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MUSIC WEEK



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A hot deal at lukewarm Midem '80



CANNES: Joyfully celebrating their Midem deal outside the Palais des Festivals — Wings' guitarist Denny Laine and his wife Jo-Jo with Performance Music directors David Paramor (left) and Brian Adams (right).

• More Midem news and photographs — pages 3, 17, 34, 35.

Decca names first batch of staff to lose their jobs in takeover

DECCA SHAREHOLDERS are expected to ratify the decision to sell the company's music and publishing assets to Polygram at an extraordinary general meeting planned for February 15.

Officially Decca is keeping quiet about the takeover situation, but it is understood that a list has been prepared containing some 200 names of people either to be made redundant or redeployed.

Music Week understands, however, that several leading Decca names will not be remaining with the company after the takeover. They include MOR marketing manager Colin Borland, one of the Decca veterans, head of A&R Frank Rodgers and Radio Two promotion man Andre Leon.

Decca's promotion staff, currently based at Marlborough Street, is to be cut by some nine people. Remaining with the company are Keith Bennett, recently appointed head of press and promotions, Geoff Collins, promotion manager, Sarah Bugle,

promotions co-ordinator, and press officer Maureen O'Grady.

Those leaving Marlborough Street include Annie Metcalfe and Alan Hardman (from the press office), plugger Douglas Kean, Terry Rawlings, Inga Ryall and Meredith Warner.

Decca's classical department remains largely unaffected by the takeover, however — an indication of Polygram's belief in the company's extensive classical catalogue. Roger Bull also remains as MOR marketing manager.

A member of the Decca Marlborough Street staff said this week: "There are a lot of rumours and ideas flying around at the moment, but no one knows firmly what is happening until the meeting of the shareholders. It seems likely that those who are remaining with the company will move back to Decca House and it is feasible that in the future the company will move into the new Polygram headquarters in New Bond Street."

Dee departure speeds WEA reshuffle

By TERRI ANDERSON
THE SUDDEN departure of Dave Dee from WEA has dramatically accelerated plans for reorganisation in the company's A&R, press and marketing departments. The executive reshuffle brings long-standing head of press, Moira Bellas, to the position of WEA's first female A&R director — but she will retain her control of the press side in an unprecedented combining of these two record company departments.

Announcing the restructuring, WEA MD John Fruin mentioned that among the reasons for "entering 1980 with a radically new-look creative area", were the company's having completed its most successful year in 1979 and the fact that the share of turnover going to UK-originated repertoire has in two years increased from one per cent to 30 per cent.

Fruin said that it had been his intention that during 1980 the company would move steadily

THE HOTTEST Midem deal — picking up the world rights to a song only hours after it was written by Wings' guitarist Denny Laine in his Cannes hotel last week — can be claimed by modest English publishing company Performance Music, headed by managing director David Paramor and producer Brian Adams.

The song, Japanese Tears, was written shortly after Laine arrived in Cannes from Tokyo after the Wings' Japanese tour was cancelled when Paul McCartney was jailed by customs officers at Tokyo airport.

It will be published by Performance Music as part of a deal signed in Cannes whereby the company will publish songs written by Laine, who was co-writer of Wings' massive hit Mull of Kintyre. The deal includes all but two copyrights on Laine's first solo album, recorded at Performance Music's own Rock City Studios at Shepperton.

Recording rights for the album and the song Japanese Tears, which was recorded at Shepperton last weekend, have yet to be negotiated. Sub-publishing deals for Laine's material are also available.

Denny Laine's wife Jo-Jo was also in Cannes to promote her own solo single, a disco-punk song called Dancing Man, released by Hammer Records' Poplar label on February 15.

Midem ended on Thursday much as it had begun — quietly. Organiser Bernard Chevry admitted there were less participants this year and the general opinion seemed to be that much of the product on sale was of a poor quality.

EMI Music Publishing managing director Ron White summed it up: "I was disappointed in the attendance for the first three days and there was not too much good product around. It was a low-key Midem."

DJM's A & R manager Phil Swern said he listened to approximately 250 pieces of music and apart from picking up one Norwegian record said he found "nothing outstanding... nothing that leapt out at you".

On the subject of vast amounts of

money being demanded, by American lawyers, Heath-Levy's Eddie Levy said: "They have all gone raving potty. The money they have been asking is ridiculous. We shall be going home empty handed."

As always the smaller production companies, labels and publishers found Midem most useful for making contact with companies from all over the world in one location, and other bigger record companies were happy with meetings with subsidiaries and licensees.

Among those who got the most out of Midem was Stage One Records' Terry Shand who said he had had "phenomenal success" in his first year as an exhibitor, selling some £200,000 worth of product on export and finding new suppliers for imports. He was also able to talk to possible licensees for his own label.

But the general feeling was that this had been a lukewarm Midem and unless the industry improves its trading position in the coming year Chevry may have even less participants for next year's event.

Radio One faces music cutback

RADIO ONE is faced with having to play fewer records for some time to come as a result of exceeding its needletime allowance.

The station has apparently overstepped the limit by several hours a week and has been told by Phonographic Performance Ltd to either pay up or cut back.

Although nobody at Radio One felt able to comment, it seems most probable that in the current financial position the station will be forced to find ways of reducing its recorded output. Meetings among the top producers are taking place to find ways of cutting down One's vast record consumption.

CBS retains Abba

WHILE AT Midem, CBS UK managing director David Betteridge re-negotiated the Abba contract for the Epic label in UK for a further three years. Abba's manager, Stig Anderson, also renewed their deal with Discos Columbia of Spain. The group's US contract with Atlantic comes up for renewal in June along with a number of other territories.

towards a more contemporary repertoire emphasis. The general plan is that under the directorship of Moira Bellas there will be redoubled efforts to build up UK roster with acts which are long-term prospects, while still being open to profitable one-off singles deals. The company regards its licensed labels roster to be sufficiently wide, and successful, to make it likely that such deals will for the foreseeable future be rare.

Coincidentally with Dave Dee's
TO PAGE 4

INSIDE

Retailing/Broadcasting 8 • Singles chart 11 • International 16 • Disco/Tipsheet 17 • Talent/Classical 20 • Album reviews 21 • New releases/select singles 24 • Album chart 26 • Publishing 28 • Feature: compilations 29 • Performance 30.

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NEWS



DEBBIE HARRY of Blondie presented a £7,000 cheque to the vice-president of the Variety Club of Great Britain last week following a charity "Child's Play" concert at the Hammersmith Odeon featuring Blondie, The Selecter and Holly and the Italians. The money raised on the last night of Blondie's tour went to underprivileged children in Hammersmith supported by Variety at Work. Pictured, L to R, are: Chris Stein, Blondie; Chris Wright, Chrysalis joint chairman; Debbie Harry; Alan Gale and Chrysalis joint chairman Terry Ellis. Also pictured are four of the 100 children invited to the concert by the Variety Club with individual members sponsoring their tickets.

Tip Sheet tape is singles aid for busy DJs

THE IDEA that radio DJs do not have time to listen to all the singles they receive has now spawned a second cassette service promoting new releases.

The first Tip Sheet cassettes went out to a total of 200 DJs radio and TV producers and reviewers and rock writers on the national and big provincial papers last week. The service is run from a West London headquarters by Bob Adams, a musician who has been involved in the music business both here and in South Africa, and Mike Blunden, whose background is in management in the Great American Disaster restaurant chain.

Initially, Adams conceded, they

were unaware that there was already a "predigested pop" service on cassette, under the name Audio Release, which has been in operation for some months. However, he told *MW* that the response from recipients all over the UK has been good. "I think there is room for two of us," he said. Response from record labels, who are charged £30 per spot per week, has also been quite good, he added, but the general exodus of promotion managers to Midem has prevented the production and issue of what would have been the second weekly Tip Sheet.

The name Tip Sheet is a bow towards, but in no way connected with, this paper's column of the same title, nor the US cassette reviewing service of that name. As Adams pointed out, the US Tip Sheet actually gives a hit-or-miss rating to the singles it reviews, but the UK version sees this as unnecessary.

The 20 new releases on the first cassette are from Din Disc, Motown, Ariola, Chrysalis, Casablanca, President, Virgin, Arista, Jet, Island, Logo, SRT, Rough Trade, Deram, MHG, Stiff, Mercury and Oval. The collection of 60 to 90 second tasters from the week's singles is hosted by Radio One rock presenter Tommy Vance.

"This is a service for professionals who will know from the first minute or so whether they are going to programme a single," Adams commented.

Tip Sheet expects to be truly weekly from next week, and hopes both to expand its mailing list and to later introduce an MOR review cassette, and a specialist jazz one. The office is at 27 Warwick Ave, London W9 2PS (tel: 01-286 1592).



BRONZE IS pegging the price of the first 10,000 copies of Uriah Heep's album, *Conquest* (BRON 524) to £3.99. Released on February 15, the album marks Heep's 10th anniversary and coincides with an extensive UK tour. A single, *Carry On* (BRO 88) taken from the album was released on January 25. There will be extensive advertising in the music trade and consumer press, in-store promotion and radio and TV promotion in tour towns.

A NEW Beach Boys LP, *Keepin' The Summer Alive*, is scheduled for release in the UK via CBS on March 28. An extensive promotion campaign can be expected.

MCA IS mounting a strong campaign for *Catching The Sun*, the new LP from Spyro Gyra. The album and a single version of the title track are released on February 8 and coincide with the band's UK tour.

While in the UK, they will be recording several TV spots.

MCA's campaign on the album will include radio ads on Metro, Capital, BRMB, Picadilly and City, as well as press ads in the trade and consumer music papers. There will be 400 nationwide window displays, with emphasis on tour towns. Disco promotion on the single will be handled by Sally O.

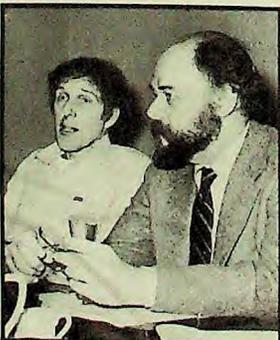
FOLLOWING THE success of their debut chart single *Money*, Virgin is hoping to ensure similar success for *The Flying Lizards'* self-titled album (V 2150), released on February 1, and the single *TV* (VS 325), released on January 25.

The discs are backed by ads in *NME*, *Melody Maker*, *Record Mirror*, *Sounds*, *Music Week*, *ZigZag* and *Smash Hits*. There is also a run of 1,000 posters and 2,000 shop displays have been planned.

David Lawhon promotion



DAVID LAWHON, the Hollywood-based technical and manufacturing member of EMI



ALAN DAVIS, who recently became president CBS International, paid his first visit to the UK in his new capacity. He sat in on a number of informal meetings at Soho Square. Pictured above are Davis and Maurice Oberstein, chairman CBS UK.

Music worldwide management board, is to assume responsibility for the planning and co-ordination of the manufacturing and distribution resources within EMI Music Europe & International. Philip Brodie in London will now report to Lawhon. Gordon Collins and Wally Rand will continue to report to Brodie.

Sue Johnstone to international press officer Stiff Records from EMI International. Press at EMI International will now be handled jointly by Connie Sutterlin, Terri Nberg and Paul Raxworthy... Chris Marshall back to Motown promotion department after short spell with Cobra... Joyce Moore from Wessex to studio manager Battery Studios where Mike Shipley joins as chief engineer... Bernadette Kilmartin from EMI LRD to head of publicity at Ariola UK, replacing Kit Buckler who moves to CBS next month... Stevie Dixon, ex-Pye, to Flatland Productions to co-ordinate promotion and press... long serving Woolworth executives D. Collier and J. G. Dodds appointed directors of the company... Norman Bates to director European operations for the Jem Records group of companies which includes Pacific Records (UK), and the Passport, Visa and PVC labels. Bates was previously international sales manager for the international division of EMI Records UK.

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News in brief...

THE ROBERT Kingston Organisation has acquired the video rights to the RKO film catalogue in a deal announced by Robert Kingston at Midem.

Kingston gained the UK film rights to the RKO catalogue in 1967 and this latest ramification gives his company the entire soundtrack resources of RKO for video and record release, excluding 30 films which are controlled by EMI.

The first project will be the release on Kingston's RK Records label of a double album entitled Tribute To John Wayne, featuring the late American actor in Fort Apache and She Wore A Yellow Ribbon.

The RKO catalogue includes classic Ginger Rogers/Fred Astaire movie musicals and soundtrack access to artists and writers such as Hoagy Carmichael, Johnny Mercer, Betty Grable, Eddie Cantor, Frank Sinatra, Fats Waller and big bands such as Gene Krupa, Stan Kenton, Ray Anthony, Ray Noble, Les Brown and Duke Ellington.

ONE OF THE first Midem deals was claimed by Chopper Records which concluded a three-year deal with CBS France, for the rights of recordings made by Sonja Kristina, the day before Midem officially opened.

Sonja, formerly with Curved Air, is signed to Chopper for the world and has a solo album, Sonja Kristina, set for UK release in March and a single, St Tropez, this month.

RIC LEE of Fast Western Music acquired the sub-publishing rights to Norman Nardini and the Tigers from Nico Anducies' Roads Of Music Inc., and material by Phil Trim (co-writer of Mammy Blue) from Company Editions Discorama. Product from both artists will be released in the UK on JAB Records via Pinnacle.

DJM RECORDS' head of A & R, Phil Swern, signed Norwegian singer Kristin Berglund's single Steal Him Away, for most territories. The track is taken from her album, Long Distance Love, claimed to be the most expensive record ever produced by a Norwegian company — Talent Produksjon of Oslo.

AC/DC received four gold and one silver award at a Midem ceremony attended by WEA International president Nesuhi Ertegun, WEA Filipacchi managing director Bernard de Bosson and AC/DC manager Peter Mensch.

The band collected two gold trophies from WEA Filipacchi (France) for its two latest albums, If You Want Blood You've Got It and Highway To Hell, one gold and one silver respectively for the same LPs from WEA UK, and a gold from WEA Canada for Highway To Hell.

RAY WILLIAMS of Gas Songs set a Midem deal with Robert Arde of Fleet Music and Records and Roland Kluger of the Kluger Organisation for the Benelux territories.

Writers involved include Charlie Fawn, Blues Band members Gary Fletcher and Dave Kelly, and the first Benelux release under the pact will be a Charlie Fawn single and album in February.

SOUTHERN TV presenter James Montgomery attended Midem to promote his recently-released album, September Mornings, distributed in the UK by Pinnacle, and to seek foreign release deals.

The album features songs written by Montgomery with Graham Hurley, a director of Southern TV, and Montgomery described it to MW as "a concept album with a bittersweet flavour". It is released on his own Amber label.

Piracy and home taping dominate seminars

INEVITABLY, THE problems of piracy and home taping dominated the Midem lawyers' and publishers' seminars, and both highlighted the urgent need to obtain at least some degree of international agreement on how to come to terms with the issues.

At the second annual congress of the International Federation of Popular Music Publishers, held during Midem, a succession of representatives from various countries delivered reports on the past year and many common obstacles and difficulties emerged from virtually all territories.

Piracy, counterfeiting, home taping, parallel imports and the minefield of royalty rates for the new and growing video medium were all referred to, but without any conclusive solution being advanced in any instance.

One significant point which did become clear was the reluctance of politicians and governments almost everywhere to take firm, decisive action to protect songwriters, artists, publishers and record companies if it means losing electoral popularity by imposing levies on blank tape, regardless of the injustice being suffered in the present situation.

Donleavy finds lots of cautious people

MIDEM VETERAN Frank Donleavy, managing director of Castle Music Australia, found this Midem to be "quiet" compared with the event in previous years.

"Like you said, everyone is being cautious and looking over their shoulders," he told *Music Week* in Cannes. "I've found much of the new product to be dreary and unexciting, and some people — particularly American lawyers — are still demanding silly advances."

Castle Music is the EMI publishing arm in Australia, and most of its product is already contracted internationally, but

Donleavy finds Midem useful for making contact with associates from other parts of the world.

He is optimistic about the future, while conceding the present doldrums are affecting the music business internationally, particularly in terms of slumping record sales.

"The bigger companies are having to cut back a lot and run their affairs on a much tighter budget and staff level. Because of this, they will be able to bounce back quickly when things improve. I'm sure things will improve, and Midem next year could be booming."

Dooleys at Tokyo Festival

THE DOOLEYS will take part in the final of the Tokyo Music Festival on March 30 along with other stars such as the Stylistics, Dionne Warwick, Patsy Gallant and Amii Stewart, it was announced at Midem.

The Dooleys are already very popular in Japan, and GTO Records general manager Mike Smith told MW in Cannes that the group's Wanted single had topped the Japanese chart for 2½ months and sold over 500,000 copies. They also shared the title of top band in that country for 1979 with Cheap Trick.

Their song for the Tokyo festival is called Body Language, and their next GTO single in the UK will be Love Patrol on February 15.

Grant nets Intersong deal

APART FROM starring at the opening night gala, Ice Records' Eddy Grant was at Midem to do business for his publishing and record companies and pulled off several deals.

He placed Marco Music and Grant Music with Intersong for the world outside the US, Canada, Japan, Africa and the West Indies.

And he also placed the catalogues with Watanabe in Japan.

Grant set up licensing deals for Ice Records with SMS (Japan), Planet (Scandinavia), RPM (South Africa), Musicbox (Greece), Ariston (Italy), Intercord (Germany/Austria/Switzerland) and Dureco (Holland).

Castlebar dates set

THE 15TH Castlebar International Song Contest and Orchestral Competition, to be held in Castlebar, County Mayo, between October 6 and 11, will be offering prizes totalling almost £15,000 in its 15th jubilee year. Details were announced at Midem by Gisela O'Connor, the contest's international relations officer.

Entries, which must be submitted to her at 10 St. Helen's Road, Booterstown, County Dublin, Ireland by June 16, will be whittled down to 27 songs and nine instrumental compositions for the finals in October by an expert panel appointed by the Castlebar organising committee. Contestants whose entries are selected to go forward to the finals will be notified at the end of July.

The contest, which will be staged again at the Traveller's Friend Hotel, is sponsored by the Irish Tourist Board, Berger Paints, the MCPS and PRS.

The composer of the winning song will receive £5,000, the second prize will be £2,500 and the third £1,500.

Midem on camera pages 34&35

Ron White, managing director of EMI Music Publishing, who becomes IFPMP president in succession to Sal Chiantia, warned that 1980 would be no easier than 1979, with escalating costs for publishers and an overall reduction in mechanical royalties.

"Music will always come out on top though," he added. "We will overcome the problems and there will be quite an improvement by the end of the year."

During the lawyers meeting, the UK's Robert Allan referred to the BPI's successes in combating piracy and counterfeiting, but lamented the leniency of the law in certain other countries.

Representatives of the French association of tape hardware manufacturers bravely faced the meeting and even suggested that cassettes had actually helped the growth of the record market.

Home taping was caused by the high prices of records, said the hardware men, and without the facility to tape they would buy no records at all.

Later in the week, the French Minister of Culture, M. Jean Philippe Lecat, visited Midem and hinted that France could soon lead the world by imposing a levy on blank tapes. He also hoped to be able to reduce the VAT rate on records in France from 33 per cent to 26 per cent.



RON WHITE, newly elected IFPMP president: "Music will always come out on top, though. We will overcome the problems and there will be quite an improvement by the end of the year."

Midem '80

BY RODNEY BURBECK and NIGEL HUNTER

Black Sheep placings

APART FROM winning the Midem golf tournament cup, Black Sheep Music's Ben Findon was also delighted at achieving catalogue deals with ROBA Music for Germany and ATV Australia. He has cancelled his catalogues in France, Belgium, Holland and the USA and will in future be placing material in those territories on a song-by-song basis. He re-signed with Pacific Music in Japan.

Findon also had success placing a single, Body Language, by new singer Hedy Gibson (formerly with the band Shabby Tiger), in most territories.

Pinnacle places Straker

PINNACLE RECORDS' Tony Berry was well pleased with his Midem successes, placing the Nick Straker Band single Walk In The Park, already a massive hit in Germany, Holland and Denmark, with Ariston for Italy, Marianna (Scandinavia), RCA (Benelux) and CBS for the UK, USA and Japan.

Berry was also touting new band, White Fire, and their first single Tell Michelle, which he placed with Teldec for Germany/Austria/Switzerland, Disques AZ (France), Johnny Hoes (Benelux), La Discoteca (Venezuela/Colombia, Aquarius (Canada) and Sonet (Scandinavia).

Pinnacle was also buying and Berry picked up the UK distribution rights to the rock catalogue of Idaho-based record company Clone Records.

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YEHUDI MENUHIN (left) was presented with a silk-screen print of two EMI records which span the 50 years for which he has been associated with the company. The presentation was made by Peter Andry (right), director of EMI Music's international classical division, at an informal luncheon given for Yehudi and his wife, Diana, at EMI's London offices. Also in the picture is Sir John Read, deputy chairman of Thorn EMI. The print which was presented is by award-winning British artists John Farnham and John Vince. The two records featured are Yehudi's first for EMI — a 78 rpm recording of a Beethoven sonata released in 1929 — and one that came 50 years later, an album of works by Mendelssohn released in 1979.

Kerridge and Pearson buy Lansdowne

ONE OF London's well-known and very long-established studios has changed ownership, and is planning to expand and update.

Adrian Kerridge, for many years manager of Lansdowne Studios, has — in partnership with composer/conductor arranger Johnny Pearson — bought the 24-track facility. The previous owners were producer Denis Preston (who died in October last year and with whom Kerridge had worked as audio engineer for over 20 years), and accountant Lionel Stevens.

The plans at the moment are to continue to run it as it has been run, but to make technical improvements when the trends in recording techniques become clearer.

Redfean's MIF shuts up shop

AFTER FIVE years of specialist disco promotion (and 80 Top 50 hits), Garrell Redfean's MIF company is ceasing operations as of now. Redfean is remaining in the business and is doing some production and promotion work with Charlie Gillett's Oval Records in an independent capacity. Redfean is available on 01-874 7583.

A NEW version of Space Oddity and a previously unreleased song entitled Moon Of Abraham will be released by David Bowie on RCA in late February. Contrary to reports elsewhere, Bowie has no plans for a 1980 tour.

CHROME, WHO have released three albums on their own Siren label in San Francisco, have signed to Beggars Banquet. The band's fourth LP, Red Exposure, is scheduled for a March release. In the meantime, 4.A.D., the independent offshoot label of Beggars Banquet, has imported copies of Chrome's first three albums with RRP of £4.75.

VOYAGE INTERNATIONAL Records has signed a long-term publishing and recording contract with Steel-locks, a Coventry based ska/reggae band. A single, Let's Get It Together, is set for February 27 release. Also signed to Voyage are Welsh three-piece new wave band

Thorn chief denies EMI music sale

SIR RICHARD CAVE, Thorn's chairman, has denied US newspaper reports that he was looking to sell the music and entertainment divisions of EMI which recently merged with Thorn. The bidder was reported to be film giant 20th Century Fox.

Sir Richard and Thorn finance director Harold Mourgue were in the

United States last week visiting the EMI record subsidiaries.

"I have visited Capitol, United Artists/EMI America Records and Screen Gems Music in New York and Los Angeles," said Sir Richard. "We were enormously impressed with the business capabilities of EMI Music operations in America, particularly the energy and competence of the executives we met and the clear talent and market strengths of our record and publishing companies there."

New label launched

LIGHTNING IS to form a new label following the success of its Scope label which is now being given over exclusively to reggae and related product. First signings to the new label, Gallery Records, are John Hardman whose Little Comfort In The Night is released on February 22 and Shy, a Portsmouth band, who have a single, Girl, released on Valentine's Day (February 14).

"EMI's recent merger with Thorn brings new strengths and greater financial resources to support EMI Music through the rather difficult period presently facing the entire record industry. Nevertheless, we consider that EMI Music will make a success of their future on their own and has no need of any new partners."

News in brief...

Zipz. A single, As I Pass You By, is out on February 8. There will be extensive promotion for both discs.

SANDY ROBERTON, managing director of Rockburgh Records, has concluded a deal with Jens Anderson of Polydor Records, Denmark, which gives Rockburgh its own Polydor-distributed label in Scandinavia. First product through the new deal is Ian Matthews' new LP, Siamese Friends, and the album and single, Soon You'll Be Gone, by Jo Jo Zep and The Falcons. Rockburgh has its own label in Japan (through Victor) and New Zealand (through RTC) and has its artists through various licensees in other world territories.

PHONOGRAM RE-SIGNED its deal with the American label Delite Records at Midem. The deal, concluded through Phonogram MD Ken Maliphant and Fred Fioto of Delite, is for the UK and Eire only. The liaison has brought success in the past with Kool and the Gang.

JUDY TOTTON Publicity has moved to 13 Oxford Circus Avenue, 231 Oxford Street, W.1. Telephone: 439-9881. Artists represented include Status Quo, John Cooper Clarke, Dr. Feelgood, The Only Ones and Fischer Z.

CHRYSALIS IS to increase the price of 7" singles from £1.05 to £1.15 as from Monday February 11. Dealer margin will remain at 33 per cent and album prices will not change.

FOLLOWING A "tremendous reaction" to the initial sponsoridise release in January, Leeds-based promotion company Public Eye has finalised this month's record package, says manager Glenn Simpson. As before, the 500 disco DJs on Public Eye's list will receive a 12" single sided disc containing a mixture of ad jingles and original tracks.

The first three sponsoridises are sponsored by Wrigley's and the February release features material from the soundtrack of the company's Orbit chewing gum TV ad. The two song tracks selected by Public Eye are Moonlight Lady by Chris Gilbey and Love You Tonight by Hi-Life.

A MIDEM encounter between Charles Levison, Arista MD, and Ray Williams of WKLK Management has led to a deal for the Official Blues Band Bootleg Album.

The band, which comprises Paul Jones, Tom McGuinness, Dave Kelly, Hughie Flint and Gary Fletcher, had pressed the LP themselves, and were distributing it on mail order from WKLK offices. The unexpectedly high demand led to the deal with Arista, which will be the sole distributor from January 30 and the LP will be on the band's label with a small Arista logo added. Catalogue number is BBBP 101. The Blues Band is touring from now until the middle of March. RRP for the album is £4.00.

WEA and Radar tangle ends in agreement

THE NET effect of the agreement, which this week ended the legal dispute between WEA, Elvis Costello and Riviera Global productions, is that WEA has the Radar label, but loses Costello and Nick Lowe.

The High Court declined to give a clear decision in the dispute. It only continued the temporary injunction granted to WEA against Costello, Riviera Global, Andrew Lauder and others preventing the release of Costello product on any other label but Radar for the time being.

After the failure to get a clear-cut legal ruling, all parties spent some time in discussion and a statement from WEA this week announced that the dispute was settled and there was a new agreement between WEA and F-Beat Records (Costello's recently-formed label) which will allow the artist's new LP and single to be released this month. The album will appear on February 15 and the single, I Can't Stand Up For Falling Down, on February 8.

Riviera Global has made it clear that all connection between itself, Costello, Lowe, Lauder (who is

A&R director of F-Beat) and Riviera personally; and Radar Records, has ceased. Radar will continue as a wholly-owned WEA label, managed by Stuart Hornall, with Bram Tchaikowsky, the Inmates and the Yachts remaining on its roster. F-Beat's agreement with WEA is a pressing and distribution deal only.

Lauder is quoted in the WEA statement as remarking: "I am more than pleased to be able to finally get a record in the shops without further delay and, after all is said and done, business is business."

WEA MD John Fruin's closing comment is: "I'm absolutely delighted to have resolved the business differences with Jake Riviera, Elvis Costello and Nick Lowe. On a personal level I felt we had never been in dispute at all and it is especially good to be back in business with Andrew Lauder, now under the F-Beat banner."

WEA's latest single a service for dealers

WEA HAS announced details of a new service for dealers. A monthly 7" single, presented by Annie Nightingale and with a running time of 12 minutes, will be sent to all dealers who have accounts with WEA and are not called on by the sales force.

The record itself will detail monthly album releases; feature any singles requiring specific promotion; include music cuts; provide information on marketing support such as advertising campaigns, merchandising and tours.

The single will emanate from the sales department and be accompanied initially by one or two letters. The first will be sent to the accounts normally telephoned by the tele-sales department. It will briefly outline the promotion and tell them to expect a follow-up call from the tele-sales department.

The second letter to the remaining accounts will again briefly outline the promotion, but in this case will ask the dealer to either fill in the enclosed order form and return it in the reply-paid envelope provided, or to contact the tele-sales department for further information.

The single will be supplied in a plain white bag, bearing the WEA label boldly overprinted with "February release", "March Release" etc.

Reshuffle

FROM PAGE 1

announcement that he is leaving to set up his own label and production company, Roger Holt (involved in general label management) and Rich Savage (creative services manager) decided to leave to set up their own separate operations. This has resulted in further new appointments.

The restructuring and staff appointments in the press/A&R division are that Dave Walters will concentrate on A&R instead of press. He is joined by Rob Atkins, who continues his present A&R activities and Alana St Aubyn who becomes A&R secretary. Mick Houghton is to be press/A&R special projects manager, handling his own projects as well as continuing his press responsibilities on all Sire product. David Jarrett will move up to publicity manager, taking over direct responsibility for the day-to-day running of the press department. And all these will report directly to Moira Bellas.

There are also considerable changes in the marketing/creative area of WEA, with the announcement of four general label managers: Stuart Hornall will be responsible for the newly-reorganised Radar label and continue working with Elektra Asylum and associated labels; Geoff Grimes will handle all Atlantic and

associated labels product, and will soon additionally be involved in two new project development areas; Jonathan Clyde will handle Warner Brothers and related product while working closely with Moira Bellas on UK artists via the WEA label. The fourth label manager, yet to be appointed, will work on the UK licensed labels, following the decision by Ian Manner-Smith to leave WEA and pursue his own projects.

Marketing projects manager Ian Walker will now include the creative services duties in his role continuing his responsibility for classical, jazz, spoken word and other specialist repertoire.

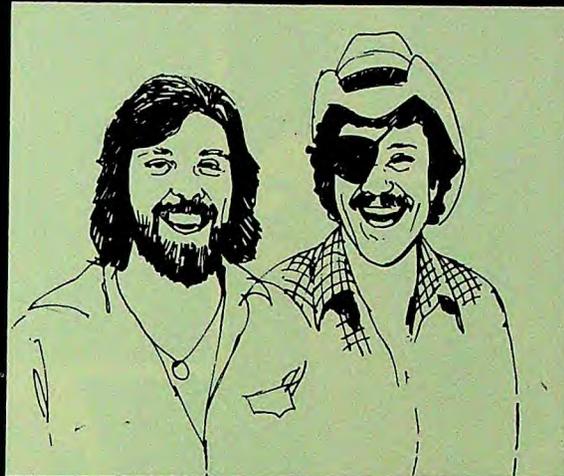
All managers in the label and marketing areas will report to marketing director David Clipsham.

● FURTHER TO last week's details of cutbacks and changes involving WEA's classical label, Enigma, it has now been announced that four of the label's specialist staff have been made redundant, including sales manager Cedrick Sayce and recording manager Tony Faulkner.

As reported previously, the positions of MD John Boyden and Peter Whiteside, marketing director, are under discussion, but it is hoped they will continue to be associated with the label as consultants.

Dr. Hook

TWO CHART TOPPING
SINGLES -
ONE GREAT ALBUM!



Dr Hook reached No 1 with 'When You're In Love
With A Beautiful Woman'. Their new single
'Better Love Next Time' has already made the top ten.
Both tracks come from their superb album -
'SOMETIMES YOU WIN' EST 12018

Now a major campaign with:
Prime Time and Drive Time spots on these
stations on February 7, 8 and 9.
Radio City, Radio Clyde, Radio Forth,
Piccadilly Radio, BRMB Radio and Capital Radio.

PLUS -
500 gigantic instore cut-outs of
Dr Hook's Ray and Dennis.



Sometimes You Win



Tell me on a Sunday

LET ME FINISH!

JUST WHAT TIME OF NIGHT DO YOU CALL THIS? NO I'M NOT ALRIGHT...I HAVE HAD ENOUGH...DON'T YOU INTERRUPT
LET ME FINISH I SAID LET ME FINISH
I'M TIRED OF WAITING FOR SOMETHING TO HAPPEN!

LET'S TALK ABOUT YOU!

TELL ME ON A SUNDAY---

LET'S TALK ABOUT YOU BECAUSE YOU NEVER DO YOU JUST COULDN'T WAIT TO BLURT OUT ALL THAT DIRT OUT IN MY FACE!

DON'T WRITE A LETTER WHEN YOU WANT TO LEAVE DON'T CALL ME AT 3.A.M FROM A FRIENDS APARTMENT I'D LIKE TO CHOOSE HOW I HEAR THE NEWS TAKE ME TO A PARK THAT'S COVERED WITH TREES TELL ME ON A SUNDAY PLEASE ...

NOTHING LIKE YOU'VE EVER KNOWN.

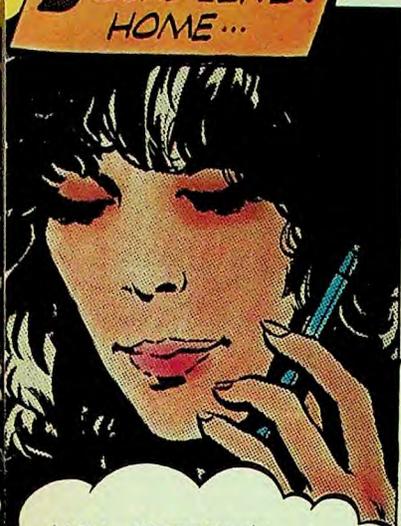
LET ME FINISH (REPRISE)

MARRIED MAN...ALWAYS LOOKING AT YOUR WATCH I WANTED TO SPEND MORE TIME THAN TWELVE TILL TWO LOVING YOU!

MAYBE WE SHOULD BOTH IGNORE WHAT I'M SAYING HAVE I SAID TOO MUCH?...YES I THINK I HAVE OH WHY WON'T YOU LISTEN? JUST LET ME FINISH... COME BACK! LET ME FINISH COME BACK...CAN'T WE SIT AND TALK THIS THING OVER?
.... IT'S NOT THE END OF THE WORLD TO BE FREE
.... IT'S NOT THE END OF THE WORLD TO BE ME!

- FRANK LANGEFORD -

SECOND LETTER
HOME...



MUM, I KNOW YOU'LL
THINK I'M POTTY BUT AT LAST
I THINK I'VE FOUND HIM
HE'S YOUNG BUT HE'S MATURE
AND YOU WILL LOVE HIM I CAN
TELL HE SAYS ONE DAY WE'LL
MARRY AND I DON'T THINK I
SHOULD RUSH HIM BUT IF HE
GETS HIS SKATES ON WE CAN
HAVE SOME KIDS AS WELL



CONTINUED...

Romance, something close to everyone's heart.

'Tell me on a Sunday' has all the ingredients for success. A collection of love songs revolving around the experiences of an English girl in New York. 'Tell me on a Sunday' is a biting, witty work of musical impressions.

Sung by Marti Webb - 'Tell me on a Sunday' is the new work by the composer of 'Evita', Andrew Lloyd Webber, with lyrics by Don Black.

And just to get the message home, we've scheduled some unique prestige national press advertising with The Observer Magazine, Cosmopolitan, Over 21, Radio Times, Ms London, Girl about Town and Time Out.

Plus full page advertisements in 26 premier West End theatre programmes.

All backed by National in-store displays.

So for something that's close to your heart, order what's close to theirs.



Album POLD 5031, Cassette POLDC 5031.
Contains the single
'Take That Look Off Your Face'



Available on Polydor Worldwide.

Order from: Polygram Record Services Ltd, Clyde Works, Grove Road, Romford, Essex RME 4QR. Telephone 01-590 6044.
Lyrics reproduced by kind permission of the Really Useful Company Ltd./Dick James Music Ltd. ©1979

RETAILING

New Bill will change employment law

THE NEW Employment Bill introduced by the Government just before Christmas deals with several aspects of employment law affecting all employers.

On unfair dismissal there are a number of important changes planned. At the present time an employer, if he dismisses an employee, can be called upon to prove that he dismissed him fairly, and that he acted reasonably in carrying out the dismissal. A clause in the new Bill will take the onus of proof away from the employer. It will be the job of the Industrial Tribunal to decide this in the light of all the circumstances of the case. The tribunal, when deciding this, will be able to take into account the size and resources of the employer.

On compensation the basic award if a dismissal were found to be unfair would be on the same basis of

calculating redundancy pay and the minimum payment of two weeks pay would be abolished. Even this could be reduced where it was considered that the employee had acted unreasonably in refusing an offer of reinstatement.

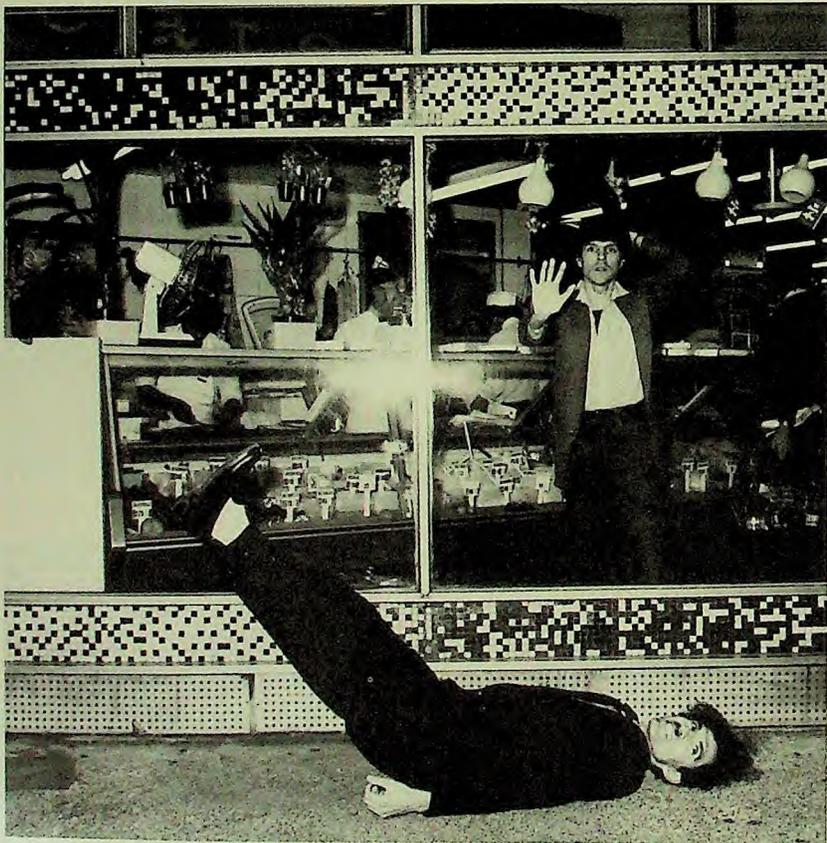
Firms starting up in business with fewer than 20 employees will be exempt for the first two years (from taking on the first employee) from the unfair dismissal regulations. Employers will have to tell employees about this in writing before the employment starts.

The right to return to work of a woman who has a child will be changed by the new law in the following way: (a) at the moment a woman who intends to exercise her right of return to work after childbirth only has to notify her employer in writing if he asks her to. In future she must give this written notice before she leaves and must

Law and the Dealer by Paul Hilden, a Lawyer

state when she intends to return; (b) if, after confinement, an employer requires confirmation from the employee that she continues to exercise her right of return, he can ask for this in writing; (c) at the moment the woman only has to give seven days notice when she is ready to return to work. This increases to three weeks; (d) if at present an employer fails to take the woman back then this shall be counted as dismissal, which could mean paying compensation. Under the new Bill an employer with fewer than six employees will be allowed to show that it was not reasonably practicable to take the woman back and if he can show this then the woman will not be able to claim that she has been dismissed.

The Bill is now before Parliament and is likely to become the law in the late spring after passing all its Parliamentary stages.



Sparks.
Terminal Jive.
Catch it.

Album out now on Virgin V2137.
Includes the current single *When I'm With You* VS319.
Distributed by CBS. Telephone 01.960 2155

News in brief...

WHAT WOULD be the reaction of a happy record buyer who, on leaving your vinyl emporium, found a parking ticket on his car and on closer inspection saw that its reverse carried an ad for your shop?

In the opinion of Wycombe District Council, the freshly-penalised motorist, who has just doubled the price of the album under his arm by parking outside the shop, would take a good humoured interest in the ad and resolve to shop there again.

On the other hand he might just stride back to the counter and break the disc over someone's head.

Speculation apart, retailers and other local businesses in South Bucks may soon be offered the chance of advertising on Local Government stationery. Wycombe District Council has agreed to study seriously a scheme, first used in Bradford, in which advertising space is sold on every ticket, leaflet and invoice issued by the council.

They are hoping to raise at least £25,000 in the first year, and are talking to Bradford Metropolitan Council on how the scheme could be made to benefit ratepayers and advertisers.

NEXT WEEK a very unusual event takes place. A "completely new British invention" will be unveiled. The guests at the ceremony will, however, have to move in pretty close to be able to see it, since it is described by its manufacturer — Zerostat Components Ltd. — as "a unique precision hi-fi product, weighing only half a gramme which will dramatically improve record sound quality."

ON BEHALF of independent record shops and all retailers and small businesses the National Chamber of Trade is loudly warning the Government that the present high cost of borrowing could well force many people in retailing out of it — as could any increase in the rates burden. The NCT will obviously have the support of all traders in asking the Chancellor to produce a budget designed to reduce inflation and give traders and small businesses some incentive to keep going.

BROADCASTING

Edited
by
DAVID DALTON

Record companies are spending less on radio advertising

RESEARCH BY Capital Radio into the changing patterns of advertising on the station shows a marked drop in record company expenditure on radio.

Record advertising is the only category in Capital's top ten list which has decreased, while in other areas of leisure film companies almost doubled their expenditure and publishers spent more as well. Record advertising accounted for 4.1 per cent of the station's revenue in its fiscal year 1978-79, compared to 7.1 per cent for the previous year. This represents a drop of 16 per cent in monetary terms which, considering inflation and ad rate increases, indicates a significant move away from the use of radio campaigns as a marketing tool.

This move is likely to be even more marked across the rest of the ILR network as Capital is almost always the first ILR station considered when planning a radio campaign.

During the period job recruitment

commercials have proved to be the fastest growing category with an increase of 130 per cent. National food manufacturers have increased their expenditure by 83 per cent, holiday and travel by 75 per cent and motor trade advertising by 71 per cent.

The top ten list now reads: retail trading 23.2 per cent; films and theatres 10 per cent, publishing 9.5 per cent; food eight per cent; holidays/travel 7.5 per cent, recruitment 6.3 per cent, motor trading 5.7 per cent; records 4.1 per cent; toiletries 3.3 per cent; and alcoholic drinks 2.7 per cent.

In the early days of Capital record expenditure accounted for something closer to 15 to 20 per cent of revenue and at the inception of ILR, the record industry was seen as a heavy prospective advertiser on the network.

Capital attributes the decrease to "the dramatic upheavals in the music business during the last year", though record company marketing managers would also point to a lack of effectiveness of radio campaigns compared to other media.

News in brief...

THE IBA has advertised the ILR franchise for the Chelmsford/Southend area and the closing date for applications is March 27. The authority intends that the area should be served by two pairs of transmitters (VHF and medium wave), with one pair serving the Southend area and the other the Chelmsford area, though applications are being sought for Southend/Chelmsford as a unitary franchise.

CAPITAL'S HULLBALOO will this Sunday focus on radio in America, having in previous weeks featured the BBC World Service and radio in Russia.



THE APPOINTMENT of Alan Blackburn as sales manager is the latest step in the rebuilding of Beacon Radio's executive staff since the upheavals last year. Blackburn was previously regional sales manager with Trident Television based in Leeds.

CHARTS AND AIRPLAY ACTION

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

Hot Air

Strong plays for Cliff and Michael

NOT DIFFICULT to pick out the strong airplay additions this week with the young (Michael Jackson) and the old (if he will forgive me, Cliff Richard) taking pride of place. Jackson's Rock With You is 208's Powerplay and Andy Peebles' Record Of The Week on Radio One, while Cliff is picked out by Simon Bates for special treatment, as well as being accorded Featured Forty and Luxembourg's Big L Bullet status.

Is it perhaps an indication of the progressive shift towards a harder edge for the Radio One sound that names which would at one time have been Featured Forty regulars — Dionne Warwick, Neil Diamond, Barclay James Harvest, Queen, Herb Alpert and The Shadows — are relegated to the Additionalists list?

At the same time the Radio One strip show jocks and producers seem eager to give the indie labels a good chance — witness Simon Bates' enthusiasm for Movements by The Same on the Wessex label and this week Paul Burnett's choice of Break It To Me Gently by Planets on the Rialto label. Just two recent examples.

Chart Newcomer...by Chris White



DEXY'S MIDNIGHT RUNNERS: Dance Stance (EMI R 6028)

DEXY'S MIDNIGHT Runners were formed in July 1978 and all come from the Birmingham area with the exception of Big Jimmy Patterson who originates from North of the Border. After practising for six months they began promoting their own gigs, usually held in shacks and huts around the Midlands because many of their younger fans were barred from the clubs because of licensing laws.

Since their inception the band have gone through various personnel changes. Current line-up is Carlo Rolan on vocals, Al Archer (rhythm guitar and vocals), Pete Williams (bass and vocals), J. B. (tenor sax), Big Jim Patterson (trombone), Steve Spooner (alto sax), Pete Saunders (piano and organ) and Bobby Junior (drums). One of Dexy's main musical inspirations is Geno Washington and their mainly self-penned set is interspersed with several soul classics.

Dance Stance is the band's first record and has been released on their own label, via EMI. Dexy recently started a UK tour which will take them through to February 23 and includes dates in most major towns and cities.

Holland

SKA REVIVAL band Selector make their first Dutch chart entry at number eighteen with On My Radio, just one place ahead of EMI's Rocky Burnett with Tired Of Tosing The Line. Also making inroads with new entries are the latest Motown double team of Billy Preston and Syreeta with It Will Come In Time at No. 12 and Salsoul's Joe Bataan straight in at No 10 with Rap-O-Clap-O.

Other climbers include Rapper's Delight from the Sugar Hill Gang from seven to three, Fly Too High by Janis Ian from eight to five and Ellen Foley's What's The Matter Baby from 11 to seven.

SINGLES SYMBOLS

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

NEW new entry

US Action

WITH BOTH single and album continuing a steady climbing pattern, and with continued interest in the tip sheets (notably Kal Rudman and Goodphone), Chrysalis' Pat Benatar is looking even stronger.

The same company is continuing to have difficulty establishing The Babys though with, as Goodphone notes, the group's "image liability" reaction is best for them on the single, with even album-oriented stations preferring the one cut over any variety of selections.

New on the Hot 100 and a front page Rudman pick is Tommy James (yes, ex of the Shondells) with his first release under the Millenium banner, Three Times In Love.

Albums generating much street talk and beginning to show retail and, more limited, rack action include The Rockets, The Pretenders, The Whispers and Millie Jackson. Much curiosity regarding the new Linda Ronstadt LP, with its new wave focus previewed by way of the single, "How Do I Make You". Will Ronstadt be the one to finally break down the new wave barrier? Stay tuned.

Mike Rutherford

"Working in line"
b/w "Compression"

CB 353
Produced by David Hentschel

The first single by Mike Rutherford of Genesis
Taken from the forthcoming LP- "Smallcreep's Day" CAS 1149
Order from Polygram Record Services Ltd.



LINING UP NICELY

THE WHISPERS
CHART CLIMBING SINGLE
"AND THE BEAT GOES ON"
12" SO12-1. 7" SO1



SHALAMAR
"RIGHT IN THE SOCKET"
12" SO12-2.
FROM THE ALBUM 'BIG FUN' FL 13479.



CORY DAYE
"POW WOW"
12" FC 9465.
7" FB 9465.



RCA

ORDER FROM: RCA LIMITED,
LYNG LANE, WEST BROMWICH,
WEST MIDLANDS B70 7ST.
TELEPHONE: 021-525 3000

ORDER FORM CHART

TOP 75 SINGLES

Week	Last Wks on Chart	Title / Artist (producer) / Publisher	Label number
1	15	TOO MUCH TOO YOUNG/GUNS OF NAVARONE Specials (Dammers/D Jordan) Plangent Visions/Chappell	2 Tone CHSTT 7 (F)
2	1	BRASS IN POCKET Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 11 (W)
3	3	MY GIRL Madness (Clanger/Winstanley) Warner Bros.	Stiff BUY 62 (C)
4	4	I'M IN THE MOOD FOR DANCING Nolans (Ben Findon) Blacksheep	Epic EPC 8068 (C)
5	12	IT'S DIFFERENT FOR GIRLS Joe Jackson (D. Kerstenbaum) Albion	A&M AMS 7493 (C)
6	2	WITH YOU I'M BORN AGAIN Billy Preston/Syreeta (James Di Pasquale/D. Shire) Jobete	Motown TMG 1159 (E)
7	6	BABE Styx (Styx) Rondor	A&M AMS 7489 (C)
8	5	PLEASE DON'T GO K.C. & The Sunshine Band (Finch) April	T.K. TKR 7558 (C)
9	7	GREEN ONIONS Booker T. & The M.G.'s (Booker T.) Carlin	Atlantic K 10109 (W)
10	33	COWARD OF THE COUNTY Kenny Rogers (Larry Butler) EMI	United Artists UP 614 (E)
11	9	I WANNA HOLD YOUR HAND Dollar (Chris Neale) Northern	Carrera CAR 131 (W)
12	22	TEEN Regents (Sheller/Pew) Copyright Control	Rialto TREB 111 (A)
13	8	BETTER LOVE NEXT TIME Dr. Hook (R. Haffkin) Sunbury	Capitol CL 16112 (E)
14	45	SOMEONE'S LOOKING AT YOU Boomtown Rats (Mutt Lange) Sewer Fire Hits/Zomba	Ensign ENY 34 (F)
15	17	I HEAR YOU NOW Jon & Vangelis (Vangelis) Topographic/Warner Bros./Spheric	Polydor POSP 96 (F)
16	14	LONDON CALLING Clash (Guy Stevens) Rival/Ninaden	CBS 8087 (C)
17	11	TEARS OF A CLOWN/RANKING FULL STOP Beat (B. Sargeant) Jobete/Copyright Control	2 Tone CHSTT 6 (F)
18	20	SPACER Shaia and B. Devotion (B. Edwards/N. Rodgers) Warner Bros. Carrera CAR 128 (W)	
19	21	JAZZ CARNIVAL Azymuth (Azymuth/J. Leibovitz) Fuse	Milestone MRC 101 (R)
20	26	LIVING BY NUMBERS New Musik (T. Mansfield) April	GTO GT 261 (C)
21	16	SPIRITS (HAVING FLOWN) Bee Gees (Bee Gees) RSO/Chappell	RSO 52 (F)
22	30	BUZZ BUZZ A DIDDLE IT Matchbox (Peter Collins) Chappell	Magnet MAG 157 (A)
23	29	TOO HOT Kool & The Gang (Eumia Deodato) Planetary Nom	Mercury KOOL 8 (F)
24	10	ANOTHER BRICK IN THE WALL Pink Floyd (Waters/Ezrin/Gilmour) Pink Floyd Music Pub/Chappell	Harvest HAR 5194 (E)
25	18	WE GOT THE FUNK Positive Force (Edmunds/Robinson/Jones) Planetary Nom	Sugarhill SHL 102 (A)
26	13	I HAVE A DREAM Abba (Andersson/Ulvaeus) Bocu	Epic EPC 8088 (C)
27	27	ESCAPE (PINA COLADA SONG) Rupert Holmes (Holmes/Boyer) Warner Brothers	Infinity INF 120 (C)
28	19	IS IT LOVE YOU'RE AFTER Rose Royce (Norman Whitfield) Warner Brothers	Whitfield K 17456 (W)
29	NEW	THREE MINUTE HERO Selector (E. Ross/Selector) RAK	2 Tone CHSTT 8 (F)
30	NEW	SAVE ME Queen (Queen) Queen Music/EMI	EMI 5022 (E)
31	49	JANE Jefferson Starship (R. Navison) Carlin	Solar FB 1750 (R)
32	35	STRANGE LITTLE GIRL Sad Cafe (Eric Stewart) St. Annes	RCA PB 5202 (R)
33	23	RAPPER'S DELIGHT Sugarhill Gang (Sylvia Robinson) Warner Brothers	Sugarhill SHL 101 (A)
34	50	MAMA'S BOY Suzi Quatro (M. Chapman) RAK	RAK 303 (E)
35	54	LIVING IN THE PLASTIC AGE Buggles (Buggles) Island	Island WIP 6540 (E)
36	60	BABY I LOVE YOU Ramones (P. Spector) Carlin	Sire SIR 4031 (W)
37	NEW	AND THE BEAT GOES ON Whispers (Dick Griffey/Whispers) Rondor/Chappell	Solar SO 1 (R)
38	25	I ONLY WANT TO BE WITH YOU Tourists (Tom Allom) Chappell	Logo GO 370 (R)

Week	Last Wks on Chart	Title / Artist (producer) / Publisher	Label number
39	34	I'VE GOT TO LOVE SOMEBODY Sister Sledge (Rodgers/Edwards) Warner Brothers	Atlantic K 11404 (W)
40	75	CAPTAIN BEAKY Keith Michel (Hugh Murphy) Chappell	Polydor POSP 106
41	39	PARADISE BIRD/THE LETTER Amil Stewart (Barry Long) ATV/Heath Levy	Atlantic/Hansa K 11424 (W)
42	37	SARAH Fleetwood Mac (Fleetwood Mac) Bright/Warner Bros. Warner Brothers K 17533 (W)	
43	24	DAY TRIP TO BANGOR Fiddler's Dram (D. Foster) Coley/Intersong	Dingles SID 211 (SP)
44	53	CARAVAN SONG Barbara Dickson (M. Batt) April	Epic EPC 8103 (C)
45	68	MUSIC MAKES YOU FEEL LIKE DANCING Brass Construction (J. Lane) Filinbar/Proboscis	United Artists UP 615 (E)
46	55	ARE YOU READY Billy Ocean (K. Gold) Screen Gems/EMI/April-Aqua	GTO GT 259 (C)
47	67	UNDERPASS John Foxx (J. Foxx) Island	Virgin VS 318 (C)
48	46	ROTATION Herb Alpert (Alpert/Badazz) Rondor	A&M AMS 7500 (C)
49	36	YOUNG BLOOD U.F.O. (G. Martin) THTH/Chrysalis	Chrysalis CHS 2399 (F)
50	40	WONDERLAND Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1172 (E)
51	41	I WANNA BE YOUR LOVER Prince (Prince) Warner Bros	Warner Brothers K 17537 (W)
52	63	RIDERS IN THE SKY Shadows (Shadows) Chappell/Morris	EMI 5027 (E)
53	44	DANCE STANCE Dexy's Midnight Runners (Kevin Rowland) -	Parlophone R 6028 (E)
54	28	WORKING FOR THE YANKEE DOLLAR Skids (Mick Glossop) Virgin	Virgin VS 306 (C)
55	48	FREEBIRD EP Lynyrd Skynyrd (Al Cooper) Leeds	MCA 251 (C)
56	71	MOTOR BIKE BEAT Revillos (Raynolds/Fife/Pilley) Dinsongs	Dindisc/Snatz DIM 5 (C)
57	38	MY SIMPLE HEART Three Degrees (G. Moroder/H. Faltermeyer) Sea Shanty/Pendulum/Chappell	Arlo ARO 202 (A)
58	NEW	SKINHEAD MOONSTOMP Synamrip (-) Sparta Florida/Newtown Sounds	Trojan TRO 9061 (C)
59	43	JOHN I'M ONLY DANCING (AGAIN) David Bowie (Bowie/Visconti) Mainman/Chrysalis/Bewley Brothers RCA BOW 4 (R)	
60	NEW	TOUCH TOO MUCH AC/DC (Robert John Lange) Zomba	Atlantic K 11435 (W)
61	31	MY FEET KEEP DANCING Chic (Rodgers/Edwards) Warner Brothers	Atlantic K 11415 (W)
62	NEW	CARRIE Cliff Richard (Richard/Britten) Mews/Kongrider/United Artists/Myaxe	EMI 5006 (E)
63	70	LOVE ON THE LINE Barclay James Harvest (Barclay James Harvest/M. Lawrence) St. Annes	Polydor POSP 97 (F)
64	NEW	SIT DOWN AND CRY Errol Dunkley (Errol Dunkley) Tristan	Scope SC 11 (W)
65	51	ONE STEP BEYOND Madness (Clive Langer/Alan Winstanley) Mellow Disc	Stiff BUY 56 (C)
66	72	BLACK ORCHID Stevie Wonder (S. Wonder) Jobete/Black Bull	Motown TMG 1173 (E)
67	47	MOONLIGHT & MUZAK M (Robin Scott) Platinum Productions	MCA 541 (C)
68	56	THE WALK Inmates (Vic Mallet) Tristan	Radar ADA 47 (W)
69	32	BLUE PETER Mike Oldfield (Mike Oldfield) Virgin/FDHI/EMI	Virgin VS 317 (C)
70	NEW	MAYBE TOMORROW Chords (Andy Arthurs) And Son	Polydor POSP 101 (F)
71	58	WALKING ON THE MOON Police (Police/Nigel Gray) Virgin	A&M AMS 7494 (C)
72	NEW	QUOTE GOODBYE QUOTE Carolyne Mas (Steve Burgh) Chappell/Copyright Control	Mercury 6167 873 (F)
73	NEW	WAY OF THE WORLD Cheap Trick (R. Nilsen) Screen Gems/EMI	Epic EPC 8114 (C)
74	NEW	DON'T STOP THE FEELING Roy Ayers (R. Ayers/W. Allen) Roy Ayers Ubiquity (Leosongs)	Polydor STEP 6 (F)
75	NEW	WOMAN'S WORLD Jags (Jags/Simon Humphries) Warner Brothers	Island WIP 6531 (E)

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 4500 representative record buyers by the British Market Research Bureau Ltd.

A-Z (TOP WRITERS)

And The Beat Goes On (Sylvers)	37
Shockley/Shelby	37
Another Brick In The Wall (Rogers Waters/Bos Ezrin)	24
Are You Ready (Gold/Ocean)	46
Better Love Next Time (Pigpen/Keith/Slate)	13
Babe (B. De Young)	7
Baby I Love You (Spector/Greenwich/Barry)	36
Black Orchid (Wonder/Wright)	66
Blue Peter (Trad. Arr./Mike Oldfield)	69
Brass In Pocket (Hynde/Honeyman-Scott)	2
Buzz Buzz A Diddle It (Slay/Crowl)	22
Captain Beaky (Lloyd/Parker)	40
Caravan Song (M. Batt)	44
Carrie (Britten/Robertson)	62
Coward Of The County (Boiling/Wheeler)	10
Dance Stance (Footrot/Mouth)	53
Day Trip To Bangor (D. Cook)	43
Don't Stop The Feeling (Ayers/O'Ferral/Ramseur)	74
Escape (Holmes)	27
Freebird (C & V Zant)	9
Green Onions (Various)	31
I Have A Dream (Andersson/Ulvaeus)	26
I Hear You Now (Vangelis/Jon Anderson)	15
I'm In The Mood For Dancing (Findon/Myers/Puzzell)	4
I Only Want To Be With You (Hawker/Raymonde)	38
Is It Love You're After (Gregory)	28
Its Different For Girls (J. Jackson)	5
I Wanna Be Your Lover (Prince)	51
I've Got To Love Somebody (Rogers/Edwards)	39
I Wanna Hold Your Hand (Lennon/McCartney)	11
Jazz Carnival (Bertram/Conte/Malheros)	19
John I'm Only Dancing (Again) (David Bowie)	59
Living By Numbers (T. Mansfield)	20
Living In The Plastic Age (Horn/Downes)	35
London Calling (Strummer Jones)	16
Love On The Line (Les Holroyd)	63
Mama's Boy (Quatro/Tuckey)	34
Maybe Tomorrow (Chris Pope)	70
Music Makes Me Feel Like Dancing (Earl Payton)	45
Motor Bike Beat (Raynolds/Fife)	56
My Feet Keep Dancing (Edwards/Rodgers)	61
My Girl (Mike Barson)	3
Moonlight & Musak (Robin Scott)	67
My Simple Heart (Buggan/Musker)	57
One Step Beyond (C. Campbell)	65
Paradise Bird/The Letter (Leng/May/Morris)	41
Please Don't Go (K/Finch)	8
Quote Goodbye Quote (Mas/Landau)	72
Rappers Delight (Jackson/Wright/O'Brien)	33
Riders In The Sky (S. Jones)	52
Rotation (Armer/Badazz)	48
Sarah (Steve Nicks)	42
Save Me (May)	30
Teen (Sheller/Pew)	12
Skinhead Moonstomp (Naismith/Ellis)	58
Sit Down and Cry (W. Dickson)	64
Someone's Looking At You (Geldof)	14
Spacer (Edwards/Rodgers)	18
Spirits (Having Flown) (Bee Gees)	21
Strange Little Girl (Mullford)	32
Tears Of A Clown (Cosby/Wonder/Robinson)	17
The Walk (McCracklin/Garlic)	68
Three Minute Hero (Davies)	29
Too Hot (Brown/Kool & The Gang)	23
Too Much Too Young (Dammers)	1
Touch Too Much (Young/Young/Scott)	60
Underpass (J. Foxx)	47
Walking On The Moon (Sting)	71
Way Of The World (R. Zander)	73
We Got The Funk (Alden)	25
With You I'm Born Again (Shire/Connors)	6
Woman's World (Watkinson)	75
Wonderland (Williams)	50
Working For The Yankee Dollar (Jackson/Adamson)	54
Young Blood (Way/Mogg)	49

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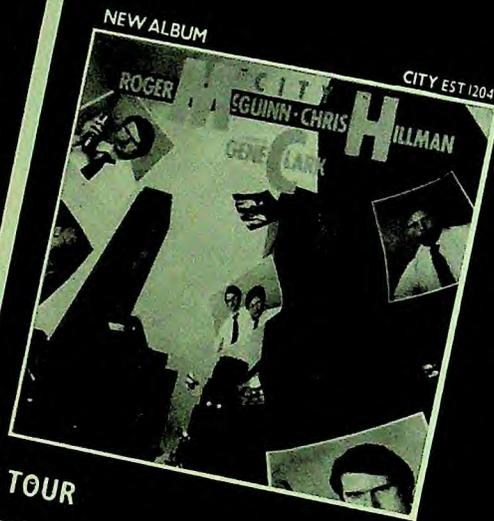


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23. WARWICK UNIVERSITY. 24. NEWBRIDGE INSTITUTE,
SOUTH WALES. 26. BRUNEL ROOMS, SWINDON.
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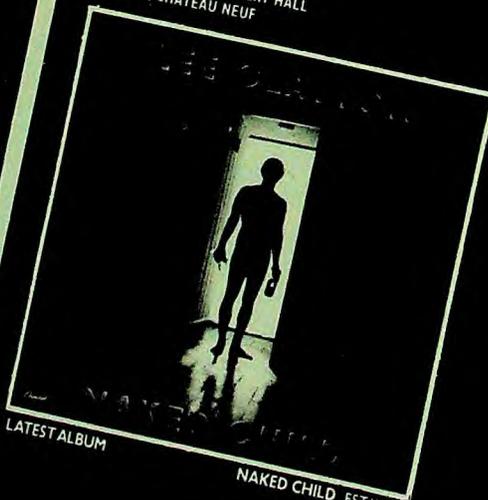
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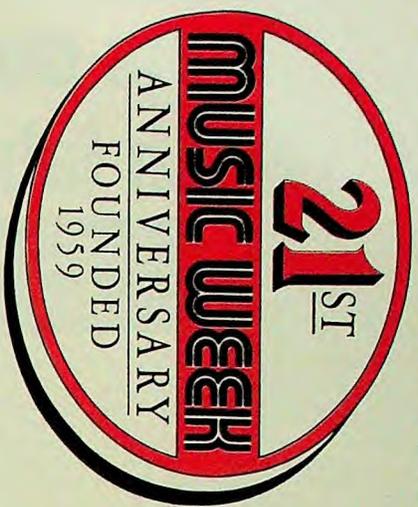


TOUR FEB 6 HAMMERSMITH ODEON, LONDON

- 8 PARIS, HIPPODROME PAVILLION
- 9 NICE, THEATRE DE VERDUNE
- 11 TURIN, PALAIS DES SPORT
- 12 MILAN, PALAIS DES SPORT
- 13 PARMA, PALAIS DES SPORT
- 14 ZURICH, VOLKHAUS
- 15 MUNICH, DEUTSCHE MUSEUM
- 17 NUREMBURG, HEMMERLEINHALLE
- 18 HEIDELBURG, STADTHALLE
- 19 HANOVER, KUPPELSAAL
- 20 BERLIN, METROPOLE
- 21 HAMBURG, MUSIKHALLE
- 22 BRUSSELS, ANCIENNE BELGIQUE
- 23 AMSTERDAM, JAAD EDENHALL
- 25 COLOGNE, SATORY
- 27 STOCKHOLM, CONCERT HALL
- 28 OSLO, CHATEAU NEUF

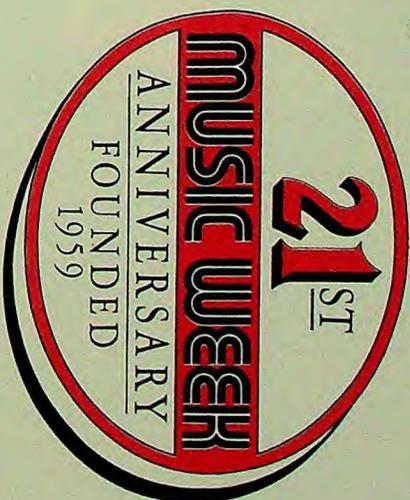


MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



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TOP 75 ALBUMS

Week-ending February 2, 1980

1	PRETENDERS	Real RAL 3	26 NEW	FLEX	Stiff SEEZ 19
2	ONE STEP BEYOND	Stiff SEEZ 17	27	TUSK	Warner Brothers K 66088
3	PERMANENT WAVES	Mercury 9100 071	28	ASTAIRE	Mercury 9109 702
4	REGGATA DE BLANC	A&M AMILH 64792	29	DISCOVERY	Jet JETLX 500
5	GREATEST HITS VOL. 2.	Epic EPC 10017	30 NEW	METAMATTIC	Metalbeat V2146
6	BEE GEES GREATEST HITS	RSD RSDX 001	31	ELO'S GREATEST HITS	Jet JETLX 525
7	SHORT STORIES	Polydor POLD 5030	32	THE NOLAN SISTERS	Epic EPC 83892
8	GOLDEN COLLECTION	K-Tel NE 1056	33	KENNY ROGERS SINGLES ALBUM	United Artists UAK 30263
9	VIDEO STARS	K-Tel NE 1066	34	THE FINE ART OF SURFACING	Ensign ENROX 11
10	THE WALL	Harvest SHDW 411	35	SETTING SONS	Polydor POLD 5028
11	SPECIALS	2 Tone CDL TT 5001	36	FAWLTY TOWERS	BBC REB 377
12	OFF THE WALL	Epic EPC 83468	37	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
13	GREATEST HITS	Riva ROD TV 1	38	PEACE IN THE VALLEY	Ronco RTL 2043
14	SEMI DETACHED SUBURBAN	EMI EMTV 19	39	ON THE RADIO GREATEST HITS VOLS. 1 & 2	Casablanca CALD 5008
20	HOTTEST HITS		40	VOULEZ VOUS	
21			41	WAR OF THE WORLDS	CBS 9600/MQW 100
22			42	DARK SIDE OF THE MOON	Harvest SHVL 804
23			43	BREAKFAST IN AMERICA	A&M AMILK 63708
24			44	END OF THE CENTURY	She SRK 6077
25			45	THE BEST OF CHIC	Atlantic K 50686
26			46	RHAPSODY IN BLACK	K-Tel ONE 1063
27			47	SID SINGS	Virgin V 2144
28			48	WET	CBS 86104
29			49	ALL ABOARD	EMI EMTX 101
30			50	THE SECRET POLICEMAN'S BALL	Island ILPS 9601
31			51	MATCHBOX	Magnet MAG 5031
32			52	STRING OF HITS	EMI EMC 3310
33			53	THE SECRET LIFE OF PLANTS	Motown TMSP 6009
34			54	MANILLOW MAGIC	Arista ARTV 2
35			55	LAST THE WHOLE NIGHT LONG	

NEW = NEW ENTRY
♦ = PLATINUM LP (500,000 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

K-tel brings out new Dutch label

From SUE BAKER

AMSTERDAM: Lack of airtime for both radio and TV commercials is so acute here that K-tel has recently launched another label in order to obtain a further allocation of airtime. The name of the new label is Dominion and is the third created in two years to alleviate this problem.

There is no difference between K-tel and the three subsidiary labels. All carry the same types of repertoire, retail for the same price and the decision on which label to use for specific album releases is made solely on the basis of which of them has the most airtime left in "Of course, in some ways you are robbing Peter to pay Paul," admitted Rob Jonker, K-tel European commercial manager, to *Music Week*. "But, in the long run, we do gain more airtime through running the four separate labels."

K-tel is finding that the pop compilation albums no longer sell in such vast quantities. This is partly due to the realisation of record companies that they can do their own compilations and partly because big-name artists do not want to appear on the same albums as others of lesser stature, thereby leaving companies with second best on their compilations. A third problem is the lack of advertising airtime.

Originally a campaign on this type

**Dateline:
Amsterdam**

of release would include in the region of 25 to 30 TV commercials. Nowadays the figure has shrunk to about 15 spots per campaign. Thus K-tel is much involved in concept albums, each one featuring the work of a major artist whom the company finds have a much greater sales potential.

With his knowledge of the European scene, Rob Jonker says that the problems are much the same everywhere, but especially in Germany and England although, unlike Holland with just two national TV channels, these countries do have the advantage of being able to test-market in selected areas through one or two of the regional stations.

As Jonker pointed out: "In Holland you either TV advertise or you don't." There is really no alternative choice, although K-tel is using more press advertisements.

"There is just no contest between a 30-second TV spot and two quarter-page advertisements which cost the same approximately," said Jonker. "If TV and radio time become even harder to find, it is quite possible that K-tel will find itself in need of further labels merely to keep its product in front of its customers."



BRUSSELS: A toast is drunk to the distribution of the Hans label by the Polydor division of Polygram Records of Belgium. Seen from left are: Polydor administrative and financial director J. van Bochove, Polydor director Maurice Mertens, product manager Jacques Devreese, promotion manager Giel Jongen, product manager Francois Vaes, Hans Kusters, founder of the Hans label, and Polygram Records administrative director Hans Gout.

Max's plug for SA

From JOE BRONKHORST
JOHANNESBURG: British entertainer Max Bygraves has recently concluded his seventh successful tour of South Africa and expressed his surprise that so many of his colleagues were unwilling to work in the republic.

The two reasons generally advanced for this situation are lack of knowledge about the true conditions of integration in this country and the difficulties presented by the British Equity ban on its members performing here.

Referring to the latter, Bygraves remarked: "Most successful British TV series can be seen regularly on either home video movies or closed circuit TV in all the hotels, so isn't it madness not to lift the ban and at least let the artists concerned earn their rightful performing fees?"

**Dateline:
Johannesburg**

Among British series being screened by South African TV are *Sweeney and Special Branch*.

IF DISCO is dying, then the patient is putting up a great fight here in South Africa.

Plum Crazy, the disco fans' favourite haunt, has been swinging to one of the most popular groups of the genre, Backtrax, and guest band Stingray.

The latter is predicted to become one of the hottest properties of the Eighties in the absence of any dominant new sound, trend or act.

French are worried by foreign songs

PARIS: Alarmed by the continuing incursion of British and American songs into the French pop scene, the Government is to set up an official commission of inquiry, headed, at the request of the Ministry for Cultural Affairs, by music writer Henri Chapier.

The inquiry will take an in-depth look at the ways and the conditions in which songwriters work, at publishing, the selection and recording of new talent and, above all, at the broadcasting and overall marketing of French-originated popular songs.

Broadcasting is a particularly sensitive area. Many French writers complain far too much airtime is given to Anglo-American material. Furthermore, they say, far too many publishers and record companies concentrate on American-style music to the detriment of the domestic output.

These complaints are not new. Other bodies have been set up in the past to protect French songs. One of them, organised by a group defending the French language, comes under the cultural section of the Prime Minister's office. Many major French artists, of course, choose to record only in English.

Up till now, these efforts have done little to stem the tide of Anglo-American material, but 1980 will see a major counter-attack.

Not everyone is 100 per cent behind this new campaign. Michel Beger, for instance points out songs today are an international form of expression and must be treated as such.

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MAZANER

10 YEARS LOUD N' PROUD

NAZARETH

SCOTLAND'S shyest group come out of "hiding" this weekend with two important dates at Glasgow Electric Garden . . .

For their two appearances at the club on Saturday and Sunday, the first-ever appearance outside Dunfermline, the band have been resident at the club. Not too unusual, perhaps, when you realise that the Nazareth—have been together for more than three years.

What has brought on their sudden wanderlust, with dates ranging this month from Aberdeen to Hawick and Paisley?

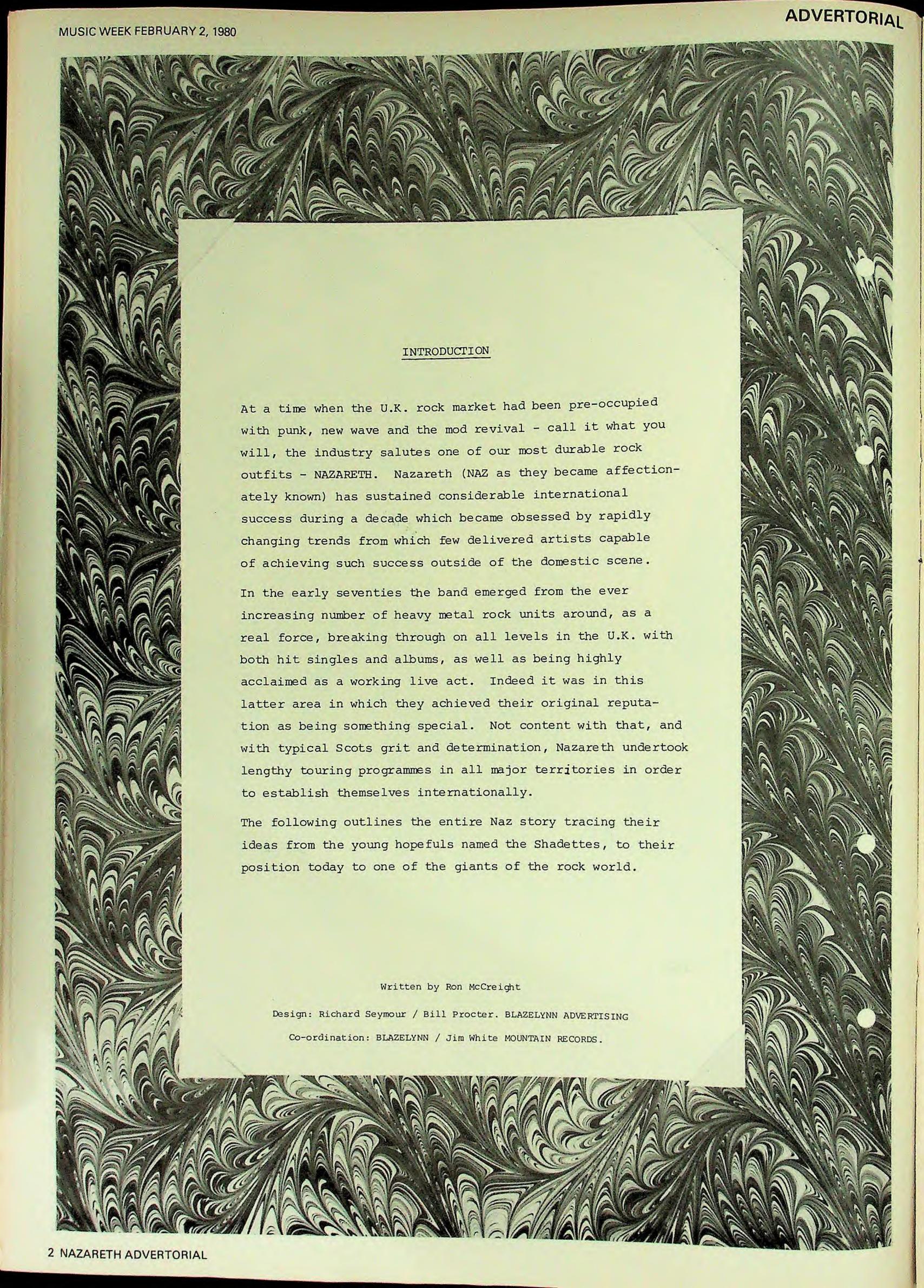
Quite simply the sudden interest shown in their work at the Kinema, including the Chrystalis label. Much of their material is original and the company plus several independent records.



Nazareth

10 YEARS LOUD N' PROUD





INTRODUCTION

At a time when the U.K. rock market had been pre-occupied with punk, new wave and the mod revival - call it what you will, the industry salutes one of our most durable rock outfits - NAZARETH. Nazareth (NAZ as they became affectionately known) has sustained considerable international success during a decade which became obsessed by rapidly changing trends from which few delivered artists capable of achieving such success outside of the domestic scene.

In the early seventies the band emerged from the ever increasing number of heavy metal rock units around, as a real force, breaking through on all levels in the U.K. with both hit singles and albums, as well as being highly acclaimed as a working live act. Indeed it was in this latter area in which they achieved their original reputation as being something special. Not content with that, and with typical Scots grit and determination, Nazareth undertook lengthy touring programmes in all major territories in order to establish themselves internationally.

The following outlines the entire Naz story tracing their ideas from the young hopefuls named the Shadettes, to their position today to one of the giants of the rock world.

Written by Ron McCreight

Design: Richard Seymour / Bill Procter. BLAZELYNN ADVERTISING

Co-ordination: BLAZELYNN / Jim White MOUNTAIN RECORDS.

THE EARLY YEARS

As it was in the beginning, Nazareth were the Shadettes and played their local gigs — the Kinema and the Belleville in Dunfermline, without the slightest idea of what was to become of them. Described then in the local press as 'Scotland's shyest group', who in August of 1969, 'finally came out of hiding to play two dates at Glasgow's Electric Garden'. The Shadettes were in fact the "brain child" of bass player PETER AGNEW (then on lead guitar), and DARRELL SWEET (who at the time had only previous experience of playing drums with a Police pipe band), with DAN McCAFFERTY originally taking the role of chief hanger on, and as Dan recalls "They didn't have a singer then — just a beat". Darrell admits to the name being "Just the slightest play on being the Junior Shadows, before we realised just how bad it was".

Dan credits Pete with re-christening the group "We were sitting in the lounge of the Belleville hotel discussing names when the Band's 'Big Pink' album came on the in-house stereo system (now called 'musak'). Pete picked out a line from one of the tracks 'The Weight' — 'they pulled into Nazareth'. Darrell couldn't get into the name 'Pulled In . . .'. Anyway Nazareth sounded good to us all and it was the only name that we could all agree on. No-one said yeh that's it! But no-one said NO!" In fact it was under both names they alternated their residencies between the Kinema and the Belleville ballrooms but as Pete explains "We had been on the road for years before that but we took the local steady gig for a while. We used to go between the Kinema and the Bellville — everytime we fell out with the owners of one place we went back to the other. They were right opposite each other so when we got fired by one place we would cross the road to the other and so on — the van wasn't used for about four years."

MANNY CHARLTON



The geographical disadvantage and lack of acceptance generally experienced by several Scottish bands, such as Nazareth, was in itself an incentive and one of their local rivals, Mark 5, led by guitarist Manuel Charlton decided to walk to London as a protest against the apathy displayed towards Scottish bands in the big city. The harder the opposition the more determined these bands became and none more so than Nazareth. Manny Charlton decided to join forces with his closest rivals after unsuccessful recordings with both Mark 5 and the Redhaws. He considered Naz, even then, to be "the most successful" of all bands he had worked with.

INFLUENCES



Although they are all obviously true Scots Manny is of Spanish/Scots parentage and Darrell was born in Bournemouth, to the disgust of the others. However their musical influences are far more global — Dan was mainly into Presley and in fact he recalls "I started off doing Elvis imitations although they were horrendous when I think back on them. Then I got into the Stax stuff — Sam & Dave and Otis Redding etc., but after trying to imitate them I realised they were better at it than me, so I gave up trying to imitate people and do things naturally, although that takes a bit of time, because you have to live through all these influences to come back to your natural voice. You can't go on just trying to sound like someone else. When I hear bands like Foreigner I think Paul Rogers must be sick. Everyone's doing a Paul Rogers — and Paul's great, he does it, it's him! You get all these guys imitating him and I just can't take them seriously. I think that the guy who has impressed me most in the last five years, as a writer

and singer, is Lowell George, rest his soul. To me he was a genius — anyone who can write songs like 'Teenage Nervous Breakdown' and 'Willing' and get such energy on a laid back track is a genius. He could really make you feel exactly what the lyrics were saying." Darrell admits to being "multi-influenced, but I liked Aynsley Dunbar for his blues band and for his work with Zappa. I'm a very song-orientated drummer — I dig the Stones but not necessarily because of Charlie Watts, but for the whole thing. I couldn't imagine another drummer taking his place and I could tell immediately if there was another drummer playing on a Stones track. I consider they, like this band, are a vehicle for a song and the drummer is just part of the band. However influences do prevail — I'm a Bonzo fan forever! I couldn't imagine Led Zeppelin without John Bonham and if the opportunity arose for me to go out on his roadie I'd be there tomorrow. Bonzo is consistently brilliant — he'll play a break where you least expect it and then you'll be listening to a Zeppelin track and you think there must be a break coming up — but it isn't there. He'll fill a hole where there isn't actually a hole, that's what's really interesting about him."

AMBITIONS

"Meanwhile back in 1970, what was their first ambition?" "Simply to play our own material. We didn't want to play all the charts crap all of the time — things like 'Simon Says', Dan says, 'It was O.K. when the Beatles and the Stones were about'. Pete remembers that, "If you didn't play 'Harlem Shuffle' then you were dead. The Temptations were big at the time, although its old hat now, but you could just hear them all saying 'what are all those honkies up there in Scotland doing singing 'This Old Heart Of Mine'. On the surface this might seem a fairly modest ambition but the ballrooms' management required nothing else from its live acts than to play familiar songs whilst keeping a low profile appearance. The Shadettes, as a six piece unit, at the time anxious to meet the requirement wore matching yellow suits for a while and stuck to the chart material. It soon became apparent that their first crucial decision had to be made, and it was! Off went the suits, out went two of the group, and in came the new songs. They also gave up the security of their day jobs — Manny (electrician), Dan (engineer), Darrell (accountant) and Pete (architect). Late in 1969 'We became Nazareth or Naz And His Ruffs and we played every place in Scotland that would have us, as long as it had electricity we would do it", says Pete. This was an early demonstration of how Nazareth built their reputation as one of the hardest working bands of the decade."

PUBLIC NOTICE NAZARETH

Due to the sensational reception last Saturday, we would like our friends to come along early this Saturday to avoid disappointment.

THE HOWFF — West Regent Street
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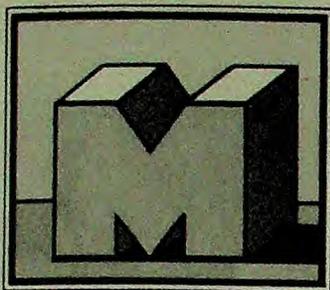
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Thurs., 16th Sept. (7.30-11.0)	* CLIFF BENNETT'S REBELLION	Mon., 20th Sept. (7.30-11.0)	* TITANIC
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Fri., 17th Sept. (7.30-11.0)	* ASHTON GARDNER DYKE & CO	France's No. 1 group	Tues., 21st Sept. (7.30-11.0)
	* CURTIS MULDOON		* KEEF HARTLEY
Sat., 18th Sept. (7.30-midnight)	* SLADE		* NAZARETH
	* D.J. John Antony	Wed., 22nd Sept. (7.30-11.30)	MID-WEEK DISCO DANCE NIGHT
Sun., 19th Sept. (7.30-11.0)	Nucleus Present	* A Special Rock Revival	* Guest GENE VINCENT
	* BEGGARS OPERA	Thurs., 23rd Sept. (7.30-11.0)	Plus SUPPORT
	GRAVY TRAIN JERRY FLOYD		* STRAY

Top pop exports return to town

DUNFERMLINE'S top export in the pop music world, "Nazareth," formerly known as "The Shadettes," are to have their first album — and probably a single — released some time in October.

And, for the first time in two years, when they were a top attraction locally, they are to play an engagement in Dunfermline — at the Kinema Ballroom on Sunday.



MOUNTAIN

MOUNTAIN MANAGEMENT

BILL FEHILLY/
DEREK NICOL

Dan recalls their long standing manager, Derek Nicol's role at the time "Derek was always our manager, he was a local guy and very good at knowing the right phone numbers".

However another important benefactor was to emerge in the shape of Bill Fehilly, an old friend of Derek's, Derek was then acting as an agent for a few other local bands and Bill approached him with a tape of a 'Tom Jones impersonator', from Birmingham with a view to setting up a Midlands based company which would represent the artist. The tables were turned on Bill, slightly, when Derek played him Naz's first demos and he instantly agreed they had "the more exciting potential". Derek also suggested that London was a more suitable base from which to operate and thus Mountain Management was formed.

The company's first move was to put Nazareth on a small retainer, plus, as Pete remembers, "After much haranguing one pound a day, per diems". However Dan also reflects, "It was a real blow when, some years later, Bill died after his plane crashed into a Scottish mountain, if it wasn't for him we wouldn't be here today". Pete expresses the groups' feelings for Bill Fehilly in saying

"Each member of the band has been quoted separately, since 1976 when he died, saying the same thing — 'we wish he was around to see us now'. Darrell adds "He was behind us and believed in us in a big way". Their new found financial assistance gave Nazareth the facility to expand their radius of live performances and from the Summer of 1970 for twelve months the band had progressed from the Kinema to the hip London clubs and pubs such as The Marquee and The Speakeasy. They also played support to the biggest working acts of the time — The Faces, Elton John, Atomic Rooster, Colosseum, Caravan, Status Quo, Rory Gallagher, Lindisfarne, and to their subsequent greatest advantage, Deep Purple.

"We were all really excited and well involved in the whole thing", recalls Darrell.

Nazareth's ambitions were clearly becoming greater and now their sights were firmly set on making a record.

KINEMA BALLROOM

FRIDAY
8 pm till 1 am 8 pm till 1 am
THE EVER POPULAR
SALVATION
THE CHANGE
No admission after 11 pm Late Transport

SATURDAY, 7.30 till 11.30 pm.
St Cecelia
"Current Hit — "Leap Up And Down"

THE CHANGE
SUNDAY, 7 till 10.30 pm.
SCENE
NAZARETH

First visit to Dunfermline for over ten years, after recent acclaim at the Marquee Club, London. The local group that's bound for stardom.

WRESTLING—Tickets on sale for venue on Wednesday, 8th September, at Muir's, music sellers; and Kinema Ballroom

**TEEN
And
TWENTY**

Edited by
Neil Robinson

THE Dunfermline-based group, Nazareth, will join Elton John for five of his eight Scottish dates next month.

And they have agreed to play with Thunderclap Newman in a charity gig in aid of the Ibrox Disaster Fund organised by Strathclyde University students for January 28.

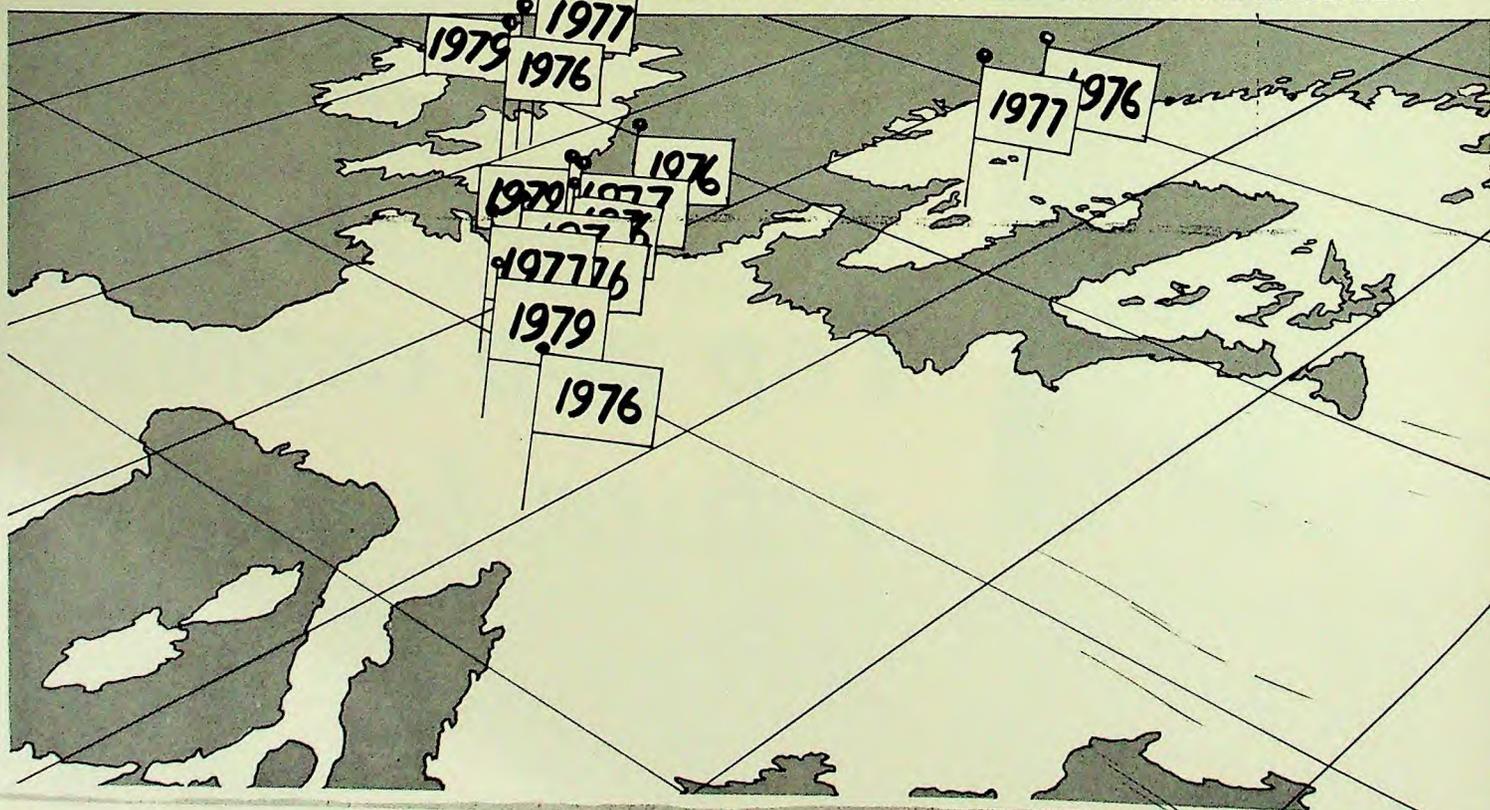
Nazareth, who are fast proving to be the one of the most popular groups in Scotland, are all experienced musicians.

They were known (as some of us well remember) as the Chadettes when they were based at the Kinema, Dunfermline.

Nazareth are Manuel Charlton (lead guitar), Pete Agnew (bass), Darrell Sweet (drums) and Bill McCafferty (vocals).

We show Nazareth around the world

COWBELL AGENCY LTD 153 George Street, London W1H 5LB.
Tel: 01-262 7253 Telex: 298 245.



RCA/MOUNTAIN LINK CHRISTENED WITH NEW NAZARETH ALBUM



RCA/Mountain agreement

RCA and Mountain have signed a new licensing agreement which brings the two companies together at the beginning of the 80's.

Nazareth's new album 'Malice in Wonderland' is the first major launch of this new agreement; the single 'Holiday' is released on January 25th.

The new album which was recorded in Nassau and produced by Jeff Baxter will be supported by major marketing and promotional campaigns.

Nazareth

NEW ALBUM 'MALICE IN WONDERLAND'

ALBUM. TOPS 126 CASSETTE T. TOPS 126

SINGLE 'HOLIDAY'

TOP 50

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CONGRATULATIONS

NAZARETH

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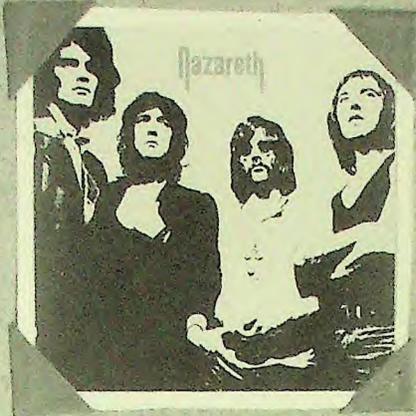
All Your Friends at A&M Records



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THE FIRST ALBUM



Initially Mountain did not provide an easy solution to the band's desire to get into recording. Derek Nicol did the rounds of the record companies with these same demo tapes, only to be passed on by everyone he met. Derek and Bill then made their next important investment in financing the first album, subsequently aptly titled 'Nazareth'. Dan explains the circumstances under which it was made.

"We did it at Trident studios, with Roy Thomas Baker as engineer. We felt we needed a producer and someone had heard of David Hitchcock, so we brought him in". However the group's ideas were also represented in the making of the album and according to Pete

"We have always had a great say and everybody in the band has contributed toward writing the songs. We have always done the arrangements between us. It depends on someone coming up with the right chords in the first place although I'm sure that goes for any band".

After more leg work by Derek the album was finally placed with B & C Records, who launched their 'progressive label,' Pegasus with "Nazareth", in November 1971.

However, the album enjoyed mixed reviews mainly drawing obvious comparisons — Uriah Heep, Zeppelin and Purple. The consensus of opinion was that it did nothing but underline Nazareth's potential as a working band and this view really hit the nail on the head according to the sales figures.

TOUCH AND GO (1972)



Their next venture into the studios produced "Exercises" which suffered a similar fate but did feature Judd Lander (now CBS/Epic executive) on bagpipes on "1962 (Glen Coe Massacre)". Their recollections of "Exercises" are "That's just about what it was, a whole series of exercises. We knew what we wanted to do but just couldn't play it at the time". Ironically at this time, July 1972 it was two different tracks from the first album that were enjoying success in Europe — "Dear John" made top three in France and "Morning Dew" broke the German charts. This European success "Kept us going for a year, just playing Germany and we knew we were making it live. We did a sell out British tour playing the new material which eventually went on 'Razamanaz'. We had a great reputation live and this was when we got involved with Deep Purple. They were taking us round halls like Birmingham Town Hall, and although we had already sold out there by ourselves, they were really helping us out by putting us on as support. As it happened, this was the first big tour that we had been on and Pete was ill and had to drop out of two or three of the gigs".

This was a difficult period for the group with record sales low and debts high. Only sheer hard work by them and continued support from Mountain and B & C kept the show on the road. Dan reflects

"We thought no-one's going to pay for us to go into the studio now".

However they had also made their Stateside debut by then and this was hailed as a relative success, and they were also winning poll awards in the UK. Warner Brothers in the States picked up on them and released "Dear John" and "Morning Dew" as singles but this was still not the answer in terms of record sales. The boys were never too sure of the latter's potential as Pete explains

"It was a seven minute track and they cut it to three. I think Warner Brothers had someone editing for them who we thought must have been a deaf mute — they must have run the tape past him and at 3½ second intervals he would hit it with an axe".

**ROGER GLOVER
RAZAMANAZ (1973)**



It was during their British tour with Purple that Naz heard of Roger Glover's desire to get into production and Dan explained

"We really wanted a musician to produce our next album. We had asked Jimmy Page and Pete Townshend but they did not have the time. So Roger did 'Razamanaz'."

Glover adopted a completely different approach to recording Nazareth and in order to capture their much heralded live excitement cut them, with the assistance of a mobile unit in a Jamestown, Fife warehouse. The result was a resounding success and B & C launched

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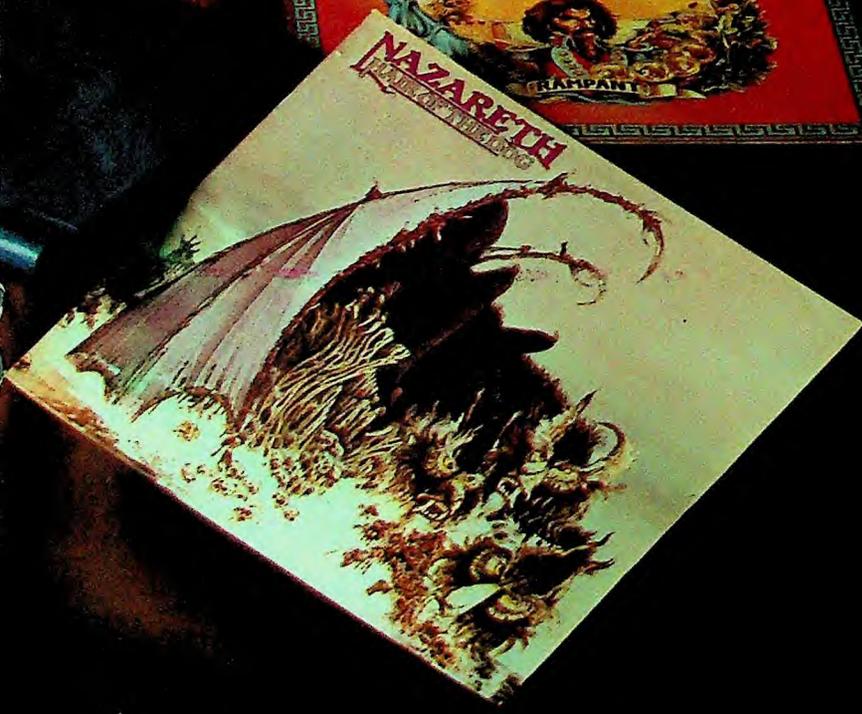
Nazareth

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NAZARETH Nazareth



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yet another label, Mooncrest with both the album and a single. Not only did the album make it but two hit singles emerged in the form of "Broken Down Angel" and "Bad Bad Boy". "Angel" gave them their initial chart entry in May 1973 followed shortly by "Razamanaz" hitting the album chart. Nazareth returned home in June that year for a reunion gig at the Kinema and to the glory of a civic reception held in their honour by the Lord Provost. Meanwhile A & M had signed the band in the USA and the album met with some success there. So plans were made for another Stateside tour set for the following October.

**LOUD 'N' PROUD
RAMPANT
LOVE HURTS**

"We thought we'd been pushed into doing the next album too early" explained Dan, "And we fought against it for a long time following. Roger, God bless him, put it together anyway. He said the material is great, let's do it! When it came out it became the biggest European seller we've ever had". "This Flight Tonight" was lifted as a single and gave Nazareth their third successive British hit and Pete claims "It's still the biggest single Germany has ever had". "Loud 'N' Proud" also broke in Canada and this provided a timely introduction into the northern states of the USA.

On the other hand, "Rampant" failed to sustain this wave of success and only provided a minor hit single in the form of "Shanghai'd In Shanghai". So, in an attempt to regain their momentum in the UK market, Nazareth, for the first time in their career went in to cut a single as a complete detachment from any album. "Love Hurts" also marked Manny Charlton's debut as a producer, and Pete remembers "It was the biggest ever seller throughout Europe — it outsold 'Bridge Over Troubled Water'. That track was the forty-second cover version of the song but the first hit! I don't know how we did it as Darrell and Manny put down the rhythm track on their own, Dan and I were at Jerry Gillbert's wedding at the time, so we put our bits on later".

NEXT STOP - USA

Nevertheless their original ambitions for 'Love Hurts' were unfulfilled and their sights were now firmly set towards the USA with the encouragement of A & M's Jerry Moss. Dan recalls "Jerry said: 'I'm putting out 'Love Hurts', it's a hit, and it was just as well he did. 'Razamanaz', 'Loud 'N' Proud' and 'Rampant' didn't really crack it for us in the States. We had been going out as first or second on the bill and sometimes, even in places where we'd been doing really well, as special guests. We'd had nothing solid we were just beginning to make a name. Then 'Love Hurts' started to happen and we had to follow it up with something as different. We did 'Hair Of The Dog', which to us was like a last ditch thing. We knew we had to move again musically — still heavy metal, rock and roll — but we needed to do a couple of different things the first being 'Love Hurts'. Manny also produced the album which was done under real 'el-cheapo' circumstances because we were broke after paying back the money we owed to just about everyone in the world. We had had all these hit records around the world but had made no money". Darrell remembers the decision they made at the time "We either had to hold back off the gas pedal or really go for it — we decided to really have a go! The critics did not receive the album well but nonetheless it was the biggest album ever for us in the States — everytime we play there we sell another quarter of a million albums". Asserts Dan, "Kids worldwide just rallied to that album" — they indelibly with it in a big way" Darrell.

THE PRESS

The band feel that in some ways they have made it in spite of the critics. "We were selling out concerts and getting slagged for that and getting albums into the charts all over the world, and getting slagged for that! You get a feeling in the back of your mind that maybe I'm being cheap about this, am I doing something wrong, taking the attitude that perhaps we are something wonderful — which in fact we have never done. We

american notes

CHUCK PULIN: NEW YORK SHARON LAWRENCE: LOS ANGELES

Nazareth got discovered twice last week when they played before audiences at two festivals, one near Rochester, New York, at a raceway, and the other at the festival on Bull Island near Evansville, Indiana. At the Rochester Festival, Naz played a short 30 minute set; not by choice, but because the festival was running late and the time had to be made up somewhere Naz's set was therefore chopped short.

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don't even think about it, we just do what we do. It's a strange situation, almost as if people are just coming to our concerts to knock us. When 'Hair Of The Dog' was out we did the 'Great London Rock Festival' and the press called it the great rock disaster after we had sold out for five nights... We did four encores and we got slagged to death - the reviews ended by saying the four thousand kids who were there loved them but I

know better than them. It's O.K. if some kid from Dingbat Wyoming or Huddersfield knocks it - he has paid his money so he has a right to knock it."

So with or without the support of the press Naz had conquered the world - what next? Back to the UK and another attempt to re-establish their former run of hits, led them to another 'singles' session.

"We always thought 'My White Bicycle' was a hit song, so we cut it and it was! Ken Burgess, who was in a group named Tomorrow, wrote the song but that was simply a one off. However this really brought us back at a point in time we had said in all honesty - forget it in Britain, we'll go and play once a year for the kids but forget the rest. Besides, by the time we had played in America and the rest of Europe every year, we could physically only play in England once".

The twisted hand of fate turned again as when this single was just breaking B & C Records went into liquidation and was only saved by Mountain moving like lightning, forming their own label and entering into a licencing deal with B & C's former distributors EMI, who continued to press the record throughout the upheaval. Mountain Records has been their label ever since, although they have switched their distribution from EMI to Phonogram and from Phonogram to RCA in more recent years.

**MANNY THE PRODUCER-
DAN THE SOLOIST**

Dan's vocals, such a distinctive part of Nazareth's sound, just had to be showcased at some point and it was appropriate that Manny Charlton should produce the project. Although there was never any intention for him to go solo, Dan's solo album was heavily promoted by Mountain and well received, especially on radio. Both "Out Of Time" and "Stay With Me Baby" were close to being hit singles and superb versions of two classic songs which were always favourites of Dan's along with all the other titles included on the album. Manny, by then was firmly established as Nazareth's producer, and has since developed into a specialist in this area, now also working on Mountain group Marseille and Canadian band Streeheart, amongst others.

"Close Enough For Rock And Roll" was the first album on the Mountain label and the first to be recorded in Canada where Naz had taken up short term residency after developing into one of the biggest British acts of all time there. The album also did much to sustain the interest in the group in the US where A & M Records had by then become really committed and therefore a vital part of the Nazareth team along with Mountain's American representative Bob Bonts. The "Playin' The Game" and "Expect No Mercy" albums also produced by Manny, subsequently met with similar international success.

ZAL CLEMINSON



Then came another important move in the Nazareth development - long time friend, stablemate and fellow Scot joined the band, Zal Cleminson joined the band. He became available when his role of guitar playing clown, ended with the split of the Sensational Alex Harvey Band. However, it wasn't just a matter of convenience that he joined Naz as Pete explained "We had wanted him to join the band for some time but we had to be sure that it was one hundred percent what he wanted".

The move had an immediate effect with the first result of Zal's contribution after only 1 month with the band, producing yet another re-emergence in the U.K. with both the "No Mean City" album and "May the Sun Shine" single making the charts, together with a triumphant return nationwide tour of the U.K. early in 1979. Not Surprisingly the album enjoyed similar success internationally, yet again. Zal's talent as a guitarist is only surpassed by his songwriting ability which the original guys in the band feel has done much toward their current development.



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NEW WAVE

The past two years has been a turbulent period for all well established heavy-metal bands with the coming of the new wave, but it seems Naz were able to take it all in their stride.

"We were away from Britain for about a year and when we came back to do the tour, all we got was 'what do you think of new wave, and this band and that band'. We didn't know — we'd not heard it, and they've said to us — rubbish, so we've said no, really we've not heard it! This was honest, we had not heard it, as it was only Britain that had new wave. They were asking us about bands we'd never heard of — or since by the way". Dan continued.

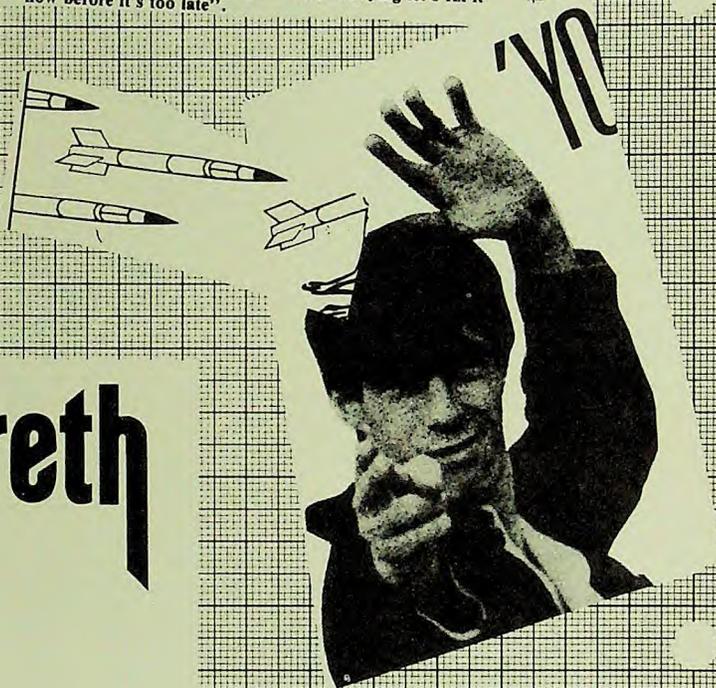
"People thought we were being cute but we weren't, we just said 'I'm sorry we've just never heard it'. We heard Elvis Costello over there but he's rock and roll. We came back at the time when if you weren't new wave you were rubbish. According to the media, bands like us were lazy, over-paid and boring — part of the affluent society. If you'd had a hit record before you were boring". Dan demonstrates his point:

"I saw the guy from Jam doing his Pete Townshend bit on 'The Old Grey Whistle Test' and I quite dug them, I thought they were alright — I knew the guy was doing a Pete Townshend, but why not? I stole leg shakes from Elvis Presley and that's fair enough. But what was really funny, was that Pete Townshend was being interviewed on the same programme (and remember this was the first we'd seen of new wave), and Pete said 'that kid wants to keep that in — it might catch on'. They were a good band anyway, but that's what's wrong — people should just think, do I dig them or not, does this get you off — no; does that get you off — yeh, then you ask who it is. You don't ask who is that — oh that's Neil Young — right he must be good then, The Jam impersonating Townshend didn't bother me. I thought it was amusing, but I like them anyway. It didn't bother Pete Townshend either — to him it was the best compliment in the world for a kid to stand there with the same jacket and hair-cut doing the same thing".

However Nazareth are the first to admit that some good bands have emerged from the new wave, Darrell cites the Boomtown Rats, "I think they will be with us forever — they're more new wave. Dan is into Elvis Costello and Nick Lowe.

"They come over with a lot of good stuff. The Rats run the risk of falling into 'the year' syndrome that happens in Britain, such as happened with Slade — they were huge with all the badges, posters and the general over-kill. Then they think they can do what they like. I really like the Rats, Bob Geldof is a real star, but that last record just wasn't good enough and didn't really make it".

People get so caught up on this British/American thing which is wrong, you should take the best of both. The world's a small place. To see the Floyd get to No. 1 after all these years was fabulous and it's a great record as well. If I hadn't known it was Floyd I would have dug it anyway — at this point in time it's more new wave than anything else. Slugging the whole educational system but in a way good musical way. They are making a very valid social comment with a lot of the comprehensive schools going down the tubes, and Floyd have caught on to it, but in a very constructive way — they're saying let's fix it now before it's too late".



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THE NEXT DECADE

Make no mistake Naz have ample resources to take on the next ten years with as much verve as they have already demonstrated and probably with more than many of their contemporaries. They're constantly looking ahead, still loud but justifiably proud of their past. Pete reminds us that "No-one has ever left this band! Zal has joined us, but that apart it's the same line-up as in 1970".

Darrell talks of their latest, and therefore their most exciting venture to date — the new album recorded under the guidance of Jeff 'Skunk' Baxter, in the Bahamas. "It was a decision we all made simultaneously — every decision in this band is made in this way and has to be unanimous. When the idea of working with a new producer came up, we were all for it, absolutely together, although we knew it was a very important step at the time".

Nazareth consider this as significant an event as "Razamanaz" and it is certainly another positive step forward in their career. The songs again are the key but the Baxter influence is well in evidence without compromising for one moment the distinctive Nazareth hard edge. A few tasteful over-dubs including vibes, sax and black backing girls give the album an added musical dimension and complement the basic live Naz sound perfectly. Although Jeff Baxter did his job you can be sure that Naz, as ever, had their say. "Holiday" and "Showdown At The Border" open the set and better songs you will have to go a long way to find. The former is their new single; "Fast Cars" is probably the most adventurous track and that's where the vibes come in. The album is titled "Malice In Wonderland" a tag previously used by the ill-fated Paice, Ashton and Lord. Nazareth were the first to obtain Jon Lord's blessing, via the trans atlantic telephone, for use of the title. He gave it without question and they gave him a sleeve credit saying 'No Malice Intended, P.A.L.'

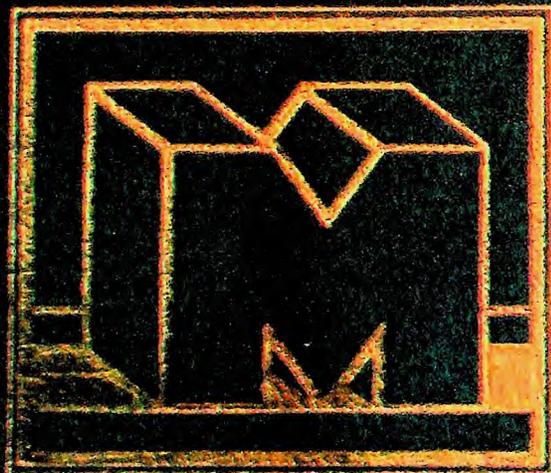
So the stage is set. After forty seven gold and platinum albums in Canada alone, continuous success in every major territory in the world (and some of the smaller ones too — "Whatever You Want Babe" is the number one single in the Portuguese chart, and "Love Hurts" is the second biggest selling record ever in Norway), Nazareth still seek new horizons. Derek Nicol, still manager after all these years chooses to recall little of the past as he is pre-occupied with the future and Mountain colleague, Jim White is currently on a hectic tour of licences setting up plans for the new album. And if there is any question of their becoming just another recording band, he reminded — they commence a world tour in March 1980, a most fitting way of stepping out into the next decade for Nazareth.

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23	29	TOO HOT	Kool & The Gang	Mercury KOOL 8	Virgin VS 318
24	10	ANOTHER BRICK IN THE WALL	Pink Floyd	Harvest HAR 5194	A&M AMS 7500
25	18	WE GOT THE FUNK	Positive Force	Sugarhill SHL 102	Chrysalis CHS 2389
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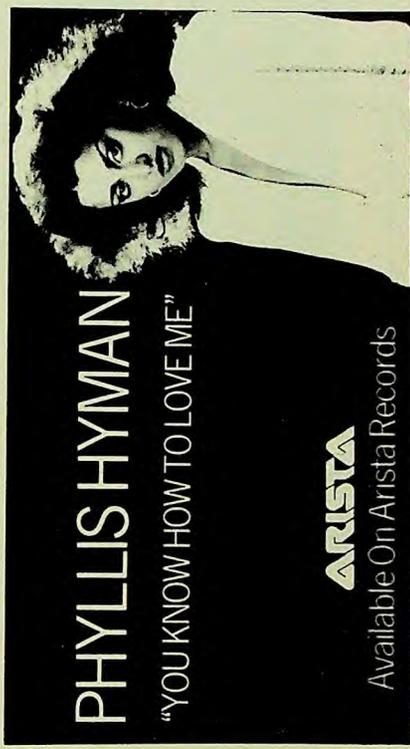
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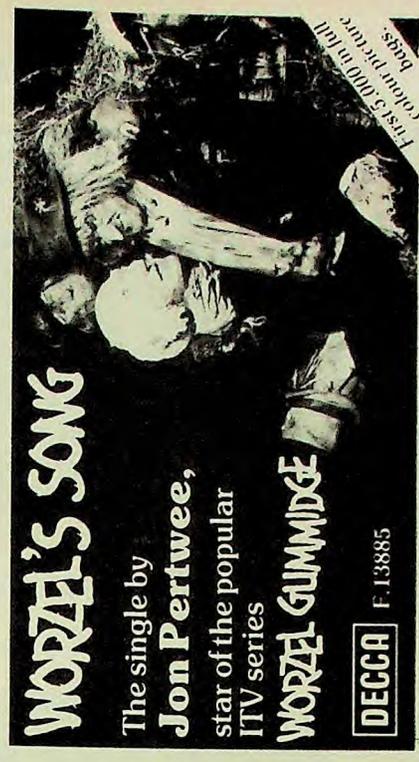
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TALENT

Versatile Essex pens score for his 'silent' movie

THE VERSATILE career of David Essex takes yet another direction with the completion of the first film to feature him in a strictly non-singing role.

Silver Dream Racer, which centres around motor cycle racing, follows Essex's two earlier films, *That'll Be The Day* and *Stardust* and is also notable for another fact — it is the first time that the performer has written the actual background music for a film.

Essex admits that he enjoyed the challenge of providing the soundtrack music.

"I had to write several songs and provide the instrumental music for various scenes including the motor bike sequences. I was fortunate to be surrounded by some good people — John Cameron was the musical director and Real Thing performed one of the numbers, *Where Is Love*. There is also a very good girl singer called Vicki Silva who sings *I Think I'll Always Love You*."

The actual film score took Essex about six weeks to write and he then spent some three months at Advision and CTS Studios recording the music.

The soundtrack album, however, will not be released by Essex's

current record company, Phonogram.

"They have the rights only to my own studio albums — film soundtracks and original cast recordings can be released by other companies. At the moment talks are going on with several people and, strangely enough, in the US, CBS is showing a lot of interest in the music."

In the meantime, Essex has also finished his second album for the Mercury label called *Hot Love*. It follows *Imperial Wizard* and displays a less intense atmosphere than its predecessor. Around the time of the album's release he will also be going on tour again, visiting many of the smaller towns not normally patronised by touring rock artists.

"I think *Hot Love* is my best album — it's direct and that is what I was hoping to achieve. I spent a lot of time trying to get the right feel on each song. I worked on this one much more instinctively than on previous albums," he added.



JUST TO prove that not all recording contracts are signed behind closed doors, here is Pye Records managing director Derek Honey signing the deal which brings Osibisa to the company. The contract was signed at the Ghana Embassy — most of the band members originate from there — under the watchful eye of the Ghanaian ambassador to the UK. Also in attendance were Teddy Osei of Osibisa, various other band members and Embassy officials. The deal, worldwide excluding Africa, is for three years and the first new release will be a single, *Pata Pata*.



THE TOURISTS' Annie Lennox was presented with a gold disc for the group's single *I Only Want To Be With You* last week before she appeared on *Kid Jensen's Round Table*. Pictured are Mike Hawkes (BBC producer), Annie Lennox, Kid Jensen and Paul Burnett. The Tourists start their "Last Laugh Tour" of Britain next month.

News in brief...

THE BOYS are support act on the Ramones' UK tour — the third time the Safari Records' band has been invited to go on the road with the American group, although on the two previous occasions they were unable to accept because of other bookings.

The Boys set for the tour will largely consist of material from their new album, *To Hell With The Boys*.

FIDDLER'S DRAM have lined up their first UK tour following the success of *Day Trip To Bangor*. The tour starts next Thursday and runs through to March.

The group have been completing their second album for the Dingles label, which claims: "It will generally be more representative of the electric folk style that has already made the band one of the biggest draws on the folk circuit."

THE REGENTS are currently recording an album for Rialto Records. Half the LP is being made at Chas Chandler's Portland Studio, while the other half will be completed at Connie Plank's studio in Cologne.

IAN MATTHEWS and his band are likely to tour Europe in March with a London date at The Venue at the end of the month. A single, *Crying In The Night*, written by Stevie Nicks, is released by Rockburgh Records this Friday.

AMERICAN-BASED Skinny Kid Band has signed with PVK Records for worldwide release of their material. Their debut single in the UK, *Morning Star*, is released this Friday.

CLASSICAL

RCA joins Baroque boom

ANOTHER MAJOR company, RCA, is launching a Baroque series in order to cash in on — and help expand — the boom in Baroque music which shows no sign of abating.

Last month, Philips launched its Baroque series, a mixture of new and re-issued material, and now RCA, in association with its German company, is going to import records made by Seon.

The Baroque boom has been going for some time now, and RCA has done well with the Erato label, but Seon has for many years enjoyed a very high reputation.

Many of the finest musicians specialising in the performance of Baroque music on authentic instruments in authentic style have worked for the company's guiding light, Wolf Erichson in Germany. They range from the leading virtuoso recorder player Frans Bruggen to the harpsichordist Gustav Leonhardt — perhaps better known in this country for his work for *Harmonia Mundi* and *Telefunken*.

Both feature on the two of the first three releases. Bruggen plays 10 *Trios for Recorder and Transverse Flute* by Telemann on a boxed set of 2LPs (RL 30343 £10.98), and Gustav Leonhardt plays 14 *Sonatas for Harpsichord* by Scarlatti (RL 30334 £5.49).

But RCA-Seon, as the new series is labelled, will cover a wider range than just the formal Baroque period.

New songs for King's Singers

THE EXTRAORDINARY success of the King's Singers continues unabated — well past the time that even the most confident of the members themselves predicted.

In over a decade of performance, the group has covered music of all kinds, from esoteric and sublime early church music to Horowitz's entertainment, Captain Noah and his Floating Zoo. But it has been their skill in blending these elements in one concert that has earned them such consistently large audiences.

And for its 1980 tour, which runs from February 19 to March 18, the group is moving in a big way into a fairly new field — the world of Victorian songs.

And although they will not perform Victorian Songs exclusively on their tour, they are bringing out a new record of just that material to go with the 20 concerts.

Entitled *The King's Singers, Victorian Collection (ASD/TC 3865)*, the record brings together a mixture of Glee and Drawing-Room Ballads, ranging from Jenk's *Vegetable Compound* to *Come, Sweet Marguerite*, to *Home They Brought Her Warrior Dead*.

The album and the tour will be widely promoted. A special jingle sung by the group has been recorded for radio use and press kits have been distributed to all regional press.

A sample of four tracks from the album have also been sent to various radio stations. In addition, there will be interviews and appearances on

local radio, TV and in newspapers.

The tour begins in Ipswich on February 19, and then moves through East Anglia down to South England before heading up to Newcastle-upon-Tyne (March 5) and Manchester (March 7) and finishing with three dates in Scotland: Aberdeen (March 16), Inverness (March 17) and Glasgow (March 18).

Another Royal group, though perhaps less well-known, is also touring. The King's Musick is a group founded by the violone/theorbo/Baroque guitar player Ian Gammie and includes the viol/Baroque violin player Roderick Skeaping and flautist/harpsichordist Nicholas McGegan.

From January 24 to February 6 *The King's Musick* goes around the country as part of the Early Music Centre with the backing of the Arts Council and other local arts associations.

Ten groups, some of the best early music ensembles in the country, are involved in the network which runs through to the end of April. And at least one group has been on the road since October. The success of this network, only the second ever run, will inevitably increase the demand for early music records in the provinces.

More precise information of the tour can be obtained from Jennifer Eastwood, Early Music Centre, 62 Princedale Road, W1. 01-969 7028.

New release

German and French Songs by Schubert, Schumann, Brahms, Faure, and Gounod. Shura Gehrman, bass, Nina Walker, piano. Nimbus SAM 45 rpm 45001-4 £15.20.

This is without doubt the most remarkable box of Lieder and French songs that has been issued for years. That is not casual exaggeration, simply there is no other singer recording at the moment who I have heard who can boast such distinctive individuality, such authority and conviction, and, at times, such idiosyncratic ideas. Gehrman is a bass with an immensely wide range of vocal colours which he uses to the full, and certainly the dramatic aspects of the songs are given full rein. Sometimes I found myself disagreeing violently with the way he started songs, only to confess by the end that perhaps it could be done that way. In fact, there is one moment in *Ich Grolle Nicht* when Gehrman, as far as I am concerned, slips into melodrama unintentionally — but that is part of the individuality of his approach. There are some vocal gestures which are uncomfortably old-fashioned, that would possibly work in a big theatre, with the artists' presence accompanied by big gestures, but not through the intimate medium of a gramophone. But despite all this, I still found the performances utterly compelling. The fact that this set contains much popular material makes it an interesting proposition for dealers with Lieder sections to order — Schubert's *Schwanengesang* plus others including *Die Forrelle*, Brahms' *Four Last Songs*, Faure's *Apres Un Reve* and Gounod's *Au Rossignol*. He is well accompanied — though a little more fire is occasionally needed — by Nina Walker, and the sound is typically Nimbus: very forthright and direct. It is worth noting, too, that these were the first 45 rpm LPs to be recorded by Nimbus, though the Rowland harpsichord album beat it into production. It won't be the greatest Lieder seller, but it is well worth recommending as a really challenging change.

All-Russian Onegin

THE ONLY complete recording of Eugene Onegin, Tchaikovsky's most popular opera, performed entirely by Russian artists is to be released by EMI next month.

And it features Yuri Mazurok, Tamara Milashkina, Vladimir Atlantov and Evgeny Nesterenko in the lead roles, with the Bolshoi Theatre Chorus and Orchestra conducted by Mark Ermler and comes in a three-record set, *Melodiya SLS 5191*, retailing at £11.95.

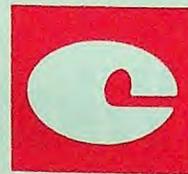
This will be competing with three other available sets, the most recent being five years old. But one of its main selling points is that Yuri Mazurok, who sings the title part on record is coming to perform the same role at Covent Garden in February and March.

The bass Nesterenko, is also becoming increasingly well known over here, and he sings on HMV's recently-released record of Verdi's *Requiem* conducted by Riccardo Muti.

It is also worth noting that Mark Ermler, the conductor, is coming to Britain to conduct the work at the Welsh National Opera in February.

Edited by
NICOLAS SOAMES

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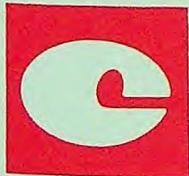
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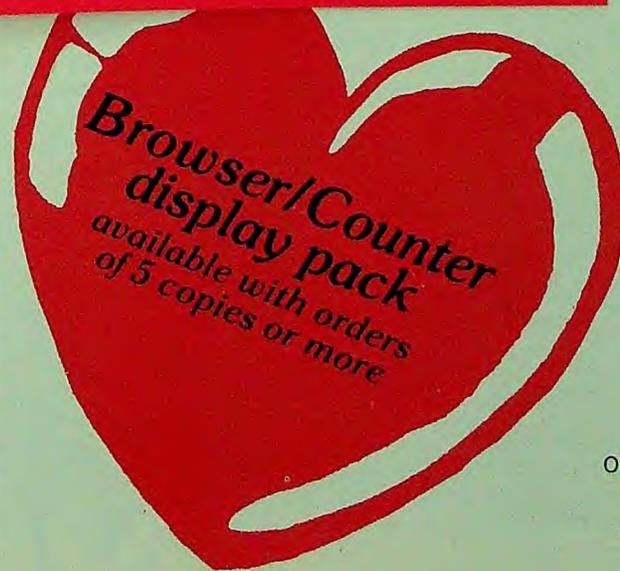
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Producers: Millie Jackson and Brad Shapiro. Recorded live at the Roxy this Millie Jackson compilation certainly lives up to its name, featuring little reprises as in All The Way Lover and Sweet Music Man with near to the knuckle asides from the lady with the deep voice. Somehow, she has never really cracked any more than a limited but devoted following in this country and it will probably still only appeal to those few.

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Lady Samantha. DJM 22085. If reissues rule this one can claim blue blood. Selection of tracks and mid-price bracket should get it moving, and from release date of February 15 will have plenty of marketing push. Several of the 14 cuts have never been out on album before and included are Rock And Roll Madonna (later became Benny and the Jets) Screw You, Grey Seal, Friends and title track.



Alan Price
'Love You True'
JET 170

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CBS Distribution Centre,
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TALENT

Versatile

**pens score
his 'silent'**

THE VERSATILE career of David Essex with the completion of the first film to singing role.

Silver Dream Racer, which centres around motor cycle racing, follows Essex's two earlier films, That'll Be The Day and Stardust and is also notable for another fact — it is the first time that the performer has written the actual background music for a film.

Essex admits that he enjoyed the challenge of providing the soundtrack music.

"I had to write several songs and provide the instrumental music for various scenes including the motor bike sequences. I was fortunate to be surrounded by some good people — John Cameron was the musical director and Real Thing performed one of the numbers, Where Is Love. There is also a very good girl singer called Vicki Silva who sings I Think I'll Always Love You."

The actual film score took Essex about six weeks to write and he then spent some three months at Advision and CTS Studios recording the music.

The soundtrack album, however, will not be issued by Essex's

CLASSICAL

**RCA joins
Baroque boom**

ANOTHER MAJOR company, RCA, is launching a Baroque series in order to cash in on — and help expand — the boom in Baroque music which shows no sign of abating.

Last month, Philips launched its Baroque series, a mixture of new and re-issued material, and now RCA, in association with its German company, is going to import records made by Seon.

The Baroque boom has been going for some time now, and RCA has done well with the Erato label, but Seon has for many years enjoyed a very high reputation.

Many of the finest musicians specialising in the performance of Baroque music on authentic instruments in authentic style have worked for the company's guiding light, Wolf Erichson in Germany. They range from the leading virtuoso recorder player Frans Bruggen to the harpsichordist Gustav Leonhardt — perhaps better known in this country for his work for Harmonia Mundi and Telefunken.

Both feature on the two of the first three releases. Bruggen plays 10 Trios for Recorder and Transverse Flute by Telemann on a boxed set of 2LPs (RL 30343 £10.98), and Gustav Leonhardt plays 14 Sonatas for Harpsichord by Scarlatti (RL 30334 £5.49).

But RCA-Seon, as the new series is labelled, will cover a wider range than just the formal Baroque period.

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in one concert that has earned them such consistently large audiences.

And for its 1980 tour, which runs from February 19 to March 18, the group is moving in a big way into a fairly new field — the world of Victorian songs.

And although they will not perform Victorian Songs exclusively on their tour, they are bringing out a new record of just that material to go with the 20 concerts.

Entitled The King's Singers, Victorian Collection (ASD/TC 3865), the record brings together a mixture of Glee and Drawing-Room Ballads, ranging from Jenk's Vegetable Compound to Come, Sweet Marguerite, to Home They Brought Her Warrior Dead.

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It is also worth noting that Mark Ermler, the conductor, is coming to Britain to conduct the work at the Welsh National Opera in February.

ALBUM REVIEWS

The Hollywood house of hits

MISCELLANEOUS

Hollywood. EMI International INA 1504. The album which features music from the 13-week series currently being screened nationally by Thames Television. Carl Davis' music vividly accompanies many of the silent movie clips shown on the programme and as such there must be a huge MOR-oriented market ready for this kind of album. Promotion during the next few weeks, by both Thames and EMI, is going to be heavy but the best marketing weapon is the TV series itself.

NEIL DIAMOND

September Morn. CBS 86096. **Producer:** Bob Gaudio. Yet another excellent album from Diamond combining some beautiful original material from him and a selection of Sixties oldies like his own I'm A Believer, Dancing In The Street, Stagger Lee and The Sun Ain't Gonna Shine Anymore. Also includes Diamond's latest single, September Morn. An undoubted chart item.

ACKER BILK

Mellow Music. Warwick WW4 5069. A new album from Bilk, which follows up two earlier Warwick albums, Sheer Magic and Evergreen, and which is another chart certainly in view of the national TV advertising which is planned. Titles include Just The Way You Are, Touch Me In The Morning and You Don't Bring Me Flowers.

VARIOUS ARTISTS

Sunburn. Ronco RTL 2044. **Producers:** Gordon Smith and Neil Palmer. A strong and varied selection of tracks, including the soundtrack to the Sunburn film. All come loosely under the heading "disco" but thankfully the fact that the artists are as different as Herbie Hancock, 10cc, Janis Ian and the Beach Boys (as well as the more orthodox disco sound of such as Billy Ocean and Heatwave) makes it just a good pop compilation.

JOHNNY NASH

The Johnny Nash Album. CBS Embassy. CBS 31779. **Producers:** various. Budget re-release series which is putting some very good catalogue material before the public again, and this is a particularly good LP in a generally good bunch. More singalong than Max. cuts include Tears On My Pillow, I Can See Clearly Now, Hold Me Tight.

JON AND VANGELIS

Short Stories. Polydor POLD 5030. **Producer:** Vangelis. Anderson and Papathanassiou doing their respective thing to generally pleasing good effect, without exactly causing a rush of adrenalin. Two big names, and current success of I Hear You Now single should take the LP into healthy sales figures.

AL GREEN

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SOUTHSIDE JOHNNY & THE ASBURY JUKES

Havin' A Party With Southside Johnny. CBS/Embassy. CBS 31772. **Producer:** Steve Van Zandt.

Another budget compilation from CBS that features the very best from Southside Johnny. The tracks of note are often the Springsteen/Van Zandt numbers like Talk To Me, The Fever and Trapped Again. Also included is a brilliant live version of Sam Cooke's Havin' A Party — previously unreleased. And all for £2.79!

AEROSMITH

Night In The Ruts. CBS 83680. **Producer:** Gary Lyons. US heavy metal group's seventh LP and to an English audience currently enjoying the talents of new bands like The Specials, this doesn't sound too fresh anymore. Includes what now seems the obligatory Spector cover number, Remember, which is handled clumsily. That said, however, Aerosmith still have a sizeable following of loyal headbanging fans in this country and this will sell well among them.

LYNYRD SKYNYRD

Gold & Platinum. MCA MCSP 308. **Producers:** various. A good compilation for those who missed the late American rockers with a stunning version of Freebird, a now ironic tribute to Duane Allman. Also includes their classic Down South Jukin' and finishes with Comin' Home. The recent charting of Freebird shows that they are not completely forgotten, and should boost sales.

TOM JONES

Rescue Me. Columbia SCX 6628. **Producer:** Michael Stewart. Best album for a long time from Jones whose singing talents have been squandered on poor material in recent years. This nine-track album includes an up-tempo version of Don't Cry For Me Argentina, Flashback, What Becomes Of The Broken Hearted and the title track, originally a hit for Fontella Bass.

PHIL DANIELS AND THE CROSS

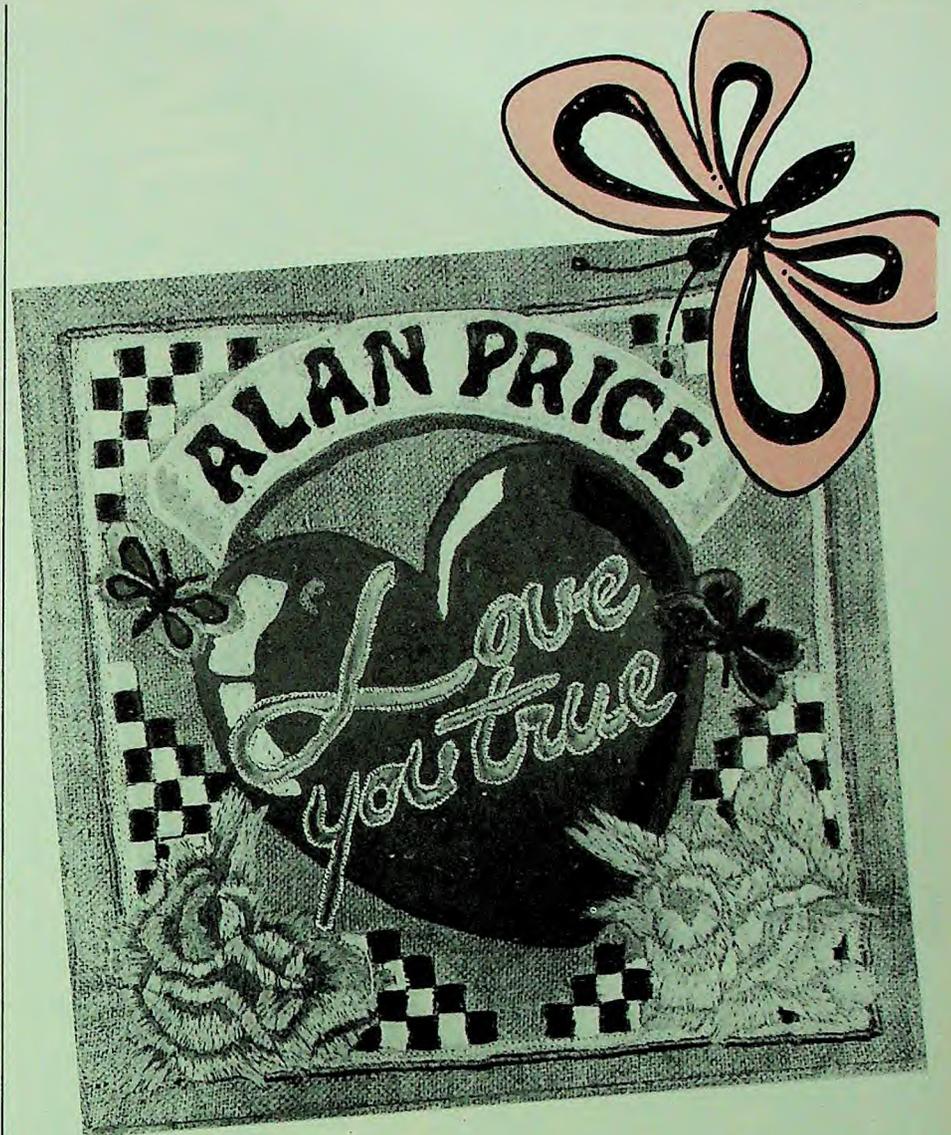
RCA PL 25259. The theme of Quadrophenia is carried through very strongly here, and it will probably do more harm than good to sales. Daniels sounds like a neo-Tommy Steele over very ordinary rock/pop backing with numbers like Lost Romance, Class Enemy and Wet Day in London. His words are reasonable but he has a lot of maturing to do before his songwriting is up to scratch.

MILLIE JACKSON

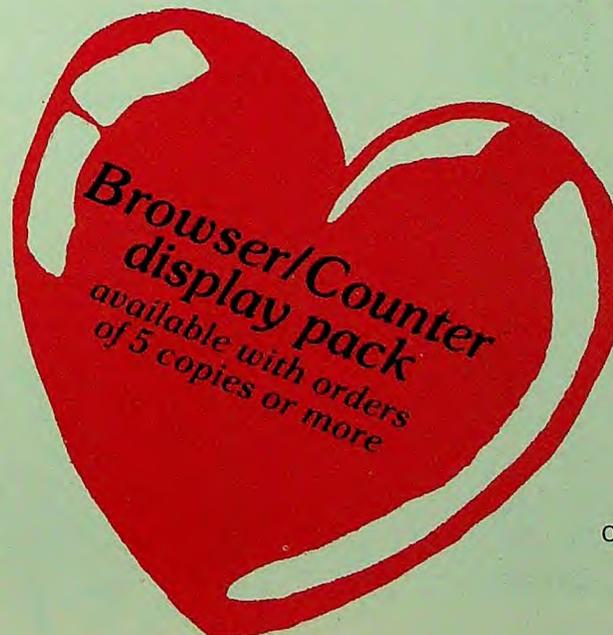
Live & Uncensored. Polydor/Spring. SP-2-6725. **Producers:** Millie Jackson and Brad Shapiro. Recorded live at the Roxy this Millie Jackson compilation certainly lives up to its name, featuring little reprises as in All The Way Lover and Sweet Music Man with near to the knuckle asides from the lady with the deep voice. Somehow, she has never really cracked any more than a limited but devoted following in this country and it will probably still only appeal to those few.

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16	29	I'M THE MAN Joe Jackson	AGM AMLH 64794	41	32	LOVE SONGS Elys Presley	K-Tel NE 1062	66	73	BOMBER Motocrew	Bronze BRON 523
17	18	PARALLEL LINES Blondie	Chrysalis CDL 1192	42	39	I AM Earth Wind & Fire	CBS 86084	67	55	SKY SKY	Ariola ARLH 5022
18	11	NO PLACE TO RUN UFO	Chrysalis CDL 1239	43	NEW	JUST TESTING Wishbone Ash	MCA MCF 3052	68	59	PLATINUM Mike Oldfield	Virgin V 2141
19	13	LONDON CALLING Clash	CBS CLASH 3	44	74	CORNERSTONE Slyx	A&M AMLK 63711	69	51	SLIM WHITMAN'S 20 GREAT LOVE SONGS Slim Whitman	United Artists UAG 30270
20	16	OUTLANDOS D'AMOUR Police	A&M AMLH 68502	45	38	GREATEST HITS 1972-1978 10cc	Mercury 9102 504	70	69	HE WAS BEAUTIFUL Iris Williams	Columbia SCX 6627
21	21	EAT TO THE BEAT Blondie	Chrysalis CDL 1225	46	52	THE PLEASURE PRINCIPLE Gary Numan	Beggars Banquet BEGA 10	71	-	IN THROUGH THE OUT DOOR Led Zeppehn	Swan Song SSK 59410
22	49	THE SUMMIT Various	K-Tel NE 1067	47	NEW	JUST FOR YOU Des O'Connor	Warwick WW 5071	72	NEW	THE LAST DANCE Various	Motown EMTV 20
23	19	SEPTEMBER MORN Neil Diamond	CBS 86096	48	63	GREPS & DRAPES Showaddywaddy	Arista ARTV 3	73	46	LENA'S MUSIC ALBUM Lena Martell	Pye N123
24	15	20 GOLDEN GREATS Diana Ross	Motown EMTV 21	49	NEW	OVER THE TOP Cozy Powell	Ariola ARL 5038	74	-	BRIDGES John Williams	Lotus WH 5015
25	25	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018	50	72	RUMOURS Fleetwood Mac	Warner Brothers K 56344	75	-	NIGHT MOVES Various	K-Tel NE 1065

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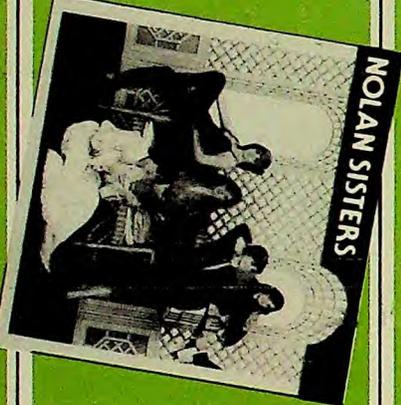
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| 4th-9th Feb: Golden Garter, Manchester. | 10th-15th March: Queen's Club, Westcliffe-on-Sea. |
| 11th-16th Feb: Night Out, Birmingham. | 21st March: The Arts Theatre, Poole. |
| 18th-23rd Feb: Night Out, Birmingham. | 31st March-2nd April: Shakers, Cleethorpes. |
| 25th Feb-1st March: Jollees, Stoke-on-Trent. | 14th-19th April: King of Clubs, Leicester. |

ALBUMSTML 12124

SINGLE TMG 1177



RELEASES

SINGLE INDEX

ANGELIC UPSTARTS O
 BROWN, Peter L
 BULLENS, Cindy H
 CARS I
 CINDY AND ROY I
 COBB, Joyce D
 CODEK M
 DETROIT SPINNERS W
 FLACK, Roberta / Donny Hathaway U
 GAP BAND T
 GAYLE, Crystal T
 GIRLS SCHOOL E
 HAMILTON IV, George W
 HEROES S
 JACKSON, Michael R
 KJELSDEN, Mark A
 LANE, Cristy S
 LANVIN, Les L
 LEWIS, Linda S
 MATTHEWS, Ian C
 MCGUINNESS, Stonebridge H

A
 ARE YOU READY?, Something's Happening, MARK KJELSDEN, Back Door 2 (F)

B
 BODY SNATCHING, Body Snatching, U.S. OF A, Carrere CAR 132 (W)

C
 CHATTY CHATTY, Turn It Up, TOOTS AND MAYTALS, Island 12WIP 6544 (E)

C
 COLD WIND ACROSS MY HEART, You Ain't Pretty Enough, NIGHT, Elektra/Asylum K 12420 (W)
 CRYING IN THE NIGHT, Live, IAN MATTHEWS, Rockburgh ROCS 218 (F)

D
 DIG THE GOLD, Don't Be Mad At Me, JOYCE COBB, High Cream HCS 103 (A)

E
 EMERGENCY, You're The Fire, GIRLS SCHOOL, Bronze BRO 89 (E)

F
 FEELING LIKE WE'RE STRANGERS AGAIN, Shadows, WILSON BROTHERS, Atlantic K 11431 (W)

H
 HEARTBEAT, Street Level, STONEBRIDGE MCGUINNESS, RCA PB 5224 (R)
 HOLDING ME CRAZY, Trust Me, CINDY BULLENS, Casablanca NB 2217 (A)
 HOLIDAY, Talkin' 'Bout Love, NAZARETH, Mountain TOP 50 (F)

I
 I FEEL LOVE, Can't We Just Sit Down, DONNA SUMMER, GTO GT 100 (C)
 I WANNA TESTIFY, Changing Jobs, CINDY AND ROY, WEA K 79113 (W)
 I'LL TAKE CARE OF YOU, The World Is A Ghetto (Instr.), WAR, MCA 557 (C)
 IT'S ALL I CAN DO, Candy O, CARS, Elektra/Asylum K 12420 (W)

J
 JUDY'S GONE DOWN, Jung Lovers, JAMES VANE, Island WIP 6538 (E)

K
 KNEE DEEP, One Nation Under A Groove, FUNKADELIC, Warner Brothers K 1794T (W)

L
 LOVE IN OUR HEARTS, Penguins, PETER BROWN, TK TKR 7572 (C)
 LOVE'S AT THE BOTTOM, Just Like A Fool, LES LANVIN, Cobra COB 7 (E)

MN
 ME, ME, ME, Demo, CODEK, MCA 550 (C)

NAZARETH H
 NIGHT C
 OPPOSITION T
 PERTWEE, Jon W
 PRYOR, Renee O
 PSYCHODELIC FURS S
 QUINT N
 RANDOM HOLD W
 REMWICK, Tim P
 SHOES T
 SUMMER, Donna O, I
 TEAR JERKERS M
 TOOTS AND MAYTALS C
 TRADITION R
 US OF A B
 VANE, James J
 VAPORS T
 WAR I
 WILLIAMS, Andy R
 WILSON BROTHERS F

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MURDER MYSTERY, Heart On The Line, THE TEAR JERKERS, Back Door DOOR 1(F)
 NIGHTMARE, Only Time Can Tell, QUINT, RCA PB 5219 (R)

O
 ON BROADWAY, You Want My Love, RENEE PRYOR, Polydor POSP 109 (F)
 ON THE RADIO, There Will Always Be A You, DONNA SUMMER, Casablanca NB 2236 (A)
 OUT OF CONTROL, Shot Gun Solution, ANGELIC UPSTARTS, Warner Brothers K 17558 (W)

P
 PERFECT STRANGERS, Crazy For Your Love, TIM REMWICK, CBS 8185 (C)
 PICK UP THE PIECES, You're The Light, MARY WILSON, Motown TMG 1177 (E)

R
 RAILWAY HOTEL, I'll Never Love Anyone Anymore, ANDY WILLIAMS, CBS 8231 (C)
 ROCK WITH YOU, Get On The Floor, MICHAEL JACKSON, Epic EPC 8206 (C)
 RUNAWAY LOVE, La-La-La-La, TRADITION, RCA PB 5220 (R)

S
 SISTER EUROPE, ****, PSYCHODELIC FURS, CBS 8179 (C)
 SLEEPING LIKE A BABY, Rolling for a While, LINDA LEWIS, Ariola ARO 207 (A)
 SLIPPIN' UP, SLIPPIN AROUND, He's Back In Town, CRISTY LANE, United Artists UP 611 (E)
 SOME KIND OF WOMAN, 10% Will Do, HEROES, Polydor POSP 105 (F)

T
 THE BOYS ARE BACK, Stepping Out, GAP BAND, Mercury MER 2 (F)
 THIS YEAR, Punishment Of Luxury, THE OPPOSITION, Ariola/Hansa AHA 558 (A)
 TOO DEEP FOR TEARS, Your Old, Cold Shoulder, CRYSTAL GAYLE, United Artists UP 607 (E)
 TOO LATE, Now And Then, SHOES, Elektra/Asylum K 12404 (W)
 TURNING JAPANESE, Here Comes The Judge, VAPORS, United Artists BP 334 (E)

W
 WHAT HAPPENED, Cause And Effect, RANDOM HOLD, Polydor POSP 112 (F)
 WILDE MOUNTAIN THYME, I'll Be Here In The Morning, GEORGE HAMILTON IV, MCA 558 (C)
 WORKING MY WAY BACK, Disco Ride, DETROIT SPINNERS, Atlantic K 11432 (W)
 WORZEL'S SONG, Who'd Be A Scarecrow?, JON PERTWEE, Decca F 13885 (S)

Y
 YOU ARE MY HEAVEN, I'll Love You Forever, ROBERTA FLACK/DANNY HATHAWAY, Atlantic K 11414 (W)

ALBUM INDEX

AKKERMAN, Jan 1
 BAND OF BLUES & ROYALS 4
 BOOKER T. & The M.G.'s 1
 COLEM, Freddy 4
 CHENIER, Clifton 6
 DeDANANN 4
 FOCUS ON THE ROYAL MARINES 4
 GATES, David 5
 GREAT WELSH MALE VOICE CHORAL TRADITION 4
 KINGS OWN SCOTTISH BORDERERS 4
 MANTOVANI 4
 NASHVILLE TRAIN 2
 McKELLER, Kenneth 4
 MIDLER, Bette 1
 MITCHELL BAND, Ian 8
 PEARL HARBOUR & The Explosions 7
 PENA, Paco 4
 RECORD, Eugene 7
 RED HACKLE PIPES & DRUMS 6
 REED, Revon/Sady Courville & The Mamou Cajun Band 4
 STARGUARD 7
 SREWART, Slam/Bucky Pizzarelli 6
 20 GOLDEN PIECES OF COUNTRY HITS 3
 20 GOLDEN PIECES OF COUNTRY CHARTS 3
 20 GOLDEN PIECES OF COUNTRY NOSTALGIA 3
 20 GOLDEN PIECES OF COUNTRY MUSIC 3
 WALDEN, Narada Michael 1
 WORLD OF THE GOONS 4
 Z.Z. TOP 7

1 ATLANTIC (WEA)
 BEST OF BOOKER T. & THE M.G.'s
 Booker T. & The M.G.'s K 40072
 THE ROSE - ORIGINAL SOUNDTRACK
 Bette Midler K 50681
 JAN AKKERMAN THREE
 Jan Akkerman K 50664
 DANCE OF LIFE
 Narada Michael Walden K 50678

2 BUFFALO (PINNACLE)
 ABBA OUR WAY
 Nashville Train BUFF-G-5001

3 BULLDOG
 20 GOLDEN PIECES OF COUNTRY HITS
 Various BDL 2014
 20 GOLDEN PIECES OF COUNTRY CHARTS
 Various BDL 2015
 20 GOLDEN PIECES OF COUNTRY NOSTALGIA
 Various BDL 2016
 20 GOLDEN PIECES OF COUNTRY MUSIC
 Various BDL 2017

4 DECCA
 BANKS OF THE NILE
 DeDanann SKL 5318 (KSKC 5318)
 RIGHT FROM THE HEART
 Freddy Cole SKL 5321
 THEATRE FAVOURITES
 Mantovani DKL 106 1/2 (KDCK2 8115)
 THE PACO PENA FLAMENCO COMPANY LIVE AT SADLERS WELLS, LONDON
 MOR 528 (KMORC 528)

FOCUS ON THE ROYAL MARINES
 FOS 61/62
 THE GREAT WELSH MALE VOICE CHORAL TRADITION
 DPA 3071/2 (KDPC2 8112)
 THE OPERATIC WORLD OF KENNETH McKELLAR
 SPA 562 (KCSP 562)
 THE WORLD OF THE GOONS
 SPA 569 (KCSP 569)

THE SOVEREIGNS ESCORT
 Band Of Blues & Royals GBS 1017 (KGBC 1017)
 TARTAN TOP TWENTY VOL. 2
 Kings Own Scottish Borderers GBS 1018 (KGBC 1018)

THE BLEND OF RED HACKLE
 The Red Hackle
 Pipes & Drums GBS 1019 (KGBC 1019)

5 ELEKTRA/ASYLUM (WEA)
 FALLING IN LOVE AGAIN
 David Gates K 52206

6 SONET
 BOOGIE 'N' ZYDECO
 Clifton Chenier SNTF 801
 THIS IS MAMOU CAJUN RADIO
 Revon Reed/Sady Courville & The Mamou Cajun Band SNTF 802

DIALOGUE
 Slam Stewart/Bucky Pizzarelli SNTF 811

7 WARNER BROTHERS (WEA)
 WELCOME TO MY FANTASY
 Eugene Record K 56639
 CHANGING OF THE GUARD
 Starguard K 56746
 PEARL HARBOUR & THE EXPLOSIONS
 Pearl Harbour & The Explosions K 56789
 DEGUELLO
 Z.Z. Top K 56701

8 WEA
 LONELY NITES
 Ian Mitchell Band K 58070

SELECT SINGLES

by TONY JASPER



THE CHI-LITES

CHI-LITES
Stay A Little Longer (Pye 7P 5005 - 7", 12P 5005 - 12", Pye). Nine hits but none since You Don't Have To Go (3, 1976). This is destined for clubs and discos - an engaging slow dance number which lends itself to general airplay. Usual immaculate vocals. Strong record but needs time. Worth staying with.

ANGELIC UPSTARTS
Out Of Control (Warners K 17558, WEA). Three hits last year, but none higher than 29 (Teenage Warning), so it will be surprising if this reaches Top 20. In now familiar vein: a shout line and football terrace style reply, allied to frenetic guitar runs with usual gutsy underpinning. If they have the ability then change needed, soon. Minor chart place.

JIMMY GRIERSON
This Way Up (Jet 164, CBS) Thin and thick sound on verse line and chorus from a promising new artist. Good song backed up by special media gift, photos, biog with this commendable debut from Liverpool artist. Colour bag.

THE CHORDS
Maybe Tomorrow (Polydor POSP 101, Polygram). Promised major push for band. Brief charting with Now It's Gone (63, 1979). Lots of flourish, gutsy sound, constant momentum, two instrumental breaks with one short, other extended. Has commercial edge and should do better than their last effort.

NEIL INNES
Amoeba Boogie (Polydor POSP 10, Polygram). Fun man with a cut which borrows from The Beatles, his recent song, Dreadlock Holiday sounded more like 10cc particularly with the employment of title line on back-up. Hypnotic continuous attack from main hook with ever-present drums, effects. Picked up in right quarters this could easily be unexpected hit.

THE SPECIALS
Too Much Too Young EP (2-Tone CHS TT 7, CBS). Black and white pic bag with lots of copy. Live cuts from Coventry gig with main track found in studio form LP, The Specials (2 Tone CDL TT 5001). Very much for large cut following, will not translate easily into general programming. Gift for fans or stop-gap material to keep group chart momentum?

JEFFERSON STARSHIP
Jane (RCA PB 1750, RCA). From LP, Freedom A Point Zero. New vocalist Micky Thomas (he of Fooled Around And Fell In Love, Elvin Bishop hit fame), Aynsley Dunbar on drums. Sounds like Cheap Trick with heavyhiff riffs, hard drum drive. US hit but if recent Hagar chart stay anything to go by, this only has a chance. Pic bag with group on front.

SIMPLE MINDS
Changingly (Arista ARIST 325, CBS). Gary Numan style intro, familiar bass drum, with on top more heavy feel aided by good vocal flourishes. Edited version from LP, Real To Real Cacophony (SPART 1109). Pic bag For Fans, unlikely to cross over into general acceptance.

MICK JACKSON
You Don't Light My Fire (CBS 8008, CBS). Eight week run but no

position higher than 41 for Weekend after explosive Blame It On The Boogie. This keeps Jackson around but do songs with relationship break-up ever take-off if the message is as clear as the title line? No re-union, come-back hopes here. Good disco runs, above average song.

BOB DYLAN
Gotta Serve Somebody (CBS 8134, CBS). Vainly do CBS search for hit cut off best selling Slow Train Coming LP (86095). I suggest there are none on LP. This just sounds like an LP track - too low down scale. No real 45 life on flip, Gotta Change My Way Of Thinking either. On the LP, both, however, moving, powerful tracks.

KILLING JOKE
Nervous System (Island WIP 6550). Like this, but very much in alternative market bag. Interesting instrumentation mix on hook, has a relentless thudding beat, should aid general nervousness if played in empty room, late at night.

RICKIE LEE JONES
Easy Money (Warners K 17556, WEA). Now that media hysteria over lady has subsided it's difficult to see this kind of slow, torch style approach making impact outside late-night airplay. Very much belongs as pleasant, undemanding cut off good LP, Rickie Lee Jones (K 56628).

OSIBISA
Pata Pata (Pye 7P 5013 - 7", 12P 5013 - 12" Pye). Rhythmic, powered along by brass, party atmosphere, one of best efforts from band deserving of more hits than two.

STIFF LITTLE FINGERS
At The Edge (Chrysalis CHS 2406, CBS). Four week run on last, Straw Dogs (44), no more from this, frenetic, gutsy, for alternative market. Comes in eye-catching bag.

JO JO ZEP AND THE FALCONS
Soon You'll Be Gone (Rocksburgh ROCS 216 Spartan). Hangs and hangs around, picking up airplay and with its gradually hypnotic nature could yet score.

PARLIAMENT
Party People (Casablanca NB 2222 - 7", with same number for 12" Pye). Good consumer purchase with three track 12" giving 20 minutes plus. Main cut has atmosphere with girl back-ups shouting title, but Clinton's sermonising on where are the party people is wearying. Unlikely to break Parliament in UK Top 75.

PLAYERS' ASSOCIATION
We Got The Groove (Vanguard VS 5016, Pye). Ride The Groove (42) lack lustre follow-up to crossover Turn The Music Up (8) and this not likely to do better than last 1979 outing. Spirited sax break but basic song ordinary and sign of disco music on downward slope.

MAGGIE MACNEAL
(I Want The) Night Time (Warners K 17465, WEA). Begins as though backing track for Is It Love from Rose Royce but settles down into own groove. Lady sounds bright and happy over disco beat but song itself like vocalist tails off after half-way, becomes just another disco flavoured 45.

THE TOURISTS

FEB. TOUR -1980

Thursday 14th	IPSWICH	Gaumont
Friday 15th	BIRMINGHAM	Odeon
Saturday 16th	MANCHESTER	Apollo
Sunday 17th	BLACKBURN	King George's Hall
Monday 18th	SHEFFIELD	City Hall
Tuesday 19th	ROYAL BRIDLINGTON	Spa
Thursday 21st	ABERDEEN	Fusion Ballroom
Friday 22nd	EDINBURGH	Odeon
Saturday 23rd	NEWCASTLE	City Hall
Sunday 24th	GLASGOW	Apollo
Monday 25th	LEICESTER	De Montfort Hall
Tuesday 26th	BRISTOL	Colston Hall
Wednesday 27th	SOUTHAMPTON	Gaumont
Thursday 28th	HAMMERSMITH	Odeon

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CHART FOR WEEK-ENDING FEB. 2

ORDER FORM CHART

TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	1	3	PRETENDERS Pretenders (Chris Thomas)	Real RAL3 (W)	39	37	12	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	Casablanca CALD 5008 (A)	
2	3	43	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	40	33	38	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	
3	14	2	PERMANENT WAVES Rush	Mercury 9100 071 (F)	41	32	10	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	
4	2	16	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	42	39	33	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	
5	4	12	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	43	—	—	JUST TESTING Wishbone Ash	MCA MCF 3052 (C)	
6	6	12	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	44	74	2	CORNERSTONE Styx	A&M AMLK 63711 (C)	
7	31	2	SHORT STORIES Jon & Vangelis	Polydor POLD 5030 (F)	45	38	18	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	
8	26	2	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K)	46	52	20	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	
9	5	4	VIDEO STARS Various	K-Tel NE 1066 (K)	46	—	—	JUST FOR YOU Des O'Connor	Warwick WW 5071 (M)	
10	7	8	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	48	63	12	CREPES & DRAPES Showaddywaddy (Showaddywaddy)	Arista ARTV 3 (F)	
11	17	13	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	49	—	—	OVER THE TOP Cozy Powell	Ariola ARL 5038 (A)	
12	12	10	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	50	72	5	RUMOURS Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 56344 (W)	
13	8	11	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	51	48	83	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
14	9	4	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)	EMI EMTV 19 (E)	52	44	4	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	
15	10	7	20 HOTTEST HITS Hot Chocolate (Mickie Most)	RAK EMTV 22 (E)	53	41	45	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	
16	29	3	I'M THE MAN Joe Jackson	A&M AMLH 64794 (C)	54	53	3	END OF THE CENTURY Ramones (Phil Spector)	Sire SRK 6077 (W)	
17	18	71	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	54	47	7	THE BEST OF CHIC Chic (Rodgers/Edwards)	Atlantic K 50686 (W)	
18	11	3	NO PLACE TO RUN UFO (George Martin)	Chrysalis CDL 1239 (F)	56	42	5	RHAPSODY IN BLACK London Symphony Orchestra (J. Jarratt/D. Redman)	K-Tel ONE 1063 (K)	
19	13	6	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	57	56	7	SID SINGS Sid Vicious	Virgin V 2144 (C)	
20	16	42	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	58	43	11	WET Barbra Streisand	CBS 86104 (C)	
21	21	7	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	59	58	7	ALL ABOARD Various	EMI EMTX 101 (E)	
22	49	2	THE SUMMIT Various	K-Tel NE 1067 (K)	60	40	5	THE SECRET POLICEMAN'S BALL Various (Martin Lewis)	Island ILPS 9601 (E)	
23	19	3	SEPTEMBER MORN Neil Diamond (Bob Gaudio)	CBS 86096 (C)	61	—	1	MATCHBOX Matchbox	Magnet MAG 5031 (A)	
24	15	11	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	62	61	21	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	
25	25	11	SOMETIMES YOU WIN Dr. Hook (Ron Huffkine)	Capitol EST 12018 (E)	63	64	12	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSF 6009 (E)	
26	—	—	FLEX Lene Lovich	Stiff SEEZ 19 (C)	63	62	47	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	
27	22	14	TUSK Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	65	57	43	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	
28	24	8	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	66	73	2	BOMBER Motorhead	Bronze BRON 523 (E)	
29	27	33	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	67	55	36	SKY Sky (Sky/Clark/Hayden/Bendall)	Ariola ARLH 5022 (A)	
30	—	—	METAMATIC John Foxx	Metalbeat V2146 (C)	68	59	8	PLATINUM Mike Oldfield (Tom Newman)	Virgin V 2141 (C)	
31	20	9	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	69	51	6	SLIM WHITMAN'S 20 GREAT LOVE SONGS Slim Whitman	United Artists UAG 30270 (E)	
32	50	3	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)	Epic EPC 83892 (C)	70	69	2	HE WAS BEAUTIFUL Iris Williams	Columbia SCX 6627 (E)	
33	45	8	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263 (E)	71	—	1	IN THROUGH THE OUT DOOR Led Zeppelin	Swan Song SSK 59410 (W)	
34	35	2	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	72	—	—	THE LAST DANCE Various	Motown EMTV 20 (E)	
35	28	10	SETTING SONS Jam (Vic Coppersmith-Heaven)	Polydor POLD 5028 (F)	73	46	15	LENA'S MUSIC ALBUM Lena Martell (George Elrick)	Pye N 123 (A)	
36	30	7	FAWLTY TOWERS Soundtrack	BBC REB 377 (A)	74	—	1	BRIDGES John Williams	Lotus WH 5015 (K)	
37	36	47	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	75	—	1	NIGHT MOVES Various	K-Tel NE 1065 (K)	
38	23	8	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B)						

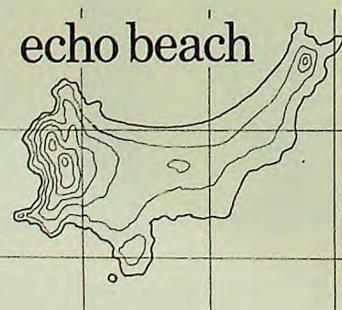
ARTISTS

ABBA	5, 40
ALL ABOARD	59
BLONDIE	21, 17
BEE GEES	6
BOOMTOWN RATS	34
CHIC	54
CLASH	19
DIAMOND, Neil	23
DR. HOOK	25
EARTH WIND AND FIRE	42
ELECTRIC LIGHT ORCHESTRA	31, 29
FAWLTY TOWERS	36
MANFRED MANN	27, 50
FOXX, John	30
HOT CHOCOLATE	15
JACKSON, Joe	16
JACKSON, Michael	12
JAM	35
JON AND VANGELIS	7
LAST, James	65
LED ZEPPELIN	71
LONDON SYMPHONY ORCHESTRA	56
LOVICH, Lene	26
MADNESS	2
MANFRED MANN	14
MANILOW, Barry	63
MARTELL, Lena	73
MATCHBOX	61
MEAT LOAF	37
MOTORHEAD	66
NIGHT MOVES	75
NOLANS	32
NUMAN, Gary	46
O'CONNOR, Des	46
OLDFIELD, Mike	68
PEACE IN THE VALLEY	38
PINK FLOYD	10, 52
POLICE	4, 20
POWELL, Cozy	49
PRETENDERS	1
PRESELEY, Elvis	41
PRIDE, Charlie	8
RAMONES	54
ROGERS, Kenny	33
ROSS, Diana	24
RUSH	3
SHADOWS	62
SHOWADDYWADDY	48
SKELLERN, Peter	28
STATUS QUO	67
STEWART, Rod	13
SPECIALS	11
STREISAND, Barbra	58
STYX	44
SUMMER, Donna	39
SUPERTRAMP	53
10cc	45
THE LAST DANCE	72
THE SECRET POLICEMAN'S BALL	60
THE SUMMIT	22
THE LAST DANCE	72
UFO	18
VIDEO STARS	9
VICIOUS, Sid	57
WAYNE, Jeff	51
WHITMAN, Slim	69
WISHBONE ASH	43
WILLIAMS, John	74
WILLIAMS, Iris	70
WONDER, Steve	63

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

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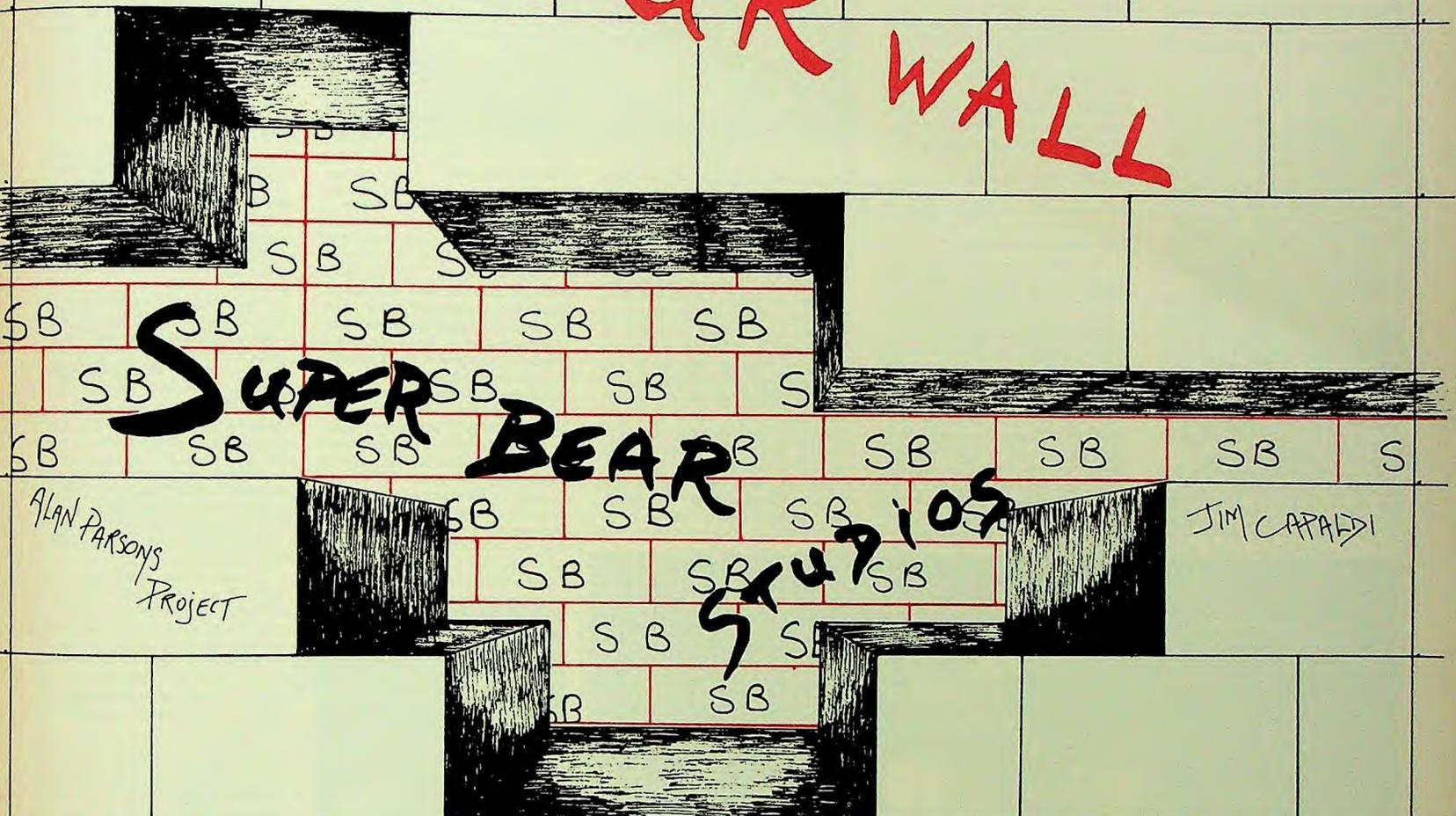
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PUBLISHING

Edited
by
NIGEL HUNTER

Chappell pulling out plugs to push Nashville's pop potential

THE COUNTRY Music Association has spent untold amounts of money over the years promoting Nashville, Tennessee, as the source of American country music. Increasingly, however, Nashville is becoming a major source of American pop music, too — a fact that until recently was most often a well-guarded secret.

Nashville, for one, had become so identified with the strictly country market that even those pop stars who wanted to (and did) record there, felt it better not to admit their association with the city. Old-timers around the city itself feared that the pop influx would dilute the country sound and drive away the hardcore country fans. And the image of country music as a voice of "the working man" was felt to be a stigma at the broader pop level.

With the success of some of Nashville's biggest stars outside the country circuit — people such as Crystal Gayle, Kenny Rogers and Dolly Parton — and with a steadily growing number of non-country artists having hits with Nashville-originated material, momentum is gaining for a formal recognition of Nashville as a pop music centre.

A not insignificant reason for that recognition is success and nowhere is that success more obvious than with the Chappell and Intersong

publishing operations. Together, the two Polygram-owned companies garnered 18 ASCAP, BMI and SESAC awards in 1979, including ASCAP's Country Publishers of the Year trophy for the second consecutive time. This at precisely the time Chappell was marking the 10th anniversary of its Nashville office.

"Country records on the radio are not like country records used to be," explains Chappell/Intersong president Irwin Robinson. "There's no big division anymore. Someone can turn on one of those records and unless they know it's a 'country' act, it would sound almost like a nice MOR record."

By IRA MAYER

"They've become the new MOR," adds Chappell senior VP Irwin Schuster. "Easy to listen to."

The reasons for Nashville's ascendancy are as varied as the new-found breadth of country music itself. Consider, for example, that Chappell picked up an ASCAP award for Willie Nelson's recording of the Kurt Weill/Maxwell Anderson classic September Song and another for ASCAP Country Writer of the Year Rory Bourke, whose best-known composition is I Know A Heartache When I See One as recorded by pop artist Jennifer

Warnes.

Similarly, Robinson and Schuster see "the appetite for pop material" in Nashville as a function of the number of non-country artists now recording there, the discovery on the part of those artists that the musicians resident at the Nashville studios "can play pop music as well as you can find it played anywhere in the States", and the snowball effect that success has in re-orientating "country" writers to aim for the pop market.

"They like the success," says Robinson. "It's not regional now — it's across the board. With it comes the revenue. And there's no question about the fact that the 'country

market' is limited in its sales potential for a pure country record, whereas the pop record — from a performance point of view and from the sales point of view — would be much more beneficial to them."

Which is not to suggest that the pure country market is dying out.

"The Statler Brothers regularly have hits, Ernest Tubbs has had a recent hit and certainly that's a country hit rather than a pop record," emphasises Schuster. "There'll always be a marketplace for that because there are people who identify with that kind of

music. They identify with the real steel guitar music or however else you want to describe it. That market will exist and go on."

Clearly, though, the changing demographics in the United States — particularly the shrinking youth market — is leading towards a more general MOR orientation that, in its broader aspects, can be well fulfilled by the Nashville writing stables.

"The Irwins", as Robinson and Schuster are fondly known around the New York home-base offices and whose publishing backgrounds stretch back to the Carole King/Neil Sedaka days at Screen Gems, see the Nashville operation as a basically autonomous wing under Henry Hurt's guidance.

"They're autonomous in the respect that if they believe in something, or want to do something, within the realm of reason it's their ship," states Robinson.

Adds Schuster: "We've been working together now for several years. We knew the reputation of the people in the Nashville office before we came here. They were well respected then and now we've come to know their judgement."

It was just about the time (two years ago) that the Irwins joined Chappell that the company decided to change formally the name of its "southern" wing from the "country music division" to the "Nashville division". That may seem a small semantic nuance, but it was representative of a change in focus that was just then beginning to take form and which is already yielding significant results for the company.



IRWIN Z. ROBINSON, president of Chappell Music and Intersong music companies: "Country records on the radio are not like country records used to be. There's no big division anymore. Someone can turn on one of those records and unless they don't know it's a 'country' act, it would sound almost like a nice MOR record."

"surprisingly" strong, providing the company as a whole with an additional measure of backstop for otherwise diminishing revenues and income.

Does continued Nashville growth seem probable to Robinson and Schuster?

"We don't put any limitations on how quickly or how fast an office can grow," says Schuster. "Growth usually means additional income, and we certainly don't want to limit that in terms of a budget. So in Nashville they are open for acquisitions of catalogues just as we might be up here or at our LA office."

"Henry's philosophy is the same as ours," adds Robinson. "He has superb writers down there, and he gets along with what he's got, and he wants to make sure that anybody he adds is as good or better."

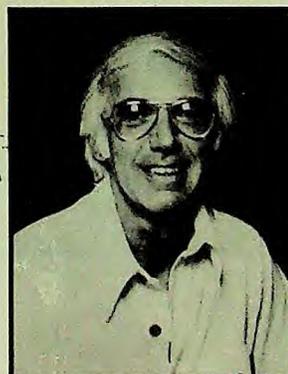
"When you're a publisher, you have to do two things. One is, of course, look for new people. But, if you've got good people and they're turning out good songs, you've got to keep them happy if they're going to stay with you. They're not here for life. So you have to develop that time to satisfy them and help keep them inspired."

To be sure, there are still those old-timers who grumble about the dilution of country music, and those whose success in the pop and MOR spheres hasn't been as great as Chappell's, who are sceptical about Nashville's pop potential.

"We're still looked upon as mainly country," says UA Music's Jimmy Gilmer, "and it's hard to overcome that image. Of course, I'll always love country music. It's just that it's sometimes difficult to make people believe that you're able to hear more than country, and for our writers to write more than just country music. But I think the writers are starting to prove that they can now. It's turning up on the charts."

"I guess what I'm really trying to say is that you can't define country music in the same sense that you could define it five or 10 years ago. The nature of country music has changed. The styles have changed. And the radio stations are aiming for a more cosmopolitan market. They're programming a style of music that is appealing to the greater group of people and that reflects down to the artists, the producers, and, of course, to the music publishers."

That's a fact that nobody is hiding anymore.



IRWIN SCHUSTER, senior vice president, creative, of Chappell and Intersong music companies: "There'll always be a market place for that because there are people who identify with that kind of music. They identify with the real steel guitar music or however else you want to describe it."

The experience the Nashville people had in the slow building of songs, for instance, has meant that, even as record sales — and thus mechanical royalties — have fallen off, they've maintained (and in some cases increased) the performance royalty share for some of the Nashville-originated pop material that has crossed over from country to pop.

"Traditionally, too, those kinds of songs have sold a lot of sheet music," they point out, and sales in that area have remained

"When you're a publisher, you have to do two things. One, of course, is to look for new people. But, if you've got good people and they're turning out good songs, you've got to keep them happy if they're going to stay with you. . . ." Irwin Robinson.

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FEATURE

The re-cycling of back-catalogue has not unnaturally been a long-accepted practice within the music industry, but the actual task of putting together a *meaningful* and *valid* collection of recordings, documenting

Greatest or Golden Hits packages and the usual Best Of compilations, could be put together by just about any average pop fan, with the help of a little background knowledge, and up-to-date copy of *Rock File* or the *Guinness Book Of Records*. When it comes to compiling an LP, however, featuring rather more obscure music and/or artists, then much more expertise is called for.

EMI launched its NUT mid-price label three years ago and for the last two it has been carefully nurtured by Colin Miles of the pop A&R division, a person who readily admits: "I'm no walking encyclopaedia of pop music," but who on the other hand cannot disguise his love for the task.

From an initial batch of four albums, the NUT series has grown to several dozen releases, embracing a wealth of previously under-exploited material from the EMI archives. The Fifties rock and roll era, the Sixties Mersey Beat boom and the 'underground rock' years have all been covered in some depth by Miles on both the NUT and Harvest Heritage labels.

Miles says: "When I first started working on NUT in July 1977, EMI had a wealth of archive material which quite honestly had never been fully exploited on record. There had been some recordings used on several Starline LPs but I felt that a lot more could be done, to allow the



COLIN MILES

public to get hold of Fifties and Sixties music again.

"It was something that our European companies had done — and with successful results, so I decided that we should do the same. With the first albums it was a case of getting the obvious titles out of the way — for instance, the 20 Golden Number Ones and Hits Of The Mersey Era, etc. Having done those, I could then concentrate on the more obscure artists and recordings. It was possible to do concept albums and even license material from other companies like Polydor, Liberty and Phonogram."

The titles of some of the albums that Miles has compiled give an idea of the task he faced — It's Only Rock 'N' Roll 1957-1964, The Two

Best Sides of Adam Faith, The Best of Gerry And The Pacemakers, Best Of The Swinging Blue Jeans, Solid Gold T. Rex and The Songs That Lennon And McCartney Gave Away (featuring material penned by the duo, but never actually recorded by The Beatles).

Miles originally started compilation work several years ago when he was working for Harvest.

"Stuart Wilson and Mark Rye who were the joint label managers had it very much on their minds to start a mid-price label and that was how Harvest Heritage came to be. The first album I worked on was a compilation of the Climax Chicago Blues Band featuring recordings made between 1969 and 1972.

"I have done 19 albums for

an artist or band's career, or illustrating a particular era of pop music, is something which call for rather more imagination than usual, writes CHRIS WHITE.

Harvest, but the task is more clearly defined with that catalogue. Harvest originally started as an underground label and a lot of the titles speak for themselves. For instance we re-issued the Move's last album, Shine On, because a lot of music on that LP is cross-over Electric Light Orchestra material. It gave fans a chance to evaluate the Move's music when the band were becoming ELO.

"The NUT series was a much bigger project because we were dealing with recordings that were a lot older, yet, on the other hand, I wanted to put together something that would last. I hope that in ten years' time someone will pick up a NUT album and say, 'That's a good record — there are some real gems here.'"

Miles says that he gets a great deal of artistic satisfaction selecting an artist or band and then choosing what he thinks is the best or most representative of their work.

He has total say over such matters as the LPs' packaging.

"The actual sleeve is obviously an integral part of the album — in some cases, as with the Oh Boy! and Drumbeat albums, we have used the original LP sleeve design to give the product a feeling of period."

He adds: "It is a marketing ploy designed to grab the public's attention. In the same way I pay great attention to sleeve notes — simply because an LP is mid-price is

it. Only when I am convinced that I do have a good LP in the pipeline do we go ahead and release it."

Miles gets a lot of mail from the public, praising or criticising his NUT albums and often proffering suggestions for future releases.

"There are a tremendous amount of would-be compilers out there," he says. "I do take note of suggestions which are made if they are relevant. I'm not a walking encyclopaedia of music — it is very possible that somebody can bring something to my attention that I didn't know about."

He adds: "Occasionally I even get feedback from the artists themselves — although they are not necessarily the best judges of their recorded work. However, sometimes they can tell you about omissions from the catalogue which perhaps only they are really aware about. When Adam Faith learnt that I was working on an album of his early material, he gave me a call and suggested that I include Cowman Milk Your Cow. Hardly anyone has heard that track, yet he considers it to be one of the best things that he ever did and in fact it was also one of the earliest songs written by the Bee Gees."

What kind of market is NUT and Harvest Heritage aimed at?

"We are appealing hopefully to the collector and, maybe, even the regular record-buying fans. The names that we feature on NUT all tend to be recalled by people who were around at the time and, on the other hand, the younger fans often like to evaluate the music of yesterday."

Miles adds that he feels he can relax more about the NUT series now.

"We've got the obvious titles out of the way so we can concentrate on other things. I asked EMI's legal department to look into some old contracts and see whether we still had rights to certain material. They came up with a whole load of American product which nobody realised still belonged to the company! The result was that we

"The NUT series was a much bigger project"

no reason to deny people of a reasonable package."

With the Adam Faith compilation, Miles says that his original idea was to create a rock and roll album, but as he listened to all his recordings he realised there were two areas to Faith's music.

"With any new compilation LP, the first thing I do is go through all the catalogues and available reference material and also obtain photostats of the archive index cards and sheets from Abbey Road Studios. The next priority is to obtain all the recordings from our archives which are in Hayes and also to check with our tape library at Abbey Road Studios to see if there are stereo and mono recordings available so that the best versions can be chosen and selected — not to mention the chance of finding an unreleased gem."

Miles adds: "In the case of Adam Faith, every single and album he made was sent to my office. I sat down and listened to everything and then made a short list of about 40 titles. After a second listen, this is whittled down to about half that figure.

"My next step is to make a proposed running order for the album, get the music down on cassette and then listen time and time again to see if I get bored with

"I even get feedback from the artists"

have done two rock and roll compilation albums and also a Sam Cooke LP.

"There are a couple of other interesting LPs. One features Shakin' Stevens and the Sunsets and was produced by Dave Edmunds — EMI released it originally in the early Seventies and when I heard the album I asked Edmunds if we could re-license it, to which he agreed. The other album is a Cliff Richard compilation called The Early Years which features him backed by the original Drifters. There is an electrifying live version of Move It, recorded at Abbey Road, which proves that it wasn't The Beatles who invented fan fever and screaming."

"I hope that in ten years' time someone will pick up a NUT album and say, 'that's a good record — there's some real gems here' ... Colin Miles."

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PERFORMANCE

The Photos

THESE NEW CBS signings have youth on their side — and provided an evening of naive, fresh dance sapped up by the audience packed into the tiny South Bank Polytechnic hall.

The band are led by the cute Wendy Wu, who coaxed and smiled the audience into action with a marvellous cool yet energetic dance style herself. Their anthem, if you can call it that for such a new band, is the single I'm So Attractive, while the evening kicked off with a ballad version of Do You Wanna Dance? before going into a full tilt neo-punk version of the same song.

It is a ploy the band enjoys, doing much the same thing with The Lady Is A Tramp. The other number that stood out is their own Je t'aime which is an out and out rocker. The long set got a bit weary towards the end, but in the main it was fun from start to finish.

With the talents of guitarist/writer Steve Eagles, using an abrasive tremelo sound, the group have a lot of room to expand beyond their present dance music format. Yet with such flair for good dance songs, the group is on the way to producing a few more singles that are well worth sticking in anyone's collection.

SIMON HILLS

Debbie Harry proved once and for all that although she is the focus of attention, she is more than a pretty face as her voice literally filled every crevice of the normally impersonal venue. The flat Eat To The Beat numbers took on a different meaning live with Victor introduced by Harry rolling around on the floor screaming like there was no tomorrow and drummer Clem Burke crashing and rolling round his kit to push Union City Blue into the rocker it should be.

The rest of the band were relatively tight, but their stage presence leaves a lot to be desired, with Debbie Harry the true star. But they casually eased into the old hits like Heart Of Glass, Denis (slightly disappointing) and Hanging On The Telephone making it competent but still keeping a few rough edges, adding some bite to what easily could have been a bland trotting out of the movements.

At the end of the night though it was Debbie Harry's personality and character that won the evening. There are a lot of pretty girl singers, but there are none who have the style, power and punch that she delivers. It was a girl who rushed on to the stage and planted a large smacker on her cheek. Such is her appeal — and the music industry has a true star again.

SIMON HILLS

The voice has always been totally distinctive of course, and, even now, with strong material, can be put to good use — as proved by her Don't Take Love For Granted LP for Rocket last year.

Lulu's stage act is a successful blend of old and new — she reminds the audience of her own personal hits, To Sir With Love, The Boat That I Row and a discofied version of Shout! and pleases the older patrons with a Hollywood greats medley. An Elvis Presley medley of songs proved that she can still rock with the best of them, while a selection of Paul Williams songs emphasised the more understated shades of her singing.

Lulu now stays in the relatively safe areas of TV, cabaret and theatre, but as a recording artist she could still be a potent force. Whatever she decides to turn her talents to, Lulu remains one of the evergreens of the music business.

The London Room has reverted to its policy of presenting star names in cabaret, once more indicating that it can, without the aid of an extravagant floorshow, be a viable alternative to the nearby Talk Of The Town.

CHRIS WHITE

Roy Sundholm

IF THERE was ever a star in the making, Roy Sundholm must be him. The blond good-looker obviously sees himself as one, yet his brand of pop has a quality and bite that sets him way above his contemporaries.

His music is in the Bruce Springsteen/Graham Parker vein, yet if the blood is the same, the physical make-up is different, with his music being less heavy, and to continue the metaphor, rather wiry

and solid.

His Marquee set progressed from good to excellent, although after Did You Ever Have A Heart? it was obvious that the night was going to be a good one. Following that came a new song, Me And My Mercedes, with strong funky overtones, the hoarse Waiting for The Night and a staccato version of Spencer Davis' Gimme Some Lovin'.

Back In The Neighbourhood came over as one of his strongest songs with fatman Charlie Staniform playing demonic guitar in breaks that lasted no longer than 30 seconds to a minute, then My Heart's On Fire, another new song, halted momentarily with a thump on the

drum. It was capped by She's Got A Place In The World, on which Sundholm abandoned guitar to leap around madly, his head turning from side to side to acknowledge his band, although they didn't need it, as he talked about the Chinese Method — the title of excellent debut album as part of the lyrics about "girls who get around".

The encore was The Girls Are Out Now and a reprise of Mercedes, but he needn't have bothered. Although the crowd was ecstatic, the climax had been reached. Sundholm is one of the few who could get the pop market by its throat and force it to give him a hit. He's simply too good to be ignored.

SIMON HILLS



DEBBIE HARRY of Blondie

Blondie

AFTER A disappointing fourth album, Blondie were magnificent at the Hammersmith Odeon, and the gig rammed home the point they should have done more gigs before rushing out Eat To The Beat while Parallel Lines was still knocking round the Top 10.

Lulu

LULU MADE a welcome return to Drury Lane's The London Room, proving that the passing years haven't diminished the power of her voice—it's 16 years now since as a 15-year-old schoolgirl she had a hit with Shout! — or detracted anything from her engaging and bubbly personality.

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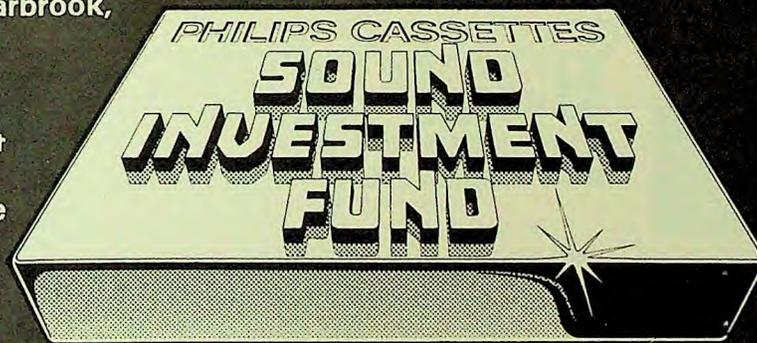
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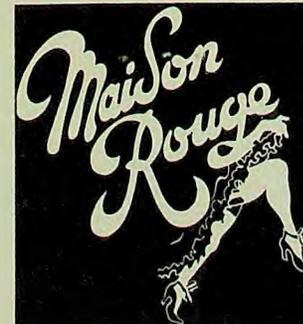


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American Commentary



Yet another video disc . . . Roger Whittaker's peace project . . .Arista's sales deal with Pickwick . . .

NEW YORK: Japan's Matsushita industrial company, best known here for its Panasonic and Technics audio lines, is adding a third video disc system to the American market. Operating on a capacitance principle similar to that utilised by the RCA SelectaVision system, but differing from the latter in that Matsushita's version uses an electrode that rides across a grooveless record, the company expects the system to be priced competitively with RCA's.

This would, apparently, squelch negotiations between Matsushita and RCA regarding the former being licensed as a producer of RCA hardware. RCA, however, has for some time been reported near agreement with Zenith, a major US television manufacturer, for licensing of technology. Insiders also predict that once there are signs of acceptance of the basic RCA SelectaVision model, a second "deluxe" edition will be put into production — with stereo capability. Indeed, such a deluxe model is being privately demonstrated in the RCA offices here.

CHILDREN HELPING children is the theme for an international song writing contest being sponsored by UNESCO in 148 countries. At a press conference at the United Nations, singer Roger Whittaker, who has sponsored a similar radio contest in the UK, outlined the rules whereby children of 15 years and younger can submit lyrics on subjects promoting peace and understanding to juries being set up in all participating countries. Five lyrics from each nation will be judged by an international jury in Paris, to be presided over by Peter Ustinov. Whittaker will set some of the final entries to music and will record a single (and possibly an album) to be released by RCA. Winners will also participate in a gala concert at Radio City music hall in October. Whittaker hopes to raise five to 10 million dollars for UNESCO's education for handicapped children programme.

WEA, ESTABLISHING guidelines that are sure to be carefully monitored if not actually setting precedent, formally unveiled its videocassette sales policy. Discounts will range from 27-33 per cent, depending on volume, with product listing at 50, 55 and 60 dollars. Biannual "stock balancing" (ie returns) will be allowed for up to 15 per cent of purchases in the preceding six months provided they are accompanied by orders of equal or larger amounts. A two per cent penalty will be charged on overdue accounts.

By IRA MAYER

ARISTA HAS finalised its long-talked-about agreement with independent distributor Pickwick, as per label executive VP/GM Goldman's speech at last year's NARM convention. No details were revealed beyond the time span, which covers two years with a mutually agreeable two year extension. In various interviews since the NARM speech, Goldman has indicated that the deal would cover sales and payment terms, the number of Pickwick personnel to be assigned the Arista line at each branch, scheduling and other matters. Although suddenly silent on the matter, Chrysalis has maintained that negotiating a similar pact with Pickwick since shortly after the Goldman speech.

SHORTS: Sign of the times — third largest UK booking agency, Pabency for Performings Arts, has closed two of its five offices, with the probability that a third will go shortly. Shut down are the Puerto Rico and Miami operations, with Chicago next in line to succumb. That leaves New York and Los Angeles to handle the full load NARM and the RIAA have set up a toll free telephone number to help counter piracy problems. Theme for the campaign is, "to phone a crime you need no dime". Columbia preparing a tribute album to Andre Kostelanetz, with RCA doing same for Richard Rodgers. The Rodgers will, incidentally, specified that his estate may not grant lyric change requests but allows for lyrics to be written for some instrumental numbers NY staff of MCA Records have taken up residence in Infinity's former offices, a few blocks from MCA Corporation's Park Avenue headquarters. Several Infinity staffers now on the MCA payroll have moved to Park Avenue.

MUSICAL CHAIRS and other deals: Jack Chudnoff promoted to Division VP, Marketing, RCA Records MCA upped Lou Cook to VP of Worldwide Business Affairs. Cook had previously been responsible for the international sector and now adds domestic business operations to his purview Richard Smith appointed national R&B Promotion VP at Arista Phonogram/Mercury readying to sign new wavers The Brains, while former Bob Dylan musical director and rockabilly bass player Rob Stoner has gone to MCA Midsong, which has bounced between indie and branch distribution over the years, is rumoured about to return to the latter via CBS.

WITH VIRTUALLY no airplay, Henry Mancini's single of Ravel's Bolero, as used in the film 10, is picking up solid sales around the country — as is the Ravel catalogue Other film-related news: Coal Miner's Daughter, Loretta Lynn's autobiography, is due this quarter, with MCA tying in with the soundtrack Country singer Mickey Gilley previewed some of the songs he and his Red Rose Express Band play in the upcoming John Travolta film, Urban Cowboy, during a set at the Lone Star Cafe here. Looking For Live, sung by Red Rose guitarist Johnny Lee, sounded like a good Eagles-y hit.

MIDEM



READY FOR action on the Music Week stand, MW's Midem delegates: Nigel Hunter (deputy editor), Avril Barrow (promotion manager), Saskia van der Horst (receptionist), John Kania (advertisement executive), Brian Batchelor (promotion director), Rodney Burbeck (editor), Dick Broderick (US representative) and Peter Wilkinson (publishing director).



SMILING TRIO at one of Music Week's buffet lunch parties were Peter Meisel of Hansa, Dave Dee and Robin Blanchflower of Ariola UK, on the day Dee announced he is to quit WEA to set up his own label in partnership with Hansa and Ariola.



BRIAN OLIVER (left) and Bruce Welch, directors of Neon Music, gave the distinct impression that their new company's first Midem was a successful one.

The Opinion Page, which normally occupies this space, will be back next week with more lively letters from MW readers. Air your views on any music industry matter by writing to: Letters Editor, Music Week, 40 Long Acre, London WC2.

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MIDEM



NICK FIRTH (centre), Chappell International senior vice president, actually was on the phone and not just posing when we got this shot. Wearing Midem smiles with him are, from left, Ton van den Bremer, Polygram Netherlands international exploitation manager, Edward Murphy, vice president and general manager of G. Schirmer Inc., Sandy Miller, Chappell International New York international repertoire co-ordinator, and Bruno Kretschmar, managing director of Intersong London.



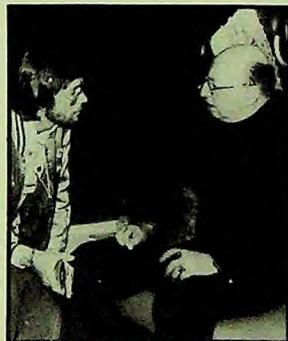
CYRIL BRILLANT, international director of Barclay Records, conferring with Suzie Hallyday (left) and Denise Molvinger, Barclay press attachée.



RON WHITE, new president of the International Federation of Popular Music Publishers, receives the applause of his platform colleagues after giving his inaugural address. From the left, IFPMP vice president Leo Feist, whom White has succeeded as president, secretary general Peter Smits, and vice president Hans Sikorski.



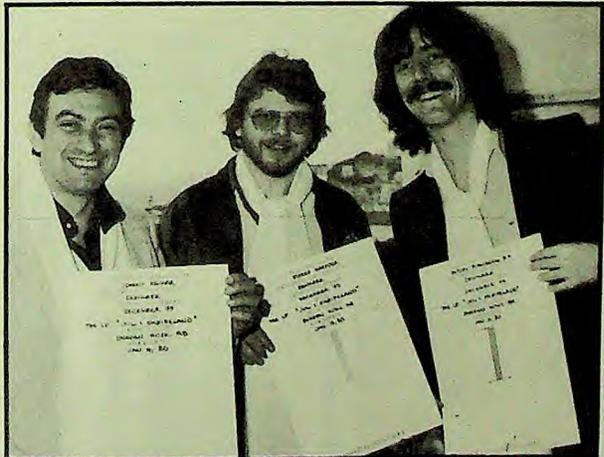
THE TWO western desperadoes on the left are Pickwick export manager Fred Jackson and managing director Monty Lewis conducting a business talk with a Rainbow Records delegation from Germany, comprising Sibylle Kurz, assistant to managing director Datty Ruth (second from right) and sales manager Klaus Mewes. We're glad to add that the Pickwick six-guns stayed holstered throughout the amicable discussion.



PAUL CORDUWENER (left), professional manager of Intersong Basart in Holland, deep in discussion with Cyril Simons, managing director of Leeds Music UK.



HENRY HADAWAY, managing director of Satril Records and Satril Music, and Michio Takahashi, copyright director of Top Music Japan, pause for the MW camera during their discussion at the Satril stand.



JOHNNY REIMAR (left), president of Starbox Records, and Frans Erkelens (right), general manager of Dutchy Publishing, were presented with special awards by Anders Moeren (centre), vice president of Sweden Music, for their work in promoting the Christmas Smurf album to the top of the Danish charts. Total Smurf sales in Scandinavia now exceed one million LPs.

DOOLEY

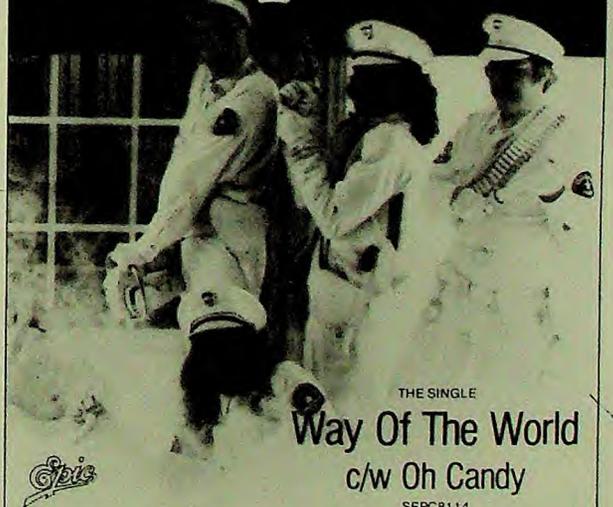
IT MAY not have been the best of Midems, but this year's produced a bumper crop of amusing anecdotes about the antics of delegates afflicted by Midemitis . . . There was the French participant, for instance, who personally appealed to **Bernard Chevry** for help in finding his lost toupee because he was too embarrassed to go into the Palais without it . . . Valentine Music's **Martin Grinham** (it really is time he was re-named Martinez) got so used to the rain he walked through Nice airport to meet someone without realising he still had his umbrella up . . . Arista MD **Charles Levison** gave a passable impression of M. Hulot as he tripped over everything in sight on his way to a table on the Maschou Beach . . . Dooley's usual Midem hotel problems this year featured an army of ants marching out of his bedside radio console, and on the last night he tried to shave with his toothbrush.

DIDN'T GULL Records' **David Howells** get an Ovation at Midem? . . . Having listened to some 250 pieces of music in his DJM stand cell, **Phil Swern** not amused to have a song he had already turned down presented to him again by the same person under a different name . . . Someone said business was so bad this year even the people who don't pay royalties were not buying . . . In the traditional Midem soccer match England lost 5-2 to France . . . **Ben Findon** won the golf tournament cup . . . Because **Phil Symes** had a last-minute assignment in Japan with Wings, **Mike Ledgerwood** took over the Midem English-speaking PR service and while at Midem started a couple of deals for himself which he hopes will come to fruition when he returns to New York to resume his PR business there.

ASKED WHY Polygram had no stand this year, Polydor International's **Michael Hoppe** pointed to UK A & R man **Alan Sizer**'s promotional bomber jacket and said: "We're wearing our stand this year" . . . Although EMI Records had no stand, EMI Music Publishing was there with **Ron White** and his team, and there was also a cubicle, surely one of the smallest in the Palais, with the sign EMI Music Worldwide Operations . . . **Ray Horricks** in Cannes promoting The Music Goes Round & Round, "a cool look at the record industry" co-edited by himself with fellow ex-Decca man **Peter Gammond**, published by Quartet Books . . . **Pat Pretty**, one of the Irish Mulligan Records delegation, slightly bemused to find herself staying at the Hotel RUC.

ODYSSEY RECORDING Studio held a post-Midem party this Monday — sorry we couldn't make it, enough is enough! . . . Among the Europe Number one radio station awards at Midem, The Buggles — **Trevor Horne** and **Geoff Downes** — presented with Most Promising Band of 1980 award and **Robin Scott** of M got a trophy for International Male Revelation of the Year . . . **Chopper Records** handed out 2,000 half-bottles of wine from Fortnum and Mason with their stand details on the label, but failed to attract any entrants for their offer of champagne to anyone taking a dip in the sea on the coldest day of the week . . . As usual the last day dawned hot and sunny — maybe next year's later dates (January 23 to 29) will ensure better weather.

Chèap Trick



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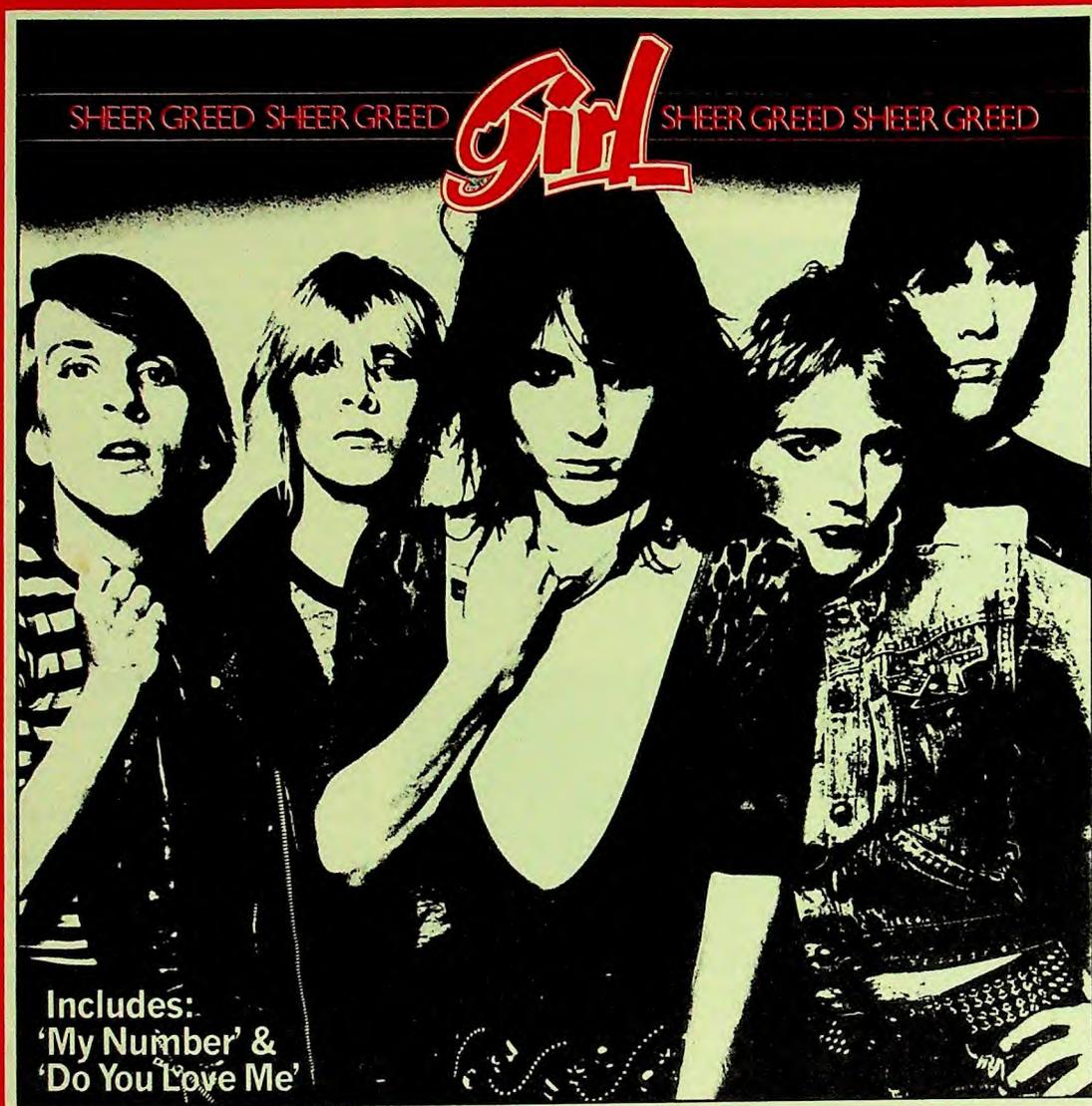
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Midem photographs by SYLVAN MASON. More news and pictures from Midem in next week's Music Week.

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