwriters has resulted in the formation of a Songwriters Workshop, designed to give composers the chance "to record without being subject to fashionable dictates and with the minimum of studio interference".

The new venture has been started by Tim Hollier, a writer, producer and performer and head of Softrock Music, producer Simon Heyworth who is known for his work with Mike Oldfield, and Jamie Jauncey, journalist and publisher of *Radio Month*, and a musician himself.

The three have also started a record label called Songwriters Workshop, distributed by Spartan.

The first single, *The Weaver*, by Jauncey was released last Friday and the second release is scheduled for early February, *The Palm Of My Hand* by Rod Alexander and Steve Dale.

Hollier explained: "We are out to prove that it isn't necessary to spend thousands of pounds on making a single — in a lot of cases a demo often sounds better than the actual final record because it still has that essential freshness."

"The Eighties are going to see songwriters coming back into fashion and the Songwriters Workshop is aimed at helping people get their material some exposure. It is no good just taking a tape into a record company or a music publisher's office because in many cases a lot of the songs will never get heard. However, if you can walk in with a record and say:

'Listen, this is my work', then the chances of getting some interest are much higher."

He added: "For instance, Jamie Jauncey is a good songwriter — some of his songs definitely stand-out and deserve to be recorded. On the other hand, *The Weaver*, which we have released as an A-side is a folksy number and perhaps not the kind that would normally attract record company interest."

"The fact that we have recorded and released it ourselves and undertaken a lot of personal promotion, such as visits to local radio stations, has resulted in at least two good offers coming in from leading record companies. We are looking for a strong airplay situation as it is important to get the songs heard and attract cover versions."

Hollier said that the Songwriters Workshop was looking for writers with a professional attitude and who could produce original material.

"We will put them in 16-track studios for a couple of days, either with our musicians or their own and everybody will be given the same advance for the records that are released. On the other hand, people won't be contracted to us on an exclusive basis."

"The kind of people that we are looking for are such as the bass guitarist in a supergroup who wants to put out a record in his own right, or people in the music business who similarly find it difficult to get interested in their work."

Hollier can be contacted at 602-6839.



CANADIAN SINGER Anne Murray made a flying visit to the UK to record a guest appearance on — you've guessed it — the *Muppet Show*, but still found time to give a number of interviews and attend a special dinner at The Belvedere in Holland Park, hosted by her record company, Capitol. Pictured with the lady are (L to R): her manager Leonard Rambeau, Martin Cox (Capitol Records general manager), Ramon Lopez (EMI Records UK managing director) and Dave Brown (national promotions manager, Capitol).

## TIP SHEET

## Benelux albums on the move

GEOFF HARDISTY, former co-director of Dutch company, Windmill Records, is now operating as an independent record producer in Benelux. Hardisty, who quit last May to pursue musical interests rather than organisational ones, has two albums on the market from entirely different ends of the music spectrum. Both are available for license outside of Benelux.

The first is from the symphonic rock outfit Flyte who

are enjoying a growing reputation in Holland and Belgium and Hardisty's second album, released this month, is by C & W singer Bob Driver.

Hardisty also has a catalogue of some 40 self-penned compositions, several of which are recorded in the Netherlands, and is looking for a publisher to handle his material worldwide. Contact: Geoff Hardisty, Grote Markt 26, Bergenop Zoom 4611 NT, Holland.

### Something new for Blue ...

BARRY BLUE, who over the years has sold some 20 million records as a producer/songwriter/artist, is currently looking for acts with "something really special to offer for a recording contract and all the nice things that go with it". Also, Barry is urgently looking for a male singer in the Darts/Showaddywaddy vein for immediate recording. Information, tapes, photos to Barry Blue, c/o Jo Lustig PO Box 472, London SW7. Tel: 01 373 3269.

### Disney demand

OWING TO the closure of the imports division of EMI Records, Walt Disney Productions, London, is looking for an aggressive licensee to handle the Little LP 7" and the Storyteller 12" Disney record product. Pickwick International currently handle the original soundtrack material. Contact Keith Bales, Walt Disney Productions, 68 Pall Mall, London SW1. (01) 839 8010.

## Hammer looking for hits

HAMMER RECORDS is a new company looking for talent. And their first direct signing is the American rockabilly singer, Hank Mizell, who is busy rehearsing and writing material for his first record release.

Hammer director, Des Dolan comments: "We would like to offer a similar chance for new British bands to record and release a single. The type of bands that Hammer is looking for are commercial bands who write their own songs, look visually exciting and gig regularly. We are determined not to miss anything that has commercial potential — be it rock, pop, soul, etc. We are also interested in securing one-off deals on singles and albums."

Hammer, which is distributed by Pye, also has a number of interesting old rock and roll masters which Dolan believes would make ideal TV compilation album material. Contact: Des Dolan, Hammer Records, PO Box 4BT, 35/37 Wardour Street, London W1. (01) 734 7195.

Edited by  
SUE FRANCIS  
Tel: 439 9756

## Leads for Canis Major

CANIS MAJOR is a young rock band formed in July 1977 by Tony Bodimead (ex-Sirollor) and Mick Groves. Since then they have added Jackie Bodimead on vocals, Simon Cooper on bass, Gary Wise on drums and John Pepe on keyboards. They write their own material, are signed to GTO Publishing and recently have signed with Gem Records. They are now in market for an agency which can capitalise on their soon-to-be-released product.

The band are currently working on master tapes with producer Adam Sieff and The Boomtown Rat's engineer, Tony Platt. They have already appeared four times on "live" sessions of Nicky Norne's Capital Radio programme and have made a TV appearance on Thames Television. Contact manager Denis Bodimead, 22 Kitchener Road, East Finchley, London N2 (01) 883 7527.

Edited  
by  
NICOLAS SOAMES

## CLASSICAL

# Change of name and focus for Hickox Orchestra

THE RICHARD Hickox Orchestra which, since 1971 has established a sound reputation as a chamber orchestra, has changed its name for the 1980s and will now be known as The City of London Sinfonia.

The change comes as the new decade dawns because Hickox, who has charted the fortunes of the orchestra, hopes that it will now enter a new phase of activity — one which will be less entirely dependent upon him.

Now approaching 30, he is becoming too busy to be able to conduct the orchestra exclusively: for in addition to his work with it and the Richard Hickox Singers, he has been organist and master of music at St Margaret's, Westminster, and since 1976, musical director of the London Symphony Chorus, conducting at least 50 per cent of their concerts himself.

But that is not all. He also somehow spreads himself round four other musical directorships, the

Bradford Festival Choral Society, Christ Church, Spitalfields, Woburn in Buckinghamshire and St Endellion, North Cornwall. Yet Hickox wants to expand his own work and at the same time allow the Richard Hickox Orchestra to be conducted by other figures — which, if the orchestra retained its established name, would be somewhat invidious.

Although Hickox has begun to appear more frequently with orchestras ranging from the LSO and RPO to the English Chamber Orchestra, he will nevertheless continue to conduct the City of London Sinfonia's records.

And so far, it has recorded for Argo a couple of Bach discs devoted to the smaller masses, and a record of Baroque pops.

## Brymer plays Brahms

DESPITE JACK Brymer's frequent presence on BBC Radio 3 introducing music programmes, he continues to be one of the most active clarinetists on the music scene, playing concertos as well as fulfilling his more accustomed orchestral role.

He is also, however, frequently to be found playing chamber music with various ensembles, and next month Argo releases his recording of Brahms' sublime Clarinet Quintet coupled with Wagner/Baermann's Adagio played with the Allegri String Quartet (ZK 62 £3.50), KZKC 62 £3.60).

There are a number of versions, but with Brymer receiving so much exposure this should sell well, particularly at this price.

## Fiddles & Follies on disc

FOR YEARS now Susan Baker, her husband William Bealby-Wright and the Barrow Poets have been giving successful evenings using a variety of crazy instruments.

She takes a light-hearted look at the history of stringed instruments using Baroque violins, the viola d'amore, a mandoline (which she taught herself to play) a walking stick violin, an instrument made out of two Spanish olive oil tins and an Australian beer can, and the more respectable phonofiddle.

And at last these strange sounds have been recorded by Argo (ZK 86 £3.50) and her faithful followers can decide with are Fiddles and which are Follies.

The music she plays varies from traditional hornpipes to Vivaldi and Beethoven's Sonatina for Mandolina, and she is joined by Anthony Saunders, piano, spinet and harpsichord, and her husband.

## Roberts' release

Complete Beethoven Piano Sonatas Volume 2, Bernard Roberts, piano, direct-to-disc, Nimbus D/C 902. £19.40.

I am becoming more and more impressed by this series as it develops. Bernard Roberts is an immensely thoughtful pianist who is concerned not so much with sheer pianism as the more spiritual aspects of the music he plays. This second box of the Sonatas covers eight works, from Opus 13 to Opus 27, and includes the Pathétique, the Pastoral and the Moonlight Sonatas. This should, automatically, make it a much better seller than the first box which contained less known works. But there are sound musical reasons for recommending this box set. Comparing the recent release of the Moonlight Sonata played by Ashkenazy on Decca SXL 6889, for instance, it is clear that the Russian-born pianist is far more of a virtuoso — the last movement of the Moonlight is taken at a real lick and is a good display of pianism, but I actually prefer the more magisterial control Roberts brings to the work. Being Nimbus and Direct Cut, the piano sound is at once individual and remarkably clear — in this respect, there is no contest. Of course, Roberts does make some slips, and Ashkenazy has had all his slips edited out, but once again I would rather have the sheer thrill of the performance, mistakes and all.

There is, however, one important disadvantage with Nimbus' version. Ashkenazy's disc contains Opus 27 No 1 and No 2, plus a third major work, the Opus 31 No 1, whereas each side of the Nimbus set contains only one work. So collecting Roberts' Beethoven will be more expensive.

# MUSIC WEEK MUSIC WEEK MUSIC WEEK

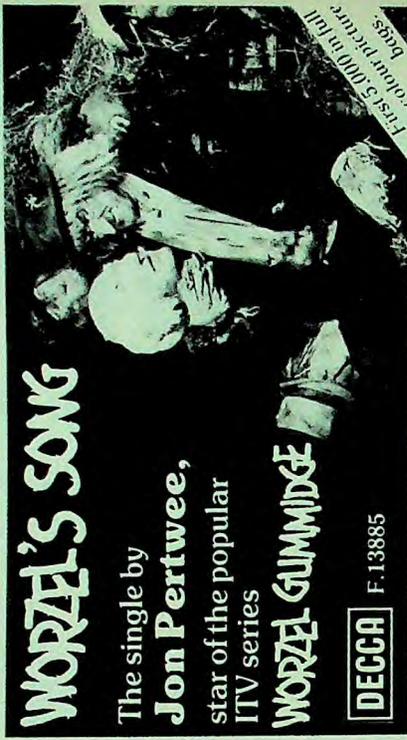
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# TOP 75 SINGLES

Week-ending January 26, 1980

- MILLION (PLATINUM)
- 1/2 MILLION (GOLD)
- 1/4 MILLION (SILVER)

1	<b>BRASS IN POCKET</b> Pretenders	Real ARE 11
2	<b>WITH YOU I'M BORN AGAIN</b> Billy Preston/Syreeta	Motown TMG 1159
3	<b>MY GIRL</b> Madness	Stiff BUY 62
4	<b>I'M IN THE MOOD FOR DANCING</b> Nolans	Epic EPC 8068
5	<b>PLEASE DON'T GO</b> K.C. & The Sunshine Band	T.K. TKR 7558
6	<b>BABE</b> Styx	A&M AMS 7489
7	<b>GREEN ONIONS</b> Booker T. & The M.G.'s	Atlantic K 10109
8	<b>BETTER LOVE NEXT TIME</b> Dr. Hook	Capitol CL 16112
9	<b>I WANNA HOLD YOUR HAND</b> Dollar	Carrere CAR 131
10	<b>ANOTHER BRICK IN THE WALL</b> Pink Floyd	Harvest HAR 5194
11	<b>TEARS OF A CLOWN/RANKING FULL STOP</b> Beat	2 Tone CHSTT 6
12	<b>IT'S DIFFERENT FOR GIRLS</b> Joe Jackson	A&M AMS 7493
13	<b>I HAVE A DREAM</b> Alba	Epic EPC 8088
14	<b>LONDON CALLING</b> Clash	CBS 8087
15	<b>TOO MUCH TOO YOUNG</b> Irene Cara	

26	<b>LIVING BY NUMBERS</b> New Musik	GTO GT 261
27	<b>ESCAPE (PINA COLADA SONG)</b> Rupert Holmes	Infinity INF 120
28	<b>WORKING FOR THE YANKEE DOLLAR</b> Skids	Virgin VS 306
29	<b>TOO HOT</b> Kool & The Gang	Mercury KOOL 8
30	<b>BUZZ BUZZ A DIDDLE IT</b> Matchbox	Magnet MAG 157
31	<b>MY FEET KEEP DANCING</b> Chic	Atlantic K 11415
32	<b>BLUE PETER</b> Mike Oldfield	Virgin VS 317
33	<b>COWARD OF THE COUNTY</b> Kenny Rogers	United Artists UP 614
34	<b>I'VE GOT TO LOVE SOMEBODY</b> Sister Sledge	Atlantic K 11404
35	<b>STRANGE LITTLE GIRL</b> Sad Cafe	RCA PB 5202
36	<b>YOUNG BLOOD</b> U.F.O.	Chrysalis CHS 2399
37	<b>SARAH</b> Fleetwood Mac	Warner Brothers K 17533
38	<b>MY SIMPLE HEART</b> Three Degrees	Ariole ARO 202
39	<b>PARADISE BIRD/THE LETTER</b> Amii Stewart	Atlantic/Hansa K 11424
40	<b>WONDERLAND</b> The Beatles	

51	<b>ONE STEP BEYOND</b> Madness	Stiff BUY 56
52	<b>QUE SERA MI VIDA</b> Gibson Brothers	Island WIP 6525
53	<b>CARAVAN SONG</b> Barbara Dickson	Epic EPC 8103
54	<b>LIVING IN THE PLASTIC AGE</b> Buggles	Island WIP 6540
55	<b>ARE YOU READY</b> Billy Ocean	GTO GT 259
56	<b>THE WALK</b> Inmates	Radar ADA 47
57	<b>OFF THE WALL</b> Michael Jackson	Epic EPC 8045
58	<b>WALKING ON THE MOON</b> Police	A&M AMS 7494
59	<b>UNION CITY BLUE</b> Blondie	Chrysalis CHS 2400
60	<b>BABY I LOVE YOU</b> Ramones	Sire SIR 4031
61	<b>IT'S MY HOUSE</b> Diana Ross	Motown TMG 1169
62	<b>I'M BORN AGAIN</b> Boney M	Atlantic/Hansa K 11410
63	<b>RIDERS IN THE SKY</b> Shadows	EMI 5027
64	<b>WHAT'S YOUR SIGN GIRL</b> Barry Biggs	Dynamic DYM 150
65	<b>NIGHTS IN WHITE SATIN</b> The Moody Blues	

# narm convention

# 1980



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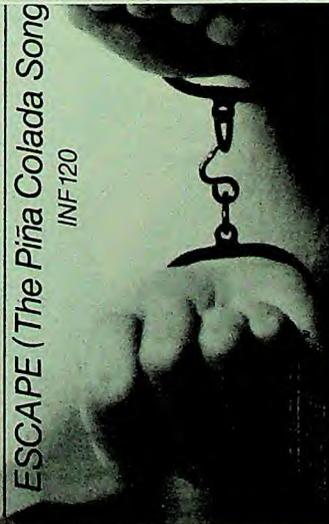
15 NEW  
100 MUCH 100 YOUNG  
Specials

- 16 26 SPIRITS (HAVING FLOWN)  
Bee Gees
- 17 25 I HEAR YOU NOW  
Jon & Vangelis
- 18 32 WE GOT THE FUNK  
Positive Force
- 19 13 IS IT LOVE YOU'RE AFTER  
Rose Royce
- 20 22 SPACER  
Sheila and B. Devotion
- 21 30 JAZZ CARNIVAL  
Azymuth
- 22 31 7TEEN  
Regents
- 23 15 RAPPER'S DELIGHT  
Sugarhill Gang
- 24 9 DAY TRIP TO BANGOR  
Fiddler's Dram
- 25 10 I ONLY WANT TO BE WITH YOU  
Tourists

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**Bar**

# MUSIC WEEK MUSIC WEEK MUSIC WEEK

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# TOP

- 1 BRASS IN POCKET  
Pretenders
- 2 WITH YOU I'M BORN AGAIN  
Billy Preston/Syreeta
- 3 MY GIRL  
Madness
- 4 I'M IN THE MOOD FOR DANCING  
Nolans
- 5 PLEASE DON'T GO  
K.C. & The Sunshine Band
- 6 BABE  
Styx
- 7 GREEN ONIONS  
Booker T. & The M.G.'s
- 8 BETTER LOVE NEXT TIME  
Dr. Hook
- 9 I WANNA HOLD YOUR HAND  
Dollar
- 10 ANOTHER BRICK IN THE WALL  
Pink Floyd
- 11 TEARS OF A CLOWN/RANKING FULLS  
Beat
- 12 IT'S DIFFERENT FOR GIRLS  
Joe Jackson
- 13 I HAVE A DREAM  
Abba
- 14 LONDON CALLING  
Clash
- 15 TOO MUCH TOO YOUNG  
mem

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advance registration form

EPC 8103

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PHILIP HALL	SALESMAN	PHIL	\$ 55
name	position	first name for badge	room rate
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name	position	first name for badge	room rate

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2.	_____	_____	_____	_____	\$ _____
	name	position	first name for badge	room rate	registration fee
3.	_____	_____	_____	_____	\$ _____
	name	position	first name for badge	room rate	registration fee
4.	_____	_____	_____	_____	\$ _____
	name	position	first name for badge	room rate	registration fee
5.	_____	_____	_____	_____	\$ _____
	name	position	first name for badge	room rate	registration fee
6.	_____	_____	_____	_____	\$ _____
	name	position	first name for badge	room rate	registration fee

15 NEW Specials

16 SPIRITS (HAVING FLOWN) Bee Gees

17 I HEAR YOU NOW Jon & Vangelis

18 WE GOT THE FUNK Positive Force

19 IS IT LOVE YOU'RE AFTER Rose Royce

20 SPACER Sheila and B. Devotion

21 JAZZ CARNIVAL Azymuth

22 7TEEN Regents

23 RAPPER'S DELIGHT Sugarhill Gang

24 DAY TRIP TO BANGOR Fiddler's Dram

25 I ONLY WANT TO BE WITH YOU Tourists

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**RUPERT HOLME**  
ESCAPE (The Pina Colada Song)  
INF-120

**Bar**

CARAVANS

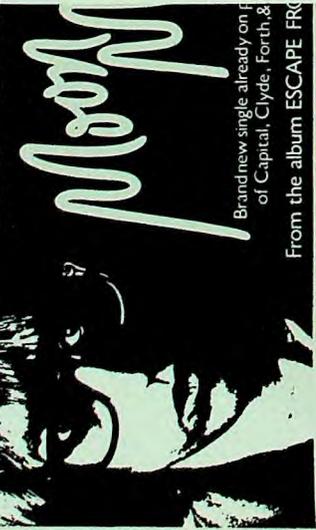
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# TOP

- 1 BRASS IN POCKET Pretenders
- 2 WITH YOU I'M BORN AGAIN Billy Preston/Syreeta
- 3 MY GIRL Madness
- 4 I'M IN THE MOOD FOR DANCING Nolans
- 5 PLEASE DON'T GO K.C. & The Sunshine Band
- 6 BABE Styx
- 7 GREEN ONIONS Booker T. & The M.G.'s
- 8 BETTER LOVE NEXT TIME Dr. Hook
- 9 I WANNA HOLD YOUR HAND Dollar
- 10 ANOTHER BRICK IN THE WALL Pink Floyd
- 11 TEARS OF A CLOWN/RANKING FULL S Beat
- 12 IT'S DIFFERENT FOR GIRLS Joe Jackson
- 13 I HAVE A DREAM Abba
- 14 LONDON CALLING Clash
- 15 TOO MUCH TOO YOUNG



# Jane Comes Out On Top.

JEFFERSON STARSHIP have been one of America's foremost bands for over a decade.

Now with a new line up of Paul Kantner, Mickey Thomas, Ansley Dunbar, Peter Sears, David Freiberg, Craig Chaquico, they have stormed into Billboard's Top 20 with their new single "JANE".

Radio Stations have already picked up on the track as an album cut!

It's available now in a special picture bag.

JANE

FB1750

From the album "Freedom at Point Zero"

PL 13452 (cassette) PK13452

Now comes the metamorphosis, a welding of the old with the new, and on this evidence those who'd considered the Starship a spent force and as irrelevant to the Eighties as the penny-farthing had better listen and think again.

Robin Grayden, Melody Maker



RCA

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## DISCOS

Edited  
by  
JERRY GILBERT

### Predictable follow-up from Michael Jackson

THE POPULAR Rock With You will be Michael Jackson's next single on February 1 (Epic EPC 8206). A predictable enough choice judging from DJ reaction, but CBS had originally planned She's Out Of My Life.

CBS disco promotions lady Loraine Trent has pruned her DJ mailing list to 400 but will be seeking to gain maximum exposure on two hot import releases which are scheduled for UK issue in February. The first is Modern Sound Corporation's Safari, released on Epic on February 15, and this is followed by Jocko's Rhythm Talking on Philadelphia International (February 29).

Arista has turned a blind eye on big import disco product of recent

months — namely by Jay Hoggard, Jeff Lorbert, and now Chuck Cissel. But it's hot for the Phyllis Hyman biggie You Know How To Love Me — and that's now in the shops.

Other good import reaction which should see crossover hits are Harold Melvin and the Blue Notes' Prayin' on Source and the Whispers' And The Beat Goes On, with RCA welcoming the continued Solar revival.

Out this Friday is War's The World Is A Ghetto, which vies for top-side attention with I'll Take Care Of You, and the strongest bet for February looks to be the Gibson Brothers' Better Do It Salsa, scheduled for February 8 release on Island.

### DJM escapes PRS fee

ONLY A handful of members of the Disc Jockeys' Federation are likely to be affected by the new Performing Right Society's DJ licence.

That was the verdict of the federation when representatives of the PRS attended a recent council meeting to explain the purpose of the licence.

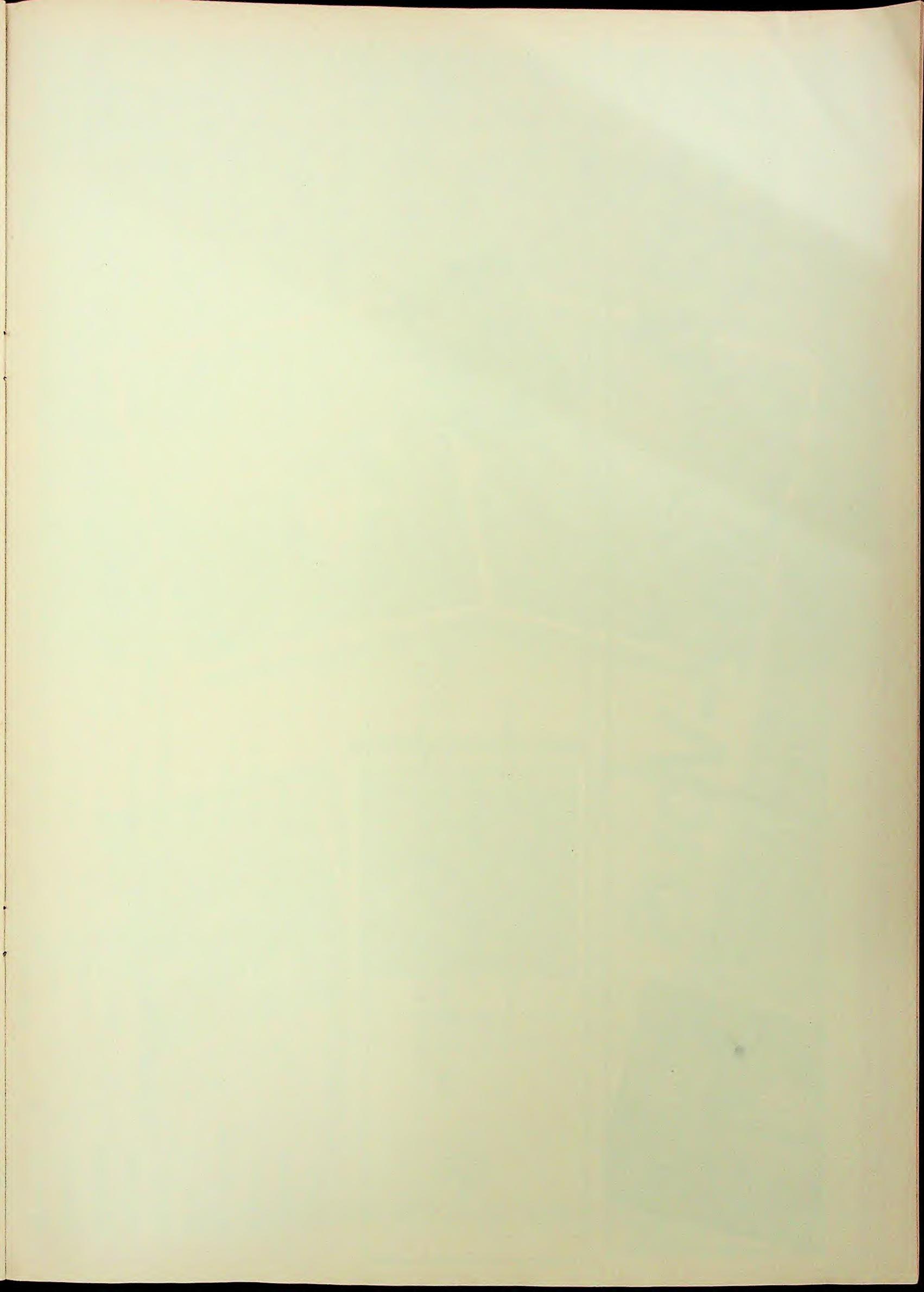
Lesley Bray, publications and information manager of PRS, told the meeting that the licence, which costs the DJ £25 annually, is only applicable to the DJ working "one off" public engagements such as old people's parties.

For private parties, weddings and so on, a licence is not required by the DJ, nor is it when he is playing an established venue for which a licence has already been issued, to the owner or manager.

## DISCO TOP 50

- 1 (1) RAPPERS' DELIGHT, Sugarhill Gang (Sugar Hill SH 101)
- 2 (2) OFF THE WALL, Michael Jackson (Epic EPC 8045)
- 3 (8) I WANNA BE YOUR LOVER, Prince (Warner Bros Import)
- 4 (4) QUE SERA MI VIDA, Gibson Bros (Island WIP 6525)
- 5 (12) IS IT LOVE YOU'RE AFTER, Rose Royce (Whitfield K 17456)
- 6 (5) JAZZ CARNIVAL, Azymuth (Milestone Import)
- 7 (7) IT'S A DISCO NIGHT, Isley Bros (Epic EPC 7911)
- 8 (3) LADIES' NIGHT, Kool & The Gang (Mercury KOOL 7)
- 9 (6) WE GOT THE FUNK, Positive Force (Sugar Hill SH 102)
- 10 (10) NO MORE TEARS (ENOUGH IS ENOUGH), Barbra Streisand & Donna Summer (Casablanca CAN 174/CBS 8000)
- 11 (47) TOO HOT, Kool & The Gang (Mercury KOOL 8)
- 12 (9) CHRISTMAS RAPPIN', Kurtis Blow (Mercury BLOW 12)
- 13 (17) SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCIN', Brass Construction (UA UP 615)
- 14 (—) I WANT YOU FOR MYSELF, George Duke (Epic EPC 8137)
- 15 (16) CAN'T STOP DANCING/IN MY FANTASY, Sylvester (Fantasy FTC 183)
- 16 (11) MELLOW MELLOW, RIGHT ON, Lowrell (AVI AVIS 108)
- 17 (18) I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT, Narada Michael Walden (Atlantic Import LP)
- 18 (19) AND THE BEAT GOES ON, Whispers (Solar Import)
- 19 (15) SECOND TIME ROUND, Shalamar (RCA FB 1709)
- 20 (38) PLEASE DON'T GO, KC & The Sunshine Band (TK TKR 7558)
- 21 (—) GREEN ONIONS, Booker T (Atlantic K 10109)
- 22 (13) MUSIC, One Way featuring Al Hudson (MCA MCAT 542)
- 23 (31) LOVE INJECTION, Trussel (Elektra Import)
- 24 (22) DANCIN' IN OUTER SPACE, Atmosfear (MCA MCAT 543)
- 25 (24) THE WORLD IS A GHETTO, War (MCA 557)
- 26 (25) WEAR IT OUT, Stargard (Atlantic K 17475)
- 27 (14) SPACER, Sheila B Devotion (Carrere CAR 128)
- 28 (—) LOVE GUN, Rick James (Motown TMG 1174)
- 29 (—) ROTATION, Herb Alpert (A&M AMSP 7500)
- 30 (41) GET UP AND BOOGIE, Freddie James (Warner Bros K 174 78)
- 31 (32) DANCE TO THE MUSIC, Sly & The Family Stone (Epic EPC 8017)
- 32 (21) CAN'T LET GO, Earth Wind & Fire (CBS 8077)
- 33 (39) DANCE FREAK, Chain Reaction (Sound of New York Import)
- 34 (34) IT'S MY HOUSE, Diana Ross (Motown TMG 1169)
- 35 (50) PRAYIN', Harold Melvin & The Blue Notes (Source SRC 102)
- 36 (43) READY FOR THE 80s, Village People (Mercury 6007 244)
- 37 (44) ROCK WITH YOU, Michael Jackson (Epic EPC 8348)
- 38 (48) DON'T STOP THE FEELING, Roy Ayers (Polydor STEP 8)
- 39 (23) THE RIVER DRIVE, Jupiter Beyond (Pye Int'l 7P/12P 5012)
- 40 (—) YOU KNOW HOW TO LOVE ME, Phyllis Hyman (Arista ARIST 12323)
- 41 (35) COME TO ME, France Joli (Ariola AROX 204)
- 42 (42) WE GOT THE GROOVE, Players' Association (Vanguard Import)
- 43 (20) MY FEET KEEP DANCIN', Chic (Atlantic K 11415)
- 44 (—) JUST A TOUCH OF LOVE, Slave (Atlantic Import)
- 45 (—) CISELIN' HOT, Chuck Cissel (Arista Import)
- 46 (30) MY SIMPLE HEART, Three Degrees (Ariola ARO 202)
- 47 (36) ANOTHER BRICK IN THE WALL, Pink Floyd (Harvest HAR 5194)
- 48 (40) HOLDIN' ON, Tony Rallo & The Midnight Band (Casablanca Import)
- 49 (—) SAFARI, Modern Sound Corporation (Sunshine Sound Import)
- 50 (—) DO YOU LOVE WHAT YOU FEEL?, Rufus & Chaka Kahn (MCA 531)

Disco Top 50 courtesy of Disco International



17	Diana Ross	Motown EMTV 21
16	OUTLANDOS D'AMOUR Police	ABM AMLK 68502
17	SPECIALS Specials	2 Tone CDL TT 5001
18	PARALLEL LINES Blondie	Chrysalis CDL 1192
19	SEPTEMBER MORN Neil Diamond	CBS 86096
20	ELO'S GREATEST HITS Electric Light Orchestra	Jet JETLX 525
21	EAT TO THE BEAT Blondie	Chrysalis CDL 1225
22	TUSK Heartwood Mac	Warner Brothers K 66088
23	PEACE IN THE VALLEY Various	Ronco RTL 2043
24	ASTAIRE Peter Skellern	Mercury 9109 702
25	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018
41	BREAKFAST IN AMERICA Supertramp	ABM AMLK 67288
42	RHAPSODY IN BLACK London Symphony Orchestra	K-Tel ONE
43	WET Barbra Streisand	CBS 86104
44	DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
45	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263
46	LENA'S MUSIC ALBUM Lena Martell	Pye M123
47	THE BEST OF CHIC Chic	Atlantic K 50686
48	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/MOW 100
49	THE SUMMIT Various	K-Tel NE 1067
50	THE NOLAN SISTERS Nolans	Epic EPC 83892
66	20 GOLDEN GREATS Various	Warwick WW 5067
67	ANQUILITY Mary O'Hara	Warwick WW 5072
68	MIDNIGHT MAGIC Commodores	Motown STMA 8032
69	HE WAS BEAUTIFUL Iris Williams	Columbia SCX 6627
70	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560
71	3D Three Degrees	Arife 3D 1
72	RUMOURS Fleetwood Mac	Warner Brothers K 56344
73	BOMBER Motorhead	Bronze BRON 523
74	CORNERSTONE Slyx	ABM AMLK 63711
75	METAL BOX Public Image Ltd.	Virgin METAL 1

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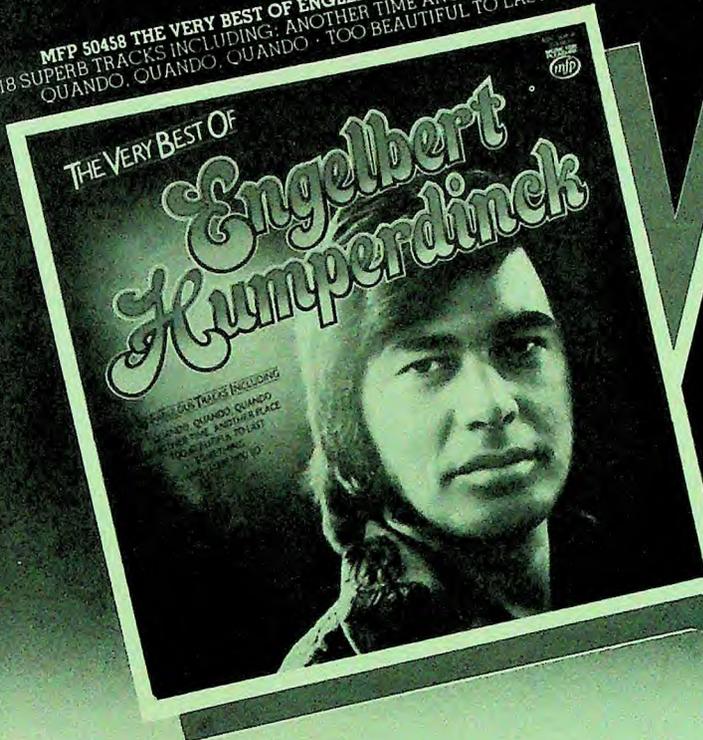
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**I Have A Dream**

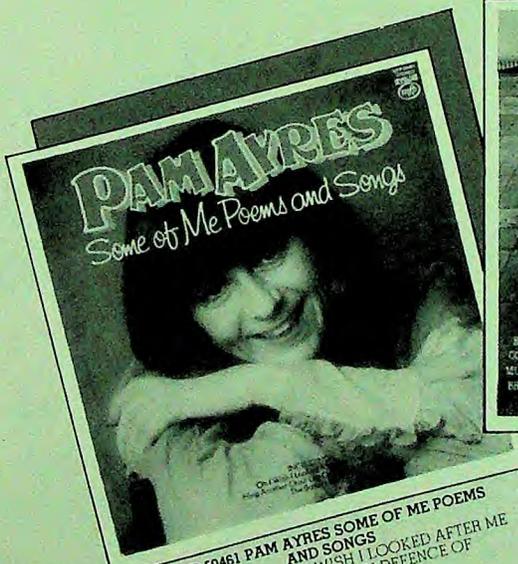


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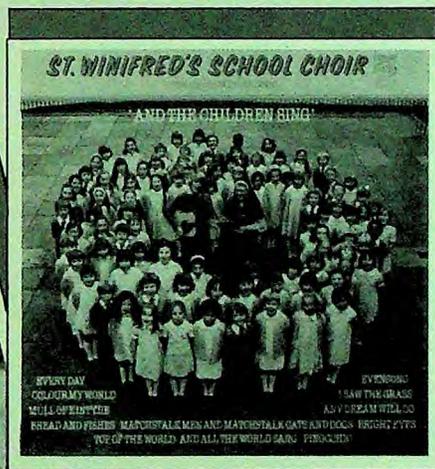
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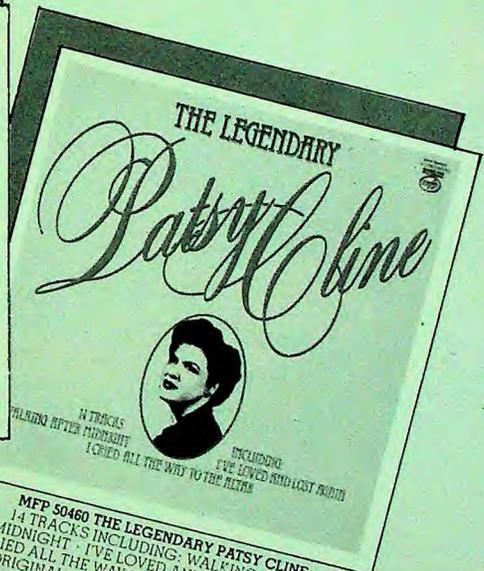
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 A - Pye, C - CBS, W - WEA, E - EMI, F -  
 Polygram, H - H. R. Taylor, L -  
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 Factors, Z - Enterpris, CR - Creole P -  
 Pinnacle, RT - Rough Trade, SH - Shannon,  
 Q - Charmdale, G - Lightning, SP -  
 Spartan, FP - Faulty Products.

COME ON, Back To The Pit, NEW  
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 COMPUTER GAMES, What Do You  
 Want, MYSEX. CBS 7985 (C)

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 Ariola ARO 220 (A)  
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 6560 (E)  
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 PSYCHEDELIC FURS. CBS  
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 TONY ETORIA. Cobra COB 6 (E)  
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 (F)  
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**5 MANHATTAN (PRESIDENT)**  
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 FIRST SHOT  
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**6 OVAL (SPARTAN)**  
 THE HONKY-TONK DEMOS  
 Various OVLM 5003

**7 UNITED ARTISTS**  
 KENNY  
 Kenny Rogers UAG 30273 (TCK  
 302731)

THE HAWK  
 Ronnie Hawkins UAG 30283  
 BRASS CONSTRUCTION IV  
 Brass Construction UAG 30285  
 AIN'T NO TIME TO SIT DOWN  
 South Road Connection UAG 30288  
 SPECIAL DELIVERY  
 Dottie West UAG 30290 (TCK 30290)

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 - - - RE-ENTRY

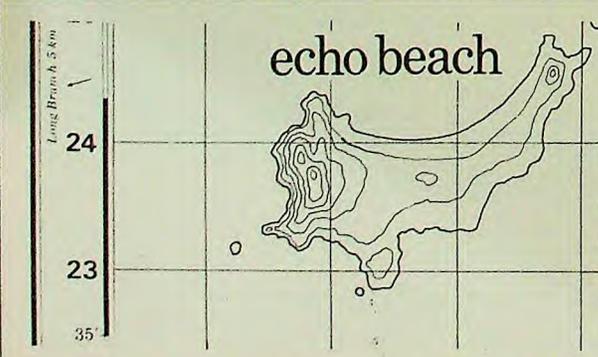
This Week	Last Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	2	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W)	39	32	I AM Earth Wind & Fire (M. White/A. McKay)		CBS 86084 (C)
2	3	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	40	37	THE SECRET POLICEMAN'S BALL Various (Martin Lewis)		Island ILPS 9601 (E)
3	5	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	41	41	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)		A&M AMLK 63708 (C)
4	2	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	42	34	RHAPSODY IN BLACK London Symphony Orchestra (J. Jarratt/D. Reedman)		K-Tel ONE 1063 (K)
5	8	VIDEO STARS Various	K-Tel NE 1066 (K)	43	40	WET Barbra Streisand		CBS 86104 (C)
6	7	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	44	51	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)		Harvest SHVL 804 (E)
7	4	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	45	47	KENNY ROGERS SINGLES ALBUM Kenny Rogers		United Artists UAK 30263 (E)
8	6	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	46	43	LENA'S MUSIC ALBUM Lena Martell (George Erick)		Pye N 123 (A)
9	11	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)	EMI EMTV 19 (E)	47	30	THE BEST OF CHIC Chic (Rodgers/Edwards)		Atlantic K 60686 (W)
10	10	20 HOTTEST HITS Hot Chocolate (Mickie Most)	RAK EMTV 22 (E)	48	38	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C)
11	16	NO PLACE TO RUN UFO (George Martin)	Chrysalis CDL 1239 (F)	49	■	THE SUMMIT Various		K-Tel NE 1067 (K)
12	9	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	50	67	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)		Epic EPC 83892 (C)
13	12	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	51	36	SLIM WHITMAN'S 20 GREAT LOVE SONGS Slim Whitman		United Artists UAG 30270 (E)
14	■	PERMANENT WAVES Rush	Mercury 9100 071 (F)	52	33	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)		Beggars Banquet BEGA 10 (W)
15	17	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	53	50	END OF THE CENTURY Ramones (Phil Spector)		Sire SRK 6077 (W)
16	13	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	54	61	GLORY BOYS Secret Affair		I-Spy 1 (F)
17	19	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	55	56	SKY Sky (Sky/Clarke/Hayden)		Ariola ARLH 5022 (A)
18	15	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	56	48	SID SINGS Sid Vicious		Virgin V 2144 (C)
19	57	SEPTEMBER MORN Neil Diamond (Bob Gaudio)	CBS 86096 (C)	57	60	LAST THE WHOLE NIGHT LONG James Last (James Last)		Polydor PTD 001 (F)
20	18	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	58	49	ALL ABOARD Various		EMI EMTX 101 (E)
21	14	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	59	31	PLATINUM Mike Oldfield (Tom Newman)		Virgin V 2141 (C)
22	21	TUSK Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	60	66	REPLICAS Tubeway Army (Gary Numan)		Beggars Banquet BEGA 7 (W)
23	20	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B)	61	58	STRING OF HITS Shadows (The Shadows)		EMI EMC 3310 (E)
24	23	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	62	70	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)		Arista ARTV 2 (F)
25	27	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	63	45	CREPES & DRAPES Showaddywaddy (Showaddywaddy)		Arista ARTV 3 (F)
26	■	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K)	64	53	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)		Motown TMSP 6009 (E)
27	26	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	65	64	THE LONG RUN Eagles (Bill Szymczyk)		Asylum K 52181 (W)
28	24	SETTING SONS Jam (Vic Coppersmith/Heaven)	Polydor POLD 5028 (F)	66	46	20 GOLDEN GREATS Manitovani		Warwick WW 5067 (M)
29	72	I'M THE MAN Joe Jackson	A&M AMLH 64794 (C)	67	44	TRANQUILLITY Mary O'Hara (Dave Gold)		Warwick WW 5072 (M)
30	25	FAWLTY TOWERS Soundtrack	BBC REB 377 (A)	68	55	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)		Motown STMA 8032 (E)
31	■	SHORT STORIES Jon & Vangelis	Polydor POLD 5030 (F)	69	-	HE WAS BEAUTIFUL Iris Williams		Columbia SCX 6627 (E)
32	22	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	70	54	THE UNRECORDED JASPER CARROTT Jasper Carrott		DJM DJF 20560 (C)
33	35	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	71	65	3D Three Degrees		Ariola 3D 1 (A)
34	-	OVER THE TOP Cozy Powell	Ariola ARL 5038 (A)	72	59	RUMOURS Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)		Warner Brothers K 56344 (W)
35	28	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	73	-	BOMBER Motorhead		Bronze BRON 523 (E)
36	42	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	74	-	CORNERSTONE Styx		A&M AMLK 63711 (C)
37	32	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	Casablanca CALD 5008 (A)	75	63	METAL BOX Public Image Ltd.		Virgin METAL 1 (C)
38	29	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)					



ABBA	4.33
ALL ABOARD	58
BLONDIE	21.18
BEE GEES	6
BOOMTOWN RATS	35
CHIC	47
CARROTT, Jasper	70
CLASH	13
COMMODORES	68
DIAMOND, Neil	19
DR. HOOK	25
EAGLES	35
EARTH WIND & FIRE	39
ELECTRIC LIGHT ORCHESTRA	20.27
FAWLTY TOWERS	30
FLEETWOOD MAC	22.72
HOT CHOCOLATE	10
JACKSON, Joe	29
JACKSON, Michael	12
JAM	28
JONKVANGELIS	31
LAST, James	57
LONDON SYMPHONY ORCHESTRA	42
MADNESS	3
MANFRED MANN	3
MANILOW, Barry	62
MANTOVANI	66
MARTELL, Lena	46
MEAT LOAF	36
MOTORHEAD	73
NOLANS	50
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O'HARA, Mary	67
OLDFIELD, Mike	59
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PINK FLOYD	7.44
POLICE	2.16
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PRIDE, Charlie	26
PUBLIC IMAGE LTD.	75
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SKELLERN, Peter	24
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SUPERTRAMP	41
10cc	38
THE SECRET POLICEMAN'S BALL	40
THE SUMMIT	49
THREE DEGREES	71
UFO	11
VIDEO STARS	7
VICIOUS, Sid	56
TUBEWAY ARMY	60
WAYNE, Jeff	48
WHITMAN, Slim	51
WILLIAMS, Iris	69
WONDER, Stevie	64

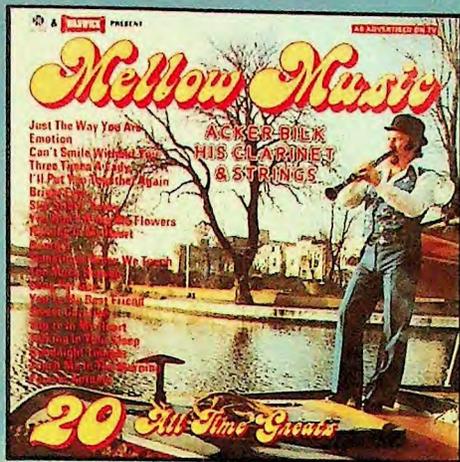
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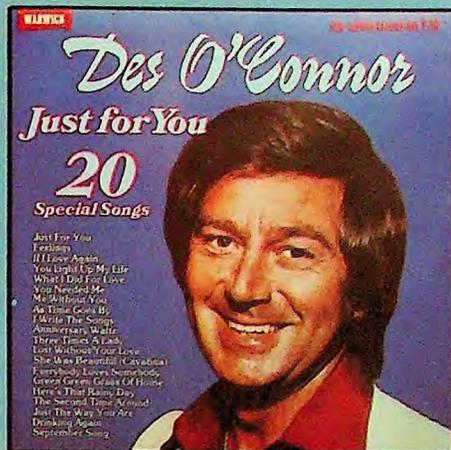


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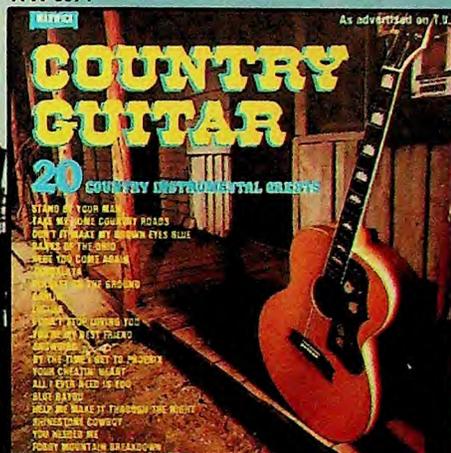
Acker Bilk  
Mellow Music  
20 All Time Greats  
WW 5069



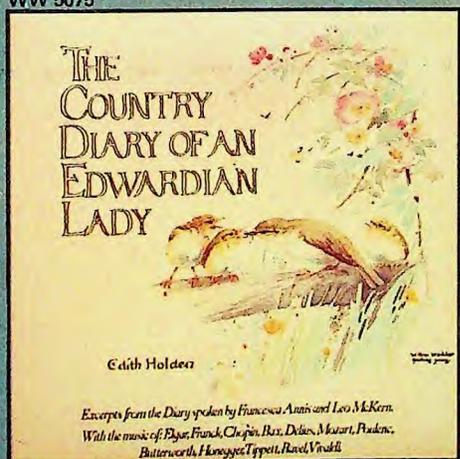
Des O'Connor  
Just for You  
20 Special Songs  
WW 5071



Yesterday's Hero  
20 Disco Greats  
From The Film Soundtrack  
WW 5075



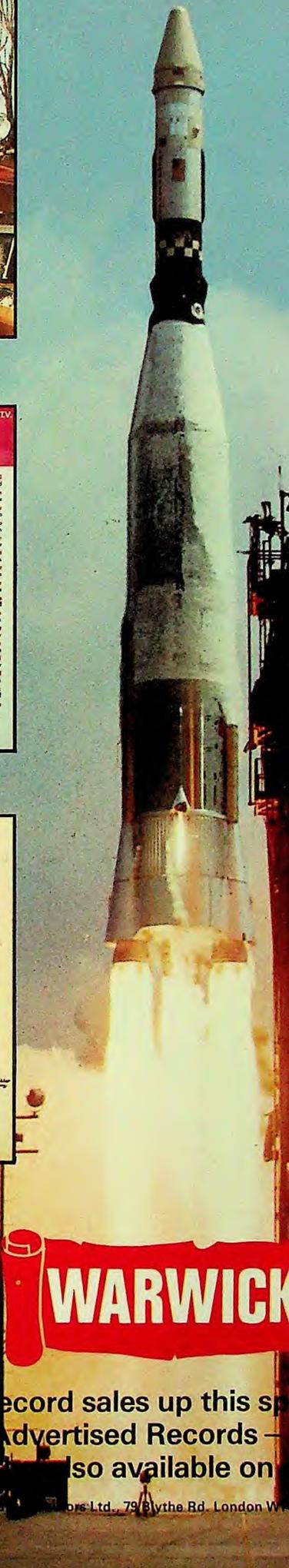
Country Guitar  
20 Country Instrumental Greats  
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Edwardian Lady  
WW 5077



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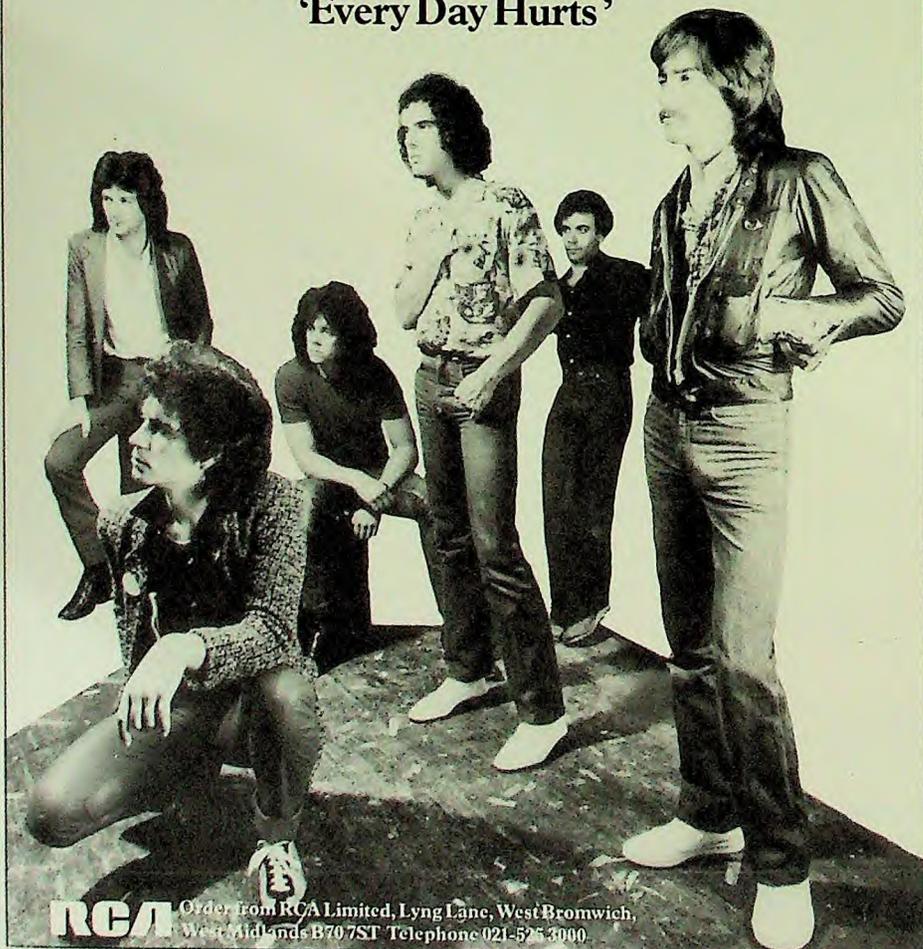
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## SELECT SINGLES

Edited  
by  
TONY JASPER

*THIS WEEK* Music Week introduces a new-style singles review feature, adapted from TONY JASPER's highly-successful predictions in *Factsheets*, which have been a regular MW section for the past four years. Jasper has been listening to and cataloguing singles for more than 15 years as a music journalist and he has an unerring ear for spotting a hit. *Select Singles* will be Jasper's personal selection from the welter of discs released each week and he is fastidious in giving an equal chance to unknowns as well as the big names. Use his guide to stock with confidence — his success rate is phenomenal.

## Jags on to another hit

**JAGS:** *Woman's World* (Island WIP 6531, EMI) Late 1979 hit with *Back Of My Hand* (17), *TOTP* appearances. Comparisons made with Elvis Costello giving extra coverage, otherwise numerous interviews. Favourable review for this from *Radio One's Roundtable*. Slow in gathering pace but soon rams home title line. Hit.

**CATS UK:** *Sixteen Looking For Love* (WEA 18142, WEA). Recent hit *Luton Airport* (22, 1979) gave *TOTP*, magazine exposure. Up-tempo number with lyrics about a girl seeing love from changing emotions of teen years. Title line is catchy, but instant flavour of recent hit missing. Initial attention but doubtful if more.

**SPARKS:** *When I'm With You* (Virgin VS 319, Virgin). Revival for Mael Brothers since association with Moroder. Mass of publicity last 12 months. Eye-catching pic bag. No difficulty in charting, sweeps along with strong beat, repetitious title hook. Flip is instrumental version.



**BOOMTOWN RATS:** *Someone's Looking At You* (Ensign ENY 34 Polygram) Major band though last 45, *Diamond Smiles*, gave disappointing chart performance. Frequent TV appearances. Initially disc sounds cluttered but has seeming deliberate catchy radio play-in, for segue. Fiery instrumental breaks. Grows on repeated play.

**THE SHADOWS:** *Riders In The Sky* (EMI 5027, EMI) Long-standing group now looking for 28th hit. And this is it. Dramatic colour bag should aid. Sounds remixed from version on *String Of Hits LP*, extra percussion, some overdubs, Marvin's guitar floats beautifully, strong drum work, bass. MOR classic taken with urgency.

**SALLY TOWNSHEND:** *Love At First Sight* (RK OBM 1003). Sponsored by Wrigley's chewing gum. 25,000 flexi discs for disco distribution, 15,000 12" for DJs. Featured in *Loving* magazine competition (February 16), radio interviews, Granada TV appearance. The dealer number for preview listen is 0780 51027, in-store posters also available. For once more than just promotional campaign product, strong disco number, Winifred Atwell-sounding piano is a plus. Good vocalist, looks plus voice.

**MARTI WEBB:** *Take That Look On Your Face* (Polydor POSP 100, Polygram). From extensively copy featured *Tell Me On Sunday*, written by Lloyd-Webber, Don Black. BBC TV coverage of this new work in February, also LP forthcoming. Webb is the new Evita in London West End production. Wanders uneasily between show and pop number. Drum rolls herald chorus where vocals reminiscent of Cilla Black. None-the-less strong number, massive station take.

**JOHNNY MATHIS with Stephanie Lawrence:** *You Saved My Life* (CBS 8151, CBS). If Preston-Syreeta single starts a new trend for duets this will score. Another emotive title line.

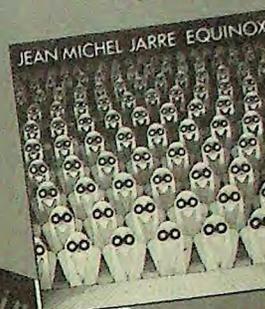
**THE KORGIS:** *I Just Can't Help It* (Rialto TREB 112 Pye). Remorseless ramming home of title line, little else. Orchestration in mould of their *I Had You* hit. Somewhat amusing but colour jaded bag. Will struggle.

**HAROLD MELVIN & BLUENOTES:** *Prayin'* (Source, SRC 102 — 7": 12/SRC 102 — 12" EMI). Best chance for chart return since last *Reaching For This World* (48, 1977). High falsetto lady in early background, sturdy vocals, handclapping beat, emotive lyric. Deserves success.

**ADA WILSON:** *In The Quiet Of My Room* (Barn 012, Pinnacle). HP Lovecraft influences, even Mamas and Papas guitar intro from *Do You Wanna Dance*. Barn take from indie, good pick-up for has haunting lasting quality, worth staying with. Pretenders Chrissie Hynde has given warm recommendation of Wilson on *Radio One*.

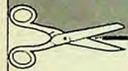
# Polydor's January

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JACK JONES: NOBODY DOES IT BETTER	LLLLL	2383 547
MILLIE JACKSON: CAUGHT UP	LLLLL	2391 147
CONNIE FRANCIS: 20 ALL TIME GREATS	LLLLL	2391 290
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BARBARA DICKSON: ANSWER ME	LLLLL	2394 167
BEE GEES: CHILDREN OF THE WORLD	LLLLL	2394 169
ERIC CLAPTON: ERIC CLAPTON	LLLLL	2394 186
WHO: WHO'S NEXT	LLLLL	2408 102
ALLMAN BROS: BROTHERS & SISTERS	LLLLL	2429 102
RAINBOW: RAINBOW RISING	LLLLL	2490 137
RAINBOW: RAINBOW	LLLLL	2490 141
THE CURE: THE CURE	LFX	001
GROVER WASHINGTON:	LKU	20
JEAN MICHEL JARRE: EQUINOXE	LPOLD	5007
SIOUXSIE AND THE BANSHEES: THE SCREAM	LPOLD	5009
VANGELIS: CHINA	LPOLD	5018
20 OF ANOTHER KIND	LPOLS	1006
ROGER WHITTAKER: 20 ALL TIME GREATS	LPOLTV	8
JOHN STEWART: BOMBS AWAY DREAM BABIES	LRSS	6

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# IT'S CARNIVAL TIME

**AZYMUTH: Jazz Carnival/'Fly Over Horizon'**  
(Milestone MRC 101)  
Whew! This is the stuff that quality discos are made of. This is the superlative instrument: from a group of three South Americans that's been setting dance floors on fire for a few weeks now.

DECEMBER MAY be the quietest month for most, but RCA ends the year by releasing the hottest import of the moment—Jazz Carnival from Azymuth licensed from Milestone Music Week

**FASTEST MOVER ON THE MUSIC WEEK CHART 18/1/80**

Black Echo



## Imports

- 1 LIGHT AS A FEATHER Azymuth Milestone
- 2 LOWRELL Lowell AVI
- 3 ONE WAY One Way w. Al Hudson MCA
- 4 ONE ON ONE Tappan Zee MCA
- 5 Bob James And Earl Klugh Arista/GFP
- 6 THE WORLD WITHIN Six Hooper Warner Bros
- 7 DAYS LIKE THESE Jay Hoggard Elektra
- 8 ... AND 125TH STREET, NYC Donald Byrd Warner Bros
- 9 UNCLE JAM WANT YOU Funkadelic Elektra
- 10 PIAZZ Patrice Rushen

RECORD BUSINESS

**AZYMUTH: Jazz Carnival/Part 2** (RCA/Milestone MRC 101). Produced by James Betraml. A genuinely exciting, warp-speed chunk of jazz funk which livened up all the best dance floors in the autumn on import. Keyboardman James Betraml's varied background ranges from as Airtio's 'To Touch You Again', personal style to excellent effect here. "Jazz Carnival" is taken

from the current album, 'Light As A Feather', his second as main-man, and marks a pronounced change of direction. Thumping bass parts the waves for nine minutes of delicious eustachean assault. Topflight percussion helps out in the onerous task of sustaining (and building) an exciting atmosphere over the entire playtime. If Robin Cousins wants to practice for the Olympics, he should try warming up with this.

BLACK MUSIC

## JAZZ CARNIVAL

THE NEW SINGLE FROM

# AZYMUTH

(12") MRC 101 (7") MSP 101

FROM THE ALBUM  
**LIGHT AS A FEATHER**  
M9089



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## New all-British mixer employs latest chip technology

A NEW broadcast mixer claimed to be "the first British broadcast mixer designed by British broadcasters" has been launched by Maldwyn Bowden International.

Called the Series 24A, the new mixer employs the latest chip technology and can be used for a wide range of applications ranging from a simple DJ on-air desk through to a network control room switching desk.

The mixer came about as a direct result of the new Channel Contemporary Radio consortium, formed to operate the independent Brighton station, being unable to find a suitable desk to equip their studios.

"When Channel investigated what was available they found mixers that were either badly converted music desks, cheap but unversatile and not too reliable, or prohibitively expensive (and still not particularly versatile)," said Maldwyn Bowden.

"It seemed that these mixers had been designed by engineers with little understanding of what broadcasters really need."

The answer was for Channel's managing director Michael

Fabricant and his partner Maldwyn Bowden to set their own company onto the task of designing a purpose built broadcast mixer desk.

Both have former broadcasting experience with the BBC and Bowden was also a studio engineer. Two years ago they set up their own company designing sound installations for a variety of applications.

The result of their research into what broadcasters and engineers themselves want from a mixer desk has resulted in Series 24A which, they say, has been "ergonomically designed for easy use by both trained engineering staff and not-so-well-trained broadcasters".

MBI also offers a complete design service which can plan a complete radio station from scratch using their own architects, acoustic engineers and studio installation team.

MBI Broadcast Systems can be contacted at Edward Street, Brighton, Sussex (0273 607384).



THE NEW Series 24A broadcast mixer desk from Maldwyn Bowden

## Hallam's sales record

SHEFFIELD'S RADIO Hallam sales team hit an all-time high figure for local sales in December.

"Last year our gross income was £78,000", said sales manager Audrey Adams. "This year we set ourselves a target of over £100,000 and with an all-out effort by the staff and even cancelling holidays, we achieved £102,561 — a record amount since Radio Hallam came on the air."

A new appointment at Hallam is 18-year-old David Kilner who becomes a trainee music production assistant — although his voice is already known to listeners as he has hosted his own show on the station for the past six months.

Kilner came to Hallam as a trainee sponsored by the Manpower Services Commission under a work experience scheme. He presents a 3 a.m. to 6 a.m. Saturday morning programme.

## Lucky pluggers

THE FIRST lucky promotion people to get a chance to plug their records live on the air on Radio Luxembourg (MW January 19) will be Diana Warren (Ariola), Alan James (Rime), Gary Farrow (Chinnichap Publishing) and Mick Carling (WEA). The first show goes out at midnight on February 7.



*double 'a' side*

**is somebody there?/  
no survivors**

# speedball

**NO PAPER RECORDS**

**FROM: ROUGH TRADE**

# P R E T E N D E R S

## TOP 75 SINGLES

Research publication exclusively to broadcasting BC. All rights reserved.

Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
9	BRASS IN POCKET	Pretenders (C. Thomas)	Hynde House	
5	WITH YOU			

MUSIC WEEK JANUARY 19, 1980

## TOP 75 ALBUMS

Wks on Chart	TITLE / Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
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3	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	41	54	43	BREAKFAST IN AMERICA	Supertramp (Supertramp/Peter Henderson)		
6	THE WAIT	Harvest SHDW 411 (F)							

### Double top for Pretenders & WEA.

Pretenders first album, at number one. "Brass in Pocket," the single, at number one.

P R E T E N D E R S



wea

**ADVERTORIAL**

**Sally's sponsordisc first**

OBM RECORDS moves into the eighties with its most ambitious and enterprising project to date.

The label's second signing was made in September last year when a young lady named Sally Townsend was seen at a college dance performing with a group of students.

The band did not have a name and only played together at college functions, but Sally expressed an interest in pursuing a recording career as her college studies were just about completed!

Her first single is an Alan O'Day song called Love At First Night and is released this week.

For this release, the label has tied up a deal thought to be the first of its kind in the world whereby in the week before release, Wrigleys, the chewing gum company, introduced the first commercially sponsored record known as a sponsordisc.

The sponsordisc is on 12" and features the single and Wrigleys' advertising jingles. These are being distributed to 500 DJs up and down the country with a special promotional package. In addition to this, 25,000 flexi-discs are being given away at various discos and promotions.

Sally is making promotional appearances throughout England at radio and TV stations as well as at some discos. She is eighteen years old and lives just outside a village called Burscough in Lancashire, some 18 miles north of Liverpool. Love At First Night is her first ever release and up to now, her only studio work has been as a backing/session singer on various sessions for bands and artists from the Merseyside area.

Marketing for OBM is being handled by RK Records and distribution is through Pye. RK's marketing/sales manager is Mike Walker (0942-58019).

RK's London office is at 34 Windmill Street, W1 (01-636 9242) and its northern office is at 3 Pennington St., Hindley, Wigan, Lancashire (0942-58019). As well as the RK label, the company also owns and administrates the Casino Classics series.

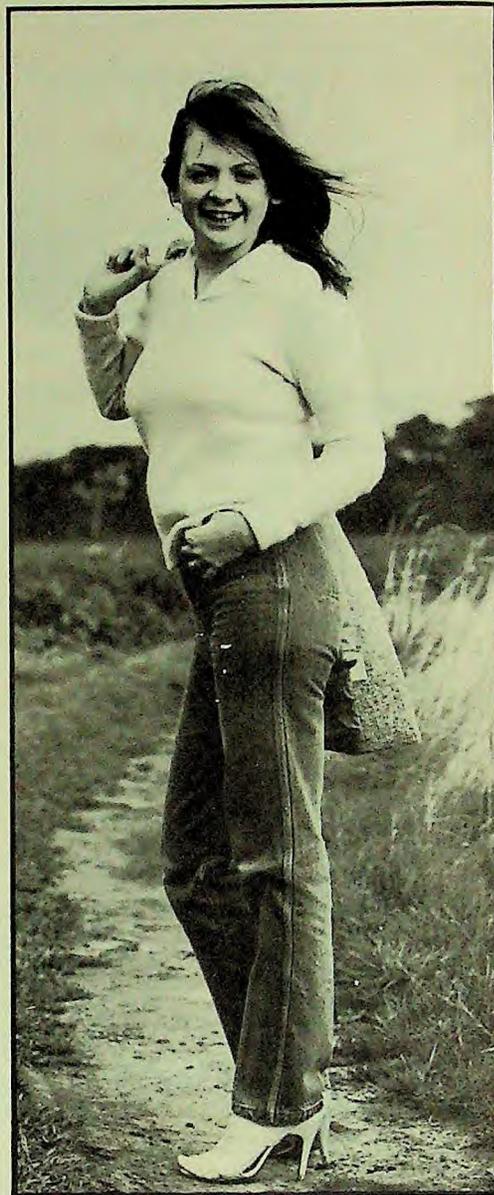
OBM Records is run by directors Kevin O'Brien and Tom Murray who both have long-standing connections in the music industry having worked as writers and publishers since 1972.

Towards the end of 1978 they formed their own record label (OBM Records) and their first release was an album by country/rock artiste Kenny Johnson. The album was released last June and surprised many major distributors by selling out so quickly that offers for sole distribution rolled in. The album, Let Me Love You Once (OBM 1001) and single taken from it, Searching For Love (OBM 1002) are both still available. OBM is based at 55 Bold Street, Liverpool L1 4EU. (051-709 3952).

The man responsible for the sponsordisc idea is Glenn Simpson from the Leeds promotion firm Public Eye. If the first release — Sally Townsend's new single — is a success, others will follow.

Says Simpson, "We have undertaken extensive research into the idea and canvassed the opinion of many DJs whose reactions have been very positive. We are very interested in hearing from managers or record companies who feel they might have the right kind of music for us to use. We would take care of production and pressing."

Simpson feels that sponsordiscs could prove particularly useful for small record companies finding it difficult to get outlets for their artists, while also enabling the sponsors to reach a wide audience with their advertising. Public Eye can be contacted at Leeds (0532) 440666.



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*debut single*

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AND KEVIN**



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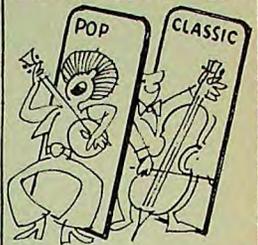
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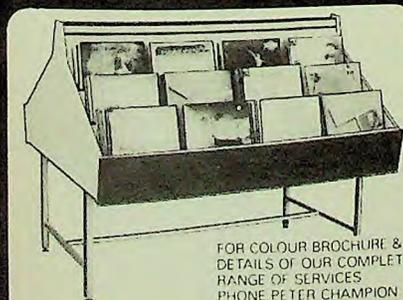
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MENTION

MUSIC WEEK

## American Commentary



# Ramifications of that video deal. . . WEA, A&M report international business up. . . New job for Kwiker. . . Armatrading EP confuses

NEW YORK: The joining of forces between RCA and CBS on the video disc front represents the coming together of two of the biggest rivals in the home entertainment field.

Each has its own television and radio networks, record company, publishing houses and hardware divisions; and the two have been competing technologically (as well as in all the above areas) since the battles for market supremacy with a colour TV system (which RCA won) and for standardisation of phonograph records (which RCA won). In the late Sixties, too, CBS introduced its electronic video recording system (3 EVR) which it had abandoned by 1971.

While no specific titles have been named for the CBS video disc catalogue, it is understood that it will be marketing music, motion pictures and CBS TV classics, which potentially include much serious drama as well as variety. CBS, in fact, owns rights to whatever remains of the old Ed Sullivan Show, which introduced the likes of Elvis Presley, the Beatles and even Bob Dylan to American audiences.

There are also no specifics yet as to how CBS plans to handle manufacturing problems, though research is going on re the capacitance technology required at the company's Stamford, Connecticut, laboratories, and with the downturn in record sales, it is conceivable that plants initiated during the 1977/78 boom will be used for video disc manufacture.

For the immediate future, it appears as though the RCA Selectavision video disc system would have a good marketing edge over MCA directly because of the link with CBS. This could, of course, change were, say, MCA to establish similar liaisons with WEA or Polygram — neither of which is even hinting at the direction it will take.

But the problems facing the MCA/Magnavision system are numerous, with the defective rate for software reportedly as high as 30 per cent, and a six-month wait for replacement discs.

The company's marketing plans have been rushed and slipshod, the replacement of the laser is expensive and there is some feeling that, despite its superior (to RCA) audio, the MCA unit will find its niche as an industrial tool. It remains to be seen whether the superior sound quality would be sufficient to overcome the higher price of the MCA player or the other above-stated obstacles at consumer level.

## By IRA MAYER

As if to illustrate its own problems, the Magnavision system was introduced in its third test market of Dallas around Christmas. Units were to have been delivered to retail outlets by mid-November, but were shipped late, giving little time for momentum to build.

Whereas in Atlanta and Seattle there was an immediate rush for machines (much of it from out-of-towners), the upscale Dallas market, with one of the highest *per capita* incomes in the country, reacted tamely to the arrival of the new technology. Software sales have outpaced hardware sales, with observers hypothesising that consumers are stockpiling software for eventual hardware purchases.

And while video discs are being touted as a sale rather than a rental business, one Dallas retailer has already instituted a programme whereby purchasers can, within 12 months, trade in discs for alternative selections, at a significantly reduced rate. In the case of a \$24.95 film, the cost of a different disc, with trade-in, would be \$4.99. If copyright and royalty questions are confusing now, imagine the implications of that plan.

Speaking of which, is it true that the Blondie Eat To The Beat tape was made without prior arrangements with all the involved unions? Is Chrysalis sitting with an expensive tape designed for the home market that can't be sold at the consumer level?

BOTH WEA and A&M have reported large increases in revenues at the international level, with WEA year-end sales up 31 per cent over 1978, and with A&M's sales posting a 110 per cent gain.

That would place WEA International revenues at around \$253 million for 1979, which includes for the first time figures for the company's joint venture in Japan, Warner-Pioneer. The latter apparently accounts for half of the WEA upturn.

Broken down, according to WEA International president Nesuhi Ertegun, the year-end totals represent a 25 per cent increase in net sales of local product around the globe and an 18 per cent increase in the sale of US product overseas.

A&M has not released any formal figure, but managing director Jack Losmann claims that income rose 85 per cent in the first six months of 1979, and 110 per cent for the year as a whole.

LOUIS KWIKER steps in as president of Integrity Entertainment Corporation, the California parent company of the Wherehouse/Big Ben retail chain. Kwiker will no longer be involved with the 12-store Music Stop chain he founded in Detroit.

Former Integrity president Lee Hartstone becomes chairman of the board, and it is also rumoured that Chuck Smith, who left the Pickwick presidency recently, might be joining the Hartstone operation, but Smith is contractually bound not to speak of future plans until April.

## OPINION

TWO WEEKS ago Conservative MP Tom Hooson used *MW's* Opinion page to suggest that the leaders of the arts, including pop stars, should lead the fight against personal taxation. This week two *MW* readers of a different political hue shoot down Mr Hooson's theories.

### "TORY MP'S ENERGIES ARE MISDIRECTED"

# UK industry comes first

THE THEORY expounded by Conservative MP Tom Hooson (*MW* January 12) was proved by a pre-election survey to be groundless. The survey, conducted among leading tax exiles, showed that very few of them would even contemplate returning to Britain if the tax system was altered significantly in their favour.

Most preferred the warm blue skies of California to the back streets of Wapping.

I personally cannot see that it makes much difference where an artist is composing his music as it's really down to the record company where that music will be played and promoted.

Tom Hooson's Conservative Party with its rises in VAT, living costs and mortgages have probably done more harm to the record industry than any previous government.

After all, an artist's income is in the end linked to consumer demand in whatever form that might take. Mr Hooson's energy would be better directed towards those of us working within the record industry and supporting

companies who work to enable the stars to be where they are.

The average worker within these industries has been financially hammered by this Government despite the reductions in income tax which have now more than paled in the light of mortgage increases alone.

Increasing the wealth of a superstar by tax reduction is not going to motivate the workforce to work harder. There exists, as a result of the Lib-Lab pact, facilities for companies to introduce profit sharing schemes amongst its employees and I would suggest that it is this type of incentive, which gives a financial interest to the worker, that will provide the motivation British industry needs.

I would suggest that Tom Hooson has picked the wrong industry to fly the Tory flag and though I congratulate him on the colourful tearjerking and poetic lyrics of his letter, I would vote it a resounding miss! **BOB HALE** (Liberal Party member employed within the record industry), Lancaster Gardens, London W13.

# MP has got his priorities wrong

IN REPLY to Tom Hooson's blatant piece of Tory propaganda (*MW* January 12), may I put forward the following objections:

First, to his statement that the nation's most valuable resource is its people's willingness to work. This may be one valuable source, however, I suggest that equally good candidates for top national resource might be such qualities as lack of greed, concern for those worse off than oneself, etc — in fact, all those ideals which lie behind the system of taxing people on high incomes in order to help those less fortunate.

Second, I'm sure any industrial worker, miner, farm labourer or nurse would take strong exception to Mr Hooson's claim that the most valuable part of the nation's work is that of the creative artist. Does he

seriously think this, or is his statement just another instance of political flattery? As the wife of a professional musician, I too consider that creative work is important to society, but certainly not more important than the provision of basic necessities.

Third, his contention that only "an orderly withdrawal of the tax on earnings" will lead us into "a new era of greatness for Britain" is about as well-founded as the rest of his "arguments". It hardly takes account of the fact that the citizens of West Germany pay *more* income tax than we do — eg 26.9 per cent of G.D.P. in 1977, compared to our 22 per cent.

I do most sincerely hope that musicians and entertainers will have more sense than to jump on this

particular bandwagon. By all means, protest if you really think your own incomes are taxed unfairly compared to other people's, but don't make this a reason to throw out all attempts to make our society fairer and more equal. **JEAN BOND**, *Kiln Lane, Milnrow, Rochdale, Lancs.*

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

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## DIARY

## Cultural cold war waging

THE WORLD crisis over the Russian presence in Afghanistan is having its effect in classical music in America, writes Ira Mayer.

The chilled relations between the US and the USSR have started an avalanche of cancellations of classical music concerts and ballet performances emanating from Russia.

Columbia Artists Management, the leading sponsor of concerts by Soviet artists, has an empty Carnegie Hall at its disposal because of the cancellation of the Krasnoyarsk Dance Company's scheduled two week engagement there which won't now happen, and violinist Vladimir Spivako and conductor Yuri Temirkano also failed to arrive.



A & M THREW a celebration party to hand over multiple awards to Police before the band departed for a world tour. They received double platinum awards for *Regatta de Blanc*, platinum awards for *Outlandos d'Amour* and gold singles for *Message In A Bottle* and *Walking On The Moon*. L to R: Kim Turner (tour manager), Stewart Copeland, Andy Summers, Sting, Derek Green (A & M), Mike Noble (A & M) and Miles Copeland (manager).

## Kings Road gets jazz

A NEW music venue in London is to be welcomed at any time, but particularly one which plans to concentrate on an area of music not widely catered for — the soft rock/funk/jazz mode.

But the drawback with Main Squeeze, opening in Kings Road, Chelsea, next month, is that it intends to charge up to £75 a year for membership.

Roger Garrett and Kevin Barry — whose previous ventures have included the Chelsea Cobbler shop and currently run the Blushes wine bar — say they have created Main Squeeze "because we feel that there is a

great need for an alternative to the rapidly fading disco scene".

Musically, Main Squeeze (incidentally, it takes its name from the American phrase for a favourite lady) intends to feature "jazz for the Eighties".

Said their spokeslady Caroline Wright: "Not mainstream or trad — no 16 piece bands of men in suits — but the sort of thing Bob James does."

There will be house bands and guest performers, good food, cocktails and drinks at bar prices. Get in quick and you can sign on as a member for only £45 (£35 for ladies) at special pre-opening prices.



## Obituary

ANDRE KOSTELANETZ, who has died in Haiti aged 78, was another musician born in Russia who became nationally famous in the USA, writes Nigel Hunter.

Born in Leningrad, he became the chorus master and assistant conductor at the Petrograd Opera before going to America in 1922. In his new homeland, he built a reputation through regular CBS radio broadcasts from 1930 onwards as a conductor, and through his abbreviation of famous classical works for popular consumption.

He recorded throughout his long career, mainly for CBS, covering both his shortened classics and lush, symphonic versions of the best standard popular music repertoire. The Kostelanetz orchestral version of *With A Song In My Heart* was the signature tune of BBC Radio's Family Favourites for many years.

ANNE MURRAY was a guest of honour at a reception in EMI Music's London headquarters following a two-day international conference attended by EMI Music's European regional directors and managing directors and Thorn chairman Sir Richard Cave also sat in on some of the sessions. The theme of the conference, chaired by European MD Leslie Hill, was "improvement of profits" — a subject no doubt dear to Sir Richard's heart. Pictured with Ms Murray are (left) Pierre Maget (director and general manager of EMI-Odeon SA, Spain) and Helmut Fest (vice-president of international for Capitol Records, UA and EMI America).

● THE DEATHS have also been announced of singer David Whitfield who had 28 hit singles — including *Answer Me* and *Cara Mia* — for Decca, and Billy Cotton Band Show vocalist Alan Breeze.

SONGWriters Barry Mason and Michael Johnson have collaborated on a new musical project which will bring together John Kennedy, Abe Lincoln, Marilyn Monroe, Harry Truman, Martin Luther King and Amelia Earhart on stage together.

Collectively all those characters are American heroes and that, you guessed it, is the title of the show. WEA has already snapped up the cast album rights and Thames TV is to make a documentary on the preparation for the opening night which will be later this year.

## A Serge of disapproval at reggae anthem

PARIS: French singer Serge Gainsbourg continues to offend patriotic sentiments here with his reggae version of the Marseillaise.

His first performance of the revamped national anthem, back in September 1979, produced uproar. More recently, the Jamaican band backing him was threatened with violence and even bombing and as a result refused, at a concert in Strasbourg, to accompany the singer.

Parachutists in the audience promised to turn the performance into a riot if the reggae version, much praised by music fans, was heard. The band took fright and Gainsbourg, with Jane Birkin beside him, finally opted to sing the song unaccompanied, but in its original unaltered form. The parachutists sprang to attention and, having distributed a few leaflets, left quietly.

Now the Union of Artists and Writers here has protested against an artist being forced to compromise his material in order to assure public order.

IT REALLY isn't fair to keep sniping at EMI (particularly in view of its market share figure this week), but we can't resist pointing out that since the Thorn merger, Thorn House in St Martins Lane has been shored up with scaffolding.

## DOOLEY

CANNES: MOST of the Midem gossip emanated from elsewhere what with news of Dave Dee's move, WEA cutbacks, the Polygram/Decca deal and Paul McCartney's problems in Japan ..... Judging by Dooley's bruised ribs from jabbing elbows, the majority of guests at the opening night party were locals rather than delegates and we felt sorry for Gala artist Eddy Grant, valiantly trying to entertain against all the odds ..... It was not a vintage year for ligging although Island Music, Rondor and Anastasia pushed the boat out literally with yacht parties, and the Dick James family held its usual civilised "at home" ..... one of the best Midem promotions, we were told, was our own idea of supplying copies of *Music Week* on the British Airways London/Nice flight ..... Larry Page bemused to find himself sitting next to Harry Page of RCA Australia on the flight down ..... Music business insurance man Willie Robertson took an early evening nap, woke up at 8.30, ordered breakfast from room service, thought it looked dark outside and discovered it was p.m. not a.m. .... Mike McGear here to promote his return to songwriting and performing received more publicity than he bargained for thanks to his brother's Japanese exploits ..... Russian copyright society representative Margarita Voronkova stood up at lawyers' meeting on piracy and said she didn't know what all the fuss was about—in Russia it doesn't exist ..... Judy Garland's other daughter, Lorna Luft, in Cannes to relaunch her recording career with RSO album, *Dreamland* ..... ex-RCA man Peter Bailey in Midem advising Al Stewart's manager Luke O'Reilly ..... ex-EMI man Alan Kaupe also here, which he wouldn't have been had he still been with EMI.

MEANWHILE, HOLIDAYING in Barbados, Tower Bell MD Bob England chuffed to find fellow guests included Edward Heath, Mick Jagger, Warren Beatty, Rex Harrison, Diane Keaton and Henry Cooper ..... EMI staff received copies of *Headline*, Thorn-EMI's house newspaper, last week and will have been rivetted to see a photo of "Miss Main Gas", an assembler at the Main Gas Gothic Works, and to read a headline with the news: "Thorn accident figures up by 20 per cent".

A JO MEEK evening in memory of the record producer who died tragically in 1967 is to be held at the Nightingale Hotel, High Road, Wood Green, at 8.0pm, February 6 ..... Now Blondie have joined the Bee Gees, Alicia Bridges, the Atlanta Rhythm Section and Blue Oyster Cult in endorsing Ampex blank tapes with free colour poster of Debbie Harry offered to purchasers of three Ampex cassettes — haven't they heard of home taping? ..... Louis Benjamin has just celebrated 21 years with Pye Records ..... LRD RIP T-shirts in evidence at Thayer Street ..... after last week's LRD cutback, expect further pruning of EMI's M.O.R. division.

KIT BUCKLER, after brief spell with Ariola, replacing Ellie Smith at CBS ..... Is Wynd-Up Selecting yet more new premises in Manchester? ..... A mere two decades after they had a hit with the song, Are You Sure, The Allisons have been awarded three gold discs ..... a baby son Matthew for Bron agency MD Neil Warnock and wife Theresa.

# Chéap Trick

THE SINGLE

## Way Of The World

c/w Oh Candy

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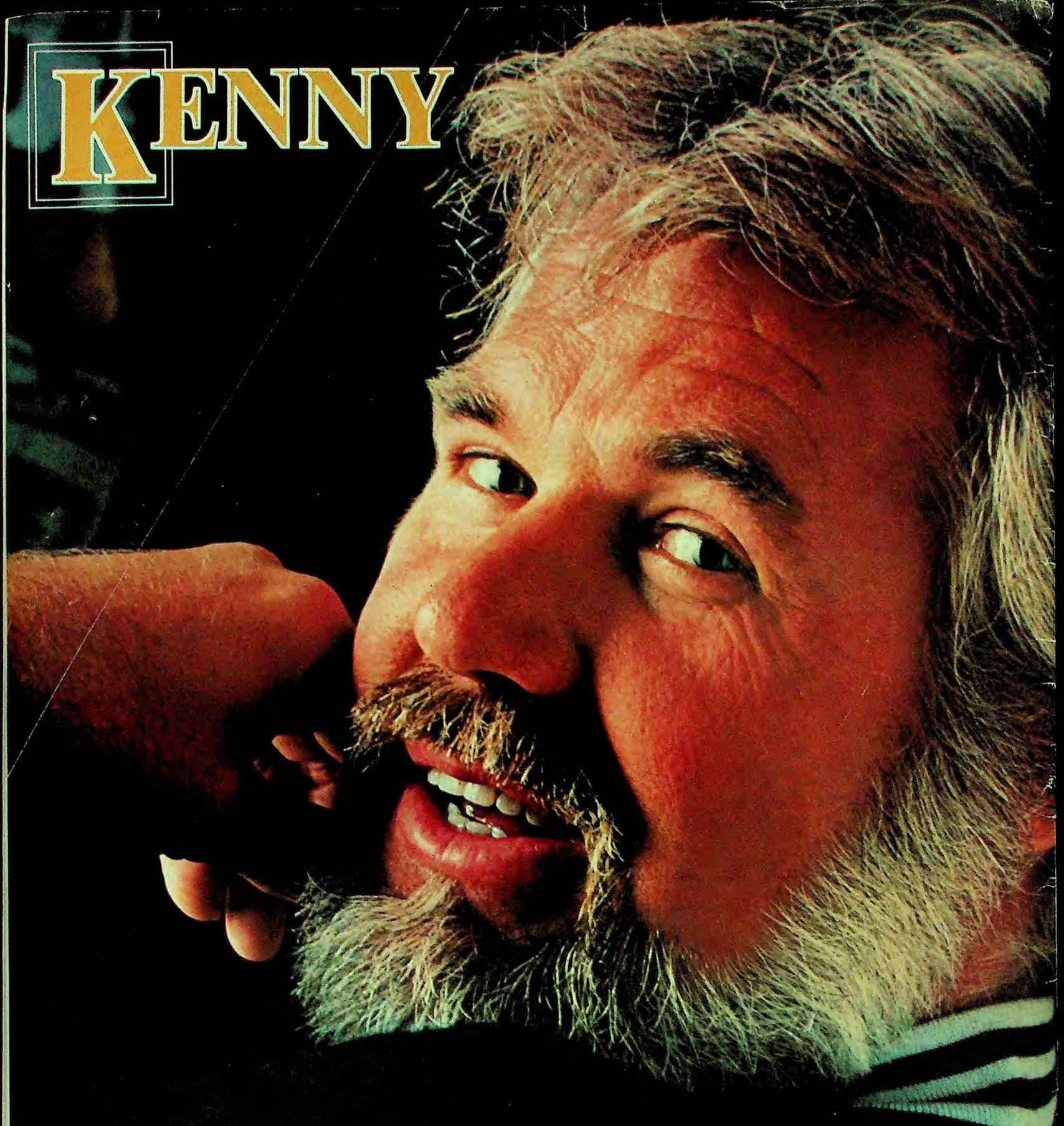
## FIVE YEARS AGO

IN EMI re-shuffle Brian Jeffrey appointed general manager UK repertoire, Bob Mercer becomes director of repertoire and marketing, Colin Burn to marketing and promotion manager of the US division, Cliff Busby moves to general manager distribution, Barry Green to general manager UK sales and Mark Abbott to director of sales ..... Malcolm Eade quits Pye to join Anchor as A & R co-ordinator ..... John Jack forming an association of independent record labels.

## TEN YEARS AGO

ISLAND DECIDES that all future singles will be released in stereo ... Dave Toff appointed president of the MPA ... Pye launches joint tape company with GRT, to be called Precision Tapes headed by Walter Woyda ... New record pressing plant for independents, Industrial Commercial Plastics, opens in Leicester ... Martin Grinham re-joins Burlington Music as promotion manager after a spell working with band Love Affair.

# KENNY



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