

RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

MUSIC WEEK

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

OPINION

Sir Edward Lewis

IN 1931, stockbroker E. R. Lewis climbed into his Austro-Daimler and set off on a tour of Britain's record dealers. Two years earlier he had persuaded the Decca Gramophone Company to branch out into records and had organised its public flotation.

He was unhappy with the way the company was being managed, and by the time he reached Edinburgh, having discovered that Decca's records were more likely to be found on sale "in the cycle shop round the corner" rather than proper record shops, he decided to run the company himself.

Lewis went on to build a great record empire, on both sides of the Atlantic, during a world slump. With foresight and courage he courted the public with lower prices, aggressive advertising and star names.

He spent his personal capital and negotiated brilliantly to attract investors to keep his companies going at a time when other concerns faced financial disaster.

During the war years he pioneered the development of radio navigation, despite official apathy, which was eventually used to control the D-Day Normandy landings.

His record company attracted some of the biggest selling artists, from Bing Crosby in the Thirties to the Rolling Stones and Moody Blues in the Sixties, and built one of the finest classical catalogues in the world.

When he took over Decca personally in 1931 he had in mind "a few months' concentrated effort and then a return to the Stock Exchange". In fact he stayed for 48 years. And that was probably the biggest mistake of his career.

Instead of handing over to a younger man he kept control during Decca's sadly declining years, unable to tear himself away from the company which had become his life, yet too old to rekindle the fires of youth which had inspired Decca to its greatest heights.

Last week he died, as if unable to witness any longer the piece-meal selling-off, like so much scrap, of his beloved company.

In this age of short-term executive careers when a record boss is as good as his last quarter market share, it would be tragic if the memory of Sir Edward Lewis was overshadowed by the Aunt Sally image of Decca's recent years.

Let us instead remember him for his pioneering foresight which contributed to Britain's bedrock record industry and let us, too, remember his driving energy which established Decca at a time of financial crisis far worse than that which is afflicting our industry today.

Tape levy drawing closer

THE PROSPECT of a blank tape and hardware levy, to offset the industry's losses through home taping, has become brighter after the latest stage of negotiations between the BPI and the Department of Trade.

Talks between the industry body and the DoT have been going on ever since the Whitford Committee

report of 1976 recommended a tape hardware levy. Those recommendations have been overtaken by the discovery that the industry's estimated annual losses are nearly twice as high as originally suspected. So the BPI is asking for the blank tape levy as well and has now won agreement from the DoT on the point that the industry is suffering, and needs the levy.

No formal statement to that effect has yet been made. Agreement is so

far verbal and informal, but BPI director general, John Deacon, who has headed the BPI negotiating team in this latest round of talks, feels an important step forward has been taken.

The next stage, will, it is hoped, involve the DoT asking the Minister of Trade to prepare a Bill to make the levy law.

There is silence from all parties so far on what size the levy is likely to be — something which will be decided only by the Minister.

● A claim in an article in last week's *New Scientist* that "undenied leaks suggest that a very high levy, in the order of £4 or £5 a cassette, is hoped for" drew firm denial from the BPI. Such an idea was, a spokesman said, "quite ridiculous".

A further suggestion by writer Adrian Hope that "the record companies are losing the sympathy of the record buying public by even considering it" (a levy) was countered with a request from the BPI that if Hope has any evidence of this public backlash he should let them see it.

The BPI has in fact taken issue with a number of the points made in the *New Scientist* feature, in which Hope apparently dismisses home piracy as a prime cause of the industry's problems. He accuses the record industry of "stubbornly refusing to admit that bad pressing of records is at the root of all its present commercial problems".

The BPI, which was not approached for information for this piece, argues that there is "absolutely no evidence to show

that the recession in our industry is due to the quality of pressings.

"In an industry which is unique in the speed at which it has to manufacture and distribute product which is in demand we point out that the percentage of faults is very low and is not increasing," says the BPI. There are no all-industry figures for faulty returns, but levels at individual BPI member companies are apparently not rising.

Apathy cancels GRRC conference

THE GRRC conference is cancelled this year due to lack of response from dealers last year and it will now be made a bi-annual event. Also, due to "lack of support", the MTA training department's trip to NARM 1980 has been cancelled.

But the GRRC Record Awards presentations are on, with a high number of companies entering, according to MTA secretary general Arthur Spencer Bolland.

Judging for the awards takes place this Thursday (February 7).

STOP PRESS

POLYGRAM IS considering the future of its retail operation in the UK and the sale of its London West End Chappell Music Centre in Bond Street is likely. Company statement said discussions taking place with "interested third parties". Staff aware of situation, normal trading continues meanwhile.

Dramatic changes in rock papers' sales

THE BATTLE for circulation among the weekly rock papers has taken a dramatic turn with *Sounds* and *Record Mirror* moving into second and third place behind *New Musical Express* and *Melody Maker* slipping into fourth place, according to the latest ABC figures for the UK and Eire.

The figures show *Sounds*' sales up by 22,888, *Record Mirror* up by 28,353, *NME* up by 21,241, and *MM* down by 12,311.

Shown as percentages, the statistics are: *Record Mirror* +29 per cent, *Sounds* +20.9 per cent, *NME* +12.5 per cent and *Melody Maker* -9.2 per cent.

Average weekly sales (UK and Eire) for the six months July-December 1979 were: *NME* 190,605, *Sounds* 132,459, *Record Mirror* 125,984 and *Melody Maker* 121,407.

(Including overseas sales, *MM* remains second behind *NME*, with *Sounds* and *RM* third and fourth respectively.)

"We've increased the circulation each year and the latest huge rise in sales means we have gained more readers than all the other music papers," said *RM* editor Alf Martin. "It ties in nicely with our 25th anniversary."

Alan Lewis, who has seen the circulation of *Sounds* double since he took over as editor four years ago, said: "It's a victory for Rock Against Seriousness. Music can be art, but mostly it's entertainment."

EMI strengthens marketing

AS PART of a "major marketing restructure", Peter Buckleigh has been appointed director of marketing and promotion for EMI Records (UK).

Buckleigh, who will report directly to managing director Ramon Lopez, will be responsible for both group and licensed repertoire. Reporting to Buckleigh, in addition to those areas he was previously responsible for, will be John Patrick, general manager classical division, Vic Lanza, general manager MOR and Brian Berg, general manager commercial development.

Other marketing moves within EMI are the appointment of John Preston as repertoire marketing manager and Geoff Kempin as manager video projects, both reporting to Buckleigh. Kempin will liaise closely with Bob Hart who has corporate responsibility for EMI's worldwide exploitation of the video market.

John Cavanagh, who remains general manager EMI/Harvest, has appointed Martyn Barter and Bob Fisher as label managers, joining existing label manager Charles Webster and press officer Brian Munns.



IT WAS back to the Fifties for a celebration party for *Record Mirror*'s Silver Jubilee at Jubilee Hall in London last week — and a celebration also for news of *RM*'s dramatic increase in circulation figures. Richard Jobson of *The Skids* is pictured giving *RM* editor Alf Martin (right) and feature writer Ronnie Gurr (left) a celebratory hug.

We are not ashamed to give readers what they want rather than telling them what to like.

"We were the first with punk, which did us a lot of good, the first with Mod, the first with 2-Tone. And we were the only paper to keep faith with heavy metal, which the other papers have suddenly rediscovered. The kids create the trends and all we have to do is stay on the case."

**JON ANDERSON
AND
VANGELIS**

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

INSIDE

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NEWS

Charmdale case closed

CBS HAS decided to discontinue its High Court action against Charmdale record importers, since that company has ceased trading. An application for an interim injunction against Charmdale Record Distributors Ltd, to stop the import and sale of alleged copyright infringing records and tapes from outside the EEC, had been adjourned. The judge in that case however, had decided to take as a preliminary point of law the question of whether a UK exclusive licensee of a US copyright is entitled to prevent the importation of records lawfully made in the US by the copyright owner there.

CBS legal affairs director John Brooks, affirming that the action has now been stopped because Charmdale is no longer in business, added that his company had gone on record as not accepting the interlocutory judgement on the point of law.



DELIVERING HIS product in person is Chris Neil who recently signed a production deal with RCA. His first artist to be recorded under the deal is Sharon Campbell (pictured on the barrow) whose single, *Oh My Tune*, is released on February 29. Neil's commitments to the production deal mean that he will no longer be producing Dollar.

ASCAP honours British writers

THE AMERICAN Society of Composers, Authors and Publishers (ASCAP) presented a series of awards commemorating top 10 achievement in the USA by various British songwriters and their compositions last Thursday at a ceremony in the Performing Right Society council room presided over by Lawrie Ross, ASCAP international representative in the UK.

Awards went to Rod Temperton for *Always And Forever* and *The Grooveline* (both published by Rondor Music); Keith Richard and Mick Jagger for *Angie* (Essex Music International), *Beast Of Burden* and *Miss You* (EMI Music Publishing); Ian Anderson for *Bungle In The Jungle* (Salamander & Son/Chrysalis Music); Oscar Blandermer for *Darlin'* (Robert Kingston Music/Superwop Music/Logo Publishing); Gary Benson and David Mindell for *Don't Throw It All Away* (Noel Gay); Errol Brown for *Everyone's A Winner* (Rak Publishing); David Bowie for *Fame* (Chrysalis Music/Mainman Ltd) and *Space Oddity* (Essex Music International); Chris Rea for *Fool If You Think It's Over* (Magnet Music); Paul McCartney for *Goodnight Tonight* (MPL London); Frank Musker and

Dominic Bugatti for *Heaven On The Seventh Floor* (Pendulum Music/Chappell); Rick Davis and Roger Hodgson for *The Logical Song* and *Take The Long Way Home* (Rondor Music); Leo Sayer and David Courtney for *Long Tall Glasses* (Compass Music/Blanedell Music) and to Leo Sayer for *Stormy Weather* (Longman Music/Chrysalis Music); Andrew Scott and Trevor Griffin for *Love Is Like Oxygen* (Sweet Music Publishers/Carlin Music); Raymond O'Sullivan for *Out Of The Question* (MAM Ltd); Robin Scott for *Pop Muzik* (Pop Muzik Ltd.); Robert Welch for *Sentimental Lady* (Fleetwood Music); Ian Hunter for *Ships (April Music)*; Hal Shaper for *Softly As I Leave You* (Robbins Music); Elton John and Bernie Taupin for *Sorry Seems To Be The Hardest Word* (Big Pig Music); Mark Knopfler for *Sultans Of Swing* (Strait Jacket Music/Rondor Music), and Mike Hawker for *Touch The Wind* (Oaktree Music/Carlin Music).

● IN MW of January 26 carrying a photograph of Rod Stewart receiving his ASCAP award (page 18), Lawrie Ross's name was inadvertently omitted from the caption.

Predictable gloom in ICC industry survey

STUDY OF the music business apparently continues to fascinate the rest of the business world, and the latest in a long line of reports has now been brought out by the City-based ICC Business Ratios.

Aimed at potential investors, the report states the obvious for those already involved in the music business.

However it points out that "the total market has shown a decline over the three year period examined from £174.2 million in 1974 to £163.4 million in 1977." Average profits have also dropped and "none of the major companies in the whole of the sector has produced a consistent pattern of increased profitability over the period".

The report states that many companies in the UK, which cannot itself provide a big enough market, perform well in terms of exports (with import-based turnover being a

fraction of export turnover, in the period studied), but this "does not necessarily lead to improved profitability". In fact, many of the companies doing best on the import side have turned in lower than average levels of profitability.

With findings based on studies of 99 companies, the ICC report surprises no-one with revelations of "abysmally low profit levels" in record retailing; the public's move to buying more and more TV-advertised product from non-traditional outlets; the impact of home taping; the opinion that the UK and US together still form the main source of talent for the industry; and the fact that "the market is still highly unpredictable and based on wildly fluctuating tastes which is almost impossible to manipulate in favour of some Svengali-like businessman for any sustained profit earning period."



PYE RECORDS has made yet another signing for the Eighties, this time Graduate, a Bath-based band who are being produced by Tony Hatch and Glenn Tommey, the latter of whom was involved with the Korgis' hit single, *If I Had You*. Graduate are currently working in the studios for a single to be issued at the end of February. Pictured are: Kirt Smith (Graduate), John House, Pye A&R director, Andrew Mirsden (Graduate), Derek Honey, Pye (Graduate), Richard Zuckerman, divisional head of A&R and John Baker (Graduate).

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Hall to Rocket GM

DAVID CROKER has resigned his directorship of Rocket Records after five years with the company and John Hall has been appointed general manager.

Hall, who will assume Croker's duties, takes over this month when Rocket moves to new premises in Lancaster Gate.

Hall was previously head of



supervisor of the clerical section. David Clarke joins as a negotiator for the licensing department after 15 months as business manager to Manfred Mann's Earth Band and former DJ Steve Burrows joins in a similar capacity... Oliver Smallman, director of promotion at Carrere (UK) for the past two years, is leaving the company to set up his own independent promotion company. He is retaining a promotional interest in Dollar and is negotiating worldwide administration of his own publishing company which includes the Driver 67 hit and the Radio One New Waveband theme which he co-wrote with Peter Powell. He can be contacted on 409-2211... Stephen Shrimpton, after six years as managing director of EMI Australia, has been appointed managing director of Paul McCartney's MPL Communications, based in London... Bill Holland, West End classical rep for Selecta, to Conifer Records as London rep, and contactable at 0438 67644.

promotion for Rocket and before that had a small chain of record stores in the West Country, worked at Good Earth and for five years at RCA and then ran his own label, Ebony Records.

TIM CHACKSFIELD, head of A & R at Liberty/United is leaving the company to "concentrate on his musical studies". He is being replaced by Graham Fletcher, formerly international promotion manager at EMI International where he is replaced by Terri N Berg... Changes at the MCPS: Rose Hall, licence negotiator for the past 18 months transfers to the new documentation department as

Flukes and Gold get Wasted

FORMER DEREK Block men, Bob Gold and Ian Flukes have set up their own agency, Wasted Talent. Their roster includes acts such as The Police, Kraftwerk, Ian Dury and The Blockheads, The Clash, Talking Heads, The Knack and Squeeze.

Commented Gold: "We like to develop a very close relationship with a small number of progressive thinking managers, also we like to be involved at all stages." He added that he and Flukes had set up their new company because they had become disenchanted with the "factory line mentality" of established agencies.

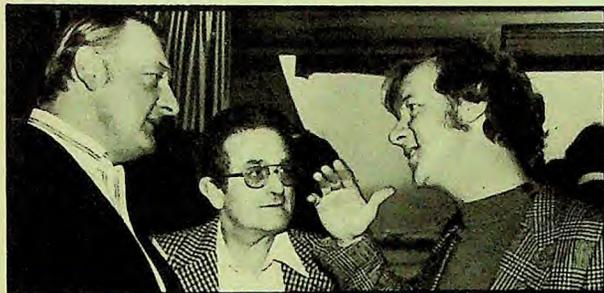
Wasted Talent is contactable at 28 Alexander Street, London W2. (01-221 6136).

Supercharge go Criminal

SUPERCHARGE HAVE signed a new worldwide recording deal with Criminal Records following their four year stretch with Virgin and at the same time have announced a new line-up, fronted as usual by Albie Donnelly and consisting of Andrew Parker, Philip Loughran, Paul Ambrosius and David Hombrey. Supercharge have recently completed four new tracks in the studio, three of which will be released on a special single, available in both seven and 12-inch formats.



IT IS tradition at Midem to show off your standing in the music world by staying on a yacht or throwing yacht parties — but Neon Music, being an embryo company, could only manage a dinghy in Cannes harbour. Neon's Brian Oliver (left) and Bruce Welch (right) put it to good use pushing the boat out for Brice Powell, general manager of the Essex Music Group in Australia and New Zealand upon completion of a deal with him for those territories.



MAKING AN animated point at a Music Week Midem lunch party is Capital Radio's Aidan Day (right) with Morgan-Grampian group managing director Brian Rowbotham (left) and MW's publishing director Peter Wilkinson.



CELEBRATING A deal in the Carlton bar: Ice Records' Tony Calder, Eddy Grant, Intersong's Bruno Kretschmar and Alpine Grant. Occasion was signing of Ice Records' publishing to Intersong (excluding Africa, Caribbean, Brazil and the US).



SPECIAL STIG Anderson No. 1 awards were presented to ATV Music International Division general manager Tim Davies at Midem by Anders Moren, general manager of Sweden Music. The awards — one for ATV and one for writer Alan Tarney — signified three months at No. 1 in Denmark, Norway and Finland for Cliff Richard's We Don't Talk Anymore.



A MIDEM Prix d'Honneur was presented to Allan Carr by the festival's president Bernard Chevry after a screening of Carr's new EMI film, Can't Stop The Music. The citation reads: "Allan Carr's innovative and creative showmanship has benefited the recording and song publishing industries throughout the world."

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SEX Pistols

Virgin

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NAME UB40	TITLE King/Pop For Thought Double A Side	CAT NO. CRAD 6	SIGNING Graduate Records
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YOU SHOULD ATTEND ON current (your) UB40 (Guest Artists)			
NATIONAL DISTRIBUTION Spartan Records Graduate Records			

NEWS

Renewed boost for Dr Hook LP

FOLLOWING THE singles chart success of Dr Hook, Capitol is re-promoting the group's latest album, *Sometimes You Win*, which features both *When You're In Love* and *Better Love Next Time*.

The campaign begins this Wednesday with prime time and A time radio commercials on Capital, Clyde, Forth, Piccadilly, City and BRMB, which will name check dealers offering discounts on the album. Five hundred cardboard cut outs of group members Ray Sawyer and Dennis Locorriere will be used as in store displays or rack inserts.

A promotional 12" single is also being specially pressed and given to radio stations for St Valentine's Day competition prizes. The 1,000 singles — featuring Dr Hook's *When You're In Love*, *Years From Now* and *Sexy Eyes* will be packaged in a gold cover and stickered with a heartshape logo.

PHONOGRAM HAS five albums set for release on February 15, two mid-price LPs from Chuck Berry and Jerry Lee Lewis, plus debut albums from Matthew Fisher, Ian McLagan and *The Original Mirrors*.

The Berry album, *Muds And Rockers* (Mercury 6336 635), includes re-recordings of many of his Chess hits, made during 1966/67. Four of the numbers were recorded in concert with

the Steve Miller Blues Band and features Berry duetting with Steve Miller.

The Lewis re-packaging ties in with the singer's February UK tour. The album, *Live At The Star Club Hamburg*, which also features the Nashville Teens, was originally issued in 1964 and is currently only available on import at a much higher price. There will be foyer displays of the LP on the tour.



Matthew Fisher, the original keyboard player with Procul Harum, releases his first solo album, *Matthew Fisher* (Vertigo 9198 652). It will be backed by a full advertising campaign. The Ian McLagan album, *Troublemaker* (Mercury 9100 072), includes advertising in the trade and consumer press over a period of three weeks. There will also be a dealer mailing of a four-colour poster, together with information sheet and there are plans to mount 300 window displays. Phonogram's final February

release is the first album from *The Original Mirrors* which will be subject to a special extra dealer discount on the first 10,000 orders received and 2,000 cassettes. Promotion will include 5,000 shop posters, 2,000 street posters and a window display unit which will include a prop. In addition, there will be a four week press advertising campaign.

PICKWICK WILL be supplying dealers with special dumper racks for its new four record set, 75 Million Sellers, which retails at a special price of £5.99. Although the emphasis is on in-store promotion it will be backed up with the normal press and broadcasting adverts. The compilation includes 75 million-selling tracks from Frankie Laine's *High Noon* in 1952 to *Feel Like Makin' Love* by Roberta Flack in 1974. Other artists featured include Elton John, T. Rex, Johnny Nash, Neil Sedaka and Sam and Dave.

GEN RECORDS releases the GTO film soundtrack LP, *The Wanderers* (GCMLP 103) on February 8, featuring such artists as *The Four Seasons*, *Dion*, *The Shirelles*, *Smokey Robinson* and *The Miracles*, and *The Isley Brothers*. It will be backed with TV advertising in the Trident and Granada areas plus store displays and consumer rock press advertising. The album retails for £4.99.

Conifer to take on EMI Imports

THE ROLE of EMI Imports Division, which was a victim of the company's budgetary cuts and restructuring, is being taken on by Conifer Records of West Drayton. An agreement has been signed between EMI and John G. Deacon Ltd appointing Conifer (of which John Deacon is founder and MD) importer of group repertoire from EMI's overseas associates — with effect from February 1.

Conifer, which was set up by Deacon mainly to handle imports of specialist product from Arab countries, will be handling the majority of EMI's classical imports.

But it will also deal with a few selected pop albums. These will all come predominantly from European EMI companies such as Electrola in Germany, Pathe Marconi in France and Bovera in Holland.

John Patrick, EMI Records UK general manager, commented: "John Deacon is certainly a very professional man, and has much experience in this area. We hope the new agreement will increase our business here."

Selection of product will avoid the possibility of parallel imports through Conifer.

Logo refused injunction in Tourists legal tussle

THE RECORDING future of *The Tourists* remains unclear following a High Court hearing at which Logo Records was refused a temporary injunction to prevent the group from making records for any other company.

Mr Justice Oliver said that if he granted an injunction at this stage, it would effectively determine the dispute over an alleged recording agreement between Transatlantic Records (trading as Logo) and Bulltown Ltd, *The Tourists'* production company in April 1979.

Logo and Arnakata, the group's management company, stress that although there is a dispute regarding the group's future recordings, discussions are taking place to resolve this.

They also say that the dispute does not affect *The Tourists'* current album, *Reality Effect*, or their new single, *So Good To Be Back Home*, released on Friday on Logo.

Logo is supporting the discs and the group's forthcoming tour with press ads plus window and in store displays.

Princess Grace records LP

by NICOLAS SOAMES

THE INDEPENDENT Nimbus Records played host to HRH Princess Grace of Monaco last week when she recorded an album of poetry at its Monmouthshire studios.

Entitled *Birds, Beasts and Flowers*, the album is an anthology of poetry by various writers including Blake and D. H. Lawrence, devised by BBC writer and stage director John Carroll and read by Princess Grace and Shakespearean actor Richard Pasco.

The album follows Princess Grace's poetry reading success at the Edinburgh Festival in 1976 — her first professional engagement since her acting days as Grace Kelly in Hollywood before her marriage to Prince Rainier.

Nimbus will release the record in the spring and it will be the first of a number of spoken word recordings from the company.

News in brief...

THE IBA has advertised the Independent Local Radio franchise for the Bristol area, the latest of the 14 ILR stations authorised by the Home Secretary in November. Closing date for applications is in 10 weeks time.

Leeds and Leicester have already been advertised from the group of 14 and the IBA hopes to advertise two more from Ayr, Bury St Edmunds, Londonderry, Luton/Bedford, Preston/Blackpool, Swindon and Wrexham/Deeside by the middle of this year.

MAUTOGLADE MUSIC has reached an agreement with Hemdale Films, whereby the latter's film music will be represented worldwide by Mautoglade with the exception of the US and Canada.

The pact was negotiated by Mautoglade directors Stuart Reid and Frank Coachworth with John Daly and Derek Dawson of Hemdale. The first Hemdale movie under the agreement will be *Sunburn*, premiered last week.

IN MIDEM deals, Aviation Music's Peter Felstead placed Jet band Girl's publishing with Melodie die Welt in Germany and with Watanabe in Japan. He also fixed a lease tape deal for Deluxe with Jupiter for Europe and opened negotiations in several territories for writer Martin Gordon.

DUE TO erroneous information supplied to *Music Week*, the report about Andrew Lloyd Webber's Really Useful Company on Page 10 of the January 19 edition of *Music Week* stated that Dick James Music had taken over the administration of Lloyd Webber's company.

Actually, DJM will administer the publishing interest of The Really Useful Company solely in the material which together is entitled *Tell Me On A Sunday* and the administration is for a limited term.

Chart news

TROJAN RECORDS points out that the catalogue number of the Skinhead Moonstomp single by Symarip was incorrect in last week's singles chart. The 12" version is TROT 9061 and the 7" version is TRO 9062.

● The album *Matchbox* by Matchbox (Magnet MAG 5031) should have been shown as a new entry in last week's album chart.

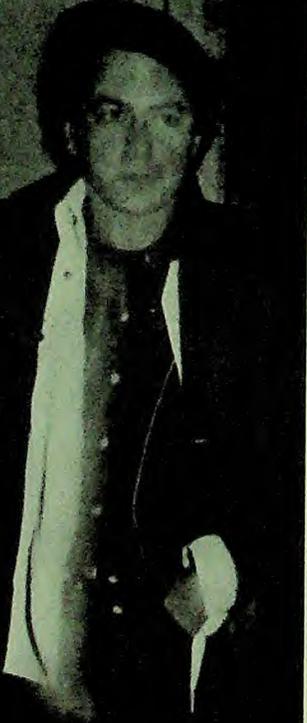
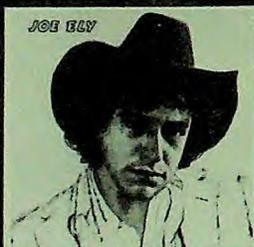
JOE ELY



ON RECORD
DOWN ON THE DRAG
MCG 3532

HONKY TONK
MASQUERADE
MCF 2832

JOE ELY
MCF 2808



ON TOUR WITH THE CLASH

- Fri Feb 15th - London Electric Ballroom
- Sat Feb 16th - London Electric Ballroom
- Sun Feb 17th - London Lyceum
- Mon Feb 18th - London Odeon Lewisham
- Thurs Feb 21st - Derby Kings Hall
- Fri Feb 22nd - London Liberty Cinema Balham
- Sat Feb 23rd - London Liberty Cinema Mile End
- Sun Feb 24th - Bristol Bristol Colston Hall
- Mon Feb 25th - Bristol Bristol Colston Hall

See him on Rock goes to College
Mon March 3rd.

MCA RECORDS

1 Great Pultney Street, London W1R 3FW
Distributed by CBS (960 2155)



SAMMY HAGAR & APRIL WINE TOUR RE-SCHEDULED

Due to the sudden illness of Sammy's son, which necessitates an urgent operation, the February touring plans have been altered. New dates have been booked and tickets are already on sale for both acts.

APRIL WINE

February 27th – gig at UNIVERSITY OF READING for 'Rock Goes To College' then, on tour with special guests ANGEL WITCH & SLEDGEHAMMER –
 March 7th – Birmingham Odeon
 March 8th – London, Hammersmith Odeon
 March 9th – Manchester Apollo
 March 10th – Newcastle City Hall

To support April Wines' latest LP "Harder . . . Faster," there will be heavy flyposting, window displays, TV appearances, and a special 4 track EP will be released on February 22nd entitled "I Like To Rock?"

SAMMY HAGAR

Tickets for the original tour are valid for the re-scheduled tour in April.

April 8th – Leicester de Montfort Hall
 April 9th – Liverpool Empire
 April 11th – Glasgow Apollo
 April 12th – Newcastle City Hall
 April 14th – Manchester Apollo
 April 15th – Sheffield City Hall
 April 17th – Birmingham Odeon
 April 19th – London, Hammersmith Odeon
 April 20th – just announced! –
 SECOND NIGHT AT HAMMERSMITH
 April 21st – Portsmouth Guildhall
 April 22nd – Bristol, Colston Hall

SAMMY HAGAR's live album 'LOUD & CLEAR' will now be released on 14th March, with the first 25,000 in special clear red vinyl and with a special label.

Heavy marketing support for the tour and album will be announced shortly.

RELEASED THIS FRIDAY – the brand new SAMMY HAGAR single.
I'VE DONE EVERYTHING FOR YOU
 in a special full colour bag
 c/w RED
 CL 16120.



NEWS FEATURE

Tributes to Sir Ted

SIR JOSEPH LOCKWOOD

SIR EDWARD had become a good friend of mine in recent years, I got to know him much more than we ever did as competitors. He was one of the great men of my generation, yet he was always a very kind person and certainly not a ruthless man. That might be considered a weakness because he hated doing anything disagreeable to people.

Sir Edward was sometimes criticised because he kept Decca in the control of his own hands rather than pass the reins on to someone else. This often happens with people like him, however, and Sir Edward enjoyed being involved in the day-to-day running of the company. He was a man for whom I had great admiration.



L. G. WOOD

SIR EDWARD LEWIS was one of only a small number of men who were responsible for laying some 50 years ago or more the sound foundations of the world record industry. In my mind he ranks with names like Alfred Clark, Sir Louis Sterling and Freddie Gaisberg.

His complete grip of the business, even to the point of knowing how many places a record had moved up the chart today compared with say

three weeks ago, was always the admiration of all of us, particularly those of us who had to face him as a competitor.

I have one particular recollection of Sir Edward which dates back to 1954, when EMI purchased Capitol Records in the US. Decca at that time had a licensing arrangement with Capitol which still had a substantial period of time to run. It could have been a tricky situation and Sir Edward must certainly have been disappointed at the EMI purchase of the American company. However, he took a big view of the situation and personally ironed out all the problems with considerable expedition.

This certainly commended itself to me, as it was my job at EMI to handle the transfer.

Those of us privileged to have known Sir Edward over many years will always remember him, not only as a tough and formidable businessman, but as a man of great humanity and one who was always quick to recognise and appreciate good work and who showed consideration towards those in difficulties.

The world record industry has lost a gentleman, the like of which we will not see again.



JONATHAN KING:

IT'S DIFFICULT to write a tribute

to a man of such wide and diverse talents as Sir Edward Lewis, especially when we became very close personal friends over the past few years. But it's easy to say that I learnt more from him about the record business than from anyone else. Not only was he a fund of stories and experience, but his enormous contribution to our industry was a permanent inspiration.

He had a lovely sense of humour, never missed a trick (even when I gently tried to pull the wool over his eyes for — I thought — his own good) and — to the very end — retained a great interest in and love for this strange business of ours.

I was honoured by his trust and faith and, hopefully, always acted correctly in that knowledge. His final strong motivating force was to leave shareholders, employees and public in the most beneficial position possible. The PolyGram/Racal deals should ensure that our memory of Sir Edward as the Great Old Man of the music industry lives on.



RAY THOMAS, founder member of the Moody Blues.

HE WAS always very fair to us as a group — and he was always far too shrewd to ever sell us, even though he was offered millions for our contract. However he should have let us have time off for good

behaviour! Sir Edward Lewis will always be remembered for what he did for British popular music in the United States.



OFFICIAL DECCA STATEMENT:

SIR EDWARD LEWIS played a major part in the flotation of Decca as a public company in 1929, became a director in 1931 and has been its moving spirit for over 48 years.

The development and growth of the company over that period is the unique result of his great energy and ability, qualities to which his colleagues on the board of directors wish to pay tribute in this announcement.



WILLIAM TOWNSLEY

I HAD known Sir Edward for some 50 years and had been closely associated with him for the last four decades. He was, quite simply, a man with outstanding qualities, the most important of which was that he was a great human being.

Sir Edward Lewis probably knew more about the record industry than

any other person. He showed great foresight when it came to the introduction of stereo recordings — Decca was two years ahead of EMI in that field. He was always looking to the future.

Sir Edward had great charisma and people were always very loyal to him. In return he also showed great loyalty to his staff. He will be very much missed.



LOUIS BENJAMIN

THE PASSING of Sir Edward Lewis is a very serious blow to the British record industry. He was a key founder member of the business and his approach and style took the music business in this country to great heights. He will be sorely missed, both from a business and personality aspect.

**The
Decca
Story —
See page 31**

PSST!!!
A MINUTE OF YOUR TIME IF YOU PLEASE, SQUIRE!
LET'S IMAGINE YOU'RE A RETAILER.

WHAT WOULD YOU SAY IF I TOLD YOU THERE'S A PRODUCT ON THE MARKET SELLING AT £1.05, MADE UP OF FOUR SNAPPY TRACKS, AND RECORDED BY A 'NAME' ARTISTE?

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FOUR TRACKS ONLY R.R.P. £1.05. WHO CARES!

DON'T TELL ME! YOU'D KISS THE CAT PUT THE WIFE OUT AND GO TO BED KNOWING YOU'D MAKE MONEY IN THE MORNING!
TELL ME IF I'M WRONG!

—WHO'S THE ARTISTE?— HA! YOU'VE GUESSED! HE'S THE 'LONE GROOVER', THE LEGENDARY MONOCHROMATIC MEGASTAR, THE HOSE NOSE CHARACTER WHO APPEARS IN NEW MUSICAL EXPRESS EVERY WEEK.

DIDN'T I TELL YOU IT WAS A CERT?

IT SO HAPPENS THAT CHARLY RECORDS HAVE FOUR TRACKS BY THIS POTENTIAL GOLD MINE AND THEY'RE PUTTING THEM ON THE STREETS FOR A CHEAPO DE CHEAP £1.05.....

...SO YOU WON'T NEED ANY 10¢ BY 10¢ DAY GLOW POSTERS OR INFLATED ELEPHANTS FOR COUNTER DISPLAYS, COS THIS LITTLE PACKAGE WILL SELL ITSELF!

HAVE I EVER LIED TO YOU?

PUT IT LIKE THIS, WHEN SOME PUNTER ASKS YOU FOR THE GROOVER'S ABASEMENT TAPES

OR ANY OF THE TRACKS WHO CARES! SINGLE OFF THE ALBUM, STRAIGHT SEX, AND IMAGE AIN'T WORTH THE PAIN... YOU'LL HAVE TO DELIVER, WON'T YOU!

HAVE I EVER SOLD YOU A DUMMY?

HE HASN'T HAD THE CHANCE TO — YET!

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PINK!



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50,000 PINK STICKERS THAT WILL GET EVERYWHERE

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MULTI-TRACK SUCCESSES

HALL AND OATES

Hall and Oates have rocked the foundations at the Venue, London in January with eight sell out concerts.

"WAIT FOR ME"

Their new single PB 1747 is included on the new album X Static PL 13494 and cassette PK 13494

Stock up now to meet the demand.

SAD CAFÉ

Manchester's prodigal sons have produced a smash follow-up single to "Every Day Hurts".

"STRANGE LITTLE GIRL" PB 5202

These are just two of the tracks on their album Facades PL 25249. Cassette PK 25249



AZYMUTH

Brazil's latest export, this Jazz Funk combos first single continues to climb the charts.

"JAZZ CARNIVAL" 7" MSP 101

Full length version available on 12" MRC 101 and on the album "Light as a Feather" M 9089

JEFFERSON STARSHIP

Brand new line-up, brand new smash hit. Top ten American hit now a UK chartbuster.

"JANE" FB1750

From the album FL 13452. Cassette FK 13452

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 1	1	3	TOO MUCH ... /SKINHEAD MOONSTOMP	Specials (Dammers/D Jordan) Plangon/Chappell/Sparta	2 Tone CHSTT 7 (F)	2 Tone CHSTT 7 (F)
▲ 2	10	3	COWARD OF THE COUNTRY	Kenny Rogers (Larry Butler) EMI		United Artists UP 614 (E)
3	4	7	I'M IN THE MOOD FOR DANCING	Nolans (Ban Findon) Blacksheep		Epic EPC 8068 (C)
4	3	6	MY GIRL	Madness (Clanger/Winstanley) Warner Bros.		Stiff BUY 62 (C)
5	5	5	IT'S DIFFERENT FOR GIRLS	Joe Jackson (D. Kerhenbaum) Albion		A&M AMS 7493 (C)
£ 6	7	6	BABE	Styx (Styx) Rondor		A&M AMS 7489 (C)
7	2	12	BRASS IN POCKET	Pretenders (C. Thomas) Hyde House Of Hits/ATV		Real ARE 11 (W)
£ 8	14	3	SOMEONE'S LOOKING AT YOU	Boomtown Rats (Mutt Lange) Sewer Fire Hits/Zomba		Ensign ENY 34(F)
9	6	8	WITH YOU I'M BORN AGAIN	Billy Preston/Syretta (James Di Pasquale/D. Shire) Jobete		Motown TMG 1169 (E)
10	9	8	GREEN ONIONS	Booker T. & The M.G.'s (Booker T.) Carlin		Atlantic K 10109 (W)
£ 11	12	7	7TEEN	Regents (Sheller/Pew) Tooti Fruit/EMI		Rialto TREB 111 (A)
£ 12	15	6	I HEAR YOU NOW	Jon & Vangelis (Vangelis) Topographic/Warner Bros./Spheric		Polydor POSP 96 (F)
£ 13	20	4	LIVING BY NUMBERS	New Musik (T. Mansfield) April		GTO GT 261 (C)
14	8	9	PLEASE DON'T GO	K.C. & The Sunshine Band (Finch) April		T.K. TKR 7558 (C)
▲ 15	40	3	CAPTAIN BEAKY	Keith Michel (Hugh Murphy) Chappell		Polydor POSP 106
16	11	11	I WANNA HOLD YOUR HAND	Dollar (Chris Neale) Northern		Carrere CAR 131 (W)
17	13	6	BETTER LOVE NEXT TIME	Dr. Hook (R. Haffkin) Sunbury		Capitol CL 16112 (E)
▲ 18	37	2	AND THE BEAT GOES ON	Whispers (Dick Griffey/Whispers) Rondor/Chappell		Solar SO 1 (R)
£ 19	18	11	SPACER	Sheila and B. Devotion (B. Edwards/N. Rodgers) Warner Bros.		Carrere CAR 128 (W)
▲ 20	30	2	SAVE ME	Queen (Queen) Queen Music/EMI		EMI 5022 (E)
▲ 21	29	2	THREE MINUTE HERO	Selecter (E. Rossi/Selector) RAK		2 Tone CHSTT 8 (F)
£ 22	19	5	JAZZ CARNIVAL	Azymuth (Azymuth/J. Leibovitz) Fuse		Milestone MRC 101 (R)
▲ 23	27	5	ESCAPE (PINA COLADA SONG)	Rupert Holmes (Holmes/Boyer) Warner Brothers		Infinity INF 120 (C)
24	22	4	BUZZ BUZZ A DIDDLE IT	Matchbox (Peter Collins) Chappell		Magnet MAG 157 (A)
▲ 25	36	3	BABY I LOVE YOU	Ramones (P. Spector) Carlin		Sire SIR 4031 (W)
£ 26	52	3	RIDERS IN THE SKY	Shadows (Shadows) Chappell/Morris		EMI 5027 (E)
£ 27	62	2	CARRIE	Cliff Richard (Richard/Britten) Mews/Kongridel/United Artists/Myaxe		EMI 5006 (E)
▲ 28	35	3	LIVING IN THE PLASTIC AGE	Buggles (Buggles) Island		Island WIP 6540 (E)
29	23	4	TOO HOT	Kool & The Gang (Eumia Deodato) Planetary Nom		Mercury KOOL 8 (F)
£ 30	31	3	JANE	Jefferson Starship (R. Nevison) Carlin		Grunt/RCA FB 1750 (R)
31	21	6	SPIRITS (HAVING FLOWN)	Bee Gees (Bee Gees) RSO/Chappell		RSO 52 (F)
32	25	7	WE GOT THE FUNK	Positive Force (Edmunds/Robinson/Jones) Planetary Nom		Sugarhill SHL 102 (A)
▲ 33	47	3	UNDERPASS	John Foxx (J. Foxx) Island		Virgin VS 318 (C)
34	16	8	LONDON CALLING	Clash (Guy Stevens) Rival/Nineden		CBS 8087 (C)
35	NEW		ROCK WITH YOU	Michael Jackson (Q. Jones) Rondor		Epic EPC 8206 (C)
36	32	4	STRANGE LITTLE GIRL	Sad Cafe (Eric Stewart) St. Annes		RCA PB 5202 (R)
37	17	9	TEARS OF A CLOWN/RANKING FULL STOP	Beat (B. Sargeant) Jobete/Copyright Control		2 Tone CHSTT 6 (F)
38	34	4	MAMA'S BOY	Suzi Quatro (M. Chapman) RAK		RAK 303 (E)

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 39	46	3	MUSIC MAKES YOU FEEL LIKE DANCING	Brass Construction (J. Lane) Fillbar/Proboscis		United Artists UP 615 (E)
£ 40	53	4	DANCE STANCE	Doxy's Midnight Runners (Kevin Rowland)		Parlophone R 6028 (E)
£ 41	44	4	CARAVAN SONG	Barbara Dickson (M. Batt) April		Epic EPC 8103 (C)
£ 42	46	4	ARE YOU READY	Billy Ocean (K. Gold) Screen Gems/EMI/April-Aqua		GTO GT 259 (C)
43	26	8	I HAVE A DREAM	Abba (Anderson/Ulvæus) Bocu		Epic EPC 8088 (C)
£ 44	70	2	MAYBE TOMORROW	Chords (Andy Arthurs) And Song/Bryan Morrison		Polydor POSP 101 (F)
£ 45	56	3	MOTOR BIKE BEAT	Revillos (Raynolds/Field/Pilley) Dinsongs		Dindisc/Snatzo DIN 5 (C)
46	NEW		SO GOOD TO BE BACK HOME AGAIN	Tourists (T. Allom) Logo Songs/Arnakata/Warner Brothers		Logo TOUR 1 (R)
£ 47	60	2	TOUCH TOO MUCH	AC/DC (Robert John Lange) Zomba		Atlantic K 11435 (W)
48	NEW		GAMES WITHOUT FRONTIERS	Peter Gabriel (Lillywhite) Clifone/Hit & Run		Charisma CB 354 (F)
49	39	4	I'VE GOT TO LOVE SOMEBODY	Sister Sledge (Rodgers/Edwards) Warner Brothers		Atlantic K 11404 (W)
50	24	10	ANOTHER BRICK IN THE WALL	Pink Floyd (Waters/Ezzrin/Gilmour) Pink Floyd Music Pub/Chappell		Harvest HAR 6194 (E)
51	42	7	SARAH	Fleetwood Mac (Fleetwood Mac) Bright/Warner Bros		Warner Brothers K 17533 (W)
£ 52	64	2	SIT DOWN AND CRY	Errol Dunkley (Errol Dunkley) Tristan		Scope SC 11 (W)
53	NEW		SINGING THE BLUES	Dave Edmunds (D. Edmunds) Acuff Rose		Swan Song SSK 19422 (W)
£ 54	58	2	SKINHEAD MOONSTOMP	Symarip (-) Sparta Florida/Newtown Sounds		Trojan TRO 9062 (C)
55	NEW		MARTIAN HOP	Rocky Sharpe & The Replays (Mike Vernon) Screen Gems/EMI		Chiswick CHIS 121 (E)
£ 56	74	2	DON'T STOP THE FEELING	Roy Ayers (R. Ayers/W. Allen) Roy Ayers Ubiquity (Leosongs)		Polydor STEP 6 (F)
57	NEW		TAKE THAT LOOK OFF YOUR FACE	Marti Webb (Andrew Lloyd Webber) Really Useful		Polydor POSP 100 (F)
58	NEW		OUT OF CONTROL	Angelic Upstarts (P. Wilson) Singatune		Warner Brothers K 17558 (W)
59	33	10	RAPPER'S DELIGHT	Sugarhill Gang (Sylvia Robinson) Warner Brothers		Sugarhill SHL 101 (A)
60	50	4	WONDERLAND	Commodores (J. Carmichael/Commodores) Jobete		Motown TMG 1172 (E)
61	49	5	YOUNG BLOOD	J.F.O. (G. Martin) THH/Chrysalis		Chrysalis CHS 2399 (F)
62	43	8	DAY TRIP TO BANGOR	Fiddler's Dram (D. Foster) Coley/Intersong		Dingles SID 211 (SP)
63	66	3	BLACK ORCHID	Stevie Wonder (S. Wonder) Jobete/Black Bull		Motown TMG 1173 (E)
64	41	4	PARADISE BIRD/THE LETTER	Amil Stewart (Barry Leng) ATV/Heath Levy		Atlantic/Hansa K 11424 (W)
65	55	7	FREEBIRD EP	Lynyrd Skynyrd (Al Cooper) Leeds		MCA 251 (C)
66	NEW		RIGHT IN THE SOCKET	Shalamar (Leon Sylvers/Griffey) Rondor/Chappell		Solar SO 2 (R)
67	38	13	I ONLY WANT TO BE WITH YOU	Tourists (Tom Allom) Chappell		Logo GO 370 (R)
68	NEW		RED FRAME WHITE LIGHT	Orchestral Manoeuvres In The Dark (Orch. Manoeuvres Valentino) Din Songs		Dindisc DIN 6 (C)
69	NEW		TV	Flying Lizards (Cunningham) Quartz/Art Songs		Virgin VS 325 (C)
70	NEW		WE GOT THE GROOVE	Players Association (D. Weiss) Panache		Vanguard VS 5016 (A)
£ 71	72	2	QUOTE GOODBYE QUOTE	Carolynne Mas (Steve Burgh) Chappell		Mercury 6167-873 (F)
72	28	11	IS IT LOVE YOU'RE AFTER	Rose Royce (Norman Whitfield) Warner Brothers		Whitfield K 17458 (W)
73	NEW		TURNING JAPANESE	Vapors (Vic Coppersmith-Heaven) EMI		United Artists BP 334 (E)
£ 74	73	2	WAY OF THE WORLD	Cheap Trick (R. Nielsen) Screen Gems/EMI		Epic EPC 8114 (C)
75	65	13	ONE STEP BEYOND	Madness (Clive Langer/Alan Winstanley) Mellow Disc		Stiff BUY 56 (C)

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

A-Z (TOP WRITERS)

And The Beat Goes On (Sylvers) ... 18
 Shockley/Shelby) ... 18
 Another Brick In The Wall (Rogers/Waters/Bob Ezrin) ... 50
 Are You Ready (Gold/Ocean) ... 42
 Better Love Next Time (Pippen/Kelth/Slate) ... 17
 Babe (B. De Young) ... 6
 Baby I Love You (Spector/Greenwich/Berry) ... 25
 Black Orchid (Wonder/Wright) ... 63
 Brass In Pocket (Hynde/Honeyman-Scott) ... 7
 Buzz Buzz A Diddle It (Slav/Crews) ... 24
 Captain Beaky (Lloyd/Parker) ... 15
 Caravan Song (M. Batt) ... 41
 Carrie (Britten/Robertson) ... 27
 Coward Of The Country (Bolling/Wheeler) ... 2
 Dance Stance (Foots/Mouth) ... 40
 Day Trip To Bangor (D. Cook) ... 62
 Don't Stop The Feeling (Ayers/O'Ferrall/Ramsaur) ... 56
 Escape (Holmes) ... 23
 Freebird (C. & V Zant) ... 65
 Games Without Frontiers (Gabriel) ... 48
 Green Onions (Various) ... 10
 I Have A Dream (Anderson/Ulvæus) ... 43
 I Hear You Now (Vangelis/Jon Anderson) ... 12
 I'm In The Mood For Dancing (Finnon/Myers/Puzey) ... 3
 I Only Want To Be With You (Hawker/Raymond) ... 67
 Is It Love You're After (Gregory) ... 72
 Its Different For Girls (J. Jackson) ... 5
 I've Got To Love Somebody (Rogers/Edwards) ... 49
 I Wanna Hold Your Hand (Lennon/McCartney) ... 16
 Jane (Various) ... 30
 Jazz Carnival (Bertram/Conte/Malheros) ... 22
 Living By Numbers (T. Mansfield) ... 13
 Living In The Plastic Age (Horn/Downes) ... 28
 London Calling (Strummer/Jones) ... 34
 Mama's Boy (Quatro/Tuckey) ... 38
 Martian Hop (Spiri) ... 55
 Rappaport/Rappaport ... 44
 Maybe Tomorrow (Chris Pope) ... 55
 Music Makes Me Feel Like Dancing (Earl Payton) ... 39
 Motor Bike Beat (Raynolds/Field) ... 45
 My Girl (Mike Barson) ... 4
 One Step Beyond (C. Campbell) ... 75
 Out Of Control (Mensforth/Cowie) ... 58
 Paradise Bird/The Letter (Leng/May/Morris) ... 64
 Please Don't Go (KC/Finch) ... 14
 Quote Goodbye Quote (Mas/Landau) ... 71
 Rappers Delight (Robins/Jackson/Wright/O'Brien) ... 69
 Red Frame White Light (L. McCluskey/Humphreys) ... 68
 Riders In The Sky (S. Jones) ... 26
 Right In The Socket (Spencer/Stivers/Griffey) ... 66
 Rock With You (Temperton) ... 35
 Sarah (Steve Nicks) ... 51
 Save Me (May) ... 20
 7Teen (Sheller/Pew) ... 11
 Skinhead Moonstomp (Naismith/Ellis) ... 54
 Sit Down and Cry (W. Dickson) ... 52
 So Good To Be Back Home Again (Peet Coombs) ... 46
 Singing The Blues (N. Endsley) ... 53
 Someone's Looking At You (Geldof) ... 8
 Spacer (Edwards/Rodgers) ... 19
 Spirits (Having Flown) (Bee Gees) ... 31
 Strange Little Girl (Mullford) ... 36
 Take That Look Off Your Face (Andrew Lloyd Webber/Dan Black) ... 57
 Tears Of A Clown (Cosby/Wonder/Robinson) ... 37
 Three Minute Hero (Davies) ... 21
 Too Hot (Brown/Kool & The Gang) ... 29
 Too Much Too Young (Dammers) ... 1
 Touch Too Much (Young) ... 47
 Turning Japanese (D. Fenton) ... 73
 TV (General/Solomans/Gunningham/Evans) ... 69
 Underpass (J. Foxx) ... 33
 Way Of The World (R. Zander) ... 74
 We Got The Funk (Wills) ... 32
 We Got The Groove (Wills) ... 70
 With You I'm Born Again (Shire/Coppers) ... 9
 Wonderland (Williams) ... 60
 Young Blood (Way/Mogg) ... 61

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RADIO TWO: DAVID HAMILTON'S RECORD OF THE WEEK
WITHOUT YOU — The Three Degrees
CAPITAL: PEOPLE'S CHOICE
LONGER — Dan Fogelberg/ANOTHER NAIL — Squeeze
CLYDE: CURRENT CHOICE
I CAN'T STAND UP — Elvis Costello
DOWNTOWN: MUSIC MOVER

FORTH: STATION HIT
ROSIE — Joan Armatrading
LUXEMBOURG: POWERPLAY
ON THE RADIO — Donna Summer
TEES: PEOPLE'S PIC

BBC SCOTLAND: SINGLE OF THE WEEK
SINGING THE BLUES — Dave Edmunds
MANX: ALBUM OF THE WEEK
KENNY — Kenny Rogers
PENNINE: PENNINE PIC
ROSIE — Joan Armatrading

AIRPLAY ACTION

RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC THREE	BBC FOUR	BBC FIVE	BBC SIX	BBC SEVEN	BBC EIGHT	BBC NINE	BBC TEN	BBC ELEVEN	BBC TWELVE	BBC THIRTEEN	BBC FOURTEEN	BBC FIFTEEN	BBC SIXTEEN	BBC SEVENTEEN	BBC EIGHTEEN	BBC NINETEEN	BBC TWENTY	BBC TWENTY ONE	BBC TWENTY TWO	BBC TWENTY THREE	BBC TWENTY FOUR	BBC TWENTY FIVE	BBC TWENTY SIX	BBC TWENTY SEVEN	BBC TWENTY EIGHT	BBC TWENTY NINE	BBC THIRTY
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Listings exclude last week's Top 30

Artist	Radio One	Radio Two	BBC Scotland	BBC Three	BBC Four	BBC Five	BBC Six	BBC Seven	BBC Eight	BBC Nine	BBC Ten	BBC Eleven	BBC Twelve	BBC Thirteen	BBC Fourteen	BBC Fifteen	BBC Sixteen	BBC Seventeen	BBC Eighteen	BBC Nineteen	BBC Twenty	BBC Twenty One	BBC Twenty Two	BBC Twenty Three	BBC Twenty Four	BBC Twenty Five	BBC Twenty Six	BBC Twenty Seven	BBC Twenty Eight	BBC Twenty Nine	BBC Thirty
AC/DC Touch Too Much Warner Bros K11435 (W)																															
AKKERMAN, JAN She's So Divine Atlantic K 11374 (W)																															
ALPERT, HERB Rotation A&M AMS 7500 (C)																															
ATLANTA RHYTHM SECTION Indigo Passions Polydor POSP 103 (F)																															
ARMATRADING, JOAN Rosie A&M AMS 7506 (C)																															
ARMANDO, DON I'm An Indian Too Island 6557 (E)																															
BARCLAY JAMES HARVEST Love On The Line Polydor POSP 97 (F)																															
BAYER-SAGER, CAROLE It's The Falling Elektra K 12314 (W)																															
BENATAR, PAT We Live The Love Chrysalis CHS 2403 (F)																															
BLACKIE Making A Bad Boy Good RAK 304 (E)																															
BRASS CONSTRUCTION Music . . . United Artists UP 615 (E)																															
BUGGLES, THE Living In The Plastic Age Island WIP 6540 (E)																															
BELLAMY BROTHERS Lovin' On Warner Brothers K17568 (W)																															
CAPTAIN & TENNILLE Do That To Me . . . Casablanca CAN 175 (A)																															
CATS UK Sixteen Looking For Love Warner Brothers K 18142 (W)																															
CHEAP TRICK Way Of The World Epic EPC 8114 (C)																															
COMMODORES Wonderland Motown TMG 1172 (E)																															
COSTELLO, ELVIS I Can't Stand Up F. Beat 21 (W)																															
CRUISE, PABLO I Want You Tonight A&M AMS 7501 (C)																															
CHORDS Maybe Tomorrow Polydor POSP 101 (F)																															
DE SARIO, TERRI/K. C. Yes I'm Ready Casablanca NB 2225 (A)																															
DEXY'S MIDNIGHT RUNNERS Dance Stance Parlophone R 6028 (E)																															
DIAMOND, NEIL September Morn CBS 8130 (C)																															
DICKSON, BARBARA Caravan Song Epic EPC 8103 (C)																															
DOLL You Used To Be My Hero Beggars Banquet BEG 31 (W)																															
DUNKLEY, ERROL Sit Down & Cry Scope SC11 (W)																															
DETROIT SPINNERS Working My Way Back Atlantic 11432 (W)																															
DIRT BAND American Dream United Artists																															
EATON, CLEVELAND I'm Lonely Tonight Miracle M 14 (A)																															
EMERSON LAKE & PALMER Peter Gunn Atlantic K 11416 (W)																															
ETORIA, TONY So Far So Good Cobra COB 6 (E)																															
EDMUNDS, DAVE Singing The Blues Swan Song SSK 19422 (W)																															
FAITHFULL, MARIANNE Broken English Island WIP 6542 (E)																															
FLEETWOOD MAC Sarah Warner Brothers K 17533 (W)																															
FORBERT, STEVE The Sweet Love Epic EPC 8124 (C)																															
FOXX, JOHN Underpass Virgin VS 138 (C)																															
FLYING LIZARDS T.V. Virgin VS 325 (C)																															
FLACK/HATHAWAY You Are My Heaven Atlantic K11414 (W)																															
FURAY, RITCHIE I Still Have Dreams Elektra/Asylum K 12413 (W)																															
GAYLE, CRYSTAL The Blue CBS 8136 (C)																															
GRIFF, ZAINE Tonight Automatic K 17547 (W)																															
GABRIEL, Peter Games Without Frontiers Charisma CB 354 (F)																															
GAP BAND The Boys Are Back In Town Mercury MER 2 (F)																															
GIBB, ANDY Desire RSO 55 (F)																															
HARTMAN, DAN Relight My Fire SKY 8104 (C)																															
HYMAN, PHYLLIS You Know Arista ARIST 323 (F)																															
HALL/OATES Wait For Me RCA PB 1747 (R)																															
HOLLY & THE ITALIANS Tell That Girl To Shut Up Oval 1016 (C)																															

AIRPLAY ACTION

Listings exclude last week's Top 30

Artist/Track	RADIO ONE	RADIO TWO	BBC3 SCOTLAND	BBC3 WALES	BBC3 NORTHERN	BBC3 SOUTHERN	BBC3 IRELAND	CAPITAL	CITY	CYCLE	DORSET	FOUR	HULL FM	LUXEMBOURG	MANNX	METRO	ORWELL	PENNING	POPULARITY	SHANSEA	SOUND	TEES	TRENT	THAMES	VALLEY	VICTORY	NEW RELEASES
IAN, JANIS Have Mercy Love CBS 8136 (C)																											
ISLEY BROTHERS Winner Takes All Epic EPC (C)																											
JAGS Woman's World Island WIP 6531 (E)																											
JACKSON, MICK You Don't Like... CBS 8008 (C)																											
JEFFERSON STARSHIP Jane RCA FB 1750 (R)																											
JACKSON, MICHAEL Rock With You Epic EPC 80206 (C)																											
JAUNCEY, JAMIE The Weaver Songwriter Workshop SW1 (SP)																											
KINNEY, FERN Together We Are Beautiful WEA K 7911 (W)																											
KORGIS I Just Can't Help It Rialto TREB 112 (A)																											
KIPNER, STEVE Knock The Walls Down Elektra/Asylum K 12411																											
KANDIDATE Let Me Rock You RAK 306 (E)																											
LEDIN, TOMAS Not Bad At All Epic EPC 8079 (C)																											
LEWIS, LINDA Sleeping Like A Baby Ariola																											
LOVICH, LENE Angels Stiff BUY 63 (C)																											
MAS, CAROLINE Quote Goodbye Quote Mercury 6167 873 (F)																											
MARTIN, MOON No Chance Capital CL 16116 (E)																											
MICHEL, KEITH Capt. Beaky Polydor POSP 166 (F)																											
MARTHA AND THE MUFFINS Echo Beach Dindisc DIN 9 (C)																											
MCGREGOR, MARY Good Friend RSO 54 (F)																											
NAZARETH Holiday Mountain TOP 50 (C)																											
OCEAN, BILLY Are You Ready GTO GT 259 (C)																											
OSIBISA Pata Pata Pye 7P5013 (A)																											
PRINCE I Wanna Be Your Lover Warner Brothers K 17537 (W)																											
POINTER, BONNIE I Can't Help Myself Motown TMG 1171 (E)																											
PHOENIX Just Another Day Charisma CB 352 (F)																											
PLANETS Break It To Me Gently Rialto TREB 114 (A)																											
PLAYERS ASSN. We Got The Groove Vanguard VS5016 (A)																											
PRICE, ALAN Love You True Jet 170 (C)																											
PRYOR, RENEE On Broadway Polydor POSP 109 (F)																											
QUATRO, SUZI A Mama's Boy RAK 303 (E)																											
RAMONES Baby I Love You Sire SIR 4031 (W)																											
REVILLOS Motorbike Beat Dindisc DIN 5 (C)																											
ROCKY SHARPE Martin Hop Chiswick CHIS 1212(E)																											
ROULETTE Lovers And Gamblers Ariola ARO 196 (A)																											
RICHARD, CLIFF Carrie EMI 5006 (E)																											
ROBINSON, SMOKEY Cruisin' Motown TMG 1163 (E)																											
RONSTADT, LINDA How Do I Make You Elektra/Asylum K 12419 (W)																											
SAD CAFE Strange Little Girl RCA PB 5205 (R)																											
SAME Movements Blue Print BLU 2008 (A)																											
SHADOWS Riders In The Sky EMI 5027 (E)																											
SISTER SLEDGE Got To Love Somebody Atlantic K 11404 (W)																											
SPARKS When I'm With You Virgin VS 319 (C)																											
SPRINGFIELD, DUSTY Your Love... Mercury DUSTY 5 (F)																											
STEVENS, SHAKIN' Hot Dog Epic EPC 1819 (C)																											
STEWART, AMII Paradise Bird Atlantic/Hansa K 11424 (W)																											
SILICON TEENS Judy In Disguise Mute 004 (RT)																											
STREISAND, BARBRA I Ain't Gonna Cry Tonight CBS 8138 (C)																											
SUMMER, DONNA On The Radio Casablanca NB 2236 (A)																											
SHALAMAR Right In The Socket Solar SO12 (R)																											
T-CONNECTION Ecstasy TK TKR 7571 (C)																											
TOTO St. George & The Dragon CBS 8085 (C)																											
TOURISTS So Good Logo Tour 1 (C)																											
THOMPSON, ALI Take A Little Rhythm A&M AMS 7505 (C)																											
TROWER, ROBIN Victims Of Fury Chrysalis CHS 2402 (F)																											
TIGERS Kidding Stops Strike KIK 1 (W)																											
VAPORS Turning Japanese United Artists BP 334 (E)																											
WEBB, MARTI Take That Look Off Your Face Polydor POSP 100 (F)																											
WILLIAMS, DON Love Me... MCA 551 (C)																											
WONDER, STEVIE Black Orchid Motown TMG 1173 (E)																											
WHISPERS And The Beat Goes On Solar SO 1 (R)																											
WRECKLESS ERIC A Pop Song Stiff BUY 54 (C)																											
WILLIAMS, ANDY Railway Hotel CBS 8231 (C)																											
ZEP, JO JO AND THE FALCONS Soon... Rockburgh ROCS 216 (SP)																											

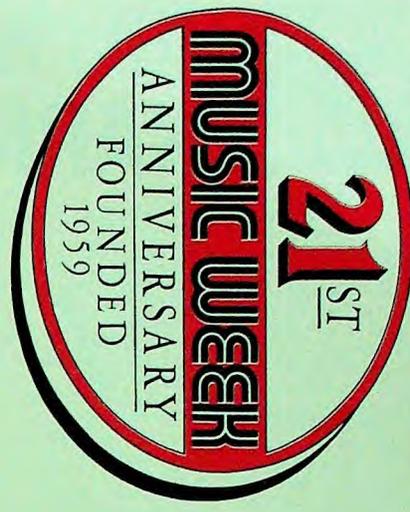
OUTLANDS D'AMOUR

JUST FOR YOU

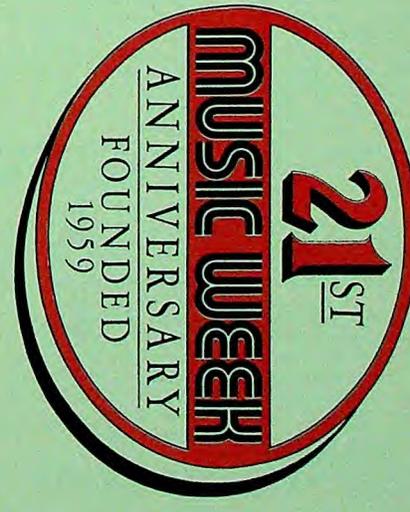
MANILLOW MAGIC

MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK

STIFF LITTLE FINGERS AT THE



NEW SINGLE
Chrysalis
A ROAD MUSIC PRODUCTION



TOP 75 ALBUMS

Week-ending February 9, 1980

NEW = NEW ENTRY
 PLATINUM LP (500,000 units as of Jan. 79)
 GOLD LP (100,000 units as of Jan. 79)
 SILVER LP (50,000 units as of Jan. 79)
 -1 = RE-ENTRY

1	PRETENDERS	Real RAL 3	26	SOMETIMES YOU WIN	Capitol EST 12018
2	THE LAST DANCE	Motown EMTV 20	27	VIDEO STARS	K-Tel NE 1066
3	ONE STEP BEYOND	Sitt SEEZ 17	28	THE FINE ART OF SURFACING	Ensign ENROX 11
4	PERMANENT WAVES	Mercury 9100 071	29	20 GOLDEN GREATS	Motown EMTV 21
5	SHORT STORIES	Polydor POLD 5030	30	DISCOVERY	Jet JETLX 500
6	GOLDEN COLLECTION	K-Tel NE 1056	31	TUSK	Warner Brothers K 68088
7	REGGATTA DE BLANC	A&M AMLH 64792	32	EAT TO THE BEAT	Chrysalis CDL 1225
8	SPECIALS	2 Tone CDL TT 5001	33	STRING OF HITS	EMI EMC 3310
9	OFF THE WALL	Epic EPC 83468	34	KENNY ROGERS SINGLES ALBUM	United Artists UAK 30263
10	BEE GEES GREATEST HITS	RSO RSDX 001	35	ASTAIRE	Mercury 9109 702
11	GREATEST HITS VOL. 2	Epic EPC 10017	36	CORNERSTONE	A&M AMLK 63711
12	THE WALL	Harvest SHDW 411	37	BREAKFAST IN AMERICA	A&M AMLK 63708
13	I'M THE MAN	A&M AMLH 64794	38	THE NOLAN SISTERS	Epic EPC 83892
14	SEPTEMBER MORN	CBS 66096	39	ELO'S GREATEST HITS	Jet JETLX 525
	OUTLANDOS D'AMOUR			JUST FOR YOU	
			40	VOULEZ VOUS	Epic EPC 86086
			41	GREATEST HITS 1972-1978	Mercury 9102 504
			42	OVER THE TOP	Artoia ARL 5038
			43	WAR OF THE WORLDS	CBS 98000/MOW 100
			44	FAWLTY TOWERS	BBC REB 377
			45	DARK SIDE OF THE MOON	Harvest SHVL 804
			46	GOLD AND PLATINUM	MCA MCSP 308
			47	FREEDOM AT POINT ZERO	Grant FL 13452
			48	SHEER GREED	Jet JETLP 224
			49	RUMOURS	Warner Brothers K 56344
			50	THE SECRET LIFE OF PLANTS	Motown TMSF 6009
			51	LENAS MUSIC ALBUM	Pye N123
			52	THE SECRET POLICEMAN'S BALL	Island ILPS 9601
			53	CHERES & DRAPES	Artsa ARTV 3
			54	MANILLOW MAGIC	

RETAILING

SHOPTALK
by
DAVE LAZELL

EXPERTS TELL me that the record store of the future — assuming they exist! — will be a svelte, streamlined place, where records and tapes will be automatically delivered from a storeroom, when a code is punched into a desk computer. I use the word "desk" as there will be no counters, I understand. The playback of music within the store will be entirely the responsibility of manufacturers and/or distributors, though there will (naturally) be optional playback facilities for local use — if any cheeky and thoroughly unprogressive customer actually wants to hear a record or tape. On the other hand, by 1990, we may have Large Robots employed to deal with difficult customers like that.

The record store will be "into sensations". Cycles of holograms, panoramas, light-plus-music sequences will be provided to stimulate business. At long last, the record store will become a true entertainment centre, but there will be clear cycles of these distractions/attractions so that customers do not linger over-long.

The great advantage of this will be that I will no longer have to let the ever enthusiastic rep "do the window". After his last attempt with drawing pins, point of sale literature and a few ribbons, I gained the impression that he was attempting to portray his own view of the future — a cross between H. G. Wells' Time Machine (in for repair), and The Shape of Things To Come (after falling in a spin-dryer).

Ads high on the
NARM agenda

ONE OF the burning issues to be debated at this year's National Association of Record Merchandisers (NARM) convention in Las Vegas next month will be the oft-debated philosophy of advertising music rather than specific records on an industry basis.

It is a subject which has been talked about in this country without much enthusiasm, but in America NARM has actually got as far as mounting a campaign with its own logo aimed at persuading the consumer to "give the gift of music" in the same way that they might think of flowers or chocolates.

NARM will be unveiling its gift-giving presentation in Las Vegas and

Warner Communications Inc. will reveal statistics on who buys records and tapes as gifts, why and how often.

Other topics to be covered in NARM sessions include a seminar on retailing in the Eighties — a market research report based on 1,500 record outlets; a debate on the challenge of the Eighties and how the record industry is reacting; demonstrations of advanced audio software technology including direct-to-disc and digital recording; and talk-ins on video, cut-outs and accessories. The 1980 NARM convention is at the Las Vegas MGM Grand Hotel, March 23-27.

Video wholesaling
facilities on the up

THE NUMBER of wholesalers who are now able to offer stock to record retailers wanting to branch out into video is growing.

And S. Gold and Sons Records Ltd, of Leytonstone in East London, has started stocking pre-recorded video tapes. Initially, there are 60 titles available, in categories spanning sport, children's programmes, feature films, pop music and "adult" films. RRP on the music videocassettes is around £20, and on feature films is just over £30.

Golds reports that since issuing its list a week ago there has been considerable interest from sizeable record dealers, and sales are going well. Only videocassettes in the Betamax (Sony) and VHS (JVC/Ferguson) formats are kept in stock, but Golds will order Philips or Grundig product for dealers who specifically want those formats.

Golds decided to join the still small circle of wholesalers dealing in video product because they had had an increasing number of enquiries about video from its customers.

Edited
by
TERRI ANDERSON

THE VIRGIN store in Sheffield was just one stop on a personal appearance tour of record shops which DinDisc artists The Revillos have just completed. In some areas the response from local record buyers was almost overwhelming, and general reaction from the dealers involved was that such visits from bands do nothing but good for trade. Far from seeing the PAs as a chore, Faye Fife and Eugene Reynolds of the Revillos (pictured here on either side of the happy looking fan in the centre of the crowd) were full of enthusiasm about the exercise. "We have had twice as many people at the PAs this time, despite being out of the limelight for a year, than when we appeared on Top of the Pops with a Top 20 single.

"The really good thing about doing PAs is that you get to meet the more shy fans who usually don't have the nerve to come backstage after the gigs. This sort of personal contact with the fans is really important to us. And people are much more polite these days — they actually thank you after you have signed an autograph."

Phonogram special prices

FULFILLING ITS promise to offer additional discount on a selection on LPs, after it cut dealer margin on the catalogue as a whole, Phonogram has issued its first special price list. This gives details of 40 titles by 32 artists which are available, as from February 4, at an additional 10 per cent discount. Phonogram intends to update back catalogue which falls into the special price category on a regular basis. Artists on this first list include Graham Parker, Thin Lizzy, Manfred Mann, Kraftwerk, Walker Brothers, Aphrodite's Child, Lindisfarne, New York Dolls, Bachman Turner, Dion, and Gentle Giant.

INTERNATIONAL

Polygram enters the '80s
with management change

From MICHAEL HENKELS HAMBURG: The top management of Polygram Record Operations (PRO) has entered the Eighties with something of a new look.

Dr. Werner Vogelsang, Polygram vice-president and former Polydor International president, is now president of PRO, which is the central commercial, technical and administrative organisation for Polygram's two international record divisions, Polydor and Phonogram.

Vogelsang's successor at Polydor International is Richard Busch, hitherto Deutsche Grammophon chairman, and Vogelsang in turn succeeds Polygram executive vice-president Kurt Kinklele at PRO.

Polydor Inc. has announced the appointment of Allan Greenberg to head the US legal and business affairs department in succession to Chris Whent who left at the end of last year.

Another Polygram appointment in the US brings Guenter Hensler to the post of president of Polygram Classics, a new division of Polygram Corporation USA, and responsible for all Polygram classical music activities in the States.

Announcing the appointment, Irwin H. Steinberg, executive vice-president of Polygram Corporation, said that it represents an organisational change incorporating Classics International (formed last year) which combines the classical

Dateline:
Hamburg

marketing organisations of Philips and Deutsche Grammophon. Steinberg added that it is "a logical extension of the expected integration of the London classical catalogue in the US".

London Records is the US arm of British Decca, some of whose recording and music publishing interests are being acquired by Polygram.

Hensler joined Polygram in 1968 with Deutsche Grammophon in Europe as head of international classical exploitation, became assistant to the Polygram Corporation president in the US in 1971 and later, while based in Hamburg, was named head of corporate planning for the Polygram Group worldwide.

Juergen Sauermann, general manager for Phonogram German product, has transferred to Polytel, Polygram's TV organisation, where he will concentrate on creative and concept work.

SHORTS: Dire Straits sold more than 500,000 units during the last six months of 1979... Shooting Star, doing well in the radio play charts (which usually precedes success in the sales charts), is actually British

actor-singer Tim Curry... on January 31 James Last was to receive 15 gold records, comprising one from Italy, three from Holland, one from Denmark, and the rest from Germany. He seems destined for the Guinness Book of Records with his total tally of 171 silver, gold and platinum awards... the large Fischer Choir, which sang at the White House for President Jimmy Carter last year, will give concerts at the Vatican later this month, with a special double album being released by Deutsche Grammophon to commemorate the occasion.

US aid over dumping problem

From SUE BAKER

AMSTERDAM: The dumping of records has been a problem in Holland for some time and this situation has been exacerbated over the last year by the drop of about 30 to 40 per cent in sales in America and Canada.

With the sale or return system operating in those countries, large quantities of returns are sold off by record companies to exporters, some of whom are dumping the stocks on the European market.

This often results in a new release — perhaps only a few weeks old — being available in large quantities in Holland's shops, thereby seriously eroding



SYDNEY: WEA Australia has re-signed leading Aussie group, Radiators, to an exclusive worldwide five-year contract with two years still remaining on the original deal. Standing from left are WEA Australia A&R manager David Sinclair, band manager John Tag, and seated Radiator members Brendon Callinan, Geoff Turner, Brian Nichol, Chris Tag, and Stephen "Fess" Parker. Turner and Nichol have been in New York recently supervising the final mix at Atlantic Studios of the Radiators debut album, *Feel The Heat*.

Dateline:
Amsterdam

sales of the Dutch pressings.

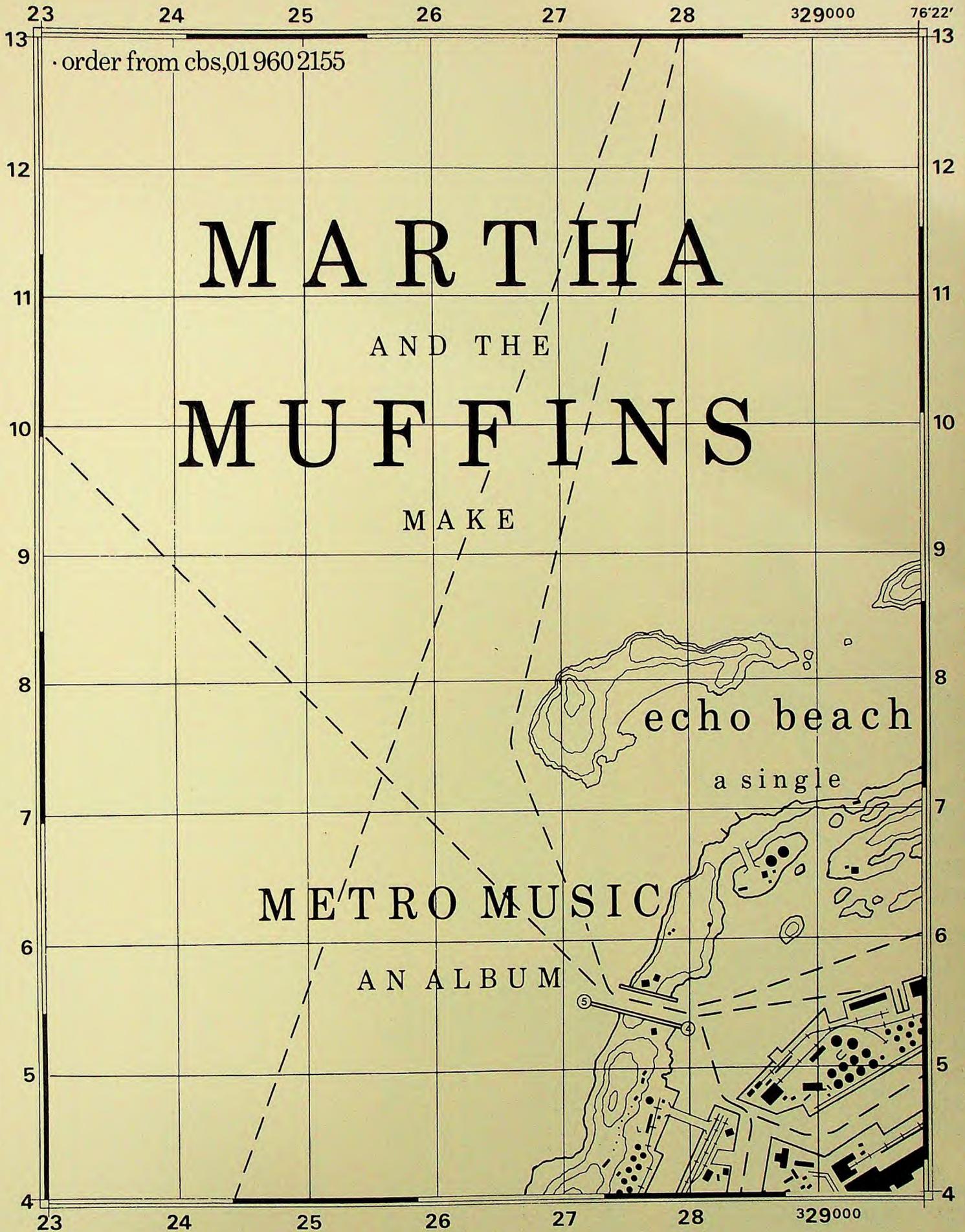
This situation, potentially ruinous to the Dutch music industry, is to be alleviated to some extent by proposed action by Polygram in the US, already reported in *Music Week*. Polygram in Holland has just announced that its American counterpart will destroy records worth \$5 million (approximately £1 million) rather than risk having

them shipped out of the States for dumping in Europe.

Don Gardner, Phonogram International's press officer, told *Music Week*: "It is a good example of international co-operation that the Americans are prepared to do something positive to help the situation in Holland."

Further steps are also being taken to tighten up the situation in the form of a percentage return policy, which apparently most American record companies are ready to introduce and which should go a long way towards reducing the number of records available for European dumping.

Edited
by
NIGEL HUNTER



Find Them On Dindisc.....Single..Din 9, Album..DID1.
 See Them At.....The Marquee, 22nd. February
 See Them At.....The Nashville, 23rd. February
 See Them At.....The Lyceum, 24th. February



MUSIC WEEK MUSIC WEEK MUSIC WEEK

TONY ETORIA
SO FAR SO GOOD
TONY ETORIA
 the new single from
TONY ETORIA



AS 85.02
999
TROUBLE
 POSP 99
 The New Single on Polydor Order from PolyGram (01-590 6044)

Joan Armatrading
ROSIE
HOW CRUEL
 THE HIT SINGLE
 AVAILABLE NOW
 AMS 7506

TOP 75 SINGLES

1	1	TOO MUCH ... GUNS OF NAVARONE/SKINHEAD Specials	2 Tone CHSTT 7
2	10	COWARD OF THE COUNTY	United Artists UP 614
3	4	I'M IN THE MOOD FOR DANCING	Epic EPC 8068
4	3	MY GIRL	Stiff BUY 62
5	5	IT'S DIFFERENT FOR GIRLS	A&M AMS 7493
6	7	BABE	A&M AMS 7489
7	2	BRASS IN POCKET	Real ARE 11
8	14	SOMEONE'S LOOKING AT YOU	Ensign ENY 34
9	6	WITH YOU I'M BORN AGAIN	Motown TMG 1159
10	9	GREEN ONIONS	Atlantic K 10109
11	12	7TEEN	Rialto TREB 111
12	15	I HEAR YOU NOW	Polydor POSP 96
13	20	LIVING BY NUMBERS	GTO GT 261
14	8	PLEASE DON'T GO	T.K. TKR 7558
15	40	CAPTAIN BEAKY	Polydor POSP 106

26	52	RIDERS IN THE SKY	EMI 5027
27	62	CARRIE	EMI 5006
28	35	LIVING IN THE PLASTIC AGE	Island WIP 6540
29	23	TOO HOT	Mercury KOOL 8
30	31	JANE	Grunt/RCA FB 1750
31	21	SPIRITS (HAVING FLOWN)	RSO 52
32	25	WE GOT THE FUNK	Sugarhill SHL 102
33	47	UNDERPASS	Virgin VS 318
34	16	LONDON CALLING	CBS 8087
35	NEW	ROCK WITH YOU	Epic EPC 8206
36	32	STRANGE LITTLE GIRL	RCA PB 5202
37	17	TEARS OF A CLOWN/RANKING FULL STOP	2 Tone CHSTT 6
38	34	MAMA'S BOY	RAK 303
39	45	MUSIC MAKES YOU FEEL LIKE DANCING	United Artists UP 615
40	53	DANCE STANCE	Parlophone R 6028

51	42	SARAH	Warner Brothers K 17533
52	64	SIT DOWN AND CRY	Scope SC 11
53	NEW	SINGING THE BLUES	Swan Song SSK 19472
54	58	SKINHEAD MOONSTOMP	Trojan TRO 9062
55	NEW	MARTIAN HOP	Chiswick CHIS 121
56	74	DON'T STOP THE FEELING	Polydor STEP 6
57	NEW	TAKE THAT LOOK OFF YOUR FACE	Polydor POSP 100
58	NEW	OUT OF CONTROL	Warner Brothers K 17558
59	33	RAPPER'S DELIGHT	Sugarhill SHL 101
60	50	WONDERLAND	Motown TMG 1172
61	49	YOUNG BLOOD	Chrysalis CHS 2399
62	43	DAY TRIP TO BANGOR	Dimples SID 211
63	66	BLACK ORCHID	Motown TMG 1173
64	41	PARADISE BIRD/THE LETTER	Adaritz/Hansa K 11424
65	36	FREEBIRD EP	MCA 251

Week-ending February 9, 1980

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

15	CAPTAIN BEAKY Keith Michel	Polydor POSP 106
16	I WANNA HOLD YOUR HAND Doll	Carrere CAR 131
17	BETTER LOVE NEXT TIME Dr. Hook	Capitol CL 16112
18	AND THE BEAT GOES ON Whispers	Solar SO 1
19	SPACER Sheila and B. Devotion	Carrere CAR 128
20	SAVE ME Queen	EMI 5022
21	THREE MINUTE HERO Selector	2 Tone CHSTT 8
22	JAZZ CARNIVAL Azymuth	Milestone MRC 101
23	ESCAPE (PINA COLADA SONG) Rupert Holmes	Infinity INF 120
24	BUZZ BUZZ A DIDDLE IT Matchbox	Magnet MAG 157
25	BABY I LOVE YOU Ramones	Sire SIR 4031

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MOVEMENTS
by **THE SAME**

A *Simon Bates Record Of The Week*
ON SALE HERE

In special bag BLU 2008

40	DANCE STANCE Dexy's Midnight Runners	Parlophone R 6028
41	CARAVAN SONG Barbara Dickson	Epic EPC 8103
42	ARE YOU READY Billy Ocean	GTO GT 259
43	I HAVE A DREAM Abba	Epic EPC 8088
44	MAYBE TOMORROW Chords	Polydor POSP 101
45	MOTOR BIKE BEAT Revillos	Dindisc/Snatzco DIN 5
46	SO GOOD TO BE BACK HOME AGAIN Tourists	Logo TOUR 1
47	TOUCH TOO MUCH AC/DC	Atlantic K 11435
48	GAMES WITHOUT FRONTIERS Peter Gabriel	Charisma CB 354
49	I'VE GOT TO LOVE SOMEBODY Sister Sledge	Atlantic K 11404
50	ANOTHER BRICK IN THE WALL Pink Floyd	Harvest HAR 5194

65	FREEBIRD EP Lynyrd Skynyrd	MCA 251
66	RIGHT IN THE SOCKET Shalamar	Solar SO 2
67	I ONLY WANT TO BE WITH YOU Tourists	Logo GO 370
68	RED FRAME WHITE LIGHT Orchestral Manoeuvres In The Dark	Dindisc DIN 6
69	TV Flying Lizards	Virgin VS 325
70	WE GOT THE GROOVE Players Association	Vanguard VS 5016
71	QUOTE GOODBYE QUOTE Carolyne Mas	Mercury 6167 873
72	IS IT LOVE YOU'RE AFTER Rose Royce	Whitfield K 17456
73	TURNING JAPANESE Vapors	United Artists BP 334
74	WAY OF THE WORLD Cheap Trick	Epic EPC 8114
75	ONE STEP BEYOND Madness	Stiff BUY 56

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

SPYRO GYRA
CATCHING THE SUN
MCA 568

New single from the album
CATCHING THE SUN
Also available on 12" MCA 568

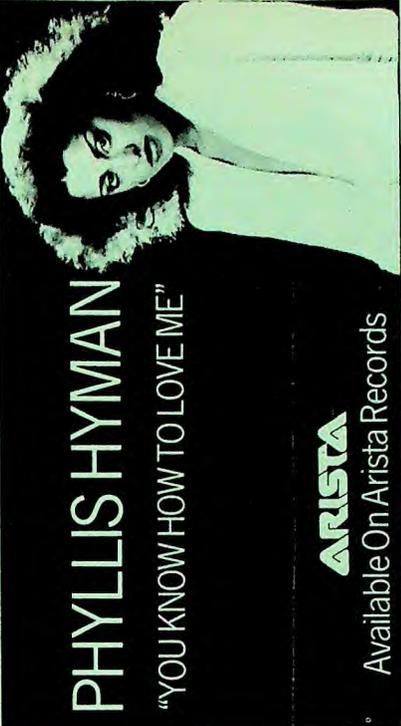
TV Appearances on 'Rock Goes To College',
and 'The Marti Caine Show', soon.



MCA RECORDS
1 Great Northern Street, London W1A 7W

PHYLLIS HYMAN
"YOU KNOW HOW TO LOVE ME"

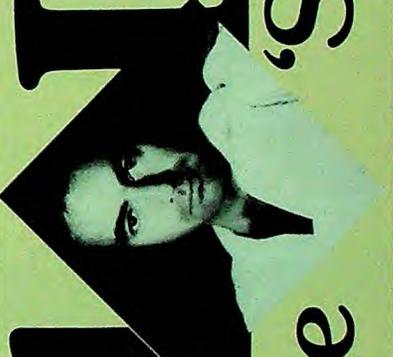
ARISTA
Available On Arista Records



Neil Diamond
Hit single

'September Morn'

CBS 8130



Glossop to Hentschel

PRODUCER MICK Glossop has joined David Hentschel at John Gilbert's management company, Dukelodge Enterprises. Glossop produced The Skids Yankey Dollar and also produced The Ruts Top Ten single, Babylon Burning, as well as their last album.

In addition he has also worked on various Virgin new wave acts and was associate producer/engineer on Van Morrison's last album, Wave Length, and Frank Zappa's Joe's Garage.

Producer/engineer and synthesizer player David Hentschel, whose production hits include Renaissance's Northern Lights and Follow You Follow Me for Genesis, is currently finishing the latter's next album and planning his first album project for 1980.

Skellern going through a time of career re-assessment

IT IS one of the great ironies of Peter Skellern's recording career that his biggest-ever selling album to date — simply called Astaire — is also the first to feature songs not actually written by himself. Not that Skellern himself is particularly disturbed by the fact: in his own words: "During the last two years I have been re-assessing my career as a songwriter."

Astaire, for those who don't yet know, is Skellern's own tribute to the music of the legendary Fred and, naturally enough, features some of the best standards ever to be written. The LP also marks another successful collaboration between Skellern and the Grimethorpe Colliery Band.

Skellern says: "I've always wanted to do an album of standards and the music of Fred Astaire was the ideal focal point. I must admit though that I have been surprised by the reaction to the LP by both the media and the public. I've always been used to things not going

"I've always wanted to do an album of standards and the music of Fred Astaire was the ideal focal point."

perhaps as right as I would like them to go, so the fact that the LP has sold so well is all the more gratifying."

The LP took just two weeks to record in the studio with another week for mixing. Shortly after its release, Astaire was made Radio Two album of the week and has since sold in the region of 70,000 units.

So far as his own songwriting is concerned, Skellern says: "During the last two years I haven't written many songs, but then I have been writing professionally for ten years now and I reached the stage where I needed to have a period of re-assessment. It's like being a novelist, you have to be able to sit back now and then and take a break."

But although Skellern hasn't been writing too many pop songs he has been composing classical music, including religious music (for St. Paul's Cathedral Choir), light opera and even instrumental music for the London Saxophone Quartet.

He also plans to return to live appearances, his last big concert having been a one nighter at the London Palladium some 15 months ago, and will be joined by the Grimethorpe Band on tour. In addition he has a BBC television series upcoming for which he will be writing new material.



PETER SKELLERN: "During the last two years I haven't written many songs, but then I have been writing professionally for ten years now and I reached the stage where I needed to have a period of re-assessment."

Levis back Rainbow's golden year

LONDON'S FAMOUS Rainbow Theatre celebrates its fiftieth birthday this year and Levi Strauss, the jean manufacturers, will back the event in what has been described as 'a sponsorship unique to the rock world'. The Rainbow, then called the Finsbury Park Astoria, opened in September 1930 with a gala performance and to celebrate this anniversary Levi's will sponsor a series of shows by top international

News in brief...

groups at the Rainbow during April. There will also be a giant exhibition in the theatre's foyer, covering the history of its past 50 years, and there

is also a possibility of special records being released to tie in with the event.

A NEW single from Alan Price, Love You True, is released by Jet this week — the B-side, Mr. Sunbeam, is the theme tune to the TV series, Turtle's Progress. Price is currently involved in writing music for a film and stage play.

TIP SHEET

Financial lift for right acts

MOVEMENT 24 is a forklift track business (see MW Diary January 19) and as of this month a record production company looking for artists. Founder Ben Holland says: "I'm looking for all types of sounds and what I can offer is a fair crack of the whip which includes a pre-financial investment. However, that will go into seeing that they have the best possible recording advantages."

Holland began in the business six years ago as a singer/songwriter and built himself a four-track unit, Sounds Studio. He made some valuable contacts in those days but when "not a lot happened" he decided to give up and instead began what was to become a successful forklift truck company.

Now, with financial security, he has left this to a general manager and returned to the music business to, as he puts it, "call his own shots". Instead of taking the artistic limelight though, he is seeking artists, putting together productions and co-productions and will be placing them through one-stop distributors with an eye eventually to a label deal.

Holland appears to combine administrative skills, a true zeal for the music business and creative input. He feels well qualified to pick talent: "I'm in touch with the street. I walk down alleyways most A&R men do not even know. I am prepared to take a gamble and knock off the rough edges of talent." Contact Ben Holland, Movement 24, Longmore, Kingsland, near Leominster, Hertfordshire. 056 881 726.

Rock Search at State

WAYNE BICKERTON, after firmly putting Odyssey on the London studio scene, is ready to revitalise State Records. And in a nationwide talent search, Arctic Lite Rock Search '80, held in conjunction with Allied Brewers' Arctic Life and the Daily Mirror Pop Club, State will present the winning band with a recording and publishing contract.

The winning band will be renamed Arctic Lite (Allied Brewers' low carbohydrate light lager) receive £5,000 in cash, £10,000 in musical equipment and the financial backing of Arctic Lite during the band's first year.

From mid-February entry forms will be available in the Daily Mirror and from record shops and Allied Brewers'

pubs. They will ask for a short demo tape and a photograph. Regional finals will take place in eight major cities with the final being held at The Venue, London, on 5 June. The runner-up band will receive £1,000 and the third placer, £500.

Bickerton comments: "It is no secret that the record industry is going through difficulties and there is a real danger that musicians of considerable talent will remain undiscovered. Arctic Lite Rock Search '80 is a significant step in solving the problem. I have high hopes that the competition will bring to light a considerable amount of latent talent not only in the form of the winning band but also from among the grand and regional finalists."

Lynch Organisation looking for talent

PRODUCER KENNY Lynch, right, has formed his own group of companies, KLO Ltd, which encompasses publishing, agency and production. Opportunities exist for those seeking support in any or all of these areas.

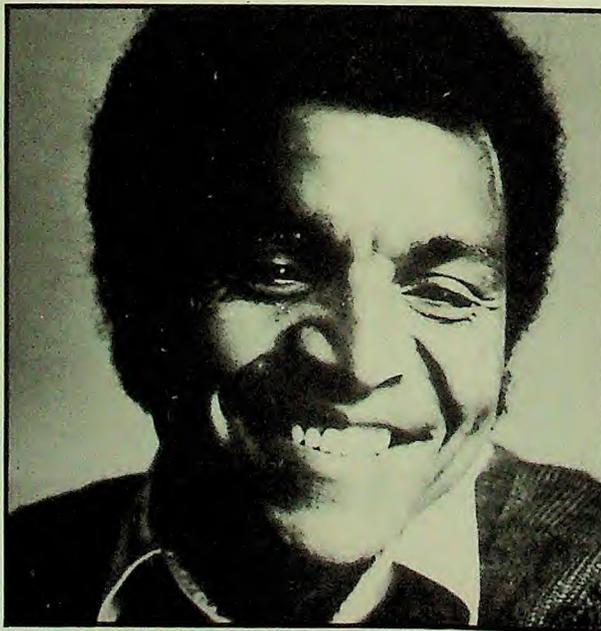
Lynne Kentish of KLO explains: "As a publisher, we are looking for songwriters and bands with their own material, with a view to obtaining record deals via our outlets. We would also be interested to hear of any catalogues which may be for sale."

"As an agency, we are now booking bands into one or two London venues, Wedgies club in the Kings Road being among them, and would like to hear from any other promoters who need the services of a regular (or even irregular!) booking agent. With Kenny's contacts, we can secure virtually any type of act."

KLO already represents Midnight Express, a six-piece funk band, and Manicou, a reggae band, whose first single, Motorbike Ride, is out on Laser Records.

Lynch will continue to act, when able, as an independent producer.

Contact The Kenny Lynch Organisation, 5 Half Moon Street, London W1. (01) 493 4131.



KENNY LYNCH

Quick tips

ONE BUSY man is Dave Dee who has just launched his new label, Double-D Records and Music, in a joint venture between Ariola, Hansa and himself. "My first priority in my signing of acts will be to find a strong rock band. I shall be taking my time in choosing what to sign, but my roster will have a spread of pop to rock." Dee has new offices in Bruton Street but "it's still in the unpacking of boxes state", so for the moment he can be contacted at WEA where he was A&R head. Contact Dave Dee, Double-D Records, c/o WEA, 20 Broadwick Street, London W1. (01) 434 3232.

ORIS IS a new music recording company that is beginning to publish "foreign music" in Portugal. Carlos Portugal, general manager, says: "We are very much interested to hear from music publishers in the UK who would be interested to be sub-published here!" Contact: Carlos Portugal, Oris, Rua Do Cabo 30, 1200 Lisboa, Portugal. (Tel: 60 24 11).

PRODUCER KEN Gold is to take black rock band Ritz into the studio in March to record a new album and is urgently looking for songs for this band signed to Park Lane Records. Says Gold: "This four-piece vocal band (three guys and one girl) have a Top Five single, Loco Motion, in France. This has also charted in Belgium and Sweden. The material I am seeking should be in the Rose Royce style." Contact Ken Gold, c/o EMI Music, 138/140 Charing Cross Road, London WC2. (01) 836 6699.

Contact
SUE FRANCIS
Tel: 439 9756

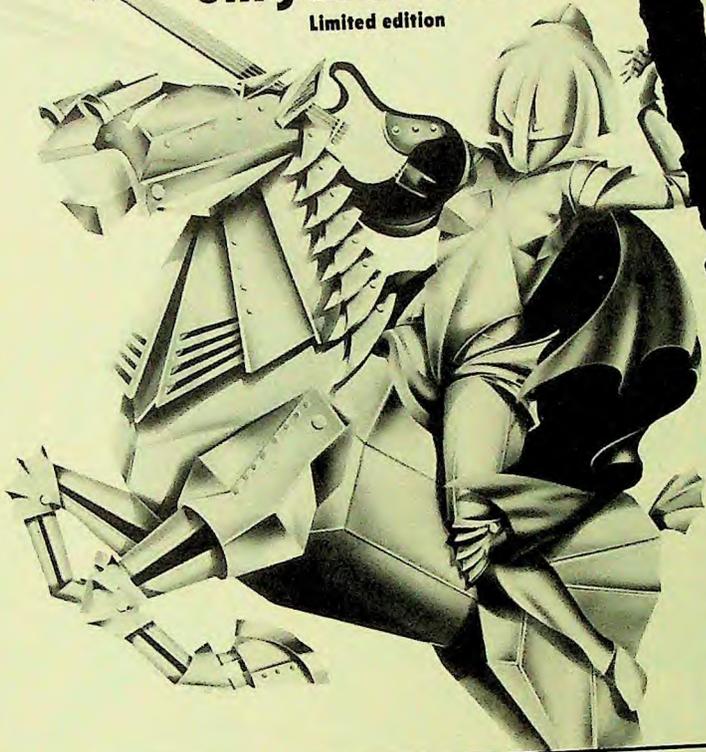
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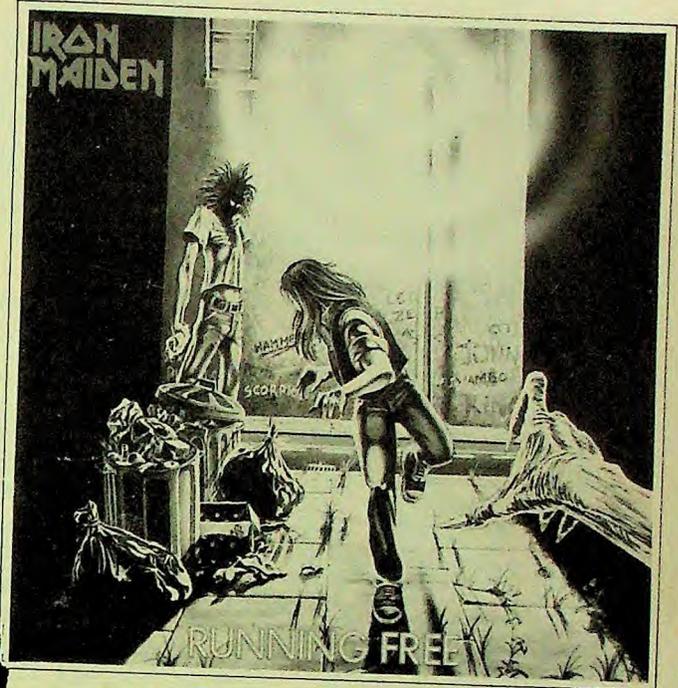
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21	METAMATIC John Foxx	Metalhead VZ146
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23	LONDON CALLING Clash	CBS CLASH 3
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46	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
47	ROCK AND ROLL JUVENILE Ciff Richard	EMI EMC 3307
48	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
49	SETTING SONS Jem	Polydor POLD 5028
50	I AM Earth Wind & Fire	CBS 86004
66	NEW SUNBURN Soundtrack	Warwick RTL 2044
67	WET Barbra Streisand	CBS 86104
68	LOVE SONGS Evis Presley	K-Tel NE 1062
69	SONG OF THE SEASHORE James Galway	Red Seal RL 26253
70	NEW TOMITA'S GREATEST HITS Tomita	Red Seal RL 43076
71	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001
72	SKY Sky	Arvola ARLH 5022
73	THANK YOU VERY MUCH REUNION CONCERT Ciff Richard And The Shadows	EMI EMTV 15
74	QUEEN LIVE KILLERS Queen	EMI EMSP 330
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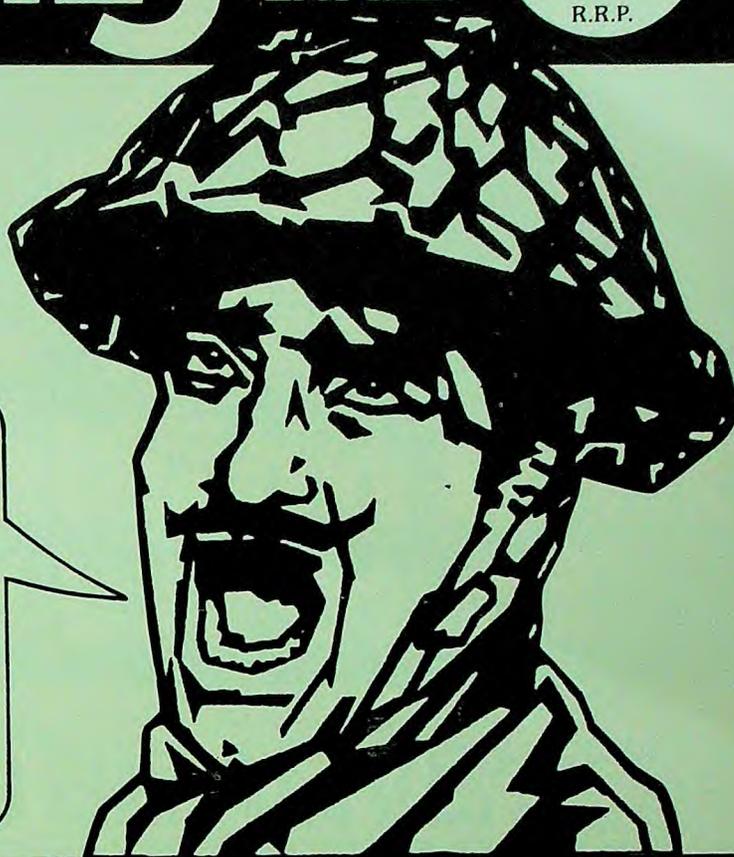
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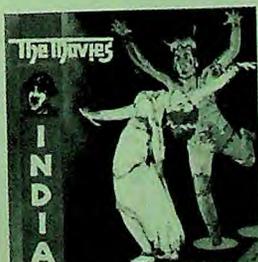
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A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, H - H. R. Taylor, L - Lutgtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterplex, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan, FP - Faulty Products.

BUN IN THE OVEN, TBA, THE RUNS. Carrere CAR 139 (W)

A ALL I EVER WANTED, Love, SANTANA. CBS 8160 (C)
 ALL NIGHT LONG, Weiss, RAINBOW. Polydor POSP 104 (F)
 AS I PASS YOU BY, Tonight, ZIPZ. Voyage VOY 0014 (P)

B BABY DON'T GO, Never Stop Her Heart, CARLA BONOFF. CBS 8177 (C)
 BABY DON'T YOU WEEP, I'm Gonna Love You, EDWARD HAMILTON AND ARABIANS. Grapevine GRP 134 (R)
 BACK ON THE ROAD, My Mama Told Me, JOE EGAN. Ariola ARO 153 (A)
 BIRD IN FLIGHT, Tribal Look, TOYAH. Safari SAFE 22 (SP)
 BONNIE B, Down The Line, JERRY LEE LEWIS. Bulldog BDE 17 (ZLHR)
 BOTH ENDS OF THE RAINBOW, Turn On Your Lovelight, JEFF CHRISTIE. RK 1026 (A)

C CAPTAIN OF MY SHIP, Pharoah, SEVENTH WONDER. Grapevine GRP 130 (R)
 CATCHING THE SUN, Percolator, SPYRO GYRA. MCA 568 (C)

D DESIRE, Waiting For You, ANDY GIBB. RSO 55 (F)

E EVERY BOY AND EVERY GIRL, Emily, SYLVAIN SYLVAIN. RCA PB 9500 (R)

F FALLING IN LOVE AGAIN, Starship Ride, DAVID GATES. Elektra/Asylum K 12423 (W)
 FIERY JACK, 2nd Dark Age/Psychick Dance Hall No. 2, THE FALL. Step-Forward SF 13 (A)

G GIPSY BLOOD, Love Myself, DOLL BY DOLL. Automatic K 17559 (W)

H HELLO AMERICA, Good Morning Freedom, DEF LEPPARD. Vertigo LEP 1 (F)
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 HONG KONG MONEY, Keeka Sneeka, DR. FEELGOOD. United Artists BP 338 (E)

I I CAN'T STAND UP FOR THE FALLING DOWN, Girls Talk, ELVIS COSTELLO. F-Beat 21 (W)
 IN THE NIGHT, Waiting For Time, RAY JACKSON. Mercury MER 3 (F)
 I'VE GOT A CRUSH ON YOU, New York, RENTALS. Beggars Banquet BEG 24 (W)

K KIDDING STOPS, Great Expense, Small Income, TIGERS. Strike KIK 1 (W)

L LEAD ME ON, Love Me Like You Mean It, MAXINE NIGHTINGALE. United Artists BP 337 (E)

LET'S GET TOGETHER, Nineteen Eighty (1980), STEEL-LOCKS. Voyage VOY 0013 (P)
 LONGER, Along The Road, DAN FOGELBERG. Epic EPC 8230 (C)
 LOVER, Tell Me Why, DE-LITES. Grapevine GRP 127 (R)
 LOVE GOT ME, If Time Would Turn Backwards, INMATES. Radar ADA 50 (W)
 LOVE IS A SACRIFICE, Fat Girl, MOVIES. RCA GEMS 20 (R)

M MY BLUES HAVE GONE, Minute By Minute, KIM BEACON. Rialto TREC 113 (A)
 MY DEMISE, Foolish Pride, BETHOVEN. RCA PB 5223 (R)

N NO LIES, We're The Wild Cats, HOLLY B. Pye 7P 164 (A)

P PENTATEUCH (OVERTURE), Mischief And War, DAVID GREENSLADE. EMI 5035 (E)
 POISON IVY, Runaround, THE LAMBRETTAS. Rocket XPRES 25 (F)

R RHYTHM TALK, Ain't No Stopping Us Now, JOCKO. Philadelphia PIR 8222 (C)
 RIGHT THERE IN THE SOCKET, The Right Time For Us, SHALAMAR. Solar SO 12-2 (R)
 ROCK ME, Looking For My Number One Love, FRANK HOOKER AND POSITIVE PEOPLE. DJM DJS 10931 (C)

RUBY, Listen/Love Is Young, GARY HOLTON. Safari SAFE 24 (SP)

S SAINT OR SINNER, (We Gotta Take It To The) Second Stage, REAL THING. Pye 7P 161 (A)
 SIT DOWN AND TALK TO ME, When You Get Home, LOU RAWLS. Philadelphia PIR 8201 (C)
 STANDING IN A LINE, Motorway, SPOILERS. WEA K 18144 (W)

T TAKE ME AS I AM, You've Got Style, THE SIMMS BROTHERS. Elektra/Asylum K 12417 (W)
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 THE END, Delta, DOORS. Elektra/Asylum K 12400 (W)
 THE EYES HAVE IT, Metal Urbane, KAREL SIALKA. Blueprint BLU 2005 (A)
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 TONIGHT I'M ALRIGHT, The Dance Of Life, NERADA MICHAEL WALDON. Atlantic K 113477 (W)

W WHAT HAPPENED, Cause, RANDOM HOLD. Polydor POSP 112 (F)
 WHAT WENT WRONG, Junita, EXCEL. Polydor POSP 110 (F)
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 19 T.K. (CBS) TOTAL CONNECTION T-Connection 83375
 20 TRANSATLANTIC (LOGO) ENCHANTED GARDEN John Renbourn Group TRA 356

21 VIRGIN TERMINAL JIVE Sparks V 2137 (TCV 2137)
 22 WORLD (EMI) THE YOUNG JOHN McCORMACK SINGS SONGS OF OLD IRELAND John McCormack SH 306
 THE GREAT BRITISH DANCE BANDS PLAY THE HITS OF JIMMY KENNEDY & MICHAEL CARR SH 340 (TC-SH 340)
 PLAYING THE HALLS Various SH 350
 SWING IS THE THING Valaida SH 354

SELECT SINGLES by TONY JASPER

IGGY POP
Take Care Of Me/Locho Mosquito (Arista ARIST 327, CBS). Hard drumming on first A-side powers things along with little variation, merely compulsive without suggesting major hit. Other side relies on heavy guitar push with a few commercial tricks, easier to pick-up. Concerts from February 4-12 plus interviews. Picture bag. Expect sales according to previous demand.

BARDI BLAISE
Trans Siberian Express (Din Disc DIN 8, Virgin). Too many ingredients compete for hearing. High register lady played off against deep male voices. Sounds slightly corny, yet has an appeal which should at least generate interest in alternative music circles. Comes in pic bag.

SUE CUSS
You Really Got Me (Orchid OR 101, Pye). Emotionally charged lady spits and hangs out familiar Kinks hit (1, 1964) with mid-way climax. Interesting without being special.

AC/DC
Touch Too Much (Atlantic K 11435, WEA). Three track single with flip playing at 33 1/3 featuring live recordings. Main side from last LP.

In usual group vein which means too bass-ridden for general consumption. Also means fair sized chart place but unlikely to spend long in 75. Last hit was Highway To Hell (56, 1979, four weeks). Special bag.

RAINBOW
All Night Long (Polydor POSP 104, Polygram). Re-mixed, loud version from current, charted, album Down To Earth. After big singles breakthrough via Since You've Been Gone (6, 1979) amazing if this stormer, full of hooks, fails. Hit.

THE POINTER SISTERS
Who Do You Love? (Planet K 12406, WEA). Rockin' cut with piano important, boogies in Quo style utilising solo voice of June. Penned by Ian Hunter. Good raunchy guitar breaks following repetition of title line by Ruth and Anita. Sounds good stage number, lively for rock show but not original enough to really build on '79 hit, Fire (34). Might grab lower placing. From LP, Priority (K 52161).

NEW ADVENTURES
Come On (WEA 18151, WEA). Average sounding version of well-known Chuck Berry number. Comes in bag with group pic front and back.



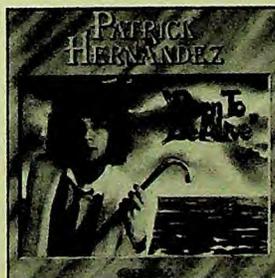
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 □ SILVER LP (60,000 units as of Jan '79)
 - - - RE-ENTRY

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	4	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W)	39	31	10	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	
2	72	2	THE LAST DANCE Various	Motown EMTV 20 (E)	40	46	2	JUST FOR YOU Des O'Connor	Warwick WW 5071 (M)	
3	2	44	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	41	43	2	JUST TESTING Wishbone Ash	MCA MCF 3052 (C)	
4	3	3	PERMANENT WAVES Rush	Mercury 9100 071 (F)	42	—	—	CAPTAIN BEAKY AND HIS BAND Keith Michel	Polydor 2383462 (F)	
5	7	3	SHORT STORIES Jon & Vangelis	Polydor POLD 5030 (F)	43	48	9	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B)	
6	8	3	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K)	44	61	2	MATCHBOX Matchbox	Magnet MAG 5031 (A)	
7	4	17	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	45	54	4	END OF THE CENTURY Ramonos (Phil Spector)	Sire SRK 6077 (W)	
8	11	14	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	46	39	13	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	Casablanca CALD 5008 (A)	
9	12	11	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	47	—	—	ROCK AND ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	
10	6	13	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	48	37	48	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	
11	5	13	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	49	35	11	SETTING SONS Jam (Vic Coppersmith-Heaven)	Polydor POLD 5028 (F)	
12	10	9	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	50	42	34	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	
13	16	4	I'M THE MAN Joe Jackson	A&M AMLH 64794 (C)	51	40	39	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	
14	23	4	SEPTEMBER MORN Neil Diamond (Bob Gaudio)	CBS 86096 (C)	52	45	19	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	
15	20	43	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	53	49	2	OVER THE TOP Cozy Powell	Ariola ARL 5038 (A)	
16	13	12	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	54	51	84	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
17	22	3	THE SUMMIT Various	K-Tel NE 1067 (K)	55	36	8	FAWLTY TOWERS Soundtrack	BBC REB 377 (A)	
18	—	—	KENNY Kenny Rogers	United Artists UAG 30273 (E)	56	52	5	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	
19	26	2	FLEX Lene Lovich	Stiff SEEZ 19 (C)	57	—	—	GOLD AND PLATINUM Lynyrd Skynyrd	MCA MCSP 308 (C)	
20	14	5	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)	EMI EMTV 19 (E)	58	—	—	FREEDOM AT POINT ZERO Jefferson Starship	Grunt FL 13452 (R)	
21	30	2	METAMATIC John Foxx	Metalbeat V2146 (C)	59	—	—	SHEER GREED Girl	Jet JETLP 224 (C)	
22	17	72	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	60	50	6	RUMOURS Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 56344 (W)	
23	19	7	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	61	63	13	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSP 6009 (E)	
24	15	8	20 HOTTEST HITS Hot Chocolate (Mickie Most)	RAK EMTV 22 (E)	62	73	16	LENA'S MUSIC ALBUM Lena Martell (George Elrick)	Pye N 123 (A)	
25	18	4	NO PLACE TO RUN UFO (George Martin)	Chrysalis CDL 1239 (F)	63	60	6	THE SECRET POLICEMAN'S BALL Various (Martin Lewis)	Island ILPS 9601 (E)	
26	25	12	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	64	48	13	CREPES & DRAPES Showaddywaddy (Showaddywaddy)	Arista ARTV 3 (F)	
27	9	5	VIDEO STARS Various	K-Tel NE 1066 (K)	65	63	48	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	
28	34	3	THE FINE ART OF SURFACING Boomtownt Rats (Robert John Lange)	Ensign ENROX 11 (F)	66	—	—	SUNBURN Soundtrack	Warwick RTL 2044 (M)	
29	24	12	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	67	58	12	WET Barbra Streisand	CBS 86104 (C)	
30	29	34	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	68	41	11	LOVE SONGS Elvis Presley	K-Tel NE 1062 (K)	
31	27	15	TUSK Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	69	—	—	SONG OF THE SEASHORE James Galway	Red Seal RL 25253 (R)	
32	21	8	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1226 (F)	70	—	—	TOMITA'S GREATEST HITS Tomita	Red Seal RL 43076 (R)	
33	62	22	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	71	65	44	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	
34	33	9	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263 (E)	72	67	37	SKY Sky (Sky/Clark/Blendall)	Ariola ARLH 5022 (A)	
35	28	9	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	73	—	—	THANK YOU VERY MUCH REUNION Cliff Richard And The Shadows	EMI EMTV 15 (E)	
36	44	3	CORNERSTONE Styx	A&M AMLK 63711 (C)	74	—	—	QUEEN LIVE KILLERS Queen	EMI EMSP 330 (E)	
37	53	46	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	75	—	—	QUIET LIFE Japan	Ariola Hansa AHAL 8011 (A)	
38	32	4	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)	Epic EPC 83892 (C)						

ARTISTS
A-Z

ABBA	5,51
BLONDIE	32,22
BEE GEES	10
BOOMTOWN RATS	28
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JACKSON, Michael	9
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DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chamdale, SP - Spartan.

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New releases

String Quartet in E minor, Verdi; Crisantemi, Puccini; String Quartet No 13 in A major, The Albani Quartet. CRD 1066.

These two composers may be known almost exclusively for operatic works, but, with varying interest, they all tried their hands at other mediums, including the string quartet. This record is a welcome addition to the catalogue because, of the three works, only Verdi's Quartet is currently available — and that in a recording nearly 10 years old. And these works are not just of academic interest. Though both Verdi and Puccini wrote only one quartet each (apart from mainly student exercises) they are worth hearing even though, as in the case of the short Crisantemi, the music is really just a string transcription of well-tried operatic formulae. The Albani Quartet catch the right flavour.

Piano and Wind Quintets by Mozart and Beethoven, The Nash Ensemble. CRD 1067.

There is only one other record that combines these two works (Ashkenazy and the London Wind Soloists) and that is nearly 15 years old. The playing from the Nash Ensemble is beautifully paced and balanced with some particularly ravishing contributions coming from Robin Miller, oboe, and John Pigneguy, horn. In terms of integrated ensemble playing, this version is in a league of its own.

Where to now for classical labels?

ALL THOSE predictions that 1980 was going to be a year of contraction, redundancy and death are proving only too true even within the first two months.

Question marks now hang over such well-established labels as Argo, EMI is drastically reducing the numbers of releases, Rediffusion has stopped further recordings and Enigma, branchchild of former LSO manager John Boyden, is still in a state of flux.

Morale is low at Decca where rumours of widespread redundancies are becoming reality and few really know what is happening to even successful labels. But it does seem fairly certain now that Argo is not going to survive completely unscathed.

Independence

Argo, which has maintained an enviable semi-autonomous existence since 1957 when its founder, Harley Usill, brought it within the Decca fold, is definitely going to lose its current status. Whether it goes completely has not, as yet, been disclosed. Usill himself declined to comment this week, explaining that negotiations were still continuing, but the label will not retain its independent status.

There are other rumours — some even hint at the future of L'Oiseau Lyre — but no firm statement is forthcoming from Polygram as to the future of Decca's various labels until February 14, the date of the shareholders' meeting.

Perhaps the greatest surprise this year has been the changes at Enigma. There were indications that

sales figures had been fairly low, but the confidence with which John Boyden announced his new Supercut campaign and new signings seemed to indicate that WEA was prepared to support the label.

And, to a certain extent, that remains true. Four of the staff — including sales manager Cedric Sayce and Tony Faulkner the recording engineer — have been made redundant, and Boyden, and Peter Whitehead, the marketing manager, have been transferred from staff to consultant status.

This effectively means that Enigma no longer exists as a fairly independent organisation within WEA. Instead, the parent company has decided to draw the label closer within its control.

WEA still wants to keep it as a classified label (rumours that Enigma is up for sale have been denied), but it wants to concentrate on the marketing of the existing records.

"We still agree with John Boyden's approach," says Ian Walker. "It is very difficult to fault and we are still optimistic. We are not going to shut the whole thing down."

One area for optimism is that the carefully planned launch of Enigma on the American market is still going ahead and WEA retains high hopes that some of its losses will be made up in dollars.

But the active recording schedule — Enigma was rapidly approaching 100 records — is now being reconsidered, and many of the artists Boyden has fostered will, inevitably, find themselves again without a record company.

A number of the major projects have yet to be completed — John

Lill's Complete Beethoven Piano Sonatas had been recorded though some have yet to be released, but the Lindsay String Quartet's Complete Beethoven String Quartets has only just begun.

But what will happen to the more recent signings, such as The Orchestra of St John's Smith Square and the cellist Julian Lloyd-Webber? "We are still discussing the future with the artists, but there is no doubt there will be some pruning," comments Ian Walker. "But this is not a disaster situation. We are still pretty unaccustomed to the classical market, but we are still considering Enigma very positively."

Other smaller labels are contracting, and some, like Rediffusion's Aurora, are not going to release any new titles, at least for the foreseeable future.

Rediffusion entered the classical market ambitiously in 1977 with four labels, Royale, Heritage, Legend and Aurora. When Ron Smith took over as managing director of Rediffusion International Music Ltd last year it was decided to pool its eggs in one basket — Aurora.

There was already a strong East European connection with Supraphon, and inevitably this was reflected in the titles released on Aurora which were invariably interesting. The last block of releases was typical works by Szymanowski and Lutoslawski's historically important Livre Pour Orchestra, all played by Polish musicians.

Not economical

But filling holes in the English

catalogue does not ensure good sales, and even Aurora's own recordings of musicians such as the flamboyant organist Carlo Curley, now with RCA, have not paid their way.

So it was decided to continue to make available the Aurora records until they died a natural deletion death, but not to make any new recordings. This allows Rediffusion to concentrate on the imported Supraphon label which continues to do well, and is, in any case, not affected by rising prices such as the leap (from 25p to 55p in 1979) in the cost of pressing a record.

I end on a more optimistic note. The star of Polygram continues to be in the ascendant, even in its small enterprises. Import Music Service, which started, last October, under the directorship of Barry Griffiths, to bring back some old Polygram material and some music not yet released, looks as if it is going to make real profits within its first year.

A couple of weeks ago, in my article on the Quartetto Italiano, I mourned the deletion of its Webern recording, but Griffiths points out that IMS has now made it available again — on 6500 105. The label's prices incidentally have gone up from February 1 and the cost is now £5.50.

Some 1,500 titles are currently available from IMS, Clyde Works, Grove Road, Romford (01 597 2189). They include many records in addition to the Webern which should not have been deleted, such as many of Stockhausen's important works, including Carre and Gruppen, and other contemporary composers, from Penderecki and Lutoslawski to Henze.

BROADCASTING

Edited
by
DAVID DALTONBoost for
194 drama

AS CAPITAL Radio sets the future for the Duke of York's Theatre and announces its most ambitious plans for drama so far, the London ILR station has made a new permanent appointment to look after its drama output.

Anthony Cornish has been appointed as drama supervisor and has drama experience in both the theatre and with the BBC. His first project is a series of six plays by Bernard Shaw described by the station as "a complete departure from anything it has tackled before and much the biggest project it has embarked upon since it re-introduced drama into its programming last year."

Capital will be making the programmes available to other ILR stations and hopes that as much of the network as possible will take the series in order to "create a real alternative to the BBC."

Executive producer for the series is Richard Eyre.

Digital transmissions
get BBC approval

THE BBC plans further broadcasts of digital recordings on Radios Three and Four, following the success of its first digital transmission on Christmas Day, 1979. It was a recording of the Festival of Nine

Lessons and Carols from Kings College, Cambridge, recorded digitally on Christmas Eve. The future transmissions are of classical concerts and there are no plans as yet to use the new system for broadcasts on Radios

One and Two.

As with the Christmas recording from Cambridge, all future programmes will be brought back to Broadcasting House, London, by road to avoid any distortion on the normal analogue circuits between the venue and BH when the programme is being transmitted live.

The recorded programmes are sent from London to BBC transmitters throughout the UK through the BBC's own digital system brought into operation in 1972.

Commenting on the experiment BBC Radio's chief engineer Duncan MacEwan says: "Most technical experts seem to agree that the sound was noticeably crisper and of improved dynamic range when they heard the broadcast from the digital tape on Christmas Day."

"This new series of recordings made under a variety of conditions will give us the experience necessary to assess the purpose-built digital audio recorders, stereo and multitrack that will be appearing in the next few years."

The advantages of digital recording highlighted by MacEwan are the expanded dynamic range, reduction in tape hiss, a complete absence of wow and flutter and a much lower level of non-linear distortion, and he says "BBC Radio believes that digital audio recording is a very important development for the future."

ILR concern over
breakfast TV

AMONG THE IBA's proposals for revised TV franchises which will largely maintain the status quo, the most interesting plan — to provide breakfast television — has caused some worry among local commercial radio contractors.

The breakfast period is prime

advertising time for radio and the ILR network has built up a healthy revenue in its first few years in the absence of competition from ITV.

A statement from ILR's representative body, the Association of Independent Radio Contractors, says that it is "concerned at some aspects of the timing of the IBA's proposal to invite applicants for a national morning ITV franchise."

"AIRC recognises that morning television may come in due course and we do not seek to oppose it. The previous breakfast TV experiment showed that ILR has a large and loyal morning audience."

"We would, though, be concerned if the structure of ITV were to be changed to encourage priority to be given to morning television, which could adversely affect ILR, and especially the new companies, at a most sensitive stage in its development."



ARNOLD MILLER, pictured above, is the new manager of BBC Radio Nottingham. Miller has been programme organiser since July, 1978, and acting manager for the last few months following the promotion of Tom Beesley to the new post of senior manager, Local Radio, based in London.

Miller's first radio job was at BBC Humberside as education producer and in 1977 he spent several months in London working on Radio Four's Kaleidoscope before joining Nottingham.

He takes over what is acknowledged as one of the strongest BBC stations in the local network, providing fierce competition for Radio Trent and contributing, indirectly, to that ILR station's problems.

Miller relishes the task of maintaining the station's popularity and says: "This is a particularly stimulating time to be a new manager on the station. We are in an exciting period of development, involving new studios and equipment, which we hope will make us more able to face the challenge of the Eighties."

SSP library expanded

STANDARD SOUND Productions has expanded its music library, having just completed another series of recordings.

The Standard Production Source library contains music and effects composed and produced exclusively for use in radio commercials production and on air promotion. In three weeks of recording — mostly at Red Bus studios — more than 100 new 60 and 30 second tracks were produced.

Licences are only offered to ILR stations in the UK and since the library was launched in June last year it has been used on Plymouth Sound, Hallam, Metro and Orwell. Standard Production Source, which claims to be the only exclusive radio station library recorded in the UK using British musicians, producers and technicians, says that there are plans for further stations to subscribe to the service shortly.

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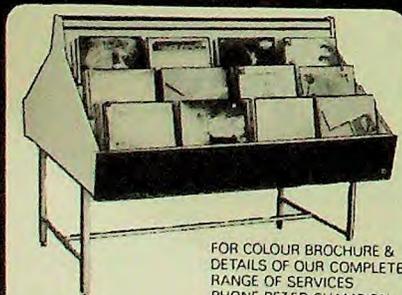
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ACCOUNTS

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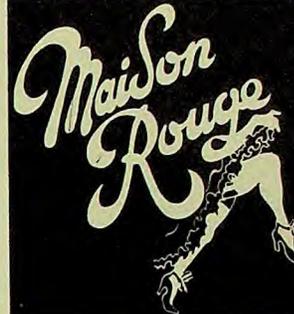
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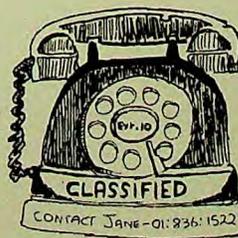
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WHEN REPLYING TO
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MUSIC WEEK

American Commentary



Invasion of the British bands ... New rock dance clubs proliferate ... RCA's year- end figures ... Donna Summer sues ...

NEW YORK: The usual midwinter lull in touring acts is even more pronounced this year, what with label support cutbacks and general economic considerations.

Those acts that are touring are going into smaller venues than on their most recent previous tours, or blocking off the behind-the-stage sections in arenas in order to give the impression of a full house. Rumour has it that even Peter Frampton is considering a few select club dates.

The only major interest in live music, in fact, is the influx of British bands — new wavers generating heavy press and big club turnouts. In the former instance, the comparison is made with the early Sixties British blues-rock invasion. In the latter, these bands are fuelling a late-night club scene that is changing the showcase system significantly.

The focus is away from such name clubs as the Bottom Line in New York and the Roxy in Los Angeles, with their traditional seating arrangements and time schedules to rooms that, as often as not, have no seating facilities (thus encouraging dancing) and schedules that are loose at best.

Labels were shying away from promotions at clubs such as Hurrah's and Trax and Club 57 in New York until very recently. While local, mostly unsigned bands, are still the staple at these venues, one recent week saw XTC, Fingerprintz and the Specials playing three, two and one-nighters respectively at Hurrah's, with Virgin sponsoring a Fingerprintz/XTC show at Trax a few nights later. Most of these shows were sellouts, Hurrah's accommodating about 600 people and Trax more than 300.

There are several advantages for the record companies in using these newer rooms, or such counterparts as Madame Wong's and the Hong Kong Cafe. Tickets range in price from \$6 to \$10, along the lines of the Bottom Line and Roxy, but the informality of the newer clubs has allowed the companies to get away from picking up bar tabs for press, radio, dealers and other guests — a considerable saving.

Also, unlike the Bottom Line or Roxy, the dance clubs — because they feature dancing before and after live sets — have become an attraction unto themselves. They draw a crowd pretty much regardless of who is performing (obviously the crowd will be larger for a name act and tickets will probably sell out in advance), limiting the degree of papering a company might otherwise have to do to make a showing for its act.

By IRA MAYER

Several of the new rooms also have video facilities, with Hurrah's incorporating selections from the *Time Life* video library as part of the dance programming and beaming the live acts around the room via 10 monitors suspended from the ceiling. Trax has a video projection system that Virgin utilised to screen some of its other acts between the Fingerprintz and XTC sets, a practice likely to spread in the near future.

The bands like the new rooms, again because of the dance policy and because they generally play but one set a night. British bands in particular have long been complaining about American audiences' lack of participation in concerts, with comments on the matter ranging from Elvis Costello's typically sarcastic barbs to XTC's straightforward announcement that "it's OK to dance if you want to" stated calmly once and then shouted good naturedly a second time.

ACCORDING TO a survey by *Goodphone Weekly*, Paul McCartney's drug bust in Japan has netted him a 500 per cent increase in airplay around the country, with *Band On The Run* proving especially popular.

A further check reveals that that LP, *London Town* and the Beatle catalogue generally are selling at about double the usual rate. The latest album, *Back To The Egg*, however, has seen "no significant increase" as of January 21 (McCartney was arrested on January 15) according to a CBS spokesman.

One East Coast radio station even went so far as to write and record its own paean to McCartney entitled *Don't Clip His Wings, Let Him Fly*.

CLAIMING ITS record division "experienced a severe business decline" and with "large increases" in expenditure for research, development and market planning concerning the SelectaVision videodisc system, the RCA Corporation reported a sales rise of almost 13 per cent in 1979 to \$7.45 billion, with profits up 1.9 per cent to \$283.8 million.

The latter figure includes proceeds from the sale of Alaska Communications, without which RCA's net would have dropped 6.4 per cent for the year. Fourth quarter net income declined 6.8 per cent despite a 7.3 per cent rise in sales.

Largest gains were made by NBC Television which, while showing lower earnings for the year, had the best profit quarter in its history.

REPORTS FILTERING out of Los Angeles that Donna Summer is suing Neil Bogart for collusion on the matter of her being managed by Bogart's wife Joyce (together with Susan Munao) and that her deal was structured in the best interests of Casablanca rather than the artist.

Ms Summer is also reportedly demanding her own jet plane, and, it is said, has told Bogart that if he won't provide one, she knows others who will.

An open letter to the music business

WHAT'S GOT INTO you lately? In my recent meanderings around the industry as an itinerant record producer, that air of despondency has become increasingly noticeable. But why? It's not the end of

world. Soon, maybe, but not yet.

OK, so there are problems and no-one is entirely immune from the economic realities, except perhaps the guys in white sheets. And a lot of people have been reaching for their pocket calculators and discovering, surprise surprise, that two and two

haven't been making five for longer than is entirely healthy. Which means that the price of past excesses in over-staffing and the general fat-cat "get me a limo" philosophy has now got to be paid.

But it doesn't mean that the bottom has dropped right out of the market. Ask Obie about Abba ship-out figures. Or ask Cliff if he has had any difficulty shifting singles lately. Or go through the charts over the past year and check out the number of new acts that have had varying degrees of success, from moderate to positively indecent. And take a look at current charts. No-one could complain about lack of variety. (Now, wait a minute. Could it be that without a bandwagon to jump on ... No, impossible). Personally, I figure the more variety the better. That way we all get a shot.

So, the market is still there. It's just developed a mind of its own and if that means a few ivory towers getting the chop maybe it's no bad thing. But the point I really want to make is that most of us are in this business from choice first and necessity second. Rationalise all you have to, it is a business after all, but it is also music and music is entertainment and entertainment implies enjoyment and if we can't enjoy it what's the point? For goodness' sake SMILE.

COLIN GRIFFIN, Guildford, Surrey.

Why penalise the indie dealers?

HAVING JUST read the Patrick Sargeant column in the *Daily Mail* ("Who's Dumping Abba On Our Turntables?"), it prompted me to write to you. Can the retailer be blamed for buying his records from the cheapest source?

When the major companies adopt a policy of "let the retailer pay for our mistakes" and put up their prices, the retailer is obviously going to do his best to maintain his margins.

In the past the record companies have enjoyed a monopoly that has

Farewell to Roy O'Dwyer

MAY I, through the courtesy of your columns, note the departure of Roy O'Dwyer from Pye Records after 20 years' service. With the present state of the industry it is indeed the fortunes of war.

However, may I pay my personal tribute to Roy who was my assistant in sales for many years before becoming sales manager in his own right. Always known for his honesty and integrity, sometimes for his bloody mindedness (!), but a man's a man for all that.

I am sure all his colleagues and friends in the industry will wish him well for the future.

TOM GRANTHAM, Kennel Lane, Fetcham, Surrey.

helped them to catch the same sickness as our nationalised industries. Now that their monopoly is threatened they are adopting the same attitude as British trade unions.

It is time for record companies to sit up and realise that although a third of British records are sold by a few large concerns, it is the independent retailer who is the backbone of the industry and as such deserves support and not penalisation.

M. J. BUTLER, Record and Tape Centre, Oat Street, Evesham, Worcs.

Congratulations

HAVING CRITICISED PolyGram for sending out so many envelopes when rendering invoices to us at unnecessary cost, may I be the first to congratulate them on their new arrangement. I received only two envelopes last week, each of which was crammed with invoices and each envelope cost them only 8p. Well done!

R. J. PRATT, *Sound Of Music*, West Market Place, Cirencester, Glos.

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

MUSIC WEEK

Incorporating Record and Tape Retailer
A Morgan-Grampian Publication
Published by Music Week Ltd.

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SUBSCRIPTION AND
YEARBOOK ENQUIRIES:
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FEATURE

Stockbroker Edward Lewis was 28 when, in 1928, he became involved in the public flotation of the Decca Gramophone Company. The story, told in his own words, of how he went on to pioneer Decca Records on both sides of the Atlantic, fighting boardroom battles, desperately raising cash and eventually establishing a thriving business at a time of a world slump, makes fascinating and stimulating reading. It is a fitting tribute to SIR EDWARD LEWIS who died last week.

The Decca Story

I FIRST became aware of the gramophone in the early part of the century when, at the age of about six, I was presented by my Uncle George with an Edison Bell cylinder phonograph which had superseded the old music-box.

Early in 1923 I remember I used to buy Victor and Brunswick records in Kingston, Jamaica, to play on a Victrola at the Constant Spring Hotel. On January 27 the hotel was burned down and on the evening of the same day I became engaged to be married to Maisie Hutton.

Next day we scraped around in the ashes and found the charred centre of a Brunswick record, Till We Meet Again. I put it in a cigarette packet and have kept it ever since. Perhaps this was an omen, for ten years later I negotiated the purchase by Decca of Warner-Brunswick Limited, owners in England of the trademark Brunswick.

A few years later, as a member of the Stock Exchange, I met Colonel Basden, a partner in the well-known firm of Mellors, Basden & Co, chartered accountants, and he mentioned he might have an interesting flotation, the business of Barnett Samuel & Sons, manufacturers of musical instruments and the famous Decca portable gramophone. I took little notice at the time and remember remarking that a company manufacturing gramophones but not the records was rather like one making razors but not the blades.

By the summer of 1928, having started my own Stock Exchange firm, I was touring France and received a telegram from Basden giving the news that he was discussing with Frank Samuel the flotation of the Barnett Samuel business. I was still not particularly excited at the prospect, for having seen the tremendous activity and great rise in the shares of Columbia Graphophone and The Gramophone Company, based on the boom in records, I still felt that while the gramophone was a dull affair marketwise, it was records themselves which were like magic on the Stock Exchange.

On returning home, however, I was impressed by the excellent profit record of the Samuel business and what then appeared to be good prospects. Before the end of September my firm acted as brokers to the offer for sale by Adamant Investment Corporation of 370,000 shares of 10s each and 24s 9d in the Decca Gramophone Company, the name having been changed from Barnett Samuel. (Nobody today seems to know the origin of the word Decca).

The day before the offer the lift at our office was jammed with brokers collecting prospectuses and the success of the offer was obviously assured. It was, in fact, oversubscribed some twenty times.

The Columbia Graphophone Company, under the inspired leadership of Louis Sterling, had become a major factor in the business, the shares rising from eleven shillings in 1923 to near £20 at the peak in 1929. The shares of The Gramophone Company (HMV)



SIR EDWARD LEWIS: "Records were like magic on the Stock Exchange".

likewise rising to almost as high a price.

There were dozens of other companies, mainly new flotations and among them Edison Bell, Vocalion, Crystalate, Metropole, Dominion, producing between them millions of records. There was the Duophone Unbreakable Record Company, started by Pemberton Billing, the shares rising from 10s to a peak of 90s, the Filmophone Company, and many others.

Some of the new companies lasted a few years, many not more than

"A company manufacturing gramophones but not records was rather like making razors but not the blades"

months. Not one exists today as an independent unit. The expectation of life in the record business is short.

Towards the end of 1928 at least one company, The Duophone Company, was known to be running into difficulties. Its factory at Shannon Corner on the Kingston by-pass, covering 75,000 square feet, was operating at only partial capacity, chiefly in the manufacture of Al Jolson's records, then in great demand.

It occurred to me that there might be a chance of the Decca Company picking up the factory as a going concern and virtually overnight entering the record industry, which had always seemed the most profitable end of the gramophone business. With the well-known Decca trademark and a distributing organisation covering not only Great Britain but most parts of the world, it seemed that a Decca record would surely succeed where others were failing.

I put the idea to the directors who went so far as to inspect the plant. I remember Avidon (Decca's works

manager) telling me that, when they went from one department to another, he kept seeing the same faces. Apparently, to impress the visitors with the size of the organisation, various employees were quickly shifted from one section to another. Anyhow, the stunt was to no avail, for the Decca directors turned down the proposals.

So I decided to go ahead in my own way.

On the same day in January 1929 that the Decca Gramophone board turned down my suggestion that they should buy the Duophone factory, I decided to form a syndicate to buy the factory with a view to the flotation of a new record company.

The next day the Malden Holding Company Limited, with a paid-up capital of £2, was registered. A few days later the Duophone directors came to my office and the purchase of the buildings and plant for about £145,000 by the Malden company was agreed, payable as to £50,000 forthwith and the balance by March 31 following.

The next problem was to raise the money for the down-payment and this was accomplished in a few days by the raising of loans by the Malden company. The next immediate problem was to find a name for the company, and it had to be a household word. After listening to various suggestions, we came to the conclusion that only the name Decca would do and that if we purchased the Decca Gramophone business we would secure the all-important sales organisation.

I approached Basden (Decca chairman) who was opposed to a sale of the Decca company. However, an offer was put forward which was so attractive that the Decca board agreed to pass it on to the shareholders. The sum of £660,000 had to be found to take over the Duophone agreement and provide the cash consideration of £515,000 for the purchase of Decca shares. It was estimated by J. A. Balfour, who was being appointed managing director, that £240,000 would suffice as working capital, making a total of £900,000.

For safety's sake, and also because it seems easier to raise a million than nine hundred thousand, we decided to make the issue the larger figure. If it had not been for that decision there would perhaps be no Decca company today.

Acceptance of the purchase offer was received from holders of over 95 per cent of the Decca Gramophone shares, and there was no time to be lost in forming the new company and in making the issue.

The Decca issue was made on February 28, 1929, and was nearly twice oversubscribed. There was magic in the name Decca even in those days, though the tabulation of past profits earned by the Gramophone Company was probably as much responsible for the success of the issue as the glamour of the record business with its big potential.

I could not know then that this one venture would alter the course of my life.

NEXT WEEK: Lewis takes personal control of Decca Records.

DOOLEY

THE LIVE performance of the new Andrew Lloyd Webber/Don Black album *Tell Me On A Sunday* attracted an amazing turnout of media and industry people at the Royalty Theatre last Monday and resulted in a positively gushing review from Jack Tinker in the *Daily Mail* and a raspberry from an anonymous scribe in the *Evening Standard* Dooley thought the staging and lighting and performance by **Marti Webb** and Lloyd Webber's Variations musicians was excellent and the album undoubtedly has a couple of hit singles in *Take That Look Off Your Face* and the title track But whether the BBC TV airing moves sales of the album remains to be seen And how many artists without the clout and pulling power of Lloyd Webber would also quite like an album launch as lavish as that staged by Polydor?

HAPPY BIRTHDAY to *The Stage* newspaper which celebrated its 100th birthday at the Savoy last week and although we didn't spot too many music industry artists or executives among the 1,000 or so guests, actors from the stage, screen and TV abounded — surely the most star-studded crowd scene ever assembled? Famed Irish broadcaster and former *MW* man in Dublin **Ken Stewart** has penned an Irish Eurovision entry, *Love Is All There Is*, inspired by the *Real Thing* Former promotion man **Derek Brandwood** managing Manchester band *The Boss Bros*, signed to Phonogram, and currently setting up a publishing deal The publishing brothers Heath and partner **Eddie Levy** stress that **Andrew Heath** is joining brother **Geoff** and **Eddie**, and **Geoff** is not leaving to join Andrew. All clear now?

MORE EMI departures: rock group *Wire*; A & R man **Tom Nolan**, and former LRD executive **Mike Harvey** Meanwhile **Tony Squire**, former head of A & R at LRD Cobra label, is contactable on 603 3909 New Jet artist **Jimmy Grieron** launched at London's Comedy Store venue for embryo comedians where proprietor **Peter Rosengard** agreed to manage his singing career after he failed an audition as a stand-up comic After industry excitement over 2-Tone success isn't Chrysalis head of A & R **Roy Eldridge** on several companies' shopping list? **The Blues Band** lifted the roof off *The Venue* before an audience of punters and industry people in one of best gigs we've seen for a very long time.

DELAYS IN putting in telephones holding up plans to move Arista and Ariola into new offices in Great Portland Street **Radialchoice MD Simon Lait** would have us believe he poured champagne into radiator of his Rolls Royce when he ran out of water in the Alps on way home from Midem The 1980 Record Industry Dinner and Ball scheduled for December 15 at the London Hilton with a target of £150,000 — £40,000 up on last year — and **Louis Benjamin** once again chairing the organising committee Former *NME* photographer **Harry Hammond** seeks buyer for 10,000 photos of pop artists taken between 1950-62 (Tel: 622 2506) Head of promotion at Phonogram, **Annie Challis**, chuffed to be listed in 1980 edition of *Women's Who's Who*.

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