

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

# MUSIC WEEK

21<sup>ST</sup>  
ANNIVERSARY  
FOUNDED  
1959

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

## MUSIC WEEK AWARDS FOR 1979...

THE BRITISH music industry gathered in London's Dorchester Hotel on Tuesday night (12) for the annual presentation of the *Music Week* Awards.

Market share, artists, producers and writers awards are based on placings in the BMRB chart published in *Music Week* during 1979.

Other awards — for sleeve design, point of sale, advertising and marketing — are judged by panels of experts.

Full details of all the awards are contained on this page and in a special 16 page awards section starting on page 9.

## MOTOWN'S TWENTIETH ANNIVERSARY

PROBABLY ONE of the world's most collected labels, Motown, is 20 years old this year and *Music Week* pays a birthday tribute with a 24-page commemorative supplement.

We write about the artists — some of whom have been with the label since its inception — who have helped to make Motown such a legendary name and we trace the company's history.

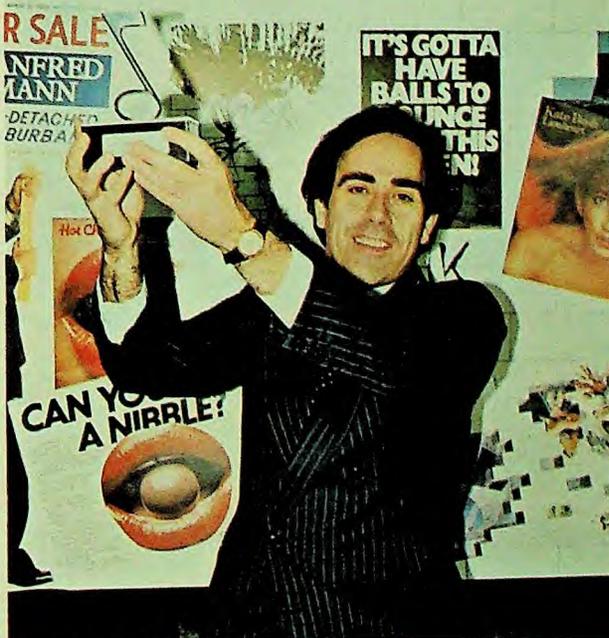
We also talk to Motown president Michael Roskind in Los Angeles and examine the roles of the international operation and publishing company in London under Peter Prince. See centre pages.

## UP! UP! UP! CLIMBS MW'S CIRCULATION

THE OFFICIAL Audit Bureau of Circulation figures for July-December 1979 show that *Music Week* increased its circulation by a further 7.4 per cent compared with the same period the previous year — no mean feat in one of the most difficult trading periods in the music industry's history.

MW's circulation now stands at 12,796 representing an increase of 274, 2.2 per cent, on the first six months of 1979 and 885 more than at the end of 1978. Once again *Music Week* has consolidated its position as Europe's leading music business paper, and in the UK it remains unchallenged as the only music industry paper to publish an authenticated ABC circulation figure.

# EMI top again — but only just!



STANDING IN front of a display of just some of its award-winning material, EMI Records (UK) managing director Ramon Lopez proudly holds high a *Music Week* Award for 1979 — one of several collected by his company at the Dorchester Hotel this week. Apart from market share awards (see this page), EMI also picked up No. 1 awards for sleeve design, press and TV advertising, plus a number of runner-up and highly commended placings.

## Tape men in conflict

THE RANKS of Britain's tape manufacturers, girding their loins to fight the record industry's proposals for a levy on tapes and hardware, have been split by EMI Tape managing director Edward Naef who is refusing to support their campaign.

Instead, Naef has aligned himself with the BPI which, as reported last week, believes it has the support of the Department of Trade in seeking a tape levy to help offset the effects of home taping.

The row between Naef and his fellow tape manufacturers may lead to his quitting the European Tape Industry Association which represents all major tape manufacturers in Britain and which has asked its members for monetary donations to a fighting fund to stop the levy lobby.

"I have refused to contribute to their fund," Naef told *MW*. "I believe that if the blank tape industry is to stay healthy it is dependent on a buoyant record industry. It is in the long-term interests of tape manufacturers to have a levy — provided that levy is a fair one."

TO PAGE 4

## CBS boosts cassettes

IN AN effort to boost sales and combat home-taping, CBS aims to make "sales of cassettes more attractive". Addressing salesmen at Heathrow last week, managing director David Betteridge announced that from April onwards, cassettes would retail for the same price as albums — in some cases, in the rock and pop fields, the cassette price will be lower than the album. Also, CBS will introduce 5 per cent returns on cassettes and run a "number of tape campaigns throughout the year".

CBS also announced plans to make it harder for the tape counterfeiters. "The cassette market is most at risk from counterfeit product," explained Betteridge, "In other parts of the world sales of genuine pre-recorded cassettes have virtually disappeared in the face of competition from the counterfeiter."

TO PAGE 4

DESPITE A troubled year during which EMI had to offer itself for sale in order to survive, its British record division managed to cling to the number one market share position and at the Dorchester Hotel in London this week managing director Ramon Lopez collected *Music Week* awards for leading singles and albums company.

But in both categories EMI suffered a reduced majority while its nearest rivals CBS and WEA and the fast-growing independents A & M, Chrysalis and Virgin all improved their share of the market.

In the singles market WEA, in second place with 17.0 per cent, was only 1.9 per cent behind EMI and showed dramatic growth compared to 4.4 per cent five years ago. In the albums market, CBS continued its growth pattern with 16.3 per cent, second behind EMI's 18.7, and WEA also put on a couple of per cent with 13.5.

Of the independents, Chrysalis can be well pleased with sixth position in the albums market with 4.8 per cent compared with 1.9 per cent last year, closely followed by

A & M with 4.7 (2.4 last year).

A & M, Virgin and Chrysalis all increased their percentages in the singles market and, with 4.6, 4.3 and 4.2 per cent respectively, are now snapping at the heels of the majors.

Showing its new independent status, MCA International scored 1.4 per cent of the albums market and 1.2 per cent of singles, and Stiff came from nowhere to collect 2.1 per cent of the singles market.

In the labels section, Polydor came out top singles label with 6.1 per cent and CBS top albums label with 7.8 per cent. In the publishing section, Warner Bros. Music triumphed with top awards in both corporate and individual categories.

Kate Bush won as top female album artist for the second year running, but winners in the other performance categories were all first-time *Music Week* award winners: Blondie (top singles group and top album for Parallel Lines), Art Garfunkel (top male singles artist and top single for Bright Eyes), Lene Lovich (top singles female), ELO (top albums group), Barry Manilow (top albums male).

# ORIGINAL MIRRORS

NEW ALBUM RELEASED 15th FEBRUARY  
LIMITED OFFER

1st 10,000 LP's  
RRP £3.49

2,000 CASSETTES  
RRP £3.65

PLUS  
EXTRA 5% DEALER MARGIN



LP 9102 039 M/C 7231 027



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## NEWS

## Jet releases Metallurgy compilation

METALLURGY, a heavy metal compilation album, featuring Bernie Torme, Quartz and Widowmaker, retailing at £2.99 with full dealer margin is released by Jet in March. Other product presented by Ray Cooper included Adrian Gurvitz's second Jet LP, *Il Assassino*; Jimmy Grierson's debut LP, *A Series Of Long Jumps*; a two-for-the-price-of-one double four-track single from Magnum recorded live at The Marquee.

## Moore back in the studio

Moore, the band led by former Thin Lizzy guitarist Gary Moore are currently recording in America and Jet hopes to release both an album and single here in April.

# Country back-up venture

AN INTERESTING aspect of the Warwick Records presentation was the disclosure that a music publishing company, for what is believed to be the first time, is actively involved in back-up activities for a TV-promoted album.

The LP in question is *Country No. 1* by veteran country star Don Gibson, containing "22 country classics" and receiving national TV promotion from March 3. All the songs, including *I Can't Stop Loving You*, are published by Acuff-Rose Music, which has brought out a folio of the songs to be promoted in conjunction with the album.

## JIM EVANS reports from CBS' half-yearly sales conference

Other new Warwick product includes *Mellow Music* by Acker Bilk with strings, a 20-track album going national on TV on March 19. Bilk's previous two Warwick LPs have both passed the 400,000 sales mark and the company anticipates similar success for the new package.

The *Going Steady* soundtrack album will receive March/April national TV promotion to coincide with the film's release. The movie is a sequel to *Lemon Popsicle* and the

soundtrack contains music from the Fifties and early Sixties by such artists as the Drifters, Jerry Lee Lewis, Brenda Lee, Chubby Checker and Frankie Avalon.

Warwick is preparing a national commercial for *The Country Diary Of An Edwardian Lady*, which has already sold 35,000 units with minimal promotion. It features Francesca Annis reading extracts from the diary of Edith Holden and Leo McKern reading poems referred

to by the same lady in her diary, and national TV promotion is set for late March.

The Warwick presentation drew attention to forthcoming LPs such as *The Very Best Of Gallagher and Lyle* (late March) and *The Very Best Of Val Doonican* (April), further support for the *Des O'Connor LP*, which has already passed the 140,000 sales mark, and an extension of the campaign on *Mary O'Hara's Tranquillity* album in the form of advertising in the Roman Catholic press. The company is also conducting a test in the Tyne Tees area next month on *The Boppers*, a Swedish band specialising in the music of the Fifties and Sixties.

## New Musik

UPCOMING FROM GTO is an album from *New Musik*, *From A To B*, to be released in April; a *Billy Ocean* album, *City Limits* (May) and a new *Voyage LP* for release in April or May. Future singles product includes *I Like You Girl*, the debut from new signing *Denis Conoly* and follow-ups from *Billy Ocean* and *New Musik*.

## New Billy Joel LP

AT CBS' mid-year national sales meeting at the Heathrow Hotel last Friday upcoming product was presented from CBS, Epic and associated labels, as well as the distributed labels — GTO, MCA, Jet, DJM, Warwick and Creole.

Among albums from both established artists and new names CBS unveiled plans for the new Billy Joel album, *Glass House*, to be released on March 7. It will be supported by advertising in national, trade and consumer music press, as well as a national radio campaign.



DAVID ADAMS, commercial marketing manager, above, outlined his plans for a number of campaigns. Throughout February, he said, CBS was offering generous discounts on 16 country classics in a campaign called *Spring In The Country*. Included are albums by Johnny Cash, Tammy Wynette, Willie Nelson, Crystal Gayle, George Jones and Dolly Parton. Posters and full point-of-sale material are available.

The *Spring* campaign for the new £2.79 line offers "generous discounting" on 20 best sellers, including the recently pre-released *Surf's Up* which has already charted. Other titles include albums from *Earth Wind & Fire*, *Barbra Streisand*, *David Essex* and *Tammy Wynette*. There will be a display pack including colour posters, browser cards, window stickers and wall banners as well as press advertising. Reps will be calling on dealers with full details.

Adams also focused attention on two albums which so far had only received limited distribution — *Johnny Mathis' Tears and Laughter* and a country compilation. Both are currently being test marketed — *Mathis* in Westward and the country package in Anglia.

There will also be extensive point of sale material, window displays and a full-scale poster campaign, plus in-store video promotion. Joel plays his first UK dates in this country for over a year at Wembley (March 30, 31) and Liverpool (April 2).

The *Psychedelic Furs* have their debut LP out on March 7. Simply entitled *The Psychedelic Furs*, the LP will retail at a special price of £3.99 for the first 15,000, which will be packaged in a dayglo pink and yellow sleeve. After that, the album will revert to the normal £4.99 price and the packaging will be revised. The cassette will also retail at an experimental £3.99 price tag. The LP will be supported by trade, consumer music press ads, flyposting and window displays.

Other product presented included *Tim Renwick*, *Nina Hagen*, *Jacques Loussier*, *Moe Bandy*, *Johnny Cash*, *Jules* and the *Polar Bears*, *Bobby Bare*, *Janie Fricke*, *Mi-Sex* and the soundtrack from the upcoming film *Electronic Horseman* starring *Robert Redford* and *Jane Fonda*.

## MCA offerings

NEW ALBUMS from *Blood Sweat & Tears* and *Frankie Valli* headed MCA's presentation. *B, S & T's*, *Nuclear Blues* (MCF 3061) coincides with the band's UK tour with *War* in March/April. A campaign covers both bands and includes extensive press advertising, £10,000 worth of radio time and nationwide shop displays with concentration on tour towns.

The *Very Best of Frankie Valli* (MCF 3053) includes hits such as *Grease* and *My Eyes Adored You*. Valli and *The Four Seasons* have a UK tour in May.

*Pressure* (MCF 3055) is the band that accompanies jazz saxophonist *Ronnie Laws*. MCA hopes to find similar success with this act as it has done with *Spyro Gyra*. Advertising for the album will at first be in specialised disco publications.

The comedy album, *You Don't Have To Be Jewish* (CDL 8502) is being re-released at the special price of £3.29.

## TV plugs for Nolans

ON THE Epic and associated labels, both K.C. and The Nolans — who have had big chart hits this year — have planned TV marketing activity around their respective albums. *The Nolan Sisters* (EPC 83892), released last November, is being advertised in the ATV region. K.C. and the *Sunshine Band's Greatest Hits* is being advertised in the ATV, Granada, Tyne Tees and Yorkshire regions.

Other albums presented included *The Beach Boys Keepin' The Summer Alive*, *The Barbara Dickson Album* which will feature her current hit *Caravans*, *Dan Fogelberg*, *Peter Brown*, *Foxy*, *Heart and Love Unlimited*.

Single previews followed from *The Photos*, *After The Fire*, *Starjets*, *the Quick*, *John Cooper Clarke* and two new American acts — *20/20* and the *Romantics*.

• *Michael Jackson's LP Off The Wall* (EPC 83468) has now become the biggest American Epic album in the UK — overtaking *Meat Loaf's Bat Out Of Hell*.

**'REMEMBER  
(WALKING IN THE  
SAND)'**

The new single from

**AEROSMITH**

already attracting  
strong airplay on  
I.L.R. stations.

You should stock it.

Aerosmith

Single: 'Remember (Walking In The Sand)'

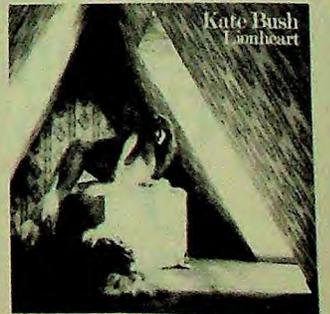
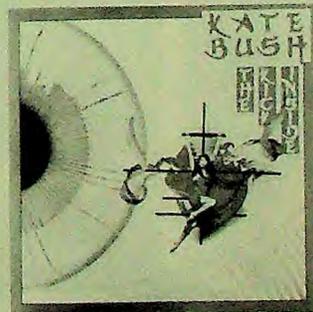
CBS 8220

From their current album

'Night In The Ruts' CBS 83680

# KATE BUSH

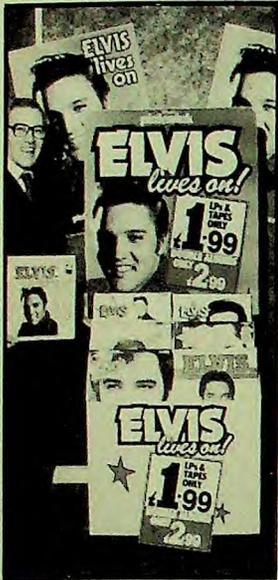
TOP FEMALE ARTIST  
MUSICWEEK AWARDS



EMI RECORDS (UK)

RETAILING

# Spot the catalogue confusion



PICKWICK SALES Director Alan Friedlander proudly shows off the new in-store Elvis Lives on dumper unit, which is part of the company's Explosive Elvis promotion — for which there is to be extensive radio and in-store back up. The promotion involves 11 LPs and tapes at £1.99 (double albums £2.99) and a specially featured 2LP, Double Dynamite, with which there is a free Presley poster for every buyer.

DEALERS WHO cannot think of a connection between the two groups (admittedly musically poles apart) called Fiddlers Dram and Martha and the Muffins, have probably not got round to ordering the debut LPs by both.

Those who have will have noticed that the prefixes for both catalogue numbers are the same.

Fiddlers Dram's self titled LP, released on February 1 on Dingles is DID 711. Coincidentally, and at first unwittingly, Din Disc has chosen DID as prefix for its albums, so the Martha and the Muffins first LP, Metro Music, is DID 1.

Neither Dave Thomas, director of Spartan which distributes Dingles, nor DinDisc MD Carol Wilson, foresee any confusion among dealers. Thomas pointed out that the records are for entirely different markets, and anyway dealers use titles as well as numbers when ordering; while Carol Wilson emphasised that as long as the two labels went through different distributors (Din Disc is through CBS) it was highly unlikely that any retailer could get the two albums or future releases on either label — muddled up when ordering.

Metro Music is released on February 15, and the two labels agree not only in prefixes but on the promised success of the respective LPs.

The new Fiddlers Dram single Beer Cart Lane should cause no ordering problems — the prefix changes to SID for singles, which is totally different to DinDisc's DIN singles prefix.

## News in brief...

NOW THE sole importer of EMI product from Europe, Conifer Records has taken on Alan Woodley — formerly a salesman for Selecta in the Oxfordshire, Berkshire and Hertfordshire area — as a freelance agent, as from February 4. Alan Woodley (who is also representing Bush and St Clair, a Bournemouth-based record accessories firm) will be selling the complete Conifer catalogue, which includes imports for WEA and CBS; the range of specialist Arab product with which

John Deacon started the Conifer business a few years ago; and the product which will be coming in under the recent deal with EMI.

Dealers in the area west of a line from Gloucester to Worthing can contact Woodley at Camberley (0276) 64838.

BEGGARS BANQUET, which was a chain of record shops before it was a successful record label, is opening a new shop — at Disraeli Road in Putney, South West London (right opposite Boots) — on

February 16. The Merton Parkas are gracing the occasion.

BOOKING FORMS for the May 1980 Music Industries Conference in Bournemouth will be going out within the next couple of weeks.

The conference is clearly intended for the music dealer whose trade is in, or includes to a large extent, musical instruments and sheet music — rather than the record dealer.

Lack of support from business and trade has resulted in the cancellation of the GRC conference.

There also appears to be nothing of specific interest to the record retailer in the list of forthcoming MTA Training Centre Courses (until June this year) but this is because the record courses for this training session, each session running from July to July roughly, have already been held last autumn. There will be record retail oriented courses in the 1980-81 session.



TO SHOW their appreciation of the sales force and distribution staff of WEA in connection with the chart topping entry of their new LP, the Pretenders visited the depot at Alpton. Pictured here are the band (first, third, fourth and fifth from the left) who are Pete Farndon, Chrissie Hynde, James Honeyman-Scott and Martin Chambers; with director of Alpton operations, Mike Hitches; head of press and A&R, Moira Bellas; and Jonathan Clyde, WB general manager.

力見下E心GOOD  
HONGKONG MONEY  
C/W 托E托E 三E托E托E



ORDER NOW FROM YOUR U.A. SALESMAN OR EMI RECORDS DISTRIBUTION CENTRE.

NEW SINGLE OUT NOW



LIMITED EDITION SPECIAL PICTURE BAG

BP 338



TAKEN FROM THE LIBERTY/UNITED ALBUM "LET IT ROLL" ALBUM UAG 30269 CASSETTE TCK 30269

**MARTHA**  
AND THE  
**MUFFINS**

MAKE

echo beach  
a single Din9

**METRO MUSIC**  
AN ALBUM DID1.

The Marquee, 22nd. February  
The Nashville, 23rd. February  
The Lyceum, 24th. February



Available through CBS 01-960 2155

**ON ALBUM** — Cat. No. did 2.  
**ON SINGLE** — 'Red Frame/White Light', Cat. No. DIN 6.  
**ON PAPER** — Extensive advertising campaign.  
**ON TOUR** — Feb 15 Eric's, Liverpool.  
 16 Manchester Poly.  
 19 Huddersfield Poly.  
 21 Leeds, Fan Club.  
 22 Ormskirk, Edgemoor College.  
 23 Dudley, J.B's.  
 25 The Castaways, Plymouth.  
 26 Exeter, Routes.  
 27 Trinity Hall, Bristol.  
 28 Portsmouth Poly.  
 29 London, Southbank Poly.

Mar 2 University East Anglia.  
 3 Kent University.  
 4 The Music Hall, Shrewsbury.  
 7 Retford, Potterhouse.  
 8 Madingleborough, Rock Garden.  
 9 Edinburgh, Valentines.  
 10 Dundee, Marvatt Hall.  
 11 Aberdeen, Raiton.  
 12 Glasgow, College of Technology.  
 13 Sheffield, L.M.C. Club.  
 14 London, Electric Ballroom.  
 15 Liverpool, University.

**ORCHESTRAL  
MANOEUVRES**  
*in the dark*

## INTERNATIONAL

**Dutch duo forms The Company**

**HILVERSUM:** An important development in Dutch publishing and independent record production circles has occurred with the establishment of The Company by Peter Schoonhoven and Pieter van Bodegraven, formerly managing director and general manager of EMI Music Publishing in Holland.

The company, linked financially with the German Bertelsmann conglomerate through Ariola Benelux, set its first deals at Midem last month. An early signing is George Baker, a well-established star in Holland, who will also be managed by Rita den Hengst, personal assistant to Company directors Schoonhoven and van Bodegraven.

Schoonhoven headed EMI Music in Holland for 12 years.

**Betting on the charts**

From SUE BAKER

**AMSTERDAM:** Betting on the charts could become a national habit in Holland following the recent launch of the Nationale Hit Toto.

Youngsters are invited to take part in this pool and to predict whether the Top 10 records will be higher, lower or at the same position in the following week's charts. Proceeds will go to a fund for children's projects presided over by Crown Princess Beatrix, who will succeed her mother Queen Juliana as Queen of Holland this spring.

Record shops all over the country are supplying participants with cards carrying the lottery regulations. These cards have to be sent to the organisers, together with about 30p worth of extra stamps.

The chart is compiled by the BUMA/STEMRA copyright organisation and follows the British BMRB example. It contains the top 50 records and is broadcast on Sunday afternoons by the national

**Dateline:  
Amsterdam**

pop station Hilversum Three.

This programme now announces the winners of the Hit Toto and prizes total £2,500 per week. Government permission has been granted for 26 weeks, and after 10 weeks, the scheme will be reviewed and a decision taken whether to go on with it. The organisers need to attract about 45,000 participants a week in order to reach the £250,000 target for the children's fund.

BUMA/STEMRA employees have been testing the Hit Toto for several months, and found it fairly difficult to predict chart movements. The cost of compiling the chart is being covered by BUMA/STEMRA's Hit Telefoon, which is an answering machine that plays a new hit record every day and offers information on chart

positions. About 100,000 people each week dial this particular number and the national telephone company pays BUMA/STEMRA a small fee for each call.

RECENT CHART topper here is a rather silly song entitled Netherlands Has The Ball, sung by Andre van Duin backed by the Dutch national football team.

For this song van Duin, one of Holland's most popular comedy stars and a Dutch equivalent of Benny Hill, appears dressed in wellington boots, baggy football shorts, shirt and a beret and wearing an expression which makes one fear for his sanity. The song itself is banal, yet thousands of Dutch people have bought it and the reason lies in a piece of the country's history.

For hundreds of years, the south of Holland has enjoyed carnival about this time every year. It has always been and in the South still is a religious festival, enabling people to eat, drink and be merry before the period of fasting which precedes Easter. Each village has its own celebrations, with three days of jollity similar to the famous Rio de Janeiro carnival and each village has traditionally chosen its own carnival song to be sung and played by local musicians.

About 10 years ago, the record companies here had the idea that carnival songs could be big business and they were right. Radio and TV are alive with these singalong offerings, with such titles as I Am Ally From The AA and Never Take Your Doggie To A Chinese Restaurant.

**Why ban our exports asks Portugal**

**LISBON:** The recent UK court action taken by record companies against importers bringing product in from Portugal has caused considerable concern among Portuguese record companies, whose survival depends to a substantial extent on their ability to export product. The companies here find it difficult to understand why Portuguese exports are singled out for action when massive amounts of product flood into the UK from North America.

The Portuguese market is extremely limited with an annual production of something like 10 million units, and revenue from exports is an essential part of the record companies' liability equation.

Exports from Portugal are handled by private wholesalers which buy relatively small quantities of records from local manufacturers and ship them to various European countries. The Portuguese licensee authorities maintain good control over the payment of mechanical rights and up till now no infringements have been discovered.

Portuguese record companies often have to wait long periods to receive master tapes from foreign licensors; these delays hold up production and depress eventual sales, and special trips are sometimes necessary to obtain master tapes.

**Metronome leads the way**

From MICHAEL HENKELS

**HAMBURG:** 1979 was a successful year for Metronome, which for the year was the Polygram company with the highest rise in sales figures in Germany.

Although the German music industry is suffering a general stagnation, Metronome increased its sales by 21 per cent. The biggest share of this overall figure was achieved in the musicassette sector.

During 1979 Metronome took 4.53 per cent of the *Musikmarkt* single chart, compared with .97 per cent in 1978, and 2.56 per cent of the LP chart (.90 per cent in 1978). Village People went gold on singles and albums, M

won a gold single and Milva achieved a gold album.

Village People sales statistics during the year show over 500,000 on YMCA and 100,000 on In The Navy, while M's Pop Muzik also passed the half million mark. Al Hudson and German country group Truck Stop also had singles in six figure sales.

Over 250,000 albums were sold in the case of Milva with Von Tag Zu Tag, Village People and the TV-promoted Hallo — The Hollies.

Metronome has doubled its sales figures over the last three years, but managing director Rudolf Gassner foresees a smaller increase in 1980.

**KANDIDATE****NEW SINGLE****"LET ME ROCK YOU"****RAK 306****RAK**

ORDER NOW FROM YOUR U.A. SALESMAN OR EMI RECORDS DISTRIBUTION CENTRE.

MUSIC WEEK

Awards '79

*The Dorchester, Tuesday 12th February 1980*



# AWARDS

## SINGLES

### TOP SINGLES — 1979

1. BRIGHT EYES, Art Garfunkel, CBS
2. HEART OF GLASS, Blondie, Chrysalis
3. WE DON'T TALK ANYMORE, Cliff Richard, EMI
4. WHEN YOU'RE IN LOVE, Dr. Hook, Capitol
5. DON'T LIKE MONDAYS, Boomtown Rats, Ensign
6. I WILL SURVIVE, Gloria Gaynor, Polydor
7. ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
8. DANCE AWAY, Roxy Music, Polydor
9. ONE DAY AT A TIME, Lena Martell, Pye
10. SUNDAY GIRL, Blondie, Chrysalis

### TOP MALE ARTIST

1. ART GARFUNKEL
2. EDWIN STARR
3. DAVE EDMUNDS
4. B.A. ROBERTSON
5. CLIFF RICHARD
6. GARY NUMAN
7. GERRY RAFFERTY
8. MICHAEL JACKSON
9. DAVID BOWIE
10. GENE CHANDLER

### TOP GROUPS

1. BLONDIE
2. ABBA
3. EARTH WIND & FIRE
4. CHIC
5. POLICE
6. ELECTRIC LIGHT ORCHESTRA
7. SEX PISTOLS
8. BONEY M
9. ROXY MUSIC
10. THREE DEGREES



### TOP FEMALE ARTIST

1. LENE LOVICH
2. DONNA SUMMER
3. AMII STEWART
4. GLORIA GAYNOR
5. KATE BUSH
6. LENA MARTELL
7. JANET KAY
8. ANITA WARD
9. OLIVIA NEWTON-JOHN
10. ANNE MURRAY

### TOP PRODUCERS

1. BERNARD EDWARDS/NILE RODGERS
2. MIKE CHAPMAN
3. MICKIE MOST
4. GIORGIO MORODER
5. ANDERSSON/ULVAEUS
6. MAURICE WHITE
7. JEFF LYNNE
8. NICK LOWE
9. COOK/JONES
10. GARY NUMAN

### TOP WRITERS

1. BERNARD EDWARDS/NILE RODGERS
2. ANDERSSON/ULVAEUS
3. D. FEKARIS/F. PERREN
4. JEFF LYNNE
5. GARY NUMAN
6. MORALLI/BELLOLO/WILLIS
7. ELVIS COSTELLO
8. MIKE CHAPMAN/NICKY CHINN
9. GLEN TILBROOK/CHRIS DIFFORD
10. BEE GEES

### TOP PUBLISHERS INDIVIDUAL

1. WARNER BROTHERS
2. ATV MUSIC
3. VIRGIN
4. CARLIN
5. RONDOR
6. EMI
7. BOCU
8. BEGGARS BANQUET/ ANDREW HEATH
9. JET/UA
10. SINGATUNE

### CORPORATE

1. WARNER BROTHERS
2. ATV MUSIC
3. RONDOR
4. CHAPPELL
6. CARLIN
7. VIRGIN
8. APRIL
9. ISLAND
10. HEATH LEVY

## ALBUMS

### TOP ALBUMS — 1979

1. PARALLEL LINES, Blondie, Chrysalis
2. GREATEST HIT VOL. 2, Abba, Epic
3. GREATEST HITS, Rod Stewart, RIVA
4. DISCOVERY, Electric Light Orchestra, JET
5. THE VESRY BEST OF, Leo Sayer, Chrysalis
6. REGGATTA DE BLANC, Police, A & M
7. BREAKFAST IN AMERICA, Supertramp, A & M
8. VOULEZ VOUS, Abba, Epic
9. BARBRA STREISAND'S GREATEST HITS VOL. 2, CBS
10. SPIRITS HAVING FLOWN, Bee Gees, RSO

### TOP MALE ARTISTS

1. BARRY MANILOW
2. JEFF WAYNE
3. LEO SAYER
4. NEIL DIAMOND
5. JAMES LAST
6. ROD STEWART
7. BOB DYLAN
8. MIKE OLDFIELD
9. GERRY RAFFERTY
10. BILLY JOEL

### TOP FEMALE ARTIST

1. KATE BUSH
2. BARBRA STREISAND
3. DONNA SUMMER
4. JUDIE TZUKE
5. RICKIE LEE JONES
6. BILLIE JO SPEARS
7. LENA MARTELL
8. DIANA ROSS
9. DORIS DAY
10. RUBY WINTERS



### TOP GROUPS

1. ELECTRIC LIGHT ORCHESTRA
2. BLONDIE
3. EARTH WIND & FIRE
4. POLICE
5. ABBA
6. DIRE STRAITS
7. SEX PISTOLS
8. SUPERTRAMP
9. IAN DURY & THE BLOCKHEADS
10. MEAT LOAF

### TOP MISC./ SOUNDTRACK

1. THE BEST DISCO ALBUM IN THE WORLD
2. GREASE
3. DON'T WALK BOOGIE
4. ACTION REPLAY
5. COUNTRY LIFE
6. SATURDAY NIGHT FEVER
7. THIS IS IT
8. A MONUMENT TO BRITISH ROCK
9. ROCK 'N' ROLLER DISCO
10. COUNTRY PORTRAITS

### TOP PRODUCERS

1. MIKE CHAPMAN
2. JEFF LYNNE
3. RON DANTE/BARRY MANILOW
4. GARY NUMAN
5. TODD RUNDGREN
6. ANDERSSON/ULVAEUS
7. SUPERTRAMP/PETER HENDERSON
8. BERNARD EDWARDS/NILE RODGERS
9. ANDREW POWELL
10. POLICE

## Colour section

CAN YOU RESIST A NIBBLE? Hot Chocolate. RAK/EMI. Designed by John Mundy of CDP Aspect.  
 THANKS BARBRA. Barbra Streisand. CBS. Designer: Roger Isaacson of David Pilton Advertising.  
 THE VERY BEST OF LEO SAYER. Leo Sayer. Chrysalis. Designer: Peter Wagg.  
 DISCOVERY. Electric Light Orchestra. Designer: David Costa of Jubilee Graphics.  
 THE RAVEN. The Stranglers. Liberty/United. Designer: John Pasche.  
 SEMI DETACHED SUBURBAN. Manfred Mann. EMI. Designer: Thompson Hanks and Burke.

## National Press

THE WALL. Pink Floyd. EMI. Designers: Gerald Scarfe/Roger Waters/Cream.  
 CECIL B. De WHO. The Who. Polydor. Designers: Holmes Knight Ritchie.  
 GREATEST HITS. Electric Light Orchestra. Jet. Designer: Peter Chandler.  
 DON'T BE A DUMMY. John du Cann. Vertigo. Designer: Grants Advertising.

## TV commercials

SEMI DETACHED SUBURBAN. Manfred Mann. EMI Commercial Development Division. Producer: Collett Dickenson Pearce.  
 20 HOTTEST HITS. Hot Chocolate. EMI Commercial Development Division. Producer: Collett Dickenson Pearce.  
 20 GOLDEN GREATS. Guy Mitchell. Producer: Young and Ribicam.  
 20 GREATEST HITS. Creedance Clearwater Revival. Fantasy. Producer: Dave Dragon/Peter Shepherd.

## Spot colour section

EVERYTHING TURNS TO PLATINUM. Abba. CBS. Designed by Roger Isaacson of David Pilton Advertising.  
 PURE GOLD. Three Degrees. Ariola. Designer: Hutton Charrington and Buntrock.  
 SOME GIRLS. Racey. RAK. Designer: Peter Shepherd.  
 SKY AD. Sky. Ariola. Designer: Hutton Charrington and Buntrock.

## Point of sales awards

DISCOVERY. Electric Light Orchestra. Jet. Designer: Jet.  
 BREAKFAST IN AMERICA. Supertramp. A&M. Designer: John Tyrell.  
 SEMI DETACHED SUBURBAN. Manfred Mann. EMI. Designer: Thompson Hanks and Burke.  
 THE A&M CHRISTMAS CRACKER. Various. A&M. Designer: A&M.  
 20 HOTTEST HITS. Hot Chocolate. RAK/EMI. Designer: John Mundy of CDP Aspect.

## Radio Commercials

COOL FOR CATS. Squeeze. A&M. Producers: Squeeze.  
 BAD GIRLS. Donna Summer. Casablanca. Producers: Chess Advertising.  
 MEGASTORE OPENING. Virgin Records.

## Mono section

IT'S GOTTA HAVE BALLS TO BOUNCE BACK THIS OFTEN. Bob Seger. Capitol. Designer: Margaret Taylor of Cream.  
 GET THAT SANDY FEELING. Sandy McLelland and The Backline. Mercury. Designer: Peter Groves.  
 AN ENGLISHMAN IN NEW YORK. Godley and Creme. Polydor. Designer: Alwyn Clayden.  
 EXPOSED. Mike Oldfield. Virgin. Designer: Pearce Marchbank.

## Marketing

THE VERY BEST OF LEO SAYER. Leo Sayer. Chrysalis. Presenter: Peter Wagg.  
 SKY. Ariola. Presenter: Brian Yates.  
 THE RAVEN. The Stranglers. Liberty/United. Presenter: Howard Barman.  
 LONDON CALLING. The Clash. CBS. Presenter: Kate Mundle.  
 ECHOES OF GOLD. Adrian Brett. Warwick. Presenter: Ben Goldbolt.  
 20 HOTTEST HITS. Hot Chocolate. RAK/EMI. Presenter: Chris Black of EMI.

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Album designs and TV campaigns .....	P38
Radio, national press and full colour advertising .....	P40

**One of us  
had to be  
second.**



**1st** Album label

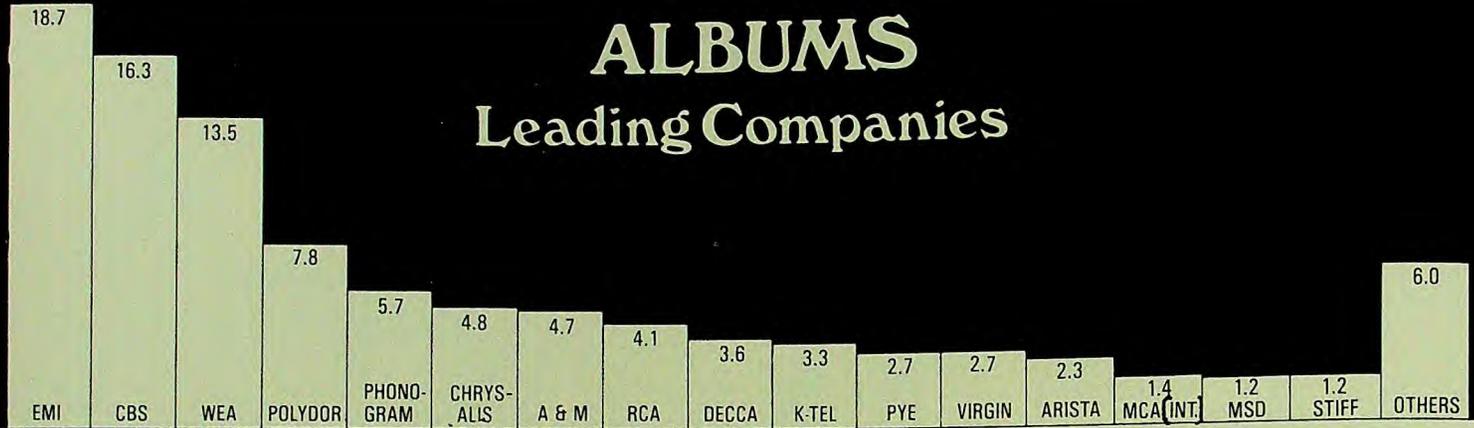


**2nd** Album label

1979

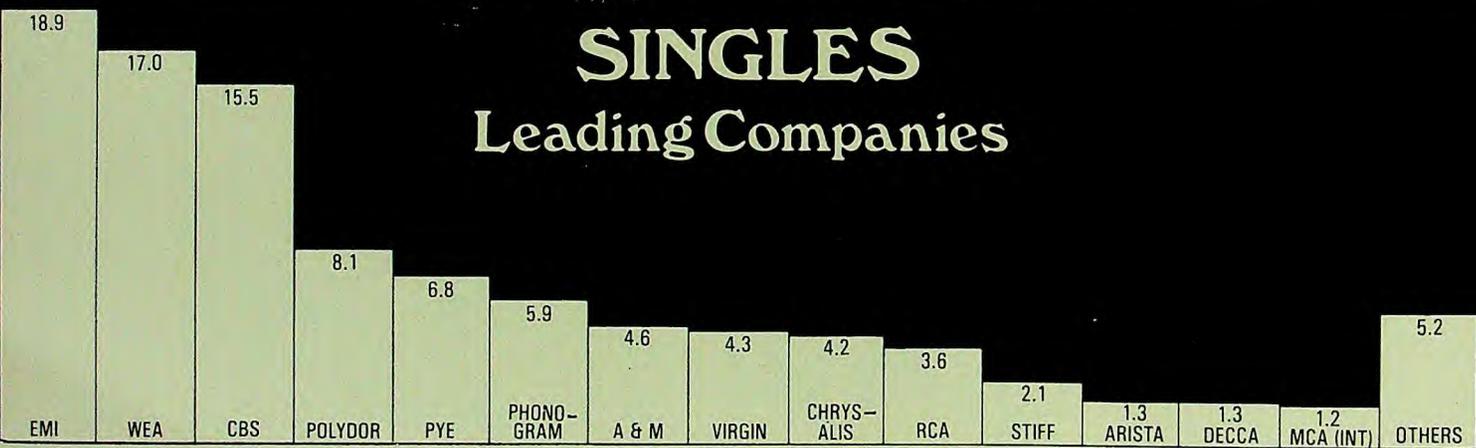
THE GRAPHS ON this page were prepared from statistics supplied by the British Market Research Bureau based on a weekly sample of sales through 450 record shops in the UK. Albums are those priced at £2.25 and over. The 1979 market survey marks the eighth year since these were introduced but details of past company performance should not be directly compared on albums, particularly for 1972-73-74 when LP sales were surveyed on the basis of full-price and mid-price releases. Figures for these years refer to full-price albums, except in the cases of TV merchandising companies whose market 1973-74 shares originally appeared in the mid-price survey.

## ALBUMS Leading Companies



21.7	13.8	11.1	10.8	5.6	1.9	2.4	5.5	5.2	3.9	3.0	1.6	1.3	-	-	-	1978
18.8	12.5	12.6	7.4	6.0	1.7	2.7	6.5	5.4	2.8	3.3	1.7	1.0	-	-	-	1977
21.2	10.6	10.0	7.1	7.9	-	3.1	6.4	7.7	2.5	3.2	1.4	1.2	-	-	-	1976
20.8	8.8	6.7	7.9	8.8	-	3.3	5.7	11.4	2.6	3.6	-	2.7	-	-	-	1975
25.3	10.1	7.6	10.4	6.3	-	4.9	7.6	6.3	13.2	3.4	2.2	2.2	-	-	-	1974
20.3	10.8	10.1	12.2	6.4	-	3.6	9.9	9.4	6.0	2.6	-	2.2	-	-	-	1973
26.5	12.8	-	10.0	-	-	-	15.5	22.8	-	-	-	-	-	-	-	1969

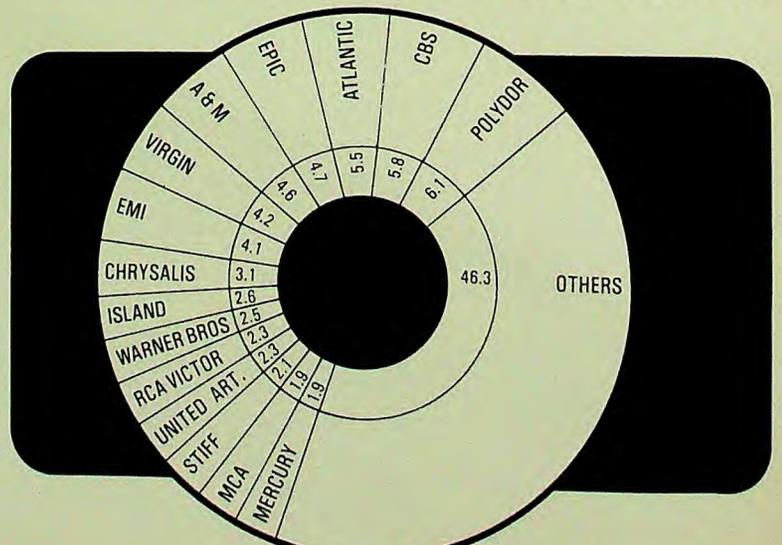
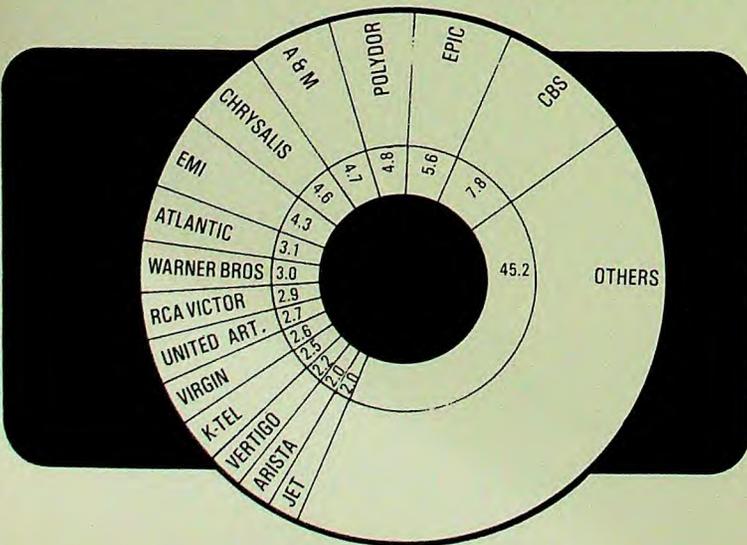
## SINGLES Leading Companies



20.2	14.8	13.8	11.0	7.1	7.5	1.8	2.2	2.6	3.1	-	2.4	1.9	-	1978
17.5	12.2	16.8	5.7	5.9	5.7	2.5	1.5	2.0	6.8	-	2.8	1.1	-	1977
18.4	7.8	14.4	7.7	9.7	7.5	2.1	-	-	3.9	-	4.1	2.6	-	1976
18.0	5.1	9.9	9.6	6.4	9.2	1.7	-	-	4.5	-	7.7	5.6	-	1975
18.5	4.4	11.5	11.3	7.1	6.7	1.6	-	-	6.0	-	10.0	4.1	-	1974
20.5	5.1	7.3	14.2	2.9	6.7	3.3	-	-	10.4	-	11.1	7.9	-	1973
37.2	-	9.6	7.7	4.8	4.6	-	-	-	7.1	-	-	5.3	-	1969

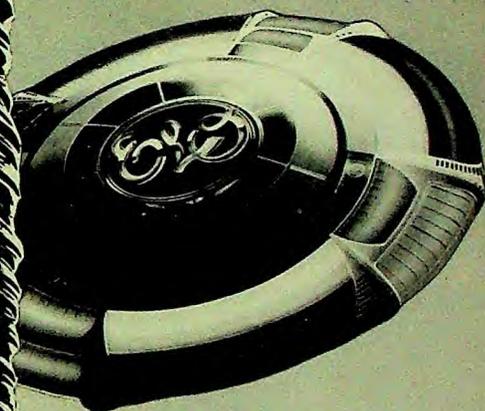
## ALBUMS Leading Labels

## SINGLES Leading Labels



# Jet

Top Group - Albums  
1st E.L.O.



Top Producer  
2nd Jeff Lynne

Top Point Of Sale  
1st E.L.O. 'Discovery'

Top National Ad.  
3rd E.L.O.  
'Greatest Hits'

Top Music Week Ad.  
Full colour  
3rd E.L.O. 'Discovery'

## AWARDS

# ELO — eight years old and as fresh as they ever were

ELECTRIC LIGHT Orchestra climaxed the Seventies with the news that in the annual *Music Week* chart survey they had emerged as the top album-selling group of 1979 — no mean achievement in a life which has now spanned eight years.

The albums which contributed to this success were the double-album *Out of the Blue*, *Three Light Years* (which was a box-set of three earlier LPs), *Discovery*, and, most recently, *Greatest Hits*. It was a great year for hit singles too with *Discovery* spawning four Top Ten hits, *Shine A Little Love*, *The Diary Of Horace Wimp*, *Don't Bring Me Down* and

*Confusion/Last Train To London*.

ELO was originally conceived by Carl Wayne and Roy Wood as a classically oriented offshoot of the Move. The original line-up was Roy Wood, Jeff Lynne and Bev Bevan and they made one album before Wood left to form Wizard. The remaining members, joined by three musicians from the London Symphony Orchestra, scored the first Electric Light Orchestra hit single soon afterwards with *Roll Over Beethoven*, which combined themes from Chuck Berry and Beethoven.

ELO recorded for EMI's Harvest label and Warner Brothers before signing to Don Arden's Jet label. Thus began the most rewarding



period of their career with massive hits like *Evil Woman*, *Living Thing*, *Rockaria!*, *Telephone Line*, and *Turn To Stone*, and the classic *A New World Record* album.

Without detracting from the respective talents of the other members of the outfit, few would disagree that Jeff Lynne is the true genius of ELO. Apart from writing all the band's material and producing all their albums and

singles, he has also written for other artists including Helen Reddy and his music features in the soundtrack of the new Olivia Newton John/Gene Kelly film, *Xanadu*.

Paradoxically, Lynne is the one that all the fans know yet generally his name means very little to the average member of the public. He has a dislike of publicity, shunning the spotlight, and preferring provincial life in his native Midlands to the bright lights of London or California.

Lynne also dislikes touring and live appearances, feeling much more at home in the recording studios or composing.

For Electric Light Orchestra at the moment, the sky's the limit.



## Manilow's magic pays dividends

THE SUCCESS of Barry Manilow — *MW's* top male artist (albums), on the strength of two releases, *Manilow Magic* and *Even Now* — will doubtlessly have brought sighs of relief from more than a few quarters. For the last two or three years now, the young Brooklyn singer has been the top-selling MOR artist in the US but it is only in the last 12 months or so that he has finally broken through in the UK market.

Manilow's career doesn't need too much documenting. Suffice to say, one of his first breaks came when he was pianist for an equally-unknown singer called Bette Midler at the Continental Baths in New York.

After being signed to Arista he started recording a whole string of multi-million selling singles, ranging from such ballads as *Can't Smile Without You*, *I Write The Songs* and the show-stopping *Mandy*, to the disco-influenced *Copacabana*.

Although not all of Manilow's hits have been self-penned — in fact *Can't Smile Without You* was written by the English Arnold-Martin-Morrow team — he has written hits for other artists including Donna Summer. *Dusty Springfield* recorded *Sandra*, one of the highlights of her act, and *I'm Your Child*.

Manilow's UK success until 18 months ago was sporadic — plenty of airplay for his records but very little else as back-up.

Then Arista took the step of booking him into the London Palladium for a series of concerts, and the tide turned.

Rave notices, a concert at the Royal Albert Hall which was recorded by the BBC and later shown as two specials — each of which were repeated — and the *Manilow Magic* album, which brought together his greatest American hits and was advertised on TV, resulted in everybody becoming aware of the name Barry Manilow.

Manilow doesn't possess the greatest voice and he doesn't sing the greatest songs, but he does have the ability to communicate directly with people and strike a chord somewhere.

## Victory for Lene

THREE TOP 20 singles have helped Lene Lovich become the top female (singles) artist of the year — *Lucky Number* which hit number three in March and launched the lady on an unsuspecting public; *Say When*, which reached number 19 for two weeks in June; and *Bird Song* which charted last October.

Lene Lovich first became known when she was included in the 1978 *Be Stiff* railway tour of the UK (which incidentally won a *Music Week* award for top promotion). Shortly afterwards *Stiff Records* released *Lucky Number* and the stage was set.

## TOP FEMALE SINGER (SINGLES)

Her publicity tells us that she was born in Detroit, has a Yugoslavian father, an English mother and was brought up in the UK after her father tried to send her to Russia! Other intriguing facts are that she got her first taste of showbusiness providing the screams for French horror films, has been a belly dancer in the Far East and also a fairground dancer in Russia.

Lene Lovich now lives permanently in the UK, and penned *Lucky Number* and *Bird Song* with her boyfriend Les Chappell — who also plays guitar in her band.

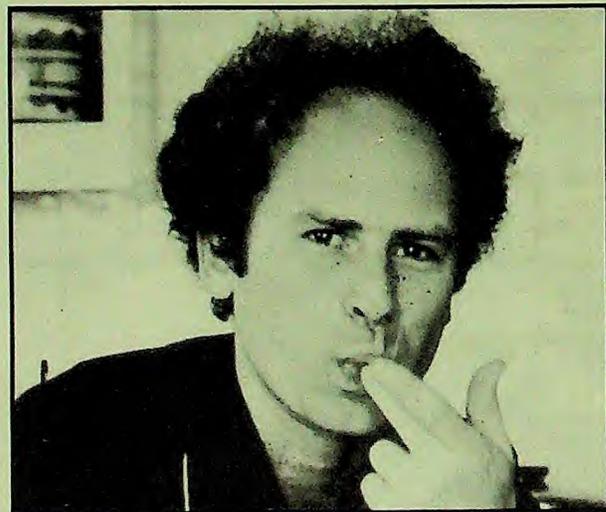


DEBBIE HARRY of Blondie.

# Garfunkel scores with hit that almost didn't happen

## TOP MALE SINGER (SINGLES)

IT IS somewhat ironic that in a solo recording career spanning some seven years now, Art Garfunkel has scored only two big hit records, yet both have been Number One for several weeks in the UK while scarcely causing a ripple back in his native US.



ART GARFUNKEL

## Two titles for Blondie

DEBBIE HARRY of *Blondie* has been dubbed "the Marilyn Monroe of rock and roll" and even hardened critics were moved to describe her as the most exciting female rock performer since Janis Joplin, following the band's recent UK dates. It can't be denied that 1979 was *Blondie's* greatest moment so far with *Music Week* awards on the top singles band of the year, and for top album of the year with *Parallel Lines*.

The band climaxed 1979 with three top-selling singles, *Heart Of Glass* — the second best-selling record of the year — *Sunday Girl* (ninth) and *Dreaming* which although only 39th still sold more than 250,000 copies. In the album section, *Blondie* took top honours with *Parallel Lines* and also came 21st with *Eat To The Beat*. Both albums of course are still high in the chart.

It is difficult finding something new to say about *Blondie* — and

particularly about *Debbie Harry*. The last 18 months have seen them receive almost unprecedented coverage in the national and popular music press. Open any magazine nowadays, and it seems that *Debbie Harry's* face is there.

And the success story shows no sign of abating, with the news recently that *Blondie's* *Eat To The Beat*, financed by *Chrysalis*, has been produced as a video album.

Some of the credit for *Blondie's* success must go to producer Mike Chapman who first saw them performing in a Los Angeles club some three years ago. *Chrysalis* boss Terry Ellis had invited him to produce the group, but it was only after seeing them live that Chapman saw the real potential of *Blondie*. The immediate results of the new partnership were hits with *Denis* and *Hanging On The Telephone* and since then of course *Blondie* have conquered both sides of the Atlantic.

The songs were, of course, his reworking of the 1934 Harry Warren/Al Dubin hit *I Only Have Eyes For You* and, most recently, *Bright Eyes* which has earned Garfunkel the accolade of Top Male Singer (singles) for 1979, and achieved for itself the title of Top Single Of The Year.

If Art Garfunkel's singles chart success has been rather inconsistent he can still take credit for coming up with two hits that will always be remembered as part of the history of Seventies pop and which have won him a following ranging from young children to the elderly.

*Bright Eyes* was almost the hit that wasn't. Written by producer Mike Batt for the film *Watership Down*, Garfunkel recorded the song some three years ago as part of the film's soundtrack, only for the song to nearly finish up on the cutting-room floor. Ultimately of course, it was featured and became the hit of the year, sung by countless thousands of children.

It's worthwhile recalling that the same thing had happened 40 years earlier from the original *Wizard of Oz* print — and we all know what that did for Judy Garland after *Over The Rainbow* was reinstated in the film.

Garfunkel has made four solo albums to date, *Angel Clare*, *Breakaway* and *Watermark* (all three of which were recently re-packaged in a box-set), and *Fate For Breakfast*, which includes *Bright Eyes*. His excursions to the recording studios are few and far between, and his live appearances non-existent, but he still has one of the truly distinctive voices of popular music and the ability to move many people by his music. One interesting fact — Garfunkel has never recorded any of his own songs; he always chooses the cream of other people's material.

"Garfunkel recorded the song three years ago . . . only for the song to nearly finish up on the cutting room floor"

PLEASE  
TURN  
TO  
PAGE  
34

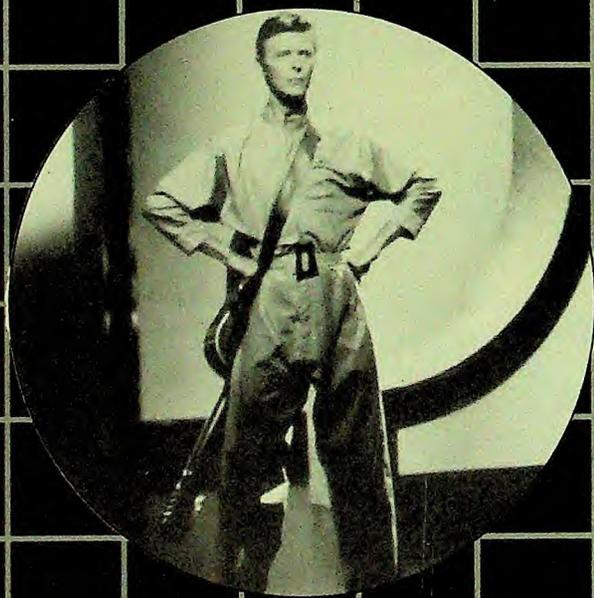


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# I D P A

1st Music Week - 2 colour - Abba  
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3rd National ads - E.L.O. Greatest Hits

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ORDER FORM CHART

# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	2	4	<b>COWARD OF THE COUNTY</b> Kenny Rogers (Larry Butler) EMI	United Artists UP 614 (E)
2	1	4	<b>TOO MUCH TOO YOUNG/GUNS OF NAVARONE</b> Specials (Dammers/D Jordan) Plangent Visions/Chappell	2 Tone CHSTT 7 (F)
3	3	8	<b>I'M IN THE MOOD FOR DANCING</b> Nolans (Ben Findon) Blacksheep	Epic EPC 8068 (C)
£ 4	8	4	<b>SOMEONE'S LOOKING AT YOU</b> Boomtown Rats (Mutt Lange) Sewer Fire Hits/Zomba	Ensign ENY 34 (F)
£ 5	15	4	<b>CAPTAIN BEAKY</b> Keith Michell (Hugh Murphy) Chappell	Polydor POSP 106
▲ 6	18	3	<b>AND THE BEAT GOES ON</b> Whispers (Dick Griffey/Whispers) Rondor/Chappell	Solar SO 1 (R)
7	5	6	<b>IT'S DIFFERENT FOR GIRLS</b> Joe Jackson (D. Kerstenbaum) Albion	A&M AMS 7493 (C)
£ 8	12	7	<b>I HEAR YOU NOW</b> Jon & Vangelis (Vangelis) Topographic/Warner Bros./Spheric	Polydor POSP 96 (F)
9	6	7	<b>BABE</b> Styx (Styx) Rondor	A&M AMS 7489 (C)
10	4	7	<b>MY GIRL</b> Madness (Clanger/Winstanley) Warner Bros.	Stiff BUY 62 (C)
£ 11	20	3	<b>SAVE ME</b> Queen (Queen) Queen Music/EMI	EMI 5022 (E)
▲ 12	35	2	<b>ROCK WITH YOU</b> Michael Jackson (Q. Jones) Rondor	Epic EPC 8206 (C)
▲ 13	27	3	<b>CARRIE</b> Cliff Richard (Richard/Britten) Mews/Kongrida/United Artists/Myaxe	EMI 5006 (E)
14	13	5	<b>LIVING BY NUMBERS</b> New Musik (T. Mansfield) April	GTO GT 261 (C)
15	11	8	<b>TEEN</b> Regents (Sheller/Pew) Toof! Fruit/EMI	Rialto TREB 111 (A)
£ 16	21	3	<b>THREE MINUTE HERO</b> Selector (E. Ross/Selector) RAK	2 Tone CHSTT 8 (F)
17	NEW		<b>I CAN'T STAND UP FOR FALLING DOWN</b> Elvis Costello (Nick Lowe) Warner Brothers	F. Beat XX 1 (W)
▲ 18	46	2	<b>SO GOOD TO BE BACK HOME AGAIN</b> Tounists (T. Allom) Logo Songs/Arnakata/Warner Brothers	Logo TOUR 1 (R)
19	7	13	<b>BRASS IN POCKET</b> Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 11 (W)
£ 20	25	4	<b>BABY I LOVE YOU</b> Ramoness (P. Spector) Carlin	Sire SIR 4031 (W)
£ 21	26	4	<b>RIDERS IN THE SKY</b> Shadows (Shadows) Chappell/Morris	EMI 5027 (E)
£ 22	24	5	<b>BUZZ BUZZ A DIDDLE I</b> Matchbox (Peter Collins) Chappell	Magnet MAG 157 (A)
▲ 23	29	5	<b>TOO HOT</b> Kool & The Gang (Eumia Deodato) Planetary Nom	Mercury KOOL 8 (F)
24	17	7	<b>BETTER LOVE NEXT TIME</b> Dr. Hook (R. Haffkin) Sunbury	Capitol CL 16112 (E)
25	10	9	<b>GREEN ONIONS</b> Booker T. & The M.G.'s (Booker T.) Carlin	Atlantic K 10109 (W)
£ 26	30	4	<b>JANE</b> Jefferson Starship (R. Nevison) Carlin	Grunt/RCA FB 1750 (R)
£ 27	28	4	<b>LIVING IN THE PLASTIC AGE</b> Buggles (Buggles) Island	Island WIP 6540 (E)
28	23	6	<b>ESCAPE (PINA COLADA SONG)</b> Rupert Holmes (Holmes/Boyer) Warner Brothers	Infinity INF 120 (C)
29	22	6	<b>JAZZ CARNIVAL</b> Azymuth (Azymuth/J. Leibovitz) Fuse	Milestone MRC 101 (R)
30	19	12	<b>SPACER</b> Sheila and B. Devotion (B. Edwards/N. Rodgers) Warner Bros.	Carrere CAR 128 (W)
£ 31	33	4	<b>UNDERPASS</b> John Foxx (J. Foxx) Island	Virgin VS 318 (C)
32	9	9	<b>WITH YOU I'M BORN AGAIN</b> Billy Preston/Syreaeta (James Di Pasquale/D. Shire) Jobete	Motown TMG 1159 (E)
33	14	10	<b>PLEASE DON'T GO</b> K.C. & The Sunshine Band (Finch) April	T.K. TKR 7558 (C)
▲ 34	47	3	<b>TOUCH TOO MUCH</b> AC/DC (Robert John Lange) Zomba	Atlantic K 11435 (W)
35	16	12	<b>I WANNA HOLD YOUR HAND</b> Dollar (Chris Neal) Northern	Carrere CAR 131 (W)
36	31	7	<b>SPIRITS (HAVING FLOWN)</b> Bee Gees (Bee Gees) RSO/Chappell	RSO 52 (F)
37	NEW		<b>ALL NIGHT LONG</b> Rainbow (R. Clover) Panache	Polydor POSP 104 (F)
▲ 38	48	2	<b>GAMES WITHOUT FRONTIERS</b> Peter Gabriel (Lillywhite) Clotfelter/Hit & Run	Charisma CB 354 (F)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 39	63	2	<b>SINGING THE BLUES</b> Dave Edmunds (D. Edmunds) Acuff Rose	Swan Song SSK 19422 (W)
£ 40	44	3	<b>MAYBE TOMORROW</b> Chords (Andy Arthurs) And Song/Bryan Morrison	Polydor POSP 101 (F)
41	40	5	<b>DANCE STANCE</b> Dexy's Midnight Runners (Kevin Rowland) -	Parlophone R 6028 (E)
£ 42	42	5	<b>ARE YOU READY</b> Billy Ocean (K. Gold) Screen Gems/EMI/April-Aqua	GTO GT 259 (C)
43	39	4	<b>MUSIC MAKES YOU FEEL LIKE DANCING</b> Brass Construction (J. Lane) Fillbar/Proboscia	United Artists UP 615 (E)
£ 44	66	2	<b>RIGHT IN THE SOCKET</b> Shalamar (Leon Sylvers/Griffey) Rondor/Chappell	Solar SO 2 (R)
45	NEW		<b>AT THE EDGE</b> Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis CHS 2406 (F)
46	NEW		<b>TOGETHER WE ARE BEAUTIFUL</b> Fern Kinney (Whitsett/Stephensen/Couch) Brampton	WEA K 79111 (W)
47	41	5	<b>CARAVAN SONG</b> Barbara Dickson (M. Bart) April	Epic EPC 8103 (C)
48	NEW		<b>I'VE DONE EVERYTHING FOR YOU</b> Sammy Hagar (Hagar/Carter) Warner Brothers	Capitol CL 16120 (E)
£ 49	57	2	<b>TAKE THAT LOOK OFF YOUR FACE</b> Martí Webb (Andrew Lloy Webber/DJM/Really Useful)	Polydor POSP 100 (F)
50	45	4	<b>MOTOR BIKE BEAT</b> Revillos (Raynolds/Fife/Pilley) Dinsongs	Dindisc/Snatzo DIN 5 (C)
51	38	5	<b>MAMA'S BOY</b> Suzi Quatro (M. Chapman) RAK	RAK 303 (E)
52	37	10	<b>TEARS OF A CLOWN/RANKING FULL STOP</b> Beat (B. Sargeant) Jobete/Copyright Control	2 Tone CHSTT 6 (F)
53	36	5	<b>STRANGE LITTLE GIRL</b> Sad Cafe (Eric Stewart) St. Annes	RCA PB 5202 (R)
54	NEW		<b>ON THE RADIO</b> Donna Summer (Moroder) Intersong	Casablanca NB 2236 (A)
£ 55	69	2	<b>TV</b> Flying Lizards (Cunningham) Quartz/Art Songs	Virgin VS 325 (C)
£ 56	55	2	<b>MARTIAN HOP</b> Rocky Sharpe & The Replays (Mike Vernon) Screen Gems/EMI	Chiswick CHIS 121 (E)
57	32	8	<b>WE GOT THE FUNK</b> Positive Force (Edmunds/Robinson/Jones) Planetary Nom	Sugarhill SHL 102 (A)
58	43	9	<b>I HAVE A DREAM</b> Abbe (Andersson/Ulvaeus) Bocu	Epic EPC 8088 (C)
£ 59	73	2	<b>TURNING JAPANESE</b> Vapors (Vic Coppersmith-Heaven) EMI	United Artists BP 334 (E)
£ 60	58	2	<b>OUT OF CONTROL</b> Angelic Upstarts (P. Wilson) Singatune	Warner Brothers K 17558 (W)
£ 61	70	2	<b>WE GOT THE GROOVE</b> Players Association (D. Weiss) Panache	Vanguard VS 5016 (A)
62	34	9	<b>LONDON CALLING</b> Clash (Guy Stevens) Rival/Nineden	CBS 8087 (C)
63	NEW		<b>HOT DOG</b> Shakin' Stevens (M. Hurst) Acuff Rose	Epic EPC 8090 (C)
64	NEW		<b>TONIGHT</b> Zaine Griff (Zaine Griff/Visconti) Automatic	Automatic K 17547 (W)
65	NEW		<b>BADMAN</b> Cockney Rejects (J. Pursey/A Bearded Prod.) Signatune	EMI 5035 (E)
66	52	3	<b>SIT DOWN AND CRY</b> Errol Dunkley (Errol Dunkley) Tristan	Scope SC 11 (W)
£ 67	68	2	<b>RED FRAME WHITE LIGHT</b> Orchestral Manoeuvres In The Dark (Orch. Manoeuvres Valentino) Din Songs	Dindisc DIN 6 (C)
68	NEW		<b>SO LONELY</b> Police (Police) Virgin	A&M AMS 7402 (C)
69	54	2	<b>SKINHEAD MOONSTOMP</b> Symarip (-) Sparta Florida/Newtown Sounds	Trojan TRO 9062 (C)
70	NEW		<b>YOU KNOW HOW TO LOVE ME</b> Phyllis Hyman (J. Mitrone/R. Lucas) Heath Levy	Arista ARIST 323 (F)
71	50	11	<b>ANOTHER BRICK IN THE WALL</b> Pink Floyd (Waters/Ezrin/Gilmour) Pink Floyd Music Pub/Chappell	Harvest HAR 6194 (E)
72	NEW		<b>DO THAT TO ME ONE MORE TIME</b> Captain & Tennille (T. Tennille) Copyright Control	Casablanca CAN 175 (A)
73	NEW		<b>FAN MAIL</b> Dickies (Cable) Rondor	A&M AMS 7504 (C)
74	56	3	<b>DON'T STOP THE FEELING</b> Roy Ayers (R. Ayers/W. Allen) Roy Ayers Ubiquity (Leosongs)	Polydor STEP 6 (F)
75	NEW		<b>GANDHARA</b> Godiego (Satrii/Nomura) Satrii	BBC Records RESL 66 (A)

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)

All Night Long (Blackman/Glover)	37
And The Beat Goes On (Sylvers/Shockley/Shelby)	6
Another Brick In The Wall (Rogers Waters/Bob Ezrin)	71
Are You Ready (Gold/Ocean)	42
At The Edge (Stiff Little Fingers)	45
Better Love Next Time (Pippen/Keith/Slate)	24
Babe (B. De Young)	9
Baby I Love You (Spector/Greenwich/Barry)	20
Badman (Riordan/Gregg/Turner)	65
Brass In Pocket (Hynde/Honeyman Scott)	19
Buzz Buzz A Diddle I (Slavi Crowe)	22
Captain Beaky/Wifred The Weasel (Lloyd/Parker)	47
Caravan Song (M. Bart) Carrie (Britten/Robertson)	13
Coward Of The County (Kenny Rogers)	1
Dance Dance (Footie/Mouth)	41
Don't Stop The Feeling (Ayers/O'Ferrall/Ramseur)	74
Do That To Me One More Time (D. Dragon)	72
Escape (Holmes)	28
Fan Mail (Kablano)	73
Games Without Frontiers (Gabriell)	38
Green Onions (Various)	25
Hot Dog (Owen/Dedmon)	63
I Can't Stand Up For Falling Down (Homer Banks/Alan Jones)	17
I Have A Dream (Andersson/Ulvaeus)	58
I Hear You Now (Vangelis/Jon Anderson)	8
I'm In The Mood For Dancing (Findon/Myers/Puzev)	3
Its Different For Girls (J. Jackson)	7
I've Done Everything For You (Sting)	48
I Wanna Hold Your Hand (Lennon/McCartney)	35
Jane (Various)	26
Jazz Carnival (Bertram/Conte/Malheiros)	29
Living By Numbers (T. Mansfield)	14
Living In The Plastic Age (Horn/Dowse)	27
London Calling (Strummer Jones)	62
Mama's Boy (Quatro/Tuckey)	51
Martian Hop (Spritz/Rappaport)	56
Maybe Tomorrow (Chris Popel)	40
Music Makes Me Feel Like Dancing (Earl Payton)	43
Motor Bike Beat (Raynolds/Fife)	50
My Girl (Mike Barson)	10
On The Radio (Moroder/Summer)	54
Out Of Control (Mensforth/Cowie)	60
Please Don't Go (KC/Finch)	33
Red Frame White Light (McCluskey/Humphreys)	67
Riders In The Sky (S. Jones)	21
Right In The Socket (Spencer/Stivers/Griffey)	44
Rock With You (Temperance)	12
Save Me (Mayer)	11
Teen (Sheller/Pew)	15
Skinhead Moonstomp (Naismith/Ellis)	69
Sit Down and Cry (W. Dickson)	66
So Good To Be Back Home Again (Peet Coombs)	18
So Lonely (Sting)	68
Singing The Blues (N. Endsley)	39
Someone's Looking At You (Goldof)	4
Spacer (Edwards/Rodgers)	30
Spirits (Having Flown) (Bee Gees)	36
Strange Little Girl (Mulford)	53
Take That Look Off Your Face (Andrew Lloyd Webber/Don Black)	49
Tears Of A Clown (Cosby/Wonder/Robinson)	52
Three Minute Hero (Davies)	16
Together We Are Beautiful (Ken Levy)	46
Too Hot (Brown/Kool & The Gang)	23
Too Much Too Young (Dammers)	2
Tonight (Zaine Griff)	64
Touch Too Much (Young/Scott)	34
Turning Japanese (D. Fenton)	59
TV (General/Solomans/Gunningham/Evans)	55
Underpass (J. Foxx)	31
We Got The Funk (We Got The Groove (Wills))	61
With You I'm Born Again (Shire/Connors)	32
You Know How To Love Me (Mtume/Lucas)	70

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 'Let's Go Rock And Roll.'  
 The great new KC single,  
 released February 22nd  
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 this album.



**GREATEST HITS**  
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**TO CREATE RED HOT**

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 The hits heard—and seen  
 from February 20th.  
 All over Granada, Midlands,  
 Tyne Tees and Yorkshire  
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 With great tracks and heavy  
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 12 of 'em including the top 3  
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**KC AND THE SUNSHINE BAND**  
 Album: 'Greatest Hits' TKR 83385  
 Cassette: TKR 40-83385  
 Single: 'Let's Go Rock And Roll' TKR 7574



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

# SPECIAL PLAYS

RADIO TWO: ALBUM OF THE WEEK  
NEW DAY Kings Singers EMI SCX 6629 (E)

RADIO TWO: DAVID HAMILTON'S RECORD OF THE WEEK  
LOVE PATROL Dooleys  
CAPITAL: PEOPLE'S CHOICE  
PATA PATA Osibisa  
CLYDE: CURRENT CHOICE  
ANOTHER NAIL IN MY HEART Squeeze  
DOWNTOWN: MUSIC MOVER  
ATOMIC Blondie  
FORTH: STATION HIT

LUXEMBOURG: POWERPLAY  
LONGER Dan Fogelberg  
TEES: PEOPLE'S PIC

BBC SCOTLAND: SINGLE OF THE WEEK  
YOU KNOW HOW TO LOVE ME Phyllis Hyman  
MANX: ALBUM OF THE WEEK  
PARTNERS IN CRIME Rupert Holmes Infinity  
PENNINE: PENNINE PIC  
WITHOUT YOU Three Degrees

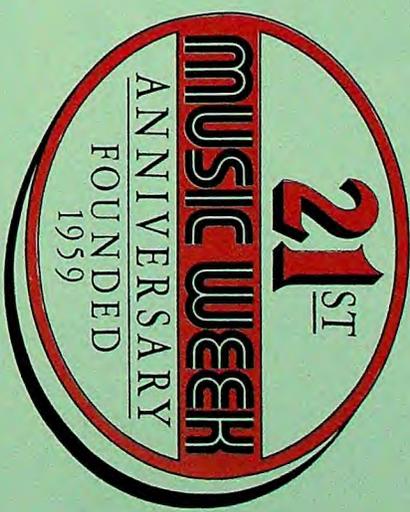
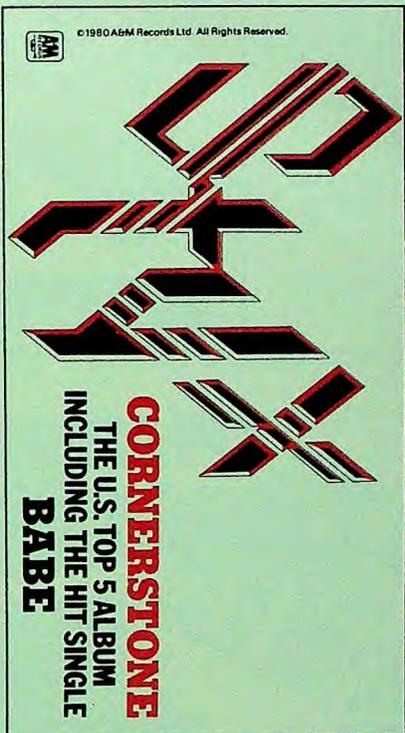
# AIRPLAY ACTION

Listings exclude last week's Top 40

Artist/Title	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WEST	BEACON	BMBR	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	PLYMOUTH	SMANX	TEES	TRENT	VALLEY	VICTORY	WENTWORTH	
AC/DC Touch Too Much Warner Bros K11435 (W)																										
ARMATRADING, JOAN Rosie A&M AMS 7506 (C)																										
ARMANDO, DON I'm An Indian Too Island 6557 (E)																										
AYERS, ROY Don't Stop The Feeling Polydor STEP 6 (F)																										
BARCLAY JAMES HARVEST Love On The Line Polydor POSP 97 (F)																										
BAYER-SAGER, CAROLE It's The Falling Elektra K 12314 (W)																										
BLACKIE Making A Bad Boy Good RAK 304 (E)																										
BELLAMY BROTHERS Lovin' On Warner Brothers K17568 (W)																										
BEACON, KIM My Blues Have Gone Rialto TREB 113 (A)																										
BLONDIE Atomic Chrysalis CHS 2410 (F)																										
BONOFF, KARLA Baby Don't Go CBS 8177 (C)																										
CAPTAIN & TENNILLE Do That To Me . . . Casablanca CAN 175 (A)																										
CHEAP TRICK Way Of The World Epic EPC 8114 (C)																										
COSTELLO, ELVIS I Can't Stand Up F. Beat 21 (W)																										
CHORDS Maybe Tomorrow Polydor POSP 101 (F)																										
CARS It's All I Can Do																										
DOOLEYS Love Patrol GTO GT 260 (C)																										
DE SARIO, TERRI/K. C. Yes I'm Ready Casablanca NB 2225 (A)																										
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 UP 609 (E)																										
DICKIES Fan Mail A&M AMS 7504 (C)																										
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)																										
EDMONDS, DAVE Singing The Blues Swan Song SSK 19422 (W)																										
FAITHFULL, MARIANNE Broken English Island WIP 6542 (E)																										
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)																										
FOGELBERG, DAN Longer Epic EPC 8230 (C)																										
FIALKA, KAREL The Eyes Have It Blue Print BLU 2005 (A)																										
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)																										
GATES, DAVID Falling In Love Again Elektra/Asylum K 12423 (W)																										
GIBSON BROTHERS Cuba																										
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)																										
IAN, JANIS Have Mercy Love CBS 8136 (C)																										
ISLEY BROTHERS Winner Takes All Epic EPC (C)																										
JAGS Woman's World Island WIP 6531 (E)																										



# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



# TOP 75 ALBUMS

Week-ending February 16, 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	THE LAST DANCE	•	Motown EMTV 20
2	Various	•	
1	PRETENDERS	•	Real RAL 3
2	Pretenders	•	
3	ONE STEP BEYOND	•	Siff SEEZ 17
3	Madness	•	
4	SHORT STORIES	•	Polydor POLD 5030
5	Jon & Vangellis	•	
5	PERMANENT WAVES	•	Mercury 9100 071
5	Rush	•	
6	GOLDEN COLLECTION	•	K-Tel NE 1056
6	Charlie Pride	•	
7	SPECIALS	•	2 Tone CDL TT 5001
7	Specials	•	
8	REGGATTA DE BLANC	○	A&M AMLH 64792
8	Police	○	
9	KENNY	○	United Artists UAG 30273
9	Kenny Rogers	○	
10	OFF THE WALL	○	Epic EPC 83468
10	Michael Jackson	○	
11	GREATEST HITS VOL. 2.	○	Epic EPC 10017
11	Abba	○	
12	I'M THE MAN	□	A&M AMLH 64794
12	Joe Jackson	□	
13	THE WALL	○	Harvest SHDW 411
13	Pink Floyd	○	
14	END OF THE CENTURY	○	Sire SRK 6077
14	Ramones	○	
26	PARALLEL LINES	○	Chrysalis CDL 1192
26	Blondie	○	
27	VIDEO STARS	•	K-Tel NE 1066
27	Various	•	
28	SOMETIMES YOU WIN	•	Capitol EST 12018
28	Dr. Hook	•	
29	CAPTAIN BEAKY AND HIS BAND	•	Polydor 2383 462
29	Keith Mitchell	•	
30	DISCOVERY	○	Jet JETLX 500
30	Electric Light Orchestra	○	
31	EAT TO THE BEAT	○	Chrysalis CDL 1225
31	Blondie	○	
32	KENNY ROGERS SINGLES ALBUM	•	United Artists UAK 30263
32	Kenny Rogers	•	
33	SHEER GREED	•	Jet JETLP 224
33	Girl	•	
34	20 HOTTEST HITS	○	RAK EMTV 22
34	Hot Chocolate	○	
35	THE SUMMIT	•	K-Tel NE 1067
35	Various	•	
36	TUSK	•	Warner Brothers K 66088
36	Fleetwood Mac	•	
37	NO PLACE TO RUN	•	Chrysalis CDL 1239
37	UFO	•	
38	SEMI DETACHED SUBURBAN	•	EMI EMTV 19
38	Manfred Mann	•	
39	STRING OF HITS	○	EMI EMC 3310
39	Shadows	○	
40	BREAKFAST IN AMERICA	○	
51	RUMOURS	○	Warner Brothers K 56344
51	Fleetwood Mac	○	
52	BAT OUT OF HELL	○	Epic/Cleveland International EPC 82419
52	Meat Loaf	○	
53	WAR OF THE WORLDS	○	CBS 96000/WOW 100
53	Jeff Wayne's Musical Version	○	
54	FLOGGING A DEAD HORSE	•	Virgin V 2142
54	Sex Pistols	•	
55	SUNBURN	•	Ronco RTL 2044
55	Soundtrack	•	
56	MATCHBOX	•	Magnet MAG 5031
56	Matchbox	•	
57	VOULEZ VOUS	○	Epic EPC 86086
57	Abba	○	
58	ARGY BARGY	•	A&M AMLH 64802
58	Squeeze	•	
59	COUNTRY GUITAR	•	Warwick WW 5070
59	Various	•	
60	ADVENTURES IN UTOPIA	•	Island ILPS 9602
60	Utopia	•	
61	VICTIMS OF THE FURY	•	Chrysalis CHR 1215
61	Robin Trower	•	
62	FAULTY TOWERS	•	BBC REB 377
62	Soundtrack	•	
63	SKY	•	Arnie ARLH 5022
63	Sky	•	
64	THE AGE OF PLASTIC	•	Island ILPS 9585
64	Buggles	•	
65	DARK SIDE OF THE MOON	○	
65	Pink Floyd	○	

# TIP SHEET

Edited by  
SUE FRANCIS

## Love Is . . . a hit record?

LOVE IS . . . a massive worldwide hit record. It could be if a songwriter comes up with the right song to tie in with those lovable cartoon characters.

London-based management consultant Neville Shulman has become manager of Kim Grove, the woman behind the famous Love Is cartoon which is syndicated by the *Los Angeles Times* and appears in Britain's *Daily Mail* and other newspapers around the world.

Shulman is looking for a song, to be titled Love Is, as a further part of the extensive merchandising activities which have already spun-off the cartoon.

Incidentally, Shulman is also manager of Twiggy and he tells me that her latest album, as yet untitled, has been recorded in Los Angeles and he is now negotiating a new recording contract for her.

Contact Neville Shulman, 43 Welbeck Street, London W1. (Tel: 01-486 6363).

### American Heroes sought

ARTISTS ARE being sought for auditions for the American Heroes album, written by Barry Mason and Michael Johnson, to be recorded in conjunction with WEA.

Reports Mason: "We are looking for a great young female black and white singer and a male singer with a strong personality. If they have acting ability so much the better!" American Heroes is scheduled for a theatrical production to open either in New York or London later this year.

It is a Western Galaxy/WEA project and has already had Thames-TV coverage on its creation.

Mark all cassettes American Heroes, Barry Mason, Marksman Music, 12 Kingsley Street, London W1. (01) 734 3691.

MALCOLM FOREST, Brazilian AOR (album oriented rock)/disco artist is to record a new album in Rio and is looking for songs. This follows up his latest LP, which shipped gold in Brazil, on Sigla Records.

"It must be hit material that could be a success in the UK and America", he says. To reach the elusive international market, his last album, aptly named Malcolm Forest, was a balance between disco (*Disco Lady, Hold Me Tight, etc.*) and ballads (*It's Not Too Late To Start Again, When I Wanted You, etc.*). The record company uses extensive TV and radio for its promotion.

Cassettes should be sent to Malcolm Forest, c/o Paul Kigar, Amcongen Sao Paulo, Apo Miami, Florida 34030, USA.

Cassettes should be sent to Malcolm Forest, c/o Paul Kigar, Amcongen Sao Paulo, Apo Miami, Florida 34030, USA.

Contact  
SUE FRANCIS  
Tel: 439 9756

### Breaking into French discos

IF YOU are an independent producer, manager or involved in the running of an independent record company — specialising in disco, easy listening or rock productions — but unhappy with the results your product has made on the French market, Renaud Valin suggests you contact his promotion company, The European Record Pool (France), in Paris.

There are more than 4,000 discotheques open all year in France. His company aims to reach them all.

How, one asks? "Our most ambitious projects consists in releasing special mixes, free to DJs, of the latest product available. For this we need to be in close touch with companies and to get the authorisation from them to use masters to release the mixes."

For those interested in reaching the French market via this unique promotion system contact Renaud "DJ" Valin, The European Record Pool (France), 9 rue Vavin, 75006 Paris. Tel: 325 23 91.

# TALENT

Edited by  
CHRIS WHITE



MICK JACKSON was given a double welcome at a lunch party hosted by CBS marketing director Peter Robinson — a welcome to the record company with which he has just signed a recording deal, and a welcome back to the UK after a 12 year spell living in West Germany. Jackson recently scored with *Blame It On The Boogie*, which he wrote himself although The Jacksons actually won the chart battle with the same song. His first release for CBS is *You Don't Light My Fire*. Pictured are: Peter Robinson, Jackson, Peter Knight (director of Global Music) and Jeff Gilbert (general manager, CBS label).

### High hopes for Cahoots

CAHOOTS ARE a five-piece band from the London areas, comprising Bill Roberts, Richard Blanshard, Steven Rodford, Kelly Cantlon and Mike Perry.

Although their recent gig at Fulham's well-known pub-rock venue, the Golden Lion, was only their fifth as a group, individually they all have quite impressive pedigrees — particularly for a band

so young in age. The Golden Lion is not the best of venues for sound, but Cahoots impressed with a selection of crisp, tuneful numbers all penned by Bill Roberts.

In one respect they are reminiscent of such Sixties pop groups as The Hollies, always respected for their clear sound, but Cahoots have enough of the contemporary touch to guarantee them a future in the Eighties.

The band have already made several recordings at Strawberry Studios in Dorking, where they teamed up with Tony Spath, co-engineer of the last two 10cc albums.

They sound even more impressive on record — due to the strength of their material. Here perhaps is one of the first full-blooded contemporary pop bands of the new decade.

### Cher's back

CHER ARRIVES in Europe at the end of April for a two week tour and TV appearances. The tour includes a date at the Hammersmith Odeon on May 14 and she will also record a Muppet show. Cher is currently recording her third album for Casablanca and a single will be released to co-incide with her visit.

**BEWARE!  
THERE ARE  
SOME HEAVYWEIGHT  
MUSICIANS PLAYING  
ON THIS ALBUM**

# IAN MCLAGAN

## AND OTHER TROUBLEMAKERS

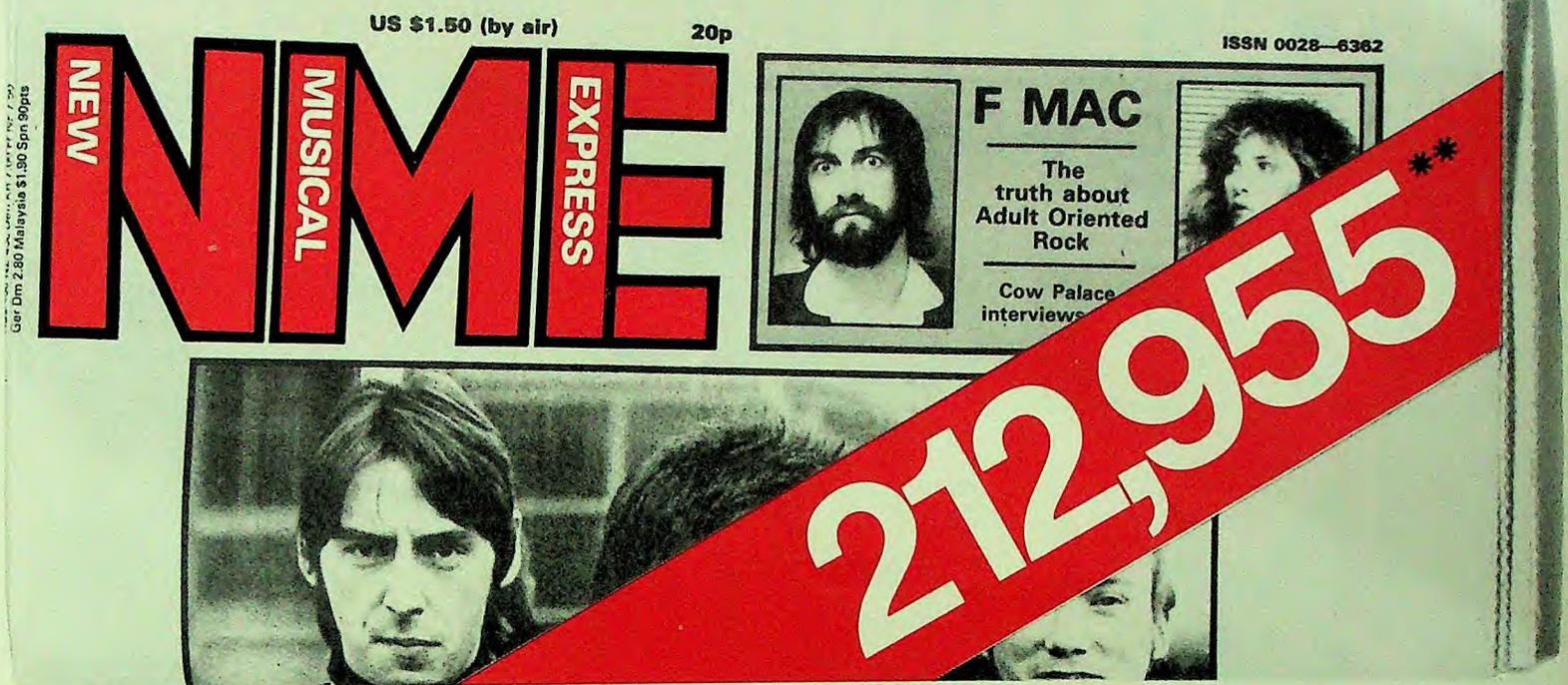
Ian McLagan isn't a solitary man. He likes company when he's playing piano. And some of the company he's kept in the past includes the Faces, Small Faces and the Rolling Stones. So this time around he asked some of the great names in music to help him make trouble on his new album. Listen to the trouble they got into on ten superb tracks and get the single "La De La" from the album:

### TROUBLEMAKER



Album 9100 072 Cassette 7142 731 Single MER 1

# LATEST CIRCULATION NEWS



(M.M.140,490)\*\*  
(SOUNDS 137,037)\*\*

## LATEST ADVERTISING NEWS

How much it costs to reach each 1,000\* buyers of

**MM £6.19**  
*(over 50% more than NME)*  
**SOUNDS £5.29**  
*(over 28% more than NME)*

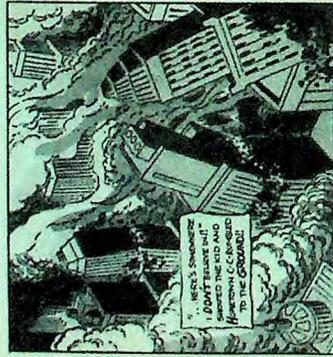
**NME** OUTSELLING EVERYBODY AND THE BEST  
ADVERTISING BUY. MAKE SURE YOU'RE PART OF IT!

For further information and details of the  
music press cost cutting combination plan  
ring Peter Rhodes  
01-261 6251

\* based on full page rate Jan 1980 \*\* ABC circulation figures Jul-Dec 1979

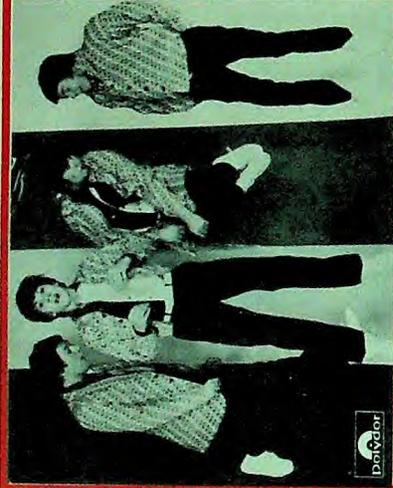
# MUSIC WEEK MUSIC WEEK MUSIC WEEK

STIFF LITTLE FINGERS AT THE



D G

**NEW SINGLE**  
A BRID DIMITS PRODUCTION  
Chrysalis



**EXCEL**

New Single  
**WHAT WENT WRONG?**  
POSP 110  
Order from  
PolyGram (01-590 6044)

**'DO THAT TO ME  
ONE MORE TIME'**  
The new single from  
*Captain & Tennille*  
CAN175

GETTING MASSIVE NATIONAL AIRPLAY

# TOP 75 SINGLES

Rank	Artist	Single	Label	Chart
1	Kenny Rogers	COWARD OF THE COUNTY	United Artists	UP 614
2	Specials	TOO MUCH TOO YOUNG/GUNS OF NAVARONE	2 Tone	CHSTT 7
3	Nobars	I'M IN THE MOOD FOR DANCING	Epic	EPC 8068
4	Boontown Rats	SOMEONE'S LOOKING AT YOU	Ensign	ENY 34
5	Keith Michell	CAPTAIN BEAKY	Polydor	POSP 106
6	Whispers	AND THE BEAT GOES ON	Solar	SO 1
7	Joe Jackson	IT'S DIFFERENT FOR GIRLS	A&M	AMS 7493
8	Jon & Vangelis	I HEAR YOU NOW	Polydor	POSP 96
9	Styx	BABE	A&M	AMS 7489
10	Madness	MY GIRL	Stiff	BUY 62
11	Queen	SAVE ME	EMI	5022
12	Michael Jackson	ROCK WITH YOU	Epic	EPC 8206
13	Ciff Richard	CARRIE	EMI	5006
14	New Musik	LIVING BY NUMBERS	GTO	GT 261
15	TEEN			
16	Shakin' Stevens	HOT DOG	Shakin'	SHL 102
17	Zaine Griff	TONIGHT	Automatic	K 17547
18	Players Association	WE GOT THE GROOVE	Warner Brothers	K 17558
19	Class	LONDON CALLING	Vanguard	VS 5016
20	Angelic Upstarts	OUT OF CONTROL	Warner Brothers	K 17558
21	United Artists	TURNING JAPANESE	United Artists	BP 334
22	Abba	I HAVE A DREAM	Epic	EPC 8088
23	Positive Force	WE GOT THE FUNK	Sugarhill	SHL 102
24	Rocky Sharpe & The Replays	MARTIAN HOP	Chiswick	CHIS 121
25	Flying Lizards	TV	Virgin	VS 325
26	Donna Summer	ON THE RADIO	Casablanca	NB 2236
27	Sad Cafe	STRANGE LITTLE GIRL	RCA	PB 5202
28	Beat	TEARS OF A CLOWN/RANKING FULL STOP	2 Tone	CHSTT 6
29	Suzi Quatro	MAMA'S BOY	RAK	303
30	Jefferson Starship	JANE	Gram	RCA PB 1750
31	Buggles	LIVING IN THE PLASTIC AGE	Island	WIP 6540
32	Rupert Holmes	ESCAPE (PINA COLADA SONG)	Infinity	INF 120
33	Azymuth	JAZZ CARNIVAL	Milestone	MRC 101
34	Shelia and B. Devotion	SPACER	Carrere	CAR 128
35	John Foxx	UNDERPASS	Virgin	VS 318
36	Billy Preston/Syreeta	WITH YOU I'M BORN AGAIN	Motown	TMG 1159
37	K.C. & The Sunshine Band	PLEASE DON'T GO	T.K.	TKR 7558
38	AC/DC	TOUCH TOO MUCH	Atlantic	K 11435
39	Dollar	I WANNA HOLD YOUR HAND	Carrere	CAR 131
40	Bee Gees	SPIRITS (HAVING FLOWN)	RSO	52
41	Rainbow	ALL NIGHT LONG	Polydor	POSP 104
42	Peter Gabriel	GAMES WITHOUT FRONTIERS	Charisma	CB 354
43	Dave Edmunds	SINGING THE BLUES	Swan Song	SSK 19422
44	THE MAYBE TOMORROW			

Week-ending February 16, 1980

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

Automatic K 17547

# MUSIC WEEK

SPECIAL SUPPLEMENT



THE FIRST  
TWENTY YEARS

## SUPPLEMENT

# Tamla Motown—the hit machine that never stops

THE STORY of Tamla Motown Records is as important and integral to the development of popular music over the last two decades as Elvis Presley, rock and roll and The Beatles.

From the slums and ghettos of Detroit, Motor City of the New World, was born and grew a type of music that developed a style all its own — The Motown Sound.

A list of the artists who have recorded for, and in many cases still are recording for Motown, reads like a Who's Who in Black Music: Smokey Robinson, Marv Johnson, Etta James, The Miracles, The Four Tops, Mary Wells, Jimmy Ruffin, The Supremes, Diana Ross, The Temptations, Junior Walker, Marvin Gaye, Stevie Wonder, Eddie Kendricks, The Commodores, Isley Brothers, Gladys Knight, The Jackson Five... the list is endless.

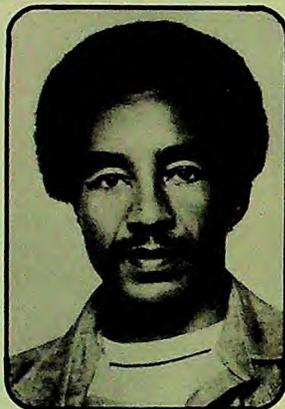
And the songs, like the artists, have become household names. Classics from a rich musical era — Dancing In The Street, Road Runner, Jimmy Mack, Baby Love, Reach Out (I'll Be There) and hundreds more.

The Motown success story, while involving many people along the way, can be put down to the initiative, determination and talent of one man — Berry Gordy Jr.

During the mid-fifties, Gordy was a part-time worker on the Ford Motor Company's production line in Detroit.

But at the same time he was writing songs and producing records. By early 1960, he had written or collaborated on 18 Hot Hundred entries, four of which went on to sell over one million copies.

In 1958, Gordy first hit the headlines when his song, Lonely Teardrops sold a million copies for Jackie Wilson. In 1959 another Gordy-penned million-seller followed — You Got What It Takes — followed.



**SMOKEY ROBINSON:** It was Smokey who persuaded Gordy to manufacture and distribute his own records and it was Smokey who wrote and recorded the early million-seller, *Shop Around*.

Working with Gordy during these early days were such as his sister Gwen, Tyrano Carlo, Janie Bradford and Smokey Robinson.

In fact, Smokey — real name William Robinson — has, like Gordy, been there from the beginning, as artist, songwriter and executive. It was Smokey who persuaded Gordy to manufacture

and distribute his own records and it was Smokey who wrote and recorded the early million-seller, *Shop Around*. And later, he was to find success as a producer, his first big hit in this capacity being Mary Wells' *My Guy*. Of Wells and the now classic-rated song, he says "I would say that she was like the real starter for me. It gave me a new frame of mind. I began to like producing as much as performing and singing."

Gordy's early releases were first leased to End Records and later to Chess. At the same time, around 1959, Gordy's sister Gwen had her own label — Anna Records, named after yet another sister, and also distributed through Chess. On this set-up, Paul Gayten charted in America with *The Hunch*. And in early 1960, Barrett Strong's *Money* was also a sizeable hit. (The Anna label was phased out when Tamla came in and *Money* was later to be re-released on Tamla).

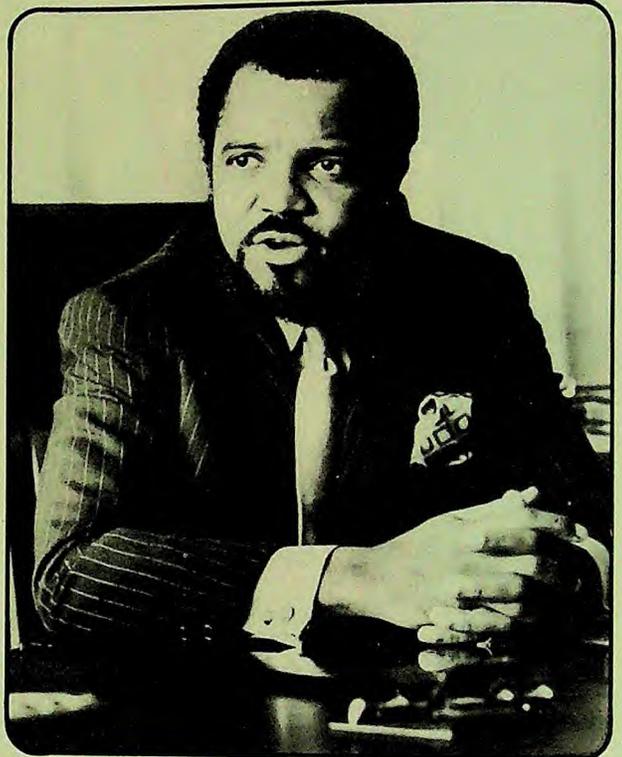
Gordy had by now decided to launch his own label. He did this with the aid of a 700 dollar loan from his family. So, in 1960 Tamla Motown was formed. Gordy originally wanted to call the label Tammy after Debbie Reynolds' 1957 hit, but for copyright reasons this was not possible. Motown was, obviously, derived from Detroit's Moto Town nickname.

First release on Motown was *My Beloved* by the Sainstones in June 1960; the first on Tamla was the re-release of Barrett Strong's *Money*.

A series of hits followed including *Shop Around* by The Miracles, *Bye Bye Baby* by Mary Wells, *Please Mr Postman* by The Marvlettes and *Jamie* by Eddie Holland.

*Shop Around* gave the company its first gold disc and *Please Mr Postman* its second.

And all the time, Tamla Motown was building up a strong, talented roster of artists including The Supremes (with Diana Ross), The Miracles (with Smokey Robinson),



**BERRY GORDY:** During the Mid-Fifties he was a part-time worker on the Ford Motor Company production line in Detroit, but at the same time was writing songs and producing records.

Marvin Gaye, Four Tops, Stevie Wonder, The Temptations, Martha and The Vandellas and Junior Walker.

The Motown sound was developing apace as was the formidable writing partnership of Eddie Holland, Brian Holland and Lamont Dozier. The sound — soon to be termed the Sound of Young America — was as much the responsibility of the in-house producers Smokey Robinson, Harvey Fuqua, Johnny Bristol and Gordy himself, as of the artists.

In 1962, the Gordy label (still in

use in America) made its bow and an early hit was notched with The Contours' *Do You Love Me*. (About the same time further Detroit-based small labels were enveloped into the Motown fold. By the end of 1962, the Harvey, Tri Phi, Miracle and Melody labels were all in there. With them came such artists as Jimmy and David Ruffin, Spinners and Junior Walker).

By 1964, Motown had become the largest independent label in America, dominating the charts and increasing sales all the time.



ANNIVERSARY

## Motown—The UK connection

MOTOWN IN THE UK has been with EMI for most of its 20 years. Before the EMI connection started in 1963, Motown had spells with Decca, Phillips/Fontana and Oriole Records.

Between May 1959 and March 1961, seven singles were released here on the London American label, including Barrett Strong's *Money*.

In June 1961, Decca lost the deal and Motown signed to Phillips/Fontana. Four records were released between November 1961 and March 1962, including The Marvlettes' *Please Mr Postman*.

Next, a deal was signed with Oriole Records. But by September 1963, Oriole had achieved little success here with Motown releases — even though during this period in the United States Motown scored a string of 19 hits, including three number ones. So Motown switched to EMI.

First release through EMI was *Heatwave* by Martha Reeves and The Vandellas (which has just been re-released) on October 11, 1963. This, like other early releases were via the Stateside label.

From mid 1964 onwards, Motown was increasingly

successful here. (The Supremes *Baby Love*, for example, was a hit in November 1964).

After 45 single releases via Stateside, it was decided to give Motown product its own label identity in the UK, and it has had this ever since.

The best selling Motown records in the UK to date have been as follows:

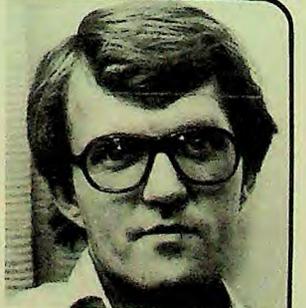
Singles: *Three Times A Lady* by The Commodores; Jimmy Ruffin's *What Becomes Of The Broken Hearted*; and Diana Ross's *I'm Still Waiting*.

Albums: Diana Ross's *20 Golden Greats* (double platinum and, at the time of writing, just

10,000 short of the million sales mark), *Motown Chartbusters Volume III* and Stevie Wonder's *Songs In The Key Of Life*.

In 1975, there was a brief spell when Motown set up its own marketing/promotion departments in the UK and went through EMI just for pressing and distribution. The staff was greatly increased and much money injected from the US. This set up lasted for precisely three weeks.

Motown's contract with EMI is renewable every three years, and next comes up for renewal in September 1981.



**DAVID HUGHES,** general manager of EMI's Motown office. Following the dissolving of EMI's Licensed repertoire division, Motown UK is now distributed through Liberty United Records and based at UA's offices in Mortimer Street, London W1.

TO PAGE 4

# CONGRATULATIONS TO MOTOWN ON 20 YEARS OF MUSICAL MAGIC



**BILLY PRESTON AND SYREETA**  
**With You I'm Born Again**  
TMG1159

## ...AND MANY MORE.



# SUPPLEMENT

*The million-sellers continue. Modestly, Gordy says: "I think we have paid our dues and are ready to move onto new plateaux."*

The two most commercially successful acts in the mid-sixties were the Supremes and the Four Tops. But The Temptations, with such hits as Do The Things You Do and My Girl went on to weather changes of style and personnel and to become the company's most consistent hit-makers. The Supremes scored 12 number one hits between 1964 and 1969. The Tops were never far behind and during this period, other names such as Edwin Starr,

The Vancouvers, Marvin Gaye, Kim Weston, Tammi Terrell and the Isley Brothers found chart success.

And a young blind character by the name of Little Stevie Wonder (born Stephen Judkins) was brought to the attention of Gordy by Ronnie White of The Miracles. Wonder was just ten years old, but Gordy sensed in him a future star. Two years later, aged 12, Wonder topped the US charts with his third single, Fingertips. Wonder's

consequent success has been chronicled many times and is widely known, but it is worth noting that his album Songs In The Key Of Life, is still, on a worldwide basis, one of Motown's most constant sellers.

Whenever sales have appeared to be slightly on the decline — in comparison to their pace setting averages — Motown has seemed able to bring another band to the fore. In 1970, for example, when the Four Tops and the Supremes were not making so much chart impact, a young group called the Jackson 5 were signed from the Steeltown label. The Jackson 5 produced a string of hits for Motown, including four consecutive number ones.

Always looking to new avenues of music, or rather to cover more musical areas, Motown has dabbled in rock music and country. In 1970, the Rare Earth label, featuring white rock bands and named after the band of the same name, was launched and provided a number of hits, one by R. Dean Taylor.

And now, in 1980, Motown is looking to fusion jazz and new wave rock, with releases from Dr Strut, Grover Washington and British band, The Planets.



ANNIVERSARY

In 1971, the Motown Corporation moved, lock stock and barrel from its birthplace of Detroit to Hollywood. Coinciding with this move came the addition of the aptly titled Movest label and such artists as Gloria Jones and Tom Clay. The latter soon scored a big hit with What The World Needs Now Is Love — Abraham Martin And John.

Motown's expansion over the last



THE MIRACLES, fronted by Smokey Robinson, gave Tamla an early hit with Shop Around. Other hits for the group include Tears Of A Clown and I Second That Emotion.

decade has included moves into films — Lady Sings The Blues, Mahogany, Cooley High, the grooming of Diana Ross as a solo superstar and the development of yet more successful artists.

The million-sellers continue. Modestly, Gordy says: "I think we have paid our dues and are ready to move onto new plateaux."

...and other family members...

IN WRITING a history, albeit potted for reasons of space, names get left out. Mention, therefore, should be made of the following — with sincere apologies for those left out: Shelley Berger, who started with Motown in 1966, managed many an early Motown act . . . promotion VP Skip Miller . . . Ron Wakefield, currently director of administration in the creative division who has been with the company for more than 15 years . . . Ray Singleton — there at the beginning and still there now . . . Robert Coleman, Motown's director of purchasing and facilities . . . Esther Gordy Edwards . . . Hal Davis — the West Coast connection . . . Miller London, national director of singles sales and manager of retail accounts . . . Suzanne dePasse LeMat . . . Iris Gordy . . . Fay Hale, VP of production and inventory management . . . Gary Davis . . . Guy Costa, VP in charge of studio operations . . . Fuller Gordy. They're all part of the Motown family.

By 1964, Motown had become the largest independent label in America, dominating the charts and increasing sales all the time.

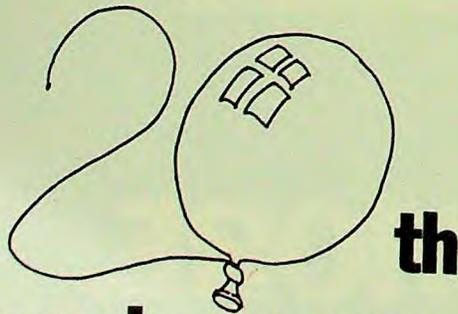


THE ISLEY Brothers, though no longer with Motown, scored big hits for the label with such numbers as Behind A Painted Smile and This Old Heart Of Mine.



SHOWING A leg or two outside EMI's London offices are the Supremes who chalked up twelve U.S. number one hits between 1964 and 1969.

**Congratulations**  
**MOTOWN**  
on your



**anniversary**

**from**  
**chappell**

# Shock revelation. Stevie Wonder's back-up band made Commodores' hit.



When it comes to selling music, Lonsdales people have made a record or two of their own.

With an expertly-conceived appeal to trade and consumer, we helped Motown achieve their all-time best-seller with the Commodores' "Three Times A Lady", winning the label its first British Number One single for many years.

We threw a powerful and imaginative television campaign behind "The Commodores' Greatest Hits", elevating that compilation to a 'greatest hit' in its own right.

Our work on Diana Ross has earned two coveted industry awards. And by our genuine enthusiasm for artistes like Rick James, we have pushed the more esoteric end of the

Motown roster to the attention of the record-buying public.

Our admiration for Stevie Wonder knows no bounds. We like to think that he owes a significant part of his popularity to the many campaigns we have originated to promote his music.

If we have a secret, it's this: we always take our work home with us. Most of the executives and creative people associated with the Motown account have actually worked in the music business.

Among our ranks there lurks a singer, a guitarist, a bass player, a renegade music publisher, a record company promotion man and a rock journalist.

Which gives us a unique understanding of the product – the musical notes as well as the dollar ones.

We'll be honest. If Motown made baked beans, we'd sell them for all they were worth.

But they could never draw from our special team of advertising people the same dedication we've given Motown's music for sixteen years.

## LONSDALES

# SUPPLEMENT

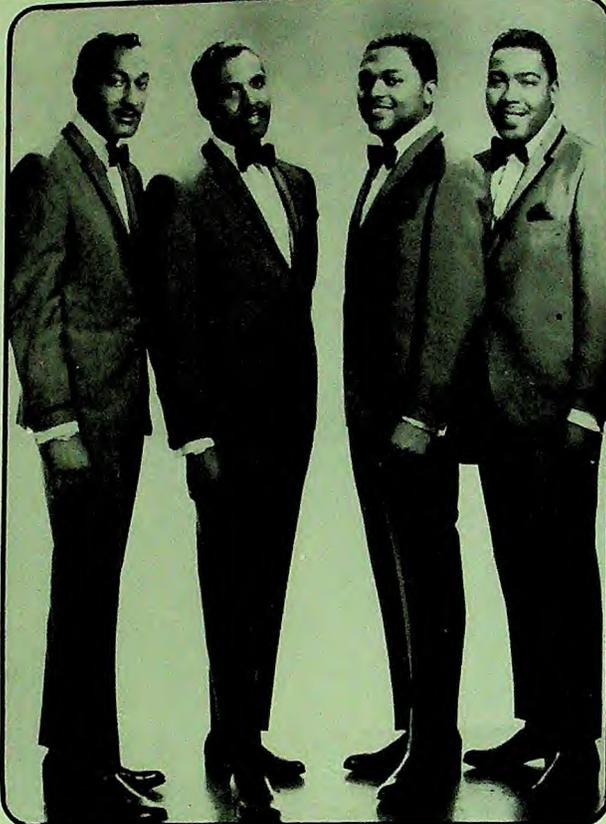
# 20<sup>TH</sup> ANNIVERSARY



AN EARLY picture of Junior Walker and The All Stars. Among their biggest hits have been Roadrunner and How Sweet It Is.



THE NEW look Martha Reeves, now launching herself on a solo career. With the Vandellas she scored such successes as Love Is Like A Heatwave, Jimmy Mack and Dancing In The Street.



THE FOUR Tops were rarely out of the charts in the mid-sixties. Their string of hits included Reach Out I'll Be There, Standing In The Shadows Of Love and Bernadette.



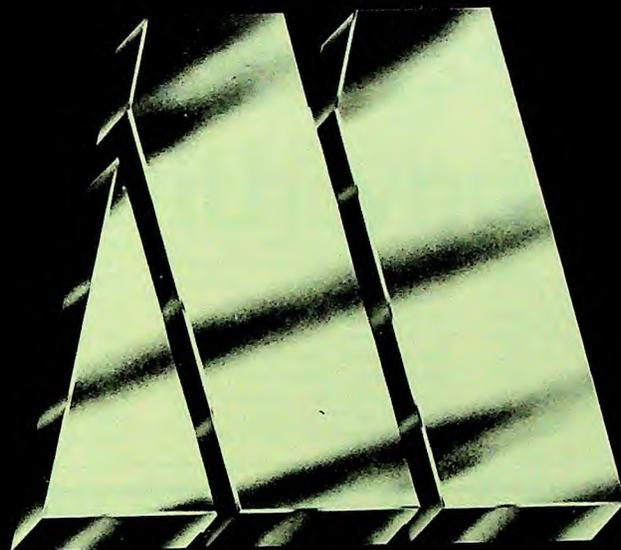
ANOTHER CHOICE item from the Motown picture library — a Braille copy of Movin' Up, Pop Gordy's book, is presented to Stevie Wonder at a publisher's party. With Wonder (far right) are (left to right) Diana Ross, Detroit Mayor Coleman Young, Mrs. Esther G. Edwards, and Civil Rights leader Rosa Parks.

**Motown sleeve art**  
—see page 21

# MAGICAL MOTOWN



CONGRATULATIONS ON 20 GREAT YEARS FROM MUSIC FOR PLEASURE



It's not how great you are. It's how long you're great.  
**Motown Industries • The Total Entertainment Complex.**



## SUPPLEMENT

## The tough administrator

MOTOWN INDUSTRIES, the largest black-owned enterprise in America has always been a family affair. Berry Gordy Jr.'s parents, sisters, brothers, children and in-laws have all been on the company payroll; non-family members on his creative, technical and clerical staff have been mostly black.

Traditionally, though, high-ranking employees in Motown's sales, financial and public relations divisions have generally been white men and one of Gordy's top associates is also white — Michael Roshkind, vice-chairman and chief operating officer of Motown Industries, parent company of Motown Records, Jobete Publishing Co., Motown Productions and Motown Sound Systems.

"We're colour blind at Motown," explains Roshkind, a 55-year-old New Yorker in his typically straight, no-nonsense fashion. Although he admittedly maintains a "low profile", Roshkind is known as a tough administrator, one of the most powerful men in the record business and the individual you must go through to conduct any serious business with Motown.

Roshkind's company biography compares his rise to that of Horatio Alger (the semi-mythical US business hero who advised young men to Go West) — a fair enough assessment. At age 15 he entered

*"Our ratio of hit records to product released is still the best in the industry"*

Northwestern University on an athletic scholarship and later went on to major in journalism. Upon graduation he got a job as a 16 dollar-a-week page at NBC and eventually worked his way up the ranks — from copy boy to sportswriter.

In 1943 Roshkind became a news editor at ABC (which involved editing Walter Winchell's copy) and later director of special events and sports. Then, at the end of World War II, he was awarded the Navy Cross after having served with Naval Intelligence for two years.

Roshkind entered the public relations field in 1950 and for the next 15 years his accounts included CBS Inc., Newsweek, and Hunts Foods. In 1956 he acted as Adlai Stevenson's broadcast consultant during his presidential campaign and later performed similar duties for John F. Kennedy and Lyndon B. Johnson. "But," he's quoted as



ON THE occasion of the Commodores re-signing to Motown, Michael Roshkind vice-chairman and chief operating officer Motown Industries, (far right) looks on approvingly.

saying, "my proudest political achievement was being on the Nixon Enemy List."

The year was 1966 when a friend of Roshkind's mentioned that "a Detroit record company" needed his public relations expertise. He was mildly interested, although that interest quickly faded upon his discovery that this record company was no more than a two-storey wooden frame house next to a funeral parlour. But curiosity won out in the end "and after spending a year as public relations consultant and assistant to Berry Gordy, he and I became very close in a professional and personal sense." One year later, he was promoted to vice-president of Motown.

Today, Motown has fewer releases in comparison to other companies, but a sizeable percentage of them still sell quite well.

"Our ratio of hit records to product released is still the best in the industry," Roshkind stresses. "In 1979 the record companies suffered their worst year in memory. It was a soft market for many reasons, not the least of which was the world economy. And yet, in the last three months of 1979, Motown was the hottest company on the street. We do our thing the way it should be done and we don't release garbage, so we don't get into serious problems like other companies."

Motown's three hot latter months can be partially attributed to the release of Stevie Wonder's The Secret Life of Plants. Says Roshkind: "We do depend on Stevie Wonder. He represents a very high percentage of our sales. We depend on him because he's such an unusual artist, but I have to operate like he's not going to release because we cannot . . . well, otherwise we'd be firing a lotta people every year!"

"I must say that he didn't release anything for three years and we did have to let certain people go because we were feeling the pinch of no Stevie Wonder album. So in that sense we do rely on him, but realistically we know there'll be lapses of two or three years before we get the product."

Roshkind has been responsible for putting the company into the motion picture and television area, as well as Broadway.

"Despite the fact that I run Motown," he confesses, "I don't have good ears. I leave the creative judgement to those who do it best. Berry Gordy is a genius so if he tells me such-and-such is terrific, I'll plough full speed ahead on the basis of his opinion. I never rely on my own ears."

During the sixties, its so-called "Golden Years", Motown had an assembly line approach to churning out hit records with similar lyrics, chords and themes. The company was purely singles-oriented and seemingly had the attitude "If it worked once, it'll work again and again." It may not have been a particularly artistic approach, but it put the Motown Sound on the map.

TO PAGE 10

# CONGRATULATIONS ON 20 YEARS

AS AN INDUSTRY LEADER . . .  
WE'RE PROUD TO BE WITH YOU DOWN UNDER

Allans Music Australia PTY Ltd,  
28 Glen Street, Milsons Point,  
NSW 2061, Australia



# Happy 20th Anniversary Motown Glad To Be Associated with you

## Your friends in Japan



SHOO KANEKO

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9000 Sunset Blvd. Suite 702  
Los Angeles, Calif. 90069  
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TATS NAGASHIMA

### TAIYO MUSIC, INC.

Azabu P.O. Box 20  
Tokyo  
Tel: 03-585-3481  
Cable: TAIYOMUSIC TOKYO  
Telex: J26512 TAIYOMUS

## SUPPLEMENT

"We've also recently gotten into manufacturing speaker systems — that's a real departure for us", Roshkind adds.

He predicts an enormous growth pattern for Motown in the Eighties: "That'll be enjoyed by all record companies, though, if they're smart. And certainly we feel we are. Technology in the whole spectrum of the entertainment industry has been incredible. We have the technology in terms of video discs and video tapes that run for six hours. We have cable TV, pay TV, and satellite systems where a normal home owner can pick up programmes for Iran to Pretoria.

"It'll be up to multi-faceted record companies such as Motown to furnish the soft goods for these kinds of advances. I can see a time when there won't be movie theatres as we know them today. The visual impact of musical artists will have to be strong because it'll be similar to what happened when talkies replace silent pictures. There were stars with falsetto voices who couldn't cut it, well, visual impact may determine whether an artist makes it in the eighties," he says.

Berry Gordy will direct a movie musical in Great Britain this year called *Wild Fire*, according to Roshkind. Motown also has two TV movies in the works: "One will be a film on the life of Gene Tierney starring Jaclyn Smith on ABC. And we're doing a six hour mini-series for NBC called *Teenage Sexuality*."

He adds that Diana Ross is reading several scripts that have been submitted for her approval.

"Every company in the business would like to use Diana and she's being very selective about her next project. But she will undoubtedly make a movie in 1980."

Roshkind's workdays frequently begin at eight in the morning with business conferences at Berry

## "This is a people business"

Gordy's Bel Air estate; otherwise he still wakes up early every morning to spend two hours on the phone playing the commodity market (a special computer in his apartment is hooked directly to a brokerage office in New York).

Once in his own office, which is located off Sunset and Vine in Hollywood, Roshkind attends meetings for the better part of a day and "makes more phone calls than a bookie." He contends that it's people who make his work interesting.

"This is a people business and I

## "We are re-signing many of the acts that left"

only deal with those who are very bright and intelligent. All day long I'm talking to people who are probably smarter than I am. I spend time in meetings with presidents of motion picture companies, the heads of other record companies and artists like Diana Ross — those people are challenges in themselves."

He notes that labels such as R&B and soul music are ludicrous when applied to certain artists.

"On award shows and artist polls Diana Ross is frequently referred to as R&B Woman of the Year because she's black. It certainly can't be for musical reasons, or reasons involving popularity because she's an across-the-board artist. Everyone loves her. So why pigeonhole her for false reasons?"

Ross belongs to a category of artists that Motown will Roshkind

asserts: "continue to nurture and aggressively develop. For example, we have an artist like Smokey Robinson who's been with us from the start. He's a legend, one of the greatest composers and singers of all time. But when he comes out with an album like *Cruisin'*, which was cruised all the way to the top of the charts, it's tough to regard him as an 'old' artist. We're committed to supporting artists with that kind of longevity."

Roshkind adds that much of Motown Records' energies will be focused toward acquiring new talent: "We hired Don Ellis as executive vice president of creative operations. He'll be bringing in new acts with an emphasis on rock. We recently signed The Planets, a white rock group from Great Britain and we'll make similar signings in the future. Colour makes little difference to us and black groups aren't the only ones out there with talent. If there are groups from China, Iran or Afghanistan with the capacity to make it in this business, we'll sign them."

Motown was once criticised for its rigid policies toward artists; it dictated what they could wear and what they could say in interviews with the press. Artists were also bound to the company by long-term contracts and allowed little creative control. As a result it suffered the kind of losses that would have broken a lesser company.

"Fortunately," Roshkind says with a chuckle, "we're not a lesser company. I'm always amused by the attention paid to Gladys Knight leaving, to the Temptations leaving. Such a fuss was made and yet that's because Motown is regarded as a family company. When someone

leaves it is news. Diana Ross, Stevie Wonder and Marvin Gaye have all been with us for about 20 years and no other record company in the world can match that.

"We are re-signing many of the acts that left," he noted. "The Temptations were recently re-signed. They've been out in that big bad world and realise that Motown is still the best company around."

Motown has changed, according to Roshkind.

"We're still vitally interested in music publishing and we've made some split publishing deals with our artists. Previously, we wouldn't have dreamed of doing that. And we do give our artists creative control. Certainly Stevie Wonder, Marvin

## "There's no 'For Sale' sign out for Jobete . . ."

Gaye and Rick James do things their own way."

He squelched the rumour that Motown is seriously considering selling Jobete, its music publishing division.

"There's no 'for sale' sign out for Jobete, but when offers of huge amounts of money come in we do listen. I'm screening all the offers we've gotten from major companies, although there are emotional ties that would make it difficult to sell Jobete. However, if the offer is big enough and interesting enough, we might well."

Is it true that Motown now follows trends rather than initiating them?

"Absolutely not," Roshkind immediately says. "Who could say such a thing? Motown was the forerunner of the disco movement. Motown is still an inspiration for

youngsters in terms of showing them what a free enterprise system can do. Motown was started by a black man with about 800 dollars; today it's worth more than 70 million dollars."

He takes pride in the fact that Motown "isn't weighed down by the nonsense of major conglomerates. Here's where we have an edge on our competition; if a decision has to be made, we don't have to call a board of directors meeting. There's no bureaucratic red tape that has to be waded through. Berry Gordy and I can get together and make a decision (regarding company policy) in two hours."

Michael Roshkind possesses a "powerful man behind the scenes" mystique and that's what makes him effective, he feels. "The thing that gets me angry in this business is when someone says: 'That can't be done.' Well, you've got to show me why it can't be done. At Motown, we like to do things that've never been done before. Motown's horizons have broadened tremendously and it's all happened very quickly. Think about it; our first motion picture, *Lady Sings the Blues*, won five academy award nominations. Pippin, our first Broadway show, was a smash success. The theme from *Mahogany* was nominated for an Academy award it was Number One on the charts forever, and it's a great catalogue song. And Diana Ross did the first one-woman 90 minute TV special — ever. I can go on and on with 'firsts'."

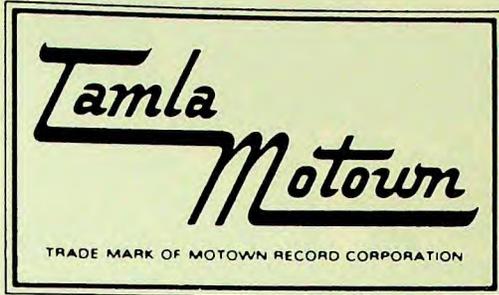
"I think the Eighties will be tremendously exciting and challenging because of the technical advances that've been made," he said, reiterating a point made earlier. "I don't know if we, as executives and artists, can meet that challenge. But that'll be the story to be told in this decade."

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Thanks for letting  
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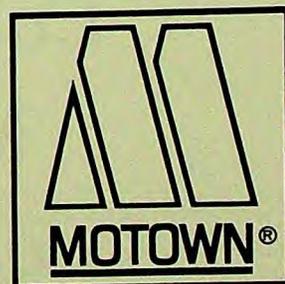
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## SUPPLEMENT

# Jobete active at UK street level

THE INTRIGUINGLY named Jobete Music is yet another American company named after the offspring of its founder. In this case, it's the three daughters of Berry Gordy — JOanna, BErtha and TEmerity.

Like its parent, Motown, Jobete is also 20 years old, and they have been 20 years of outstanding success in America and around the world, not least in the UK. Among its 5,000 copyrights are some of the biggest moneyspinners in music publishing history, from the earliest songs right up to the present day.

"Jobete has always operated hand-in-hand with Motown from the very beginning," said Jobete UK professional manager Eamonn Sherlock. "Right through what I call the factory period when Smokey and the others were churning out hits non-stop from the Mid-Sixties to the early Seventies. When singles were peaking in sales, so was Jobete — and the UK has always been Jobete's largest and most successful territory outside the USA."

Sherlock emphasised that the so-called factory period produced songs of lasting worth and not merely ephemeral one-offs.

"Tears Of A Clown proves how relevant the songs that were written

up to 20 years ago are today. There are a lot of covers coming up on repertoire from the Mid-Sixties and the long-term success of the Jobete catalogue lies in that fact. During the next three months, there will be at least eight A sides of Jobete standards done in a variety of forms, including reggae and new wave."

Sherlock is a round peg in a round hole as far as his job is concerned, actively engaged in promoting what was his favourite source of music when he was growing up.

"I've been in love with the catalogue for 15 years, and now I'm working it," he smiled. "We have very good liaison with Jay Lowy of Jobete in the States and with Motown label manager Gordon Frewin and promotion manager Les Spayne here. Our copyright manager for the last four years, Fran Edmonds, is a mine of information, and Patrick Muncaster, the business manager, takes excellent care of the contract side."

Sherlock is pleased about the success enjoyed by Billy Preston and Syreeta with *With You I'm Born Again*, which was originally written for a movie about a basketball champion entitled *Fast Break*. He reckons the song has "kicked off the Eighties for Jobete with another standard".

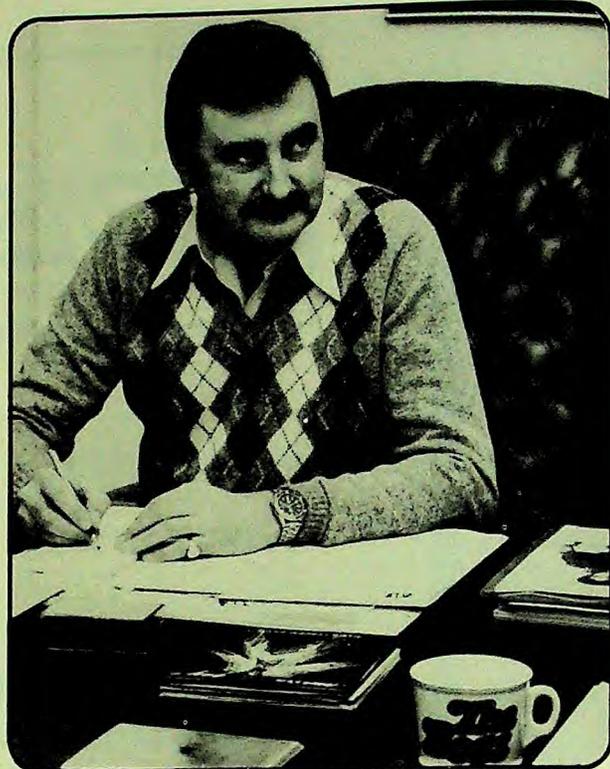
He stressed that Jobete is not a passenger riding profitably on the back of the Motown record hit wagon. Much of his time and effort are directed to obtaining covers and also airplay on Jobete copyrights.

"I place a lot of emphasis on getting Jobete songs to as many people as possible. I go after broadcasts by BBC house orchestras, and maintain an extensive mailing list. Now Radio Two is open all night, there's additional opportunity for softer things like the Ashford-Simpson songs that Diana Ross has recorded."

Jobete has been independently run in the UK since 1973, when it left the administrative care of Carlin where it had been worked on by Dave Most.

"The important thing is to give Jobete an identity aside from Motown," declared Sherlock. "It's a major publisher in terms of volume of catalogue and financial turnover, but it still operates at street level."

"I've done a couple of sessions with UK writers which have turned out really well. We're actively seeking new local talent as well as working the catalogue and our goal for the Eighties is to become No. 1 publisher again like we did in 1974."



Peter Prince, managing director Jobete Music in the UK: "Our policy is to work the catalogue actively and also pick up local writers and material. To implement this aggressive policy, I brought in Eamonn Sherlock as professional manager."

Top  Tape

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Top Tape  
Musica Ltda

Top  Tape

Publishing  
Top Tape  
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*Congratulations*

**MOTOWN**

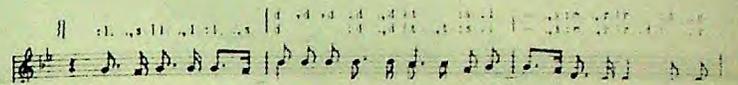
*on your 20th  
Anniversary*

*from your friends at Top Tape  
in Brazil*

# Noteable achievements.

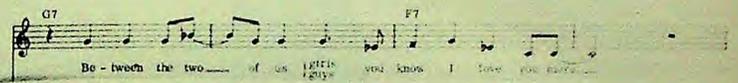
## MY GUY

Words and Music by  
WILLIAM ROBINSON



## I Heard It Through The Grapevine

Words and Music by  
NORMAN WHITEHEAD  
BARRETT STRONG



## HEAT WAVE

(A. K. A. Love Is Like A Heat Wave)

Moderately Fast (Shuffle)

Words and Music by  
EDDIE HOLLAND, LAMONT DOZIER,  
and BRIAN HOLLAND



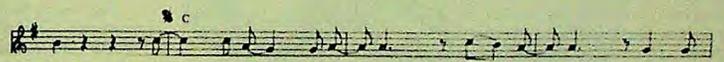
## The Tears of a Clown

Words and Music by  
HENRY COSBY,  
WILLIAM ROBINSON  
& STEVIE WONDER



## DANCING IN THE STREET

By  
WILLIAM STEVENSON  
MARVIN GAYE  
and IVY HUNTER



## THREE TIMES A LADY

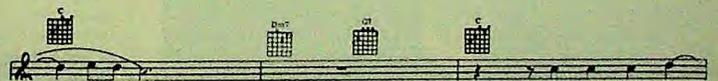
Moderately

Words and Music by  
LONEL RICHI



## With You I'm Born Again

Words by CAROL CONNERS  
Music by DAVID SHIRE



## DIDN'T WE

Words and Music by  
JIMMY WEBB



## THE TRACKS OF MY TEARS

Moderately, with a beat

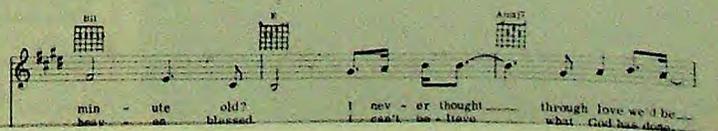
JOBETE MUSIC [UK] LIMITED  
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## ISN'T SHE LOVELY

Words and Music by  
STEVIE WONDER

Moderately fast (almost a shuffle)



## SUPPLEMENT

## Motown's glittering roster

THERE CAN be no denying the fact that Motown, or Tamla Motown as it then was called, has produced some of the brightest and most enduring stars during the last two decades.

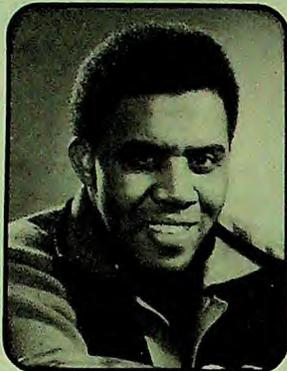
It is true that some of the early names have faded into obscurity — probably the most well-known case being that of Mary Wells — but a look at the world of entertainment generally reveals that many artists who started with the company have gone on to great successes.

The names are obvious . . . Diana Ross, star of three films and now an international cabaret and recording star, Stevie Wonder, the Temptations, Gladys Knight And The Pips, still going strong after a quarter of a century in the music business, the Four Tops, Marvin Gaye, Martha Reeves, Mary Wilson (previously with The Supremes), Smokey Robinson, the Jacksons and Michael Jackson.

All have one basic common link — talent and the ability to communicate with their audiences. That, plus the exceptional training ground they all went through, in the shape of Motown Records, which saw them develop from being just kids with a liking for making music to becoming stars with truly international appeal.

Diana Ross and The Supremes were arguably the most successful girl group of all time. In 15 years of hit-making, mainly working under the production auspices of Brian Holland and Lamont Dozier, the three girls scored a succession of hits around the world including a staggering total of 10 Number One records in the US alone. Titles such as Baby Love, You Can't Hurry Love, I Hear A Symphony, Reflections, Love Is Here And Now You've Gone and The Happening became milestones in one of the true pop music success stories of the Sixties.

Following the split between Ross and her former stage and



*JIMMY RUFFIN'S best-known hit was probably What Becomes Of The Broken Hearted.*

recording colleagues, The Supremes continued to have success in their own right with Nathan Joines, Floy Joy, Automatically Sunshine and Stoned Love. More recently, Mary Wilson has developed her own career as a solo artist and recently toured the UK playing various top nightclubs. Contractual difficulties had meant that she was unable to record for some two years, but happily last autumn also saw the release of her solo album by Motown.

Diana Ross' career hardly needs any reiterating. Her split from The Supremes some ten years ago gave

the sceptics and 'doubting Thomas' a field day. Since then she has become one of the top female stars to have emerged out of the US in the last 30 years and her only real rivals are Barbra Streisand and Liza Minnelli.

Three films, Lady Sings The Blues, based on the life of her own singing idol Billie Holliday, Mahogany and The Wiz (an all-black version of the Thirties film, The Wizard Of Oz), an Oscar nomination for her role in the former (when she was pipped at the post by Liza Minnelli in Cabaret), top theatre and cabaret appearances around the world, including, in London, the Palladium, The Royal Albert Hall and Talk Of The Town, and TV spectaculars built around the lady, have all helped to build the Diana Ross legend.

As well as the many solo hit records like Reach Out And Touch Somebody's Hand, Ain't No Mountain High Enough, Remember Me, (Theme From) Mahogany, Love Hangover, Touch Me In The Morning, All Of My Life, Last Time I Saw Him and I'm Still Waiting.

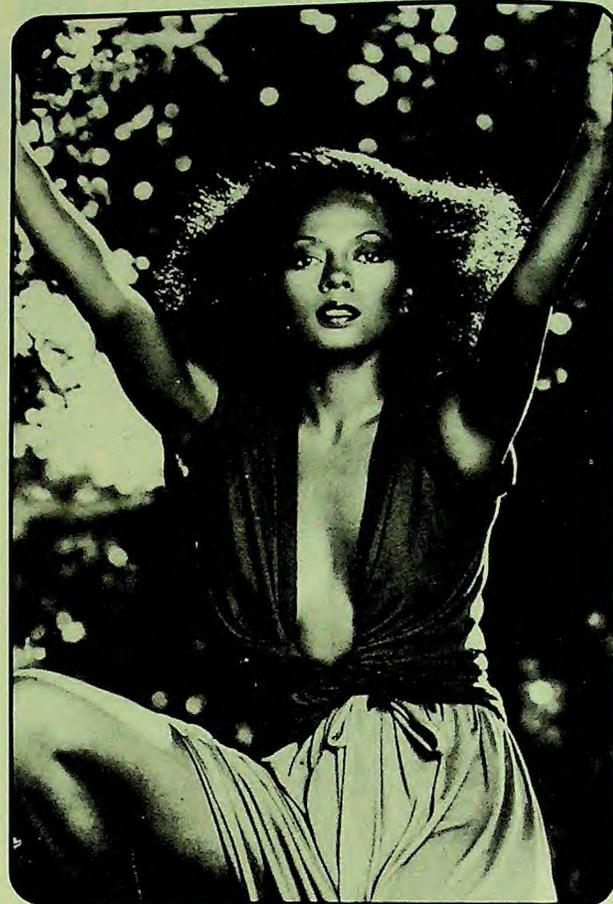
The other ladies of Motown have also fared well. Probably the next in line to Diana Ross as a world-class performer is Gladys Knight, now no longer with the company of course, but who can thank Tamla Motown for putting herself and The Pips on the map as recording artists.

Their early hits for the company, Take Me In Your Arms And Love Me, I Heard It Through The Grapevine, Help Me Make It Through The Night, The Look Of Love and Neither Of Us (Wants To Say Goodbye) have become classics — and in some cases are remembered better than their most recent material.

The disappearance of Mary Wells has been one of the mysteries of pop music. She scored heavily in 1964 with the multi-million selling My Guy, only to fade into obscurity shortly afterwards. Several years later, the record was re-issued in the UK and was a Top Ten hit all over again and an urgent search was immediately launched in order that Mary could appear on Top Of The Pops! Subsequently she has disappeared from the public eye again, and is probably waiting for re-issue number two to happen.



*TAMMI TERRELL — together with Marvin Gaye, she scored such hits as the Onion Song and You're All I Need To Get By.*



*DIANA ROSS — the boss. Nearly two decades after her recording debut for Motown, she remains one of the top international female singing talents.*

Tammi Terrell was one of the most promising talents at Motown during the mid-Sixties. In partnership with Marvin Gaye she had hits both sides of the Atlantic with Ain't No Mountain High Enough, If I Could Build My Whole World Around You, Ain't Nothing Like The Real Thing, You're All I Need To Get By and The Onion

Song. It seemed that she was destined for stardom in her own right when tragedy struck and Tammi died of a brain tumour. Another sad casualty was Florence Ballard, an original member of The Supremes, who died in relative poverty at her home in Harlem.

TO PAGE 16

20<sup>TH</sup>

ANNIVERSARY



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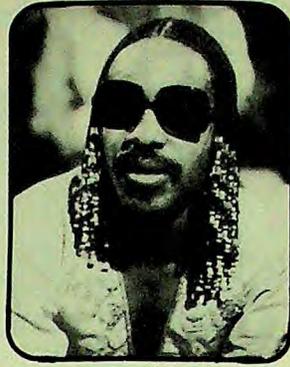
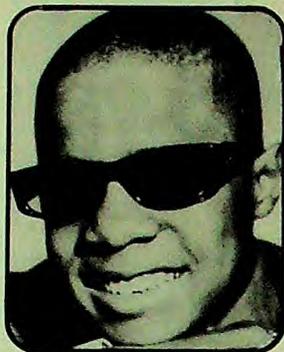


## ASTOR & MOTOWN HOPPING INTO THE 80'S

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# SUPPLEMENT

The changing faces of Stevie Wonder and The Temptations



On the group front, Tamla Motown has also had boundless successes and even if the hits aren't quite as frequent now for The Temptations and The Four Tops, those two groups alone scored enough hits to make an indelible mark in the history of popular music. And it is worth recording that whenever the two groups come over to the UK for concert and cabaret tours, as they do virtually every year, they are always guaranteed a sell-out house, and their back-catalogue albums continue to sell in vast quantities.

The Jackson 5 were of course at one time Motown's answer to The Osmonds. The five youngsters, Marlon, Jermaine, Michael, Jackie and Tito were first seen in 1969, after Diana Ross had spotted them in a talent show. Motown boss Berry Gordy immediately signed them to the company and the hits soon followed, including I Want You Back, ABC, The Love You Save and Never Can Say Goodbye.

Since then of course the brothers have moved on to pastures new and undergone a name change too — they're now The Jacksons — but perhaps the real success story of the

group has been that of the youngest member Michael, now topping the charts in the US with hits like Back Off The Wall and Don't Stop Till You Get Enough.

He started his solo career at the age of ten with hits like Got To Be There, Rockin' Robin and the chart-topping Ben. A similar parallel to the career of 'Little' Stevie Wonder which started in the early Sixties with Fingertips (Part Two) and has



ANNIVERSARY

of course evolved into the present-day Secret Life Of Plants musical style.

Wonder is generally acknowledged as one of the geniuses of popular music and has had his compositions recorded by every

major recording artist in the world. He was the first person to score with For Once In My Life, although ironically he didn't write that song, and numbers he has composed like You Are The Sunshine Of My Life and (I Believe That) When I Fall In Love have become standards.

It is easy when writing about the established names of Motown to overlook the newer talent — which is a dangerous occupation when one considers Motown's tremendous credibility in breaking new acts, even if it is in the long-term rather than the short-term.

Various names are well-worth recording however, not least being that of young Tata Vega whose third album, Try My Love, was released by Motown last year. The lady's voice has been compared to both Chaka Khan's and Aretha Franklin, but there is no doubt that she has enough individuality to become an enormous star in her own right.

So far she hasn't had great chart success but she has created more than a few ripples and one of her singles last year did chart in the UK,

TO PAGE 18



## Congratulations

# MOTOWN

20 Glorious years

*on this great occasion  
our best wishes go out  
to the Management and Staff  
of Motown Records  
throughout the World*

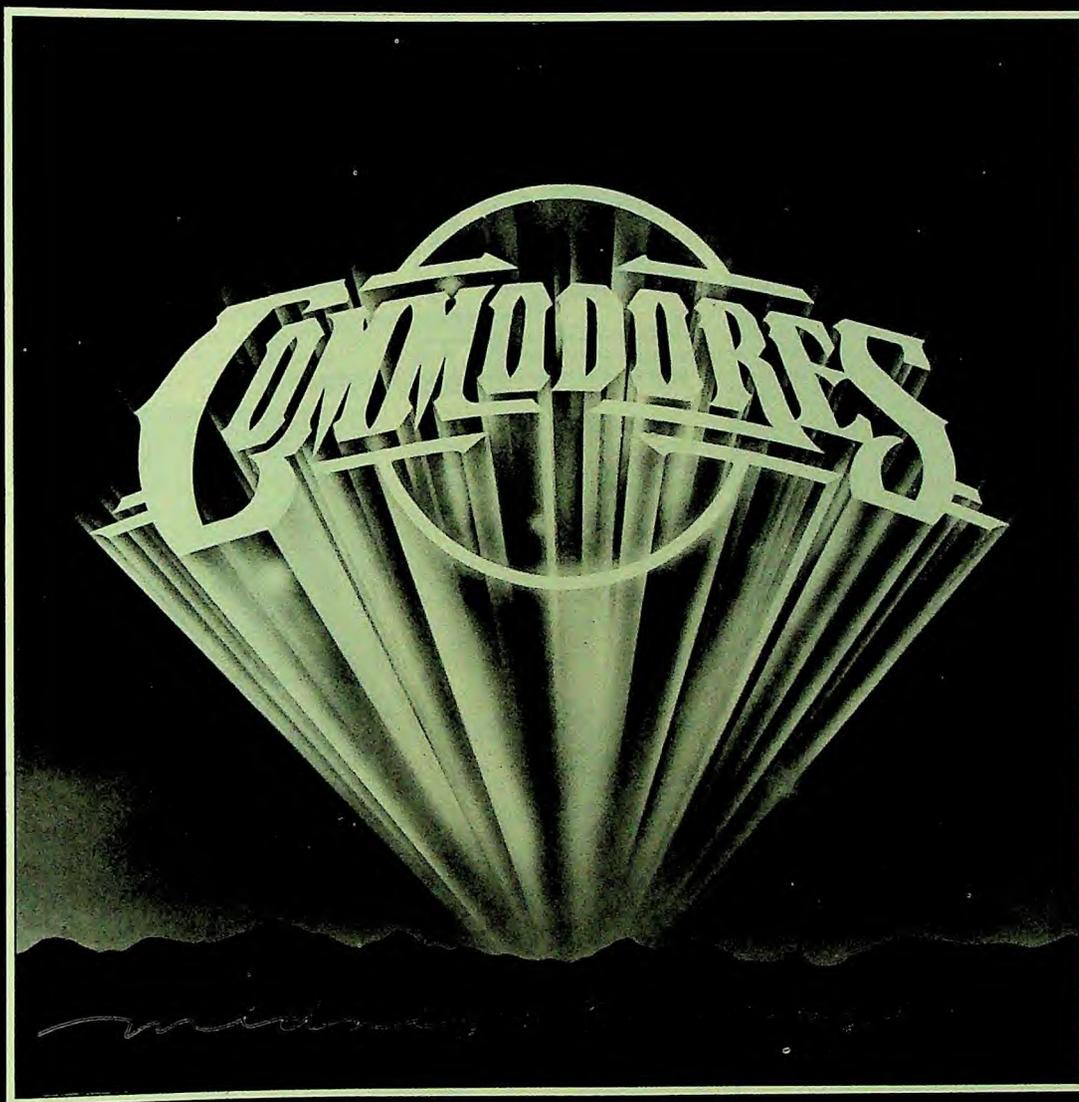
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# SUPPLEMENT

Two decades after Berry Gordy founded Tamla Motown, the company is still one of THE hotbeds for talent. The company's track record speaks for itself.

albeit in the lower echelons of the Top 50.

Syreeta was for a long-time best known as Mrs. Stevie Wonder but her current success with Billy Preston and With You I'm Born Again has put paid to all that. In actual fact, Syreeta Wright has been attracting favourable plaudits for a long time, both for her multi-octave vocal range and her own considerable song-writing abilities.

Bonnie Pointer, originally of The Pointer Sisters, is another artist to have embarked on the challenge of a solo recording career after being the original driving force of the Pointer Sisters. Her debut LP for the company, simply called Bonnie Pointer, was co-produced by no less a personage than Berry Gordy and included material written by Jeff Bowen and the Holland-Dozier-Holland classic, Heaven Must Have Sent You.

Rick James first came to the public's notice three years ago with the Top Ten disco hit, You And I, and his first Motown album, Come Get It. Also among the company's



MARVIN GAYE, one of Motown's most consistent sellers over the years.

white hopes for the future are High Inergy who have already had three albums released, Turning On, Steppin' Out and Shoulda Gone Dancin'.

Two decades after Berry Gordy

founded Tamla Motown, the company is still one of THE hotbed for talent. The company's track record speaks for itself.

The label's name is just as much likely to be in the Top Ten with a single by Syreeta and Billy Preston as it is with the latest Commodores record.

The latter group are an example of the faith that Motown shows in its various acts — their first Motown single was released some six years ago and yet it was only with Three Times A Lady that The Commodores finally broke through on an international basis.

During 1979 they consolidated this success on record with a worldwide sell-out tour which in a three-month period included Sweden, the UK, Holland, Germany, France, Brazil, Mexico, Hawaii, Singapore, Japan, New Zealand and Australia! In addition there were some 200 live dates in the US.

## 20<sup>TH</sup> ANNIVERSARY

The last 20 years have seen pop artists come and go, but few record companies can lay claim to creating genuine, world-wide superstars as Motown can. And there's no doubt that the next two decades will continue to see talent blossoming from the company which had its humble origins in Detroit. If ever there was a genuine pop talent factory, Motown takes the honours.

"Commodores an example of the faith that Motown shows"



GLADYS KNIGHT and The Pips — an early Motown publicity still. The group scored two of their earliest hits with the company, Take Me In Your Arms And Love Me and I Heard It Through The Grapevine.



TWO OF Motown's top artists meet two of the company's top UK executives — from left to right, Marvin Gaye, Peter Prince (international vice president), James Fisher (general manager) and Smokey Robinson.



MARV JOHNSON'S biggest hit for Tamla Motown was I'll Pick A Rose For My Rose in 1969, although nine years earlier he had had top ten hits both sides of the Atlantic with You've Got What It Takes.

## The Sixties a magical decade

IT WAS exactly 16 years ago that the sound of Motown burst onto an unsuspecting record-buying public. Led by Mary Wells' My Guy in May 1964 (although that record was actually released on the Stateside label), the year ended with The Supremes and Baby Love high in the Top Ten. The following year saw more hits from the Tamla Motown stable but it wasn't until 1966 that there was a musical explosion and just about every other single in the chart seemed to be by a Motown artist . . . they included such classics as the Four Tops' Reach Out — I'll Be There, The Supremes' You Can't Hurry Love, Stevie Wonder and Uptight, and another Supremes hit, You Keep Me Hangin' On. Since then the hits have not stopped coming and many have become an important part of pop history. In a ten year period the Supremes (both with and without Diana Ross) chalked up 19 British Top 20 hits, Ms Ross in her own right has had somewhere in the region of 15, The Four Tops have had more than a dozen Top 20 records while The Temptations are not lagging very far behind. And of course Stevie Wonder's successes have included such classics as Uptight (Everything's Alright), For Once In My Life, A Place In The Sun, My Cherie Amour, Yester-Me Yester-You, Superstition, You Are The Sunshine Of My Life, Sir Duke and Isn't She Lovely.



THEY WERE always considered second to The Supremes but Martha and the Vandellas still achieved several million sellers including the classic Dancing In The Street.

Best wishes from your friends in Argentina on your 20th anniversary

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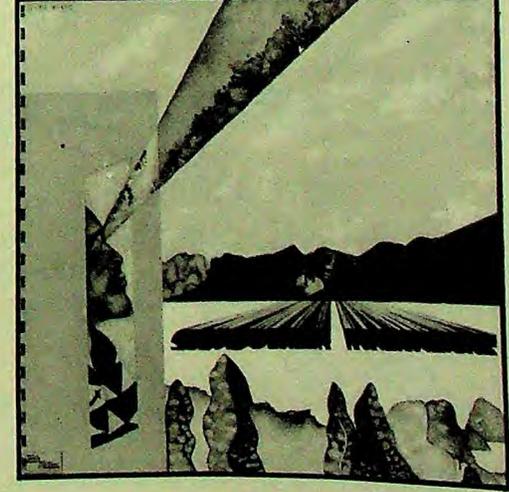
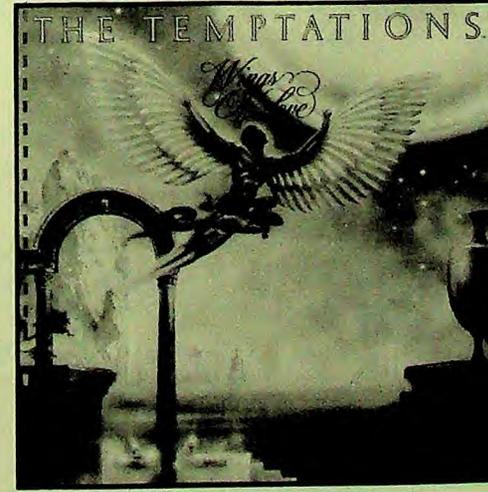
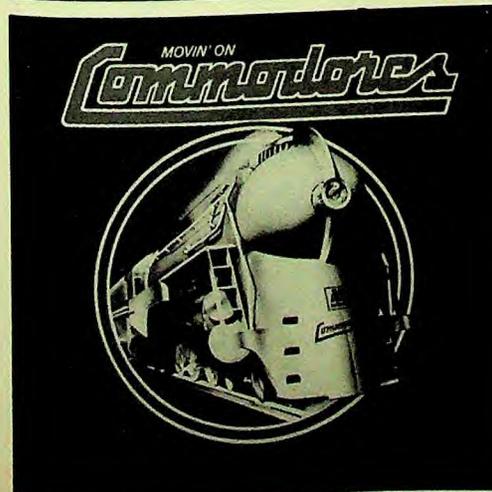
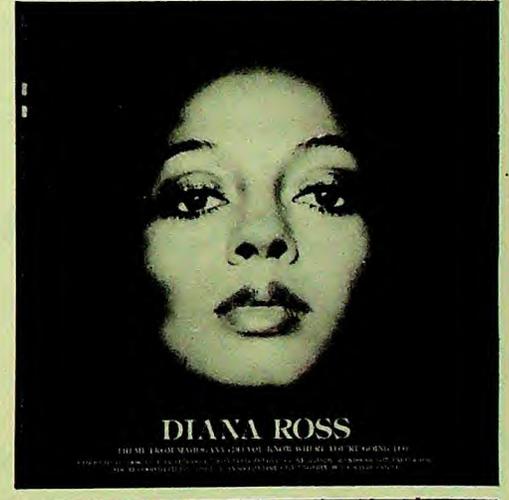
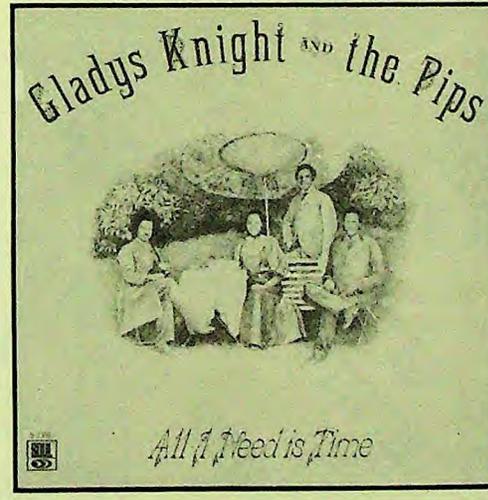
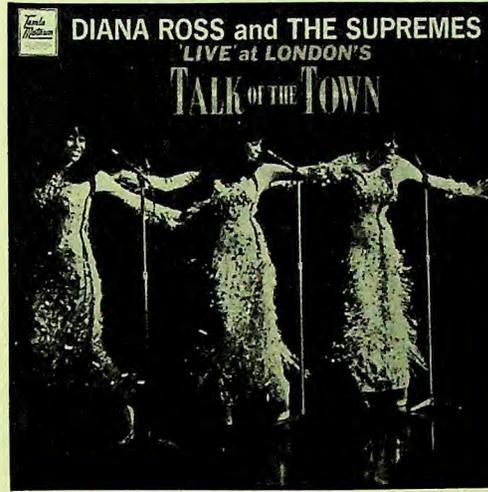
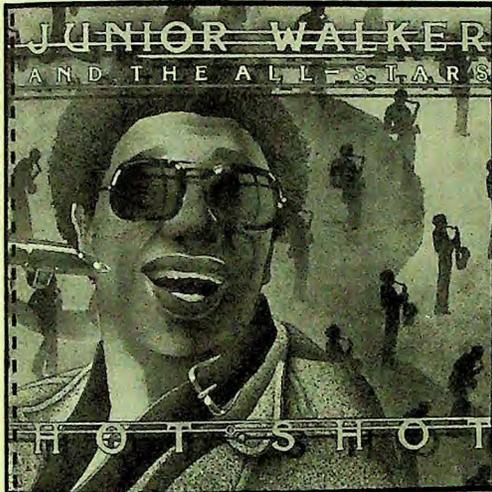
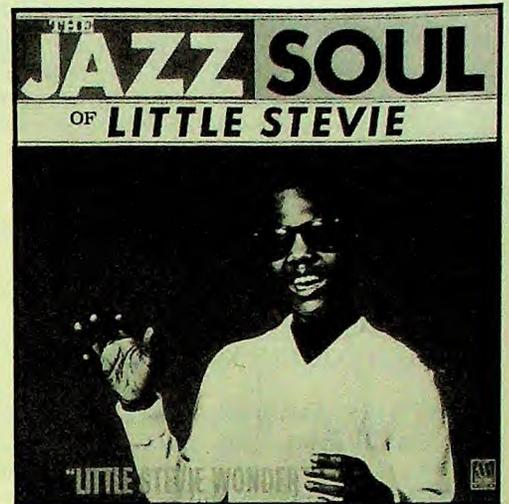
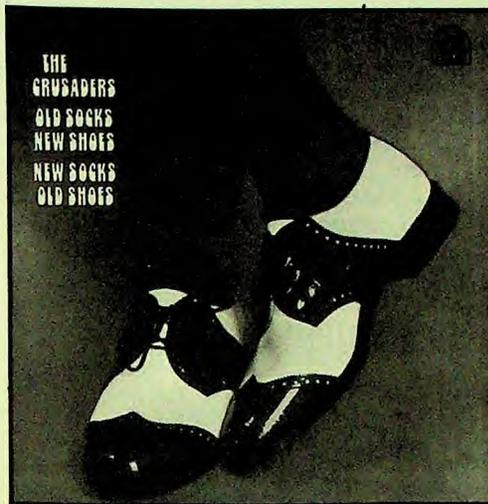
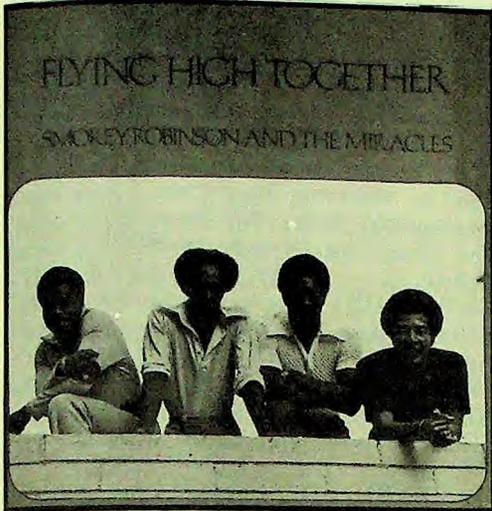
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SUPPLEMENT

# Motown wears its art on its sleeve



# SUPPLEMENT

**THE NAME** Motown is synonymous with record collecting. It is probably safe to assume that every label has at some time found someone who collects every piece of vinyl on which it is stuck, but Motown has armies of acquisitive fanatics whose aim is to own every title the label has ever put out. Many small independent retailers have combined their own enthusiasm with specialising in selling current catalogue and such deleted collectors' items as they can lay their hands on.

The current Motown catalogue contains 173 LPs, 179 singles, 19 12-inch singles, 144 cassettes and three eight-tracks, and to date the label has had 245 entries in the BMRB chart.

The LP catalogue, up to date with the newest releases of this month, is printed here.

**APOLLO:** Apollo  
**BLOODSTONE:** Don't Stop  
**COMMODORES:** Machine Gun, Caught in the Act, Movin' On, Hot on the Tracks, Zoom, Natural High, Greatest Hits, Midnight Magic, Live!  
**5th DIMENSION:** High on Sunshine.  
**YVONNE FAIR:** The Bitch Is Black.  
**FINISHED TOUCH:** Need to Know You Better.  
**FOUR TOPS:** Super Hits, Greatest Hits (and Vol 2), Four Tops Story, Motown Special.  
**PATRICK GAMMON:** Don't Touch Me.  
**CUBA GOODING:** Love Dancer.  
**MARVIN GAYE:** Let's Get It On, Greatest Hits, What's Going On, Hits of . . . , I Want You, Best Of . . . , Here My Dear, Live! at the London Palladium, Anthology.  
**MARVIN GAYE & TAMMI TERRELL:** Greatest Hits.  
**THELMA HOUSTON & JERRY BUTLER:** Two To One, Thelma and Jerry.  
**HIGH INERGY:** Turnin' On, Steppin' Out, Shoulda Gone Dancin'.  
**ISLEY BROTHERS:** Super Hits.  
**JACKSON 5:** Greatest Hits, Motown Special, Anthology, 20 Golden Greats.

**JERMAINE JACKSON:** Feel the Fire, Frontiers.  
**RICK JAMES:** Come and Get It, Bustin' Out Of L Seven, Fire It Up.  
**GLADYS KNIGHT & THE PIPS:** 20 Golden Greats, Help Me Make It Through the Night, Anthology.  
**EDDIE KENDRICKS:** At His Best.  
**MAJOR LANCE:** Now Arriving.  
**MARTHA REEVES & THE VANDELLAS:** Anthology  
**MANDRE:** Mandre, Mandre Two.  
**MEATLOAF:** Stoney & Meatloaf.  
**MOTOWN SOUNDS:** Space Dance.  
**BILLY PRESTON:** Late At Night.  
**PLATINUM HOOK:** Platinum Hook, It's Time.  
**BONNIE POINTER:** Bonnie Pointer.  
**RARE EARTH:** Willie Remembers, Ma, Midnight Lady, Rare Earth In Concert, Rarearth, Band Together, Grand Slam, Get Ready.  
**SMOKEY ROBINSON:** A Quiet Storm, Deep in My Soul, Big Time, Smokey's World, Love Breeze, Where There's Smoke . . .  
**SMOKEY ROBINSON & THE MIRACLES:** Greatest Hits, Anthology.  
**DIANA ROSS:** Greatest Hits 1 & 2, Baby

It's Me, Diana Ross, Everything Is Everything, I'm Still Waiting, Touch Me In The Morning, Last Time I Saw Him, Mahogany, Ross, The Boss, Lady Sings the Blues, An Evening With, 20 Golden Greats . . .  
**DIANA ROSS & THE SUPREMES:** Greatest Hits, 20 Golden Greats, More Hits, Anthology, Motown Special . . .  
**DIANA ROSS & MARVIN GAYE:** Diana & Marvin . . .  
**THE SUPREMES:** At Their Best, Greatest Hits.

**DAVID RUFFIN:** At His Best.  
**JIMMY RUFFIN:** Greatest Hits.  
**EDWIN STARR:** Hits Of . . .  
**DR. STRUT:** Dr. Strut.  
**SYREETA:** Syreeta, Stevie Wonder Presents . . . One to One.  
**SYREETA & G. C. CAMERON:** Rich Love, Poor Love.  
**SYREETA & BILLY PRESTON:** Music from Fastbreak.  
**SWITCH:** Switch, Switch II.  
**TEENA MARIE:** Wild and Peaceful.  
**TATA VEGA:** Full Speed Ahead, Totally Tata, Try My Love.  
**TEMPTATIONS:** Greatest Hits, All Directions, Masterpiece, Greatest Hits Vol 3, Anthology.

OUR WARMEST  
 CONGRATULATIONS  
 ON 20 YEARS OF  
 CONTINUING SUCCESS OF  
 ALL MOTOWN ARTISTS  
 JOBBE THE AUTHORS  
 AND YOUR CREW  
 FOR CREATING ONE OF THE LIVELIEST  
 AND MOST SUCCESSFUL MUSIC DYNASTIES  
 IN POP-HISTORY.  
 WE ARE HAPPY TO BE PART OF YOUR SUCCESS.  
 THE UFA-MUSIC PUBLISHING GROUP  
 MUSIK-EDITION DISCOTON  
 UFA-Buehnen- und Musikverlage  
 Sonnenstr. 19, 8000 Muenchen 2  
 Telephone (089) 55 79 57  
 Telex 5 23 265 ufa d



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**THREE OUNCES OF LOVE:** Three Ounces of Love.

**UNDISPUTED TRUTH:** Best Of . . .

**VARIOUS:** British Motown Chartbusters, Motown Chartbusters Vols 2, 3, 4, 5, 6, 7, 8, 9 and 10, Merry Christmas from Motown, Motown Christmas Album, Ric Tic Relics, Motown, Motown Gold Vols 1&2, A Special Motown Disco Album Vols 1 & 2, Pops We Love You, From the Vaults, It Takes Two, Motown Extra Special, 20 Mod Classics, Cooley High soundtrack.

**GROVER WASHINGTON:** Reed Seed.

**JUNIOR WALKER & THE ALL STARS:** Greatest Hits, Jr. Walker &

The All Stars, Anthology. **JR. WALKER:** Smooth Soul.

**MARY WILSON:** Mary Wilson.

**STEVIE WONDER:** Anthology, Music of My Mind, Talking Book, Innervisions, Fulfillingness First Finale, Greatest Hits Vols 1 & 2, My Cherie Amour, Live!, Live at the Talk of the Town, Where I'm Coming From, Songs in the Key of Life, Journey Through the Secret Life of Plants.

**LATEST RELEASES**

**BONNIE POINTER:** Bonnie Pointer 2.

**TEMPTATIONS:** Four Tops Second Album

**VARIOUS:** The Last Dance

*WRITERS: Jim Evans, Simon Hills, Nigel Hunter, Chris White•*

*FEATURE EDITOR: Terri Anderson•*

*PRODUCTION EDITOR: Kevin Tea•*

*ADVERTISING EXECUTIVE: Jackie Liburn*

*They say the first year  
is always the worst! —*

**not in this case!**



**SOM E IMAGEM S.A.R.L.**

Portugal

*are both proud and happy  
to be associated with*

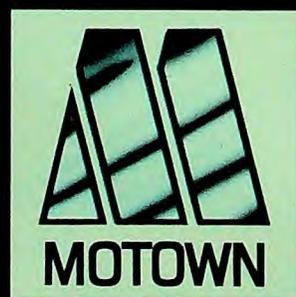
**MOTOWN RECORDS**

*and hope the next 20 years  
are as successful as the last*

## *Hep Travel*

*wish to  
Congratulate  
their friends at  
MOTOWN  
on their  
20th anniversary*

20 years  
old and  
never been  
touched.



Motown International

16 Curzon Street, London W1Y 7FF. 01-493 1603.

<b>16</b>	<b>THREE MINUTE HERO</b> Selector	2 Tone CHSTT 8
<b>17</b>	<b>I CAN'T STAND UP FOR FALLING DOWN</b> Elvis Costello	F. Beat XX 1
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<b>19</b>	<b>BRASS IN POCKET</b> Protesters	Real ARE 11
<b>20</b>	<b>BABY I LOVE YOU</b> Ramones	Sire SIR 4031
<b>21</b>	<b>RIDERS IN THE SKY</b> Shadows	EMI 5027
<b>22</b>	<b>BUZZ BUZZ A DIDDLE IT</b> Matchbox	Magnet MAG 157
<b>23</b>	<b>TOO HOT</b> Kool & The Gang	Mercury KOOL 8
<b>24</b>	<b>BETTER LOVE NEXT TIME</b> Dr. Hook	Capitol CL 16112
<b>25</b>	<b>GREEN ONIONS</b> Booker T. & The M.G.'s	Atlantic K 10109
<b>66</b>	<b>SIT DOWN AND CRY</b> Errol Dunkley	Parlophone R 6028
<b>67</b>	<b>RED FRAME WHITE LIGHT</b> Orchestral Manoeuvres In The Dark	GTO GT 259
<b>68</b>	<b>SO LONELY</b> Police	United Artists UP 615
<b>69</b>	<b>SKINHEAD MOONSTOMP</b> Symarip	Solar SO 2
<b>70</b>	<b>YOU KNOW HOW TO LOVE ME</b> Phyllis Hyman	Chrysalis CHS 2406
<b>71</b>	<b>ANOTHER BRICK IN THE WALL</b> Pink Floyd	WEA K 79111
<b>72</b>	<b>DO THAT TO ME ONE MORE TIME</b> Captain & Tennille	Epic EPC 8103
<b>73</b>	<b>FAN MAIL</b> Dickies	Capitol CL 16120
<b>74</b>	<b>DON'T STOP THE FEELING</b> Roy Ayers	Polydor POSP 100
<b>75</b>	<b>GANDHARA</b> Godiego	Dindisc/Snatzo DIN 5
<b>41</b>	<b>DANCE STANCE</b> Dexy's Midnight Runners	Parlophone R 6028
<b>42</b>	<b>ARE YOU READY</b> Billy Ocean	GTO GT 259
<b>43</b>	<b>MUSIC MAKES YOU FEEL LIKE DANCING</b> Brass Construction	United Artists UP 615
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<b>47</b>	<b>CARAVAN SONG</b> Barbara Dickson	Epic EPC 8103
<b>48</b>	<b>I'VE DONE EVERYTHING FOR YOU</b> Sammy Hagar	Capitol CL 16120
<b>49</b>	<b>TAKE THAT LOOK OFF YOUR FACE</b> Martti Webb	Polydor POSP 100
<b>50</b>	<b>MOTOR BIKE BEAT</b> Revollos	Dindisc/Snatzo DIN 5

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.

**DENNIS WATERMAN**  
His latest single. From the Thames T.V. series

*Murder*

'I could be so good for you'  
EMI 5009

**THE BEAT**

Double A side:  
"Hands off... she's mine"  
C/w  
"Twist & Crawl"

FEET1 On 60



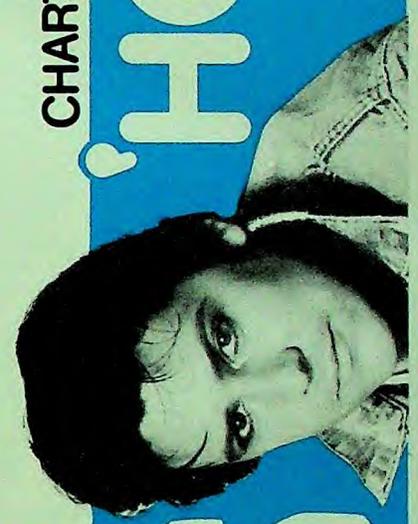
1980  
by  
**C C MANN**  
on  
**MOVEMENT**  
24

Dist. by SPARTAN RECORDS  
on 01-903 4753  
Movement 24 Ltd. Tel: 056881 726

**SHAKIN' STEVENS**

CHART SINGLE

**'HOT DOG'**



EPC 8090

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## BROADCASTING

Edited  
by  
DAVID DALTONCapital hits  
provinces

FOLLOWING CAPITAL Radio's decision to take over its own national as well as local airline sales business last October, the station aims to reach out into the provinces with its latest sales drive.

An audio visual presentation backed up with senior staff from sales and programming departments will visit Birmingham, Edinburgh, Manchester and Bristol and calls to other centres including Leeds, Newcastle and Glasgow are being considered.

Aimed at potential advertisers and agencies who cannot receive the station, the presentation will enable them to hear the Capital sound, appreciate the potential of Capital's market and audience and to learn about the possible benefits of ILR advertising.

The presentation team will liaise with ILR stations in each city they visit and Capital's marketing manager Keith Reynolds says: "We will be talking not just Capital specifically but will also expand to cover ILR generally."

Among those hoping to attend each presentation are Capital's managing director John Whitney, programme controller Aidan Day, head of programme administration and special features Peter Black, plus sales director Tony Vickers, sales manager Philip Pinnegar, Keith Reynolds and Tim Hunter-Henderson, the marketing executive who will co-ordinate the presentations.

Two Counties  
prepares for  
autumn launch

TWO COUNTIES Radio, the successful ILR franchise applicant for the Bournemouth area, goes ahead with studio installation in May for a planned on air launch in the autumn.

Neve Electronics has been awarded the contract to equip the station and its turnkey package covers 2CR's two self-drive broadcast studios, a 750 sq ft recording studio, plus news booth and ancillary equipment. The broadcast studios will be equipped with Neve 5402B consoles with six stereo and three microphone channels. The recording studio will

have an 8066 console wired for 20 input channels into 16 tracks.

Stanley Horobin, 2CR's chief engineer, says: "The Neve package represents excellent value and offers an impressive technical specification which will give 2CR first class recording and broadcast facilities."

Commenting on the deal, Neve sales manager John Hughes says: "The job is based on our standard local radio package modified to meet the specific requirements of Stanley Horobin. We are looking forward to working with 2CR to make the complex the best in the South of England."

## Music is the message

THE MESSAGE contained in one section of the 1980 edition of the IBA's Television and Radio handbook published last Friday (price £2.50) is that "music is very much alive on ILR".

In an article entitled Alive And Well the IBA highlights the commercial radio network's increasing output of live music, acting as "a balancing element to the commercially recorded music".

The ILR companies are required to spend a minimum of three per cent of their net advertising receipts on live music and this takes in material recorded by the stations in their own studios, in local venues, or performances broadcast by live relay.

The article emphasises that "touring artists and local musicians can share the ILR limelight" in concerts arranged by the stations covering pop, rock, jazz, folk, country and classical music. It claims that ILR has taken the lead in encouraging young local talent through competitions as arranged by BRMB, Radio Trent and Downtown, plus the Anna Instone Memorial Award instituted by Capital.



LORD STOKES, 2CR's chairman, is pictured above signing a contract for Neve Electronics to equip the new station's studios with (left to right) 2CR's chief engineer Stanley Horobin, Neve sales director Les Lewis, 2CR's programme controller John Piper and John Hughes, Neve's UK regional sales manager.

Grand Ole  
Opry first  
for Lux

A COUNTRY music concert at Nashville's Grand Ole Opry will be broadcast live in Europe for the first time via Radio Luxembourg.

Luxembourg's Bob Stewart will present the show from Nashville on April 26 and it will be relayed by satellite to the Grand Duchy for immediate transmission. The time difference means that the Saturday afternoon performance in Nashville will be heard during Stewart's weekly country slot between 9pm and 11pm. The billing has yet to be finalised.

The broadcast has been arranged through London Radio Productions by Nashville Radio Workshop which has leased the broadcasting rights for the programme from Nashville's WSM radio station. Luxembourg does not see this as a one off venture either and managing director Alan Keen says: "It is our intention to present future programmes of this nature and we shall be working closely with London Radio Productions."

Wes Green, president of Nashville Radio Workshop, adds: "This will be enormous exposure for the Opry artists and for the American country music industry in general."

## Seventies series

A NEW series on Capital Radio will look at music in the Seventies. Interviews with 30 big name artists have already been recorded for the series which is set to start in April. Looking back at just the last year of the Seventies, the votes are now being counted for the station's Music Awards poll.

Profit from  
Pennine

AN INDICATION of the change in Pennine Radio's fortunes is that the Bradford-based ILR station plans to pay a dividend to shareholders for the first time. Subject to AGM agreement they will receive 7½p for every £1 share held. Turnover for the fiscal year ending in September was up 29 per cent, providing profit after tax of £78,775. The station's main concern of the moment is that its transmission area should not be swamped by broadcasts from the proposed station for Leeds.

## PUBLISHING

Edited  
by  
NIGEL HUNTERMusic Sales  
distribution  
for Hohner

HÖHNER LONDON Ltd. has reached an agreement with Music Sales for the latter company to distribute exclusively Hohner's publications. These include tutors for harmonicas, accordions and melodicas and a complete range of instruments taught in schools.

Hohner's Dirk Kommer said: "Hohner is having an unparalleled year, and this move will leave us free to concentrate on manufacturing and distributing musical instruments."

Music  
Deals

POP-ROCK group Cliche has been signed to a worldwide publishing agreement covering its songwriting activities by Chappell Music. The pact was negotiated by Chappell creative director Steve Stevenson with Alan Wilson and John Welch of Hollybush Management, which represents the band.

Cliche has been in action since 1976. A recording contract was recently signed with Carrere, and the band's first single was I Know Your Game released on January 18.

Printed music  
sales up again

THE REVIVAL in the fortunes of printed music sales is continuing, according to a summary of results for the six months ended June 30, 1979.

The invoiced trade value of total sales in the UK including Northern Ireland was £3,874,000 compared with £3,678,000 for the same period in 1978, although the actual percentage of total turnover dropped from 69.63 per cent to 63.67 per cent. Gross invoice value was £6,089,000 as opposed to £5,864,000 in 1978, although again this was a drop from 67.58 per cent to 60.70 per cent of total turnover.

Total overseas sales were up, and total turnover for the half-year was

£6,084,000 (invoiced trade value) compared with £5,282,000 in 1978 and £10,032,000 (gross invoice value) compared with £8,677,000.

The June 1979 figures represent the sales of 27 members of the Music Publishers Association who are known to distribute printed music. Out of these, 22 submitted returns for the six-month period, but four were unable to make returns, and the MPA used their previously submitted figures as a basis. One member so far has not completed any returns, and an estimate for this company's turnover has been included, based on statistical information made available to the MPA.



ANDREW HEATH (seated) makes the new business link with his brother Geoffrey and Eddie Levy official with a contract. Standing behind him (from left) are his lawyer David Landesman, Geoffrey Heath, Eddie Levy and Heath Levy lawyer Geoffrey Isaacs.



CANNES: During the Midem Stig Anderson received on behalf of Polar Music International and Abba a gold award marking 50,000 sales of Abba's Voulez-Vous LP in Greece. Anderson is seen with Polar's Greek licensees Martin Gesar and Marika Gesar of Music-Box.

Zomba pulls off  
publishing hat-trick

ZOMBA MANAGEMENT and Publishers has recently set a hat-trick of agreements concerning the Photos, Young Ones and record producer Tony Clarke.

The Photos, signed to CBS and featuring lead singer Wendy Wu, have reached a worldwide publishing deal with Zomba negotiated by Clive Calder and Mark Cellier of that company and Oliver Mills and James Todd of Magic, the Photos' management company. The band's first single is I'm So Attractive, and the debut album is currently being recorded produced by Roger Bechirian.

A similar pact has been set for The Atlantic band, Young Ones, with their manager, Steve Lewis, who also handles Steve Hillage. Lewis was recently in the States to arrange the release of the group's

debut album produced by Canadian Bruce Fairbairn.

Tony Clarke, noted for his production work with The Moody Blues and others, has concluded an exclusive management and representation agreement with Calder and Ralph Simon of Zomba. The latter company has negotiated a solo deal for him with EMI for a series of concept albums.

Clarke is currently completing the first at the Compass Point Studios near Nassau in the Bahamas, with material written by himself in collaboration with classical guitarist Chaz Hart. The duo have signed an exclusive worldwide songwriting pact with Zomba Corporation, the Swiss-based holding company of Zomba Management and Publishers.



*Mary Wilson*

*Motown, I've been  
loving you for twenty  
years.*

**HER FIRST SOLO ALBUM**

Featuring the new single 'Pick Up The Pieces'



16	10	BEE GEES GREATEST HITS	•	RSD RSDX 001
17	40	JUST FOR YOU		Warwick WW 5071
18	21	METAMATIC		Metabeat V2146
19	23	LONDON CALLING	•	CBS CLASH 3
20	19	FLEX		Siff SEEZ 19
21	16	GREATEST HITS	•	Riva ROD TV 1
22	28	THE FINE ART OF SURFACING		Ensign ENHOX 11
23	14	SEPTEMBER MORN		CBS 86096
24	15	OUTLANDOS D'AMOUR		A&M AMLH 68502
25	NEW	GOING STEADY		Warwick WW 5078

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41	46	ON THE RADIO GREATEST HITS VOLS. 1 & 2	•	Casablanca CALD 5008
42	47	ROCK AND ROLL JUVENILE	•	EMI EMC 3307
43	29	20 GOLDEN GREATS	•	Motown EMTV 21
44	35	ASTAIRE	□	Mercury 9109 702
45	39	ELO'S GREATEST HITS	•	Jet JETLX 525
46	58	FREEDOM AT POINT ZERO		Grant FL 13452
47	43	PEACE IN THE VALLEY	•	Ronco RTL 2043
48	41	JUST TESTING		MCA MCF 3052
49	57	GOLD AND PLATINUM		MCA MCSP 308
50	36	CORNERSTONE		A&M AMLK 63711

66	70	TOMITA'S GREATEST HITS		Red Seal RL 43076
67	NEW	SOLDIER		Arista SPART 1117
68	52	GREATEST HITS 1972-1978	•	Mercury 9102 504
69	49	SETTING SONS	•	Polydor POLD 5028
70	NEW	FLYING LIZARDS		Virgin V 2150
71	65	MANILOW MAGIC	•	Arista ARTV 2
72	75	QUIET LIFE		Ariola Hansa AHAL 8011
73	62	LENA'S MUSIC ALBUM	•	Pye N123
74	61	THE SECRET LIFE OF PLANTS	•	Motown TMSP 6009
75	NEW	TELL ME ON A SUNDAY		Polydor POLD 5031

Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

# RECORD MIRROR

**BRITAIN'S ONLY COLOUR  
MUSIC WEEKLY  
WITH THE LATEST CHARTS**

# RECORD MIRROR

ON SALE THURSDAYS ONLY 20p

# Neil Diamond

New Album



'September Morn' Includes the title track hit single.



CBS 86096



# Mike Rutherford

from Genesis has made a solo LP

Mike Rutherford, guitarist and composer with Genesis releases his first solo album this Friday. "Smallcreep's Day" is the title and it's certain to appeal to the legions of Genesis fans. And to ensure maximum sales and a high chart placing Charisma are mounting a major marketing campaign involving: extensive press ads, billposters, shop-windows and point-of-sale. Stock up today!

TITLE: "SMALLCREEP'S DAY"  
PRODUCED BY DAVID HENTSCHEL  
PREFIX: CAS 1149

ORDER FROM POLYGRAM RECORD SERVICES LTD.

## Feb 15 is Smallcreep's Day

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**DISTRIBUTORS CODE**  
 A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterpris, CR - Creole, P - Annelle, RT - Rough Trade, SH - Shannon, Q - Chardale, G - Lightning, SP - Spartan, FP - Faulty Products.

**A**  
 A PICTURE OF YOU, Born To Lose, ROBERT GORDON. RCA PB 9501 (R)  
 ALABAMA SONG, Space Oddity, DAVID BOWIE. RCA BOW 5 (R)  
 ALWAYS SOMETHING THERE TO REMIND ME, Poet For The Generation, CHARLIE FAWN. Warner Brothers/Hansa K 17566 (W)

**C**  
 CARI, Mallorca, BOB JAMES/EARL KLUGH. CBS 8139 (C)  
 COME TO LA, Get Up, CHILLY. Polydor 2042 137 (F)

**B**  
 BILLY DON'T BE A HERO, The Night Chicago Died, PAPER LACE. Old Gold OG 9028 (G)  
 BILLY THE KID, Kidnap My Baby, THE COOL NOTES. Jama JADC 008 12 (SP)  
 BOYS CRY, Chains Of Love, ORIGINAL MIRRORS. Mercury MER 5 (F)

**D**  
 DANCE WITH ME, Newsletter, REGINALD BOSANQUET. Pye 7P 167 (A)  
 DANCE YOURSELF DIZZY, Instr. LIQUID GOLD. Polo 1 (C/CR)  
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 LIKE FLIES ON SHERBERT  
 Alex Chilton AUL 710 (ZCAUL 710)

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 Captain & Tennille  
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 STEAL THE NIGHT  
 Cindy Bullens NBLP 7185

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 Wes Montgomery M 47051

**E**  
 EVERYBODY GET TOGETHER, Ruby Let Me Down, HERB REED GROUP. PVK PV 34 (C/SR)

**F**  
 FIRST BE A WOMAN, Put A Rainbow In Your Heart, LEONORE. Polydor POSP 116 (F)  
 FLIRTIN' WITH DISASTER, Gunsmoke, MOLLY HATCHETT, Epic EPC 8221 (C)

**G**  
 GAMES WITHOUT FRONTIERS, The Start/I Don't Remember, PETER GABRIEL. Charisma CB 354 (F)

**H**  
 HEARTACHE, I'm On Fire, ALAN JONES. Active ACT 2 (R)

**I**  
 I CAN'T CONTROL MYSELF, Give It To Me, TROGGS. Old Gold OG 9024 (L)  
 I CAN'T TELL YOU WHY, The Greeks Don't Want No Freaks, EAGLES. Elektra/Asylum K 12418 (W)  
 I, ZIMBA, Paper, TALKING HEADS. Sire SIR 4033 (W)  
 I'M GOING TO GET YOU TONIGHT, Computer Love, INDEX. DJM DJS 10933 (C)  
 IT'S ONLY LOVE, Pain In My Heart, INGA RUNPF. RCA PB 1759 (R)

**J**  
 JUST A TOUCH, Shine, SLAVE. Atlantic K. 11442T (W)

**K**  
 KING, Food For Thought, UB40 Graduate GRAD 6 (SP)

**L**  
 LAUGHING ACADEMY, Baby Don't Jump, PUNISHMENT OF LUXURY. United Artists BP 317 (E)  
 LOOKING FOR THE MONEY, If I Need Anybody, DAVIS BROTHERS. Charisma CB 343 (F)  
 LOVE INJECTION, Gone For The Weekend, TRUFFEL. Elektra/Asylum K 12412 (W)  
 LOVE MACHINE, Dance, Dance, Dance, SUPERMAX. Carrere CAR 134T (W)  
 LOVE PATROL, Once Upon A Happy Ending, DOOLEYS. GTO GT 260 (C)

**M**  
 MCCARTHUR PARK, Wuthering Heights, THE BURTONS/JAH WURZEL. Cherry Red CHERRY 11 (SP)  
 METRONOME, Moscow, MANICURED NOISE. Charisma PRE 003 (F)  
 MOONLIGHT LADY, One Lonely Guy, CHRIS GILBEY. Laser LAS 24 (W)  
 MOSTLY MOZART, Classical Dancin', WALTER MURPHY. RCA FB 1773/FC 1773DJ (R)

**N**  
 NO ONE'S COMING OUTSIDE, What Would You Do, CHELSEA. Step-Forward SF 14 (A)  
 NO TURNING BACK, Lying Here, SHOX. Beggars Banquet BEG 33 (W)

**P**  
 PUTTING ON THE RITZ, Top Hat White Tie And Tails, PETER SKELLERN. Mercury 6008 606 (F)

**R**  
 REFUGEE, It's Rainin' Again, TOM PETTY AND THE HEART-BREAKERS. MCA 559 (C)  
 (REMEMBER) Walking In The Sun, Bone To Bone... AEROSMITH. CBS 8220 (C)  
 RHYTHM TALK PART 1, Rythm Talk Part 2, JOCKO. Epic EPC 8222 (C)

**S**  
 SAFARI, Safari Pt. 2, MODERN SOUND CORP., Epic EPC 8209 (C)  
 SIT DOWN LET'S TALK ABOUT IT, Version, VERNA LEE POWELL. Jama JA 0048 (SP)  
 SLANGEVA, The Old Scots Songs, THE GRANTS. REL RES 007 (I)  
 STUPID GIRL, Young Lust, ELLEN FOLEY. Epic EPC 8122 (C)

**T**  
 TELL ME WHY, Backyard Guys, 20/20. Epic PRT 8184 (C)  
 TERMINAL LOVE, I Love Me, THE BOYS. Safari SAFE 23 (SP)  
 THE END, Delta, DOORS. Elektra/Asylum K 12400 (W)  
 THE STREAK, Misty, RAY STEVENS. Old Gold OG 0923 (G)  
 THEY CAME AND TOOK HER, Romance By Mail, SCARS. Charisma PRE 002 (F)  
 THIS IS IT, Will It Last, KENNY LOGGINS. CBS 7987 (C)  
 TIBUR, Swan, ANDRE DUDEK. Laser LAS 23 (W)  
 TWO THOUSANDTH MAN, I Was Made For Loving You, KISS. Casablanca NB 1001 (A)

**V**  
 VIVA BOBBY JOE, I Can't Let You Go, EQUALS. Old Gold OG 9025 (G)  
 VOLCANO, Stranded On A Sandbar, JIMMY BUFFET. MCA 562 (C)

**W**  
 WHO'LL COME WITH ME, Join This Parade, KELLY FAMILY. Polydor POSP 114 (F)

**Y**  
 YOUNG CHILD, Tomorrow, RONNIE LAWS. United Artists UP 619 (E)  
 YOU'RE MY SWEETNESS, Me And Mrs. Jones, BILLY PAUL. Epic EPC 8202 (C)

## SELECT SINGLES

by TONY JASPER

**ELLEN FOLEY**  
 Stupid Girl (Epic EPC 83718, CBS). Lady with good voice and looks has another go at the charts. Recent OGWT appearance, massive press coverage, ads, PAs, expected here for tour. This track is taken from LP Night Out (EPC 83718) and is an up-tempo rocker that sounds good but lacks commercial appeal of Quatro-Chapman partnership. It is for the Hunter-Ronson inclined - those into production for its own sake.

**THE TOURISTS**  
 So Good To Be Back Home Again (Logo Tour 1 RCA). From the LP Reality Effect LOG 1019, follows recent Top Three single, has much used pop lyric theme, possesses fiery guitar, an organ jumping around with vocal sometimes together with sound rather than out on its own. Can hardly fail to reach the Top 20.

**THE DOORS**  
 The End (Warners K 12400, WEA) Long-time Doors favourite given fresh lease of life thanks to the film Apocalypse Now. Group seems to be no longer together although two members did visit the UK for promotion during 1979. Doesn't sound dated and its message is still relevant. Should sell but surprising if it charts other than possibly bottom end of 75.

**ROCKERS EXPRESS**  
 Phoenix City (Kerova KOW 002, WEA). Chugging beat number with positive hint of reggae in general mix. Mainly an instrumental with a few yelps for vocals. Black, white picture sleeve.

**MORRIS AND THE MINORS**  
 State The Obvious (Round MOR 1, Indie) Humorous sleeve, notes for press in same vein. Debut disc from SE London company. Somewhat tinny sound but doubtless this is intended, as slightly out of tune feel which with flat vocal delivery a la Numan, Ultravox, Kraftwerk, sounds perfectly suitable.

**SHOX**  
 No Turning Back (Axis, Indie) Black and white cover bag with pic of group. With better mix, production might sound better hit potential than in present form. I very much like the girl vocalist and also the finale which should have been extended.

**WILSON BROTHERS**  
 Feeling Like We're Strangers Again (Atlantic K 11431, WEA) Good soul disc with pleasing marriage of lead male vocals and group harmonies. Issued US, October, 1979 on Speciality.

**QUARTZ**  
 Nantucket Sleighride (Reddingtons Rare DAN 1, Indie) Theme from Thames TV's Weekend World, so familiar although the arrangement with extra instrumentation might not be so appealing for general market. Comes in catchy sleeve and has some pleasing moments, particularly the organ break.

**BEARZ**  
 She's My Girl (Axis 2, Indie). Employs vocal harmonies, emphasis on drums with some nice instrumental line filling between lyric gaps. Very late 1960s feel to it, though new wave in off-beat, discordant instrumental break.

**MIKE BATT/ COLIN BLUNSTONE**  
 Losing Your Way In The Rain (EPC 8155, CBS) Re-mixed track from Batt's Tarot card concept LP which at the time of its 1979 release was given much publicity. Sounds good but will have hard fight to reach the Top 75. Batt's production is excellent.

**MARTHA AND THE MUFFINS**  
 Exo Beach (DIN 9, Virgin) Available from February 15, also on LP, Metro Music, lively, good line under main musical score, late sax aids driving beat. Drums plus organ give positive musical colouring.

# CONQUEST

**THE NEW ALBUM FROM URIAH HEEP**  
 BRON 524  
**INCLUDES THEIR NEW SINGLE 'CARRY ON'**  
 BRO 88



## 10TH ANNIVERSARY TOUR

Thursday, 14th Feb.	London	Hammersmith Odeon
Friday, 15th Feb.	Bristol	Colston Hall
Sunday, 17th Feb.	Oxford	New Theatre
Monday, 18th Feb.	Croydon	Fairfield Halls
Tuesday, 19th Feb.	Cardiff	Sophia Gardens
Wednesday, 20th Feb.	Swansea	Brangwyn Hall
Friday, 22nd Feb.	Hatfield	The Forum
Saturday, 23rd Feb.	Nr. St. Austell	New Cornish Riviera Club
Sunday, 24th Feb.	Poole	Wessex Hall, Poole Arts Centre

**+ GIRLSCHOOL**



ORDER FORM CHART

CHART FOR WEEK-ENDING FEB. 16

# TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	2	3	THE LAST DANCE Various	Motown EMTV 20 (E)	39	33	23	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	
2	1	5	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W)	40	37	47	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	
3	3	15	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	41	46	14	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	Casablanca CALD 5008 (A)	
4	5	4	SHORT STORIES Jon & Vangelis	Polydor POLD 5030 (F)	42	47	2	ROCK AND ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	
5	2	4	PERMANENT WAVES Rush	Mercury 9100 071 (F)	43	29	13	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E)	
6	6	10	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K)	44	35	10	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	
7	8	15	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	45	39	11	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	
8	7	18	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	46	58	2	FREEDOM AT POINT ZERO Jefferson Starship	Grunt FL 13452 (R)	
9	18	2	KENNY Kenny Rogers	United Artists UAG 30273 (E)	47	43	10	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B)	
10	9	12	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	48	41	3	JUST TESTING Wishbone Ash	MCA MCF 3052 (C)	
11	11	14	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	49	57	2	GOLD AND PLATINUM Lynyrd Skynyrd	MCA MCSP 308 (C)	
12	13	5	I'M THE MAN Joe Jackson	A&M AMLH 64794 (C)	50	36	4	CORNERSTONE Styx	A&M AMLK 63711 (C)	
13	12	10	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	51	60	7	RUMOURS Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 56344 (W)	
14	45	5	END OF THE CENTURY Ramoness (Phil Spector)	Sire SRK 6077 (W)	52	48	49	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	
15	38	5	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)	Epic EPC 83892 (C)	53	54	85	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
16	10	14	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	54			FLOGGING A DEAD HORSE Sex Pistols	Virgin V 2142 (C)	
17	40	3	JUST FOR YOU Des O'Connor	Warwick WW 5071 (M)	55	66	2	SUNBURN Soundtrack	Ronco RTL 2044 (M)	
18	21	3	METAMATIC John Foxx	Metalbeat V2146 (C)	56	44	3	MATCHBOX Matchbox	Magnet MAG 5031 (A)	
=18	23	8	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	57	51	40	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	
20	19	3	FLEX Lene Lovich	Stiff SEEZ 19 (C)	=58			ARGY BARGY Squeeze	A&M AMLH 64802 (C)	
21	16	13	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	59			COUNTRY GUITAR Various	Warwick WW 5070 (M)	
22	28	4	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	60			ADVENTURES IN UTOPIA Utopia	Island ILPS 9602 (E)	
23	14	5	SEPTEMBER MORN Neil Diamond (Bob Gaudio)	CBS 86096 (C)	61			VICTIMS OF THE FURY Robin Trower	Chrysalis CHR 1215 (F)	
24	15	44	OUTLANDS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	62	55	9	FAWLTY TOWERS Soundtrack	BBC REB 377 (A)	
25			GOING STEADY Soundtrack	Warwick WW 5078 (M)	63	72	38	SKY Sky (Sky/Clark/Bendall)	Ariola ARLH 5022 (A)	
26	22	73	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	64			THE AGE OF PLASTIC Buggles	Island ILPS 9585 (E)	
27	27	6	VIDEO STARS Various	K-Tel NE 1066 (K)	65	56	6	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	
28	26	13	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	66	70	2	TOMITA'S GREATEST HITS Tomita	Red Seal RL 43076 (R)	
29	42	2	CAPTAIN BEAKY AND HIS BAND Keith Michell	Polydor 2383 462 (F)	67			SOLDIER Iggy Pop	Arista SPART 1117 (F)	
30	30	35	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	68	52	20	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	
31	32	9	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	69	49	12	SETTING SONS Jam (Vic Coppersmith-Heaven)	Polydor POLD 5028 (F)	
32	34	10	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263 (E)	70			FLYING LIZARDS Flying Lizards	Virgin V 2150 (C)	
33	59	2	SHEER GREED Girl (Nick Tauber)	Jet JETLP 224 (C)	71	65	49	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	
34	24	9	20 HOTTEST HITS Hot Chocolate (Mickie Most)	RAK EMTV 22 (E)	72	75	2	QUIET LIFE Japan	Ariola Hansa AHAL 8011 (A)	
35	17	4	THE SUMMIT Various	K-Tel NE 1067 (K)	73	62	17	LENA'S MUSIC ALBUM Lena Martell (George Etrick)	Pye N 123 (A)	
36	31	16	TUSK Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 66088 (W)	74	61	14	THE SECRET LIFE OF PLANTS Stevie Wonder (Stevie Wonder)	Motown TMSP 6009 (E)	
37	25	5	NO PLACE TO RUN UFO (George Martin)	Chrysalis CDL 1239 (F)	75			TELL ME ON A SUNDAY Martí Webb	Polydor POLD 5031 (F)	
38	20	6	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)	EMI EMTV 19 (E)						

## ARTISTS' 1-3

ABBA	11.57
BLONDIE	26.31
BEE GEES	16
BOOMTOWN RATS	22
BUGGLES	64
CAPTAIN BEAKY	29
CLASH	18
COUNTRY GUITAR	=58
DIAMOND, Neil	23
DR. HOOK	28
ELO	45.30
FAWLTY TOWERS	62
FLEETWOOD MAC	51.36
FLYING LIZARDS	70
FOXX, John	18
GIRL	33
GOING STEADY	25
HOT CHOCOLATE	34
IGGY POP	67
JACKSON, Joe	12
JACKSON, Michael	10
JAM	69
JEFFERSON STARSHIP	46
JON AND VANGELIS	4
JAPAN	72
LOVICH, Lene	20
LYNYRD SKYNYRD	49
MADNESS	3
MANFRED MANN	38
MANILOW, Barry	71
MARTELL, Lena	73
MATCHBOX	56
MEAT LOAF	52
NOLANS	15
O'CONNOR, Des	17
PEACE IN THE VALLEY	47
PINK FLOYD	13.65
POLICE	8.24
PRETENDERS	2
PRIDE, Charlie	6
RAMONES	14
RICHARD, Cliff	42
ROGERS, Kenny	9.32
ROSS, Diana	43
RUSH	5
SEX PISTOLS	54
SHADOWS	39
SKELLERN, Peter	44
SKY	63
STEWART, Rod	21
SPECIALS	7
SQUEEZE	58
STYX	50
SUMNER, Donna	41
SUPERTRAMP	40
SUNBURN	55
10cc	68
THE LAST DANCE	1
TOMITA	86
THE SUMMIT	35
TROWER, Robin	61
UTOPIA	60
VIDEO STARS	27
WAYNE, Jeff	53
WEBB, Marti	75
WISHBONE ASH	48
WONDER, Stevie	71

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.

MW ALBUM CHARTS ARE COMPILED BY BMRB ON RETURNS FROM 450 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £2.25 AND UPWARDS.

**RACHEL SWEET**  
 THE NEW ALBUM SEEZ 18  
**PROTECT THE INNOCENT**  
 AND THE SINGLE BUY 67  
**FOOLS GOLD**

# THE BROTHERS JOHNSON ARE SET TO EXPLODE



*The Brothers J. have always been acknowledged as one of the most innovative forces in black music.*

*Now, with producer Quincy Jones and songwriter Rod Temperton, the team behind Michael Jackson's "Off The Wall", they have recorded a new album.*

**The Brothers Johnson's new album –**

**"Light Up The Night"**

**– it will.**



Album: AMLK 63716  
Cassette: CKM 63716

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## AWARDS

# Warner Bros Music tops without a No.1

WARNER BROTHERS Music achieves a notable double this year in the music publishing section of the *Music Week* Awards by coming top in both the individual and corporate categories, an impressive sequel to its individual triumph in the 1978 results.

Remarkably enough, WB Music has won these accolades without actually scoring a Number One rating in the UK chart during the 10 years of its independent UK existence, although in the words of managing director Rob Dickins: "We've been near it often enough".

Much of the credit for WB Music's double success belongs to Dickins, son of veteran *New Musical Express* advertisement director, Percy Dickins, and at 29 the youngest man to be appointed to the board of Warner Brothers Music Corporation as vice-president last year.

"It's the first time we've won both categories," Rob Dickins told *Music Week*, "and we've done it with about 30,000 copyrights altogether in the catalogue and a staff of 14."

He attributes the dual success to a combination of English acts breaking here and further hits of American origin. In its early years, WB Music's chart activity was almost all American copyrights, but now UK signings are in the ascendancy.

Among the latter, Dickins mentioned Madness, the Jags, the Undertones, the Sex Pistols, the Corgis, and the Planets. He rejects any definition of new wave in terms of classification.

"I wouldn't say they're new wave. I'd say it's contemporary pop. Madness are particularly pleasing in their progress because I paid for their first record, The Prince, which was released on 2 Tone and became an immediate hit."

Dickins pointed out that the



GOING UP in the world — Peter Reichardt (left), professional manager of Warner Brothers Music, and managing director Rob Dickins.



AND



Planets and Corgis part of the awards triumph came about through the WB Music relationship with Martin and Tim Heath of Rialto Records.

Contributing notably to the WB Music individual success from across the Atlantic were Chic writer-producers Bernard Edwards and Nile Rodgers (see winning songwriter-producer feature) for their work with Chic, Sister Sledge and Sheila B. Devotion, Valerie Simpson and Nick Ashford for their work with Diana Ross and Chaka Khan, and Rose Royce. Dickins attributes the WB corporate win largely to the company's administrative association with Arnakata and acts such as Dollar, the Tourists and Judas Priest.

"We don't specialise in one thing or another," he explained. "We go from Leif Garrett and Rose Royce to Madness or the Sex Pistols. This wide spectrum brings in singles of every kind and we had 66 A-sides in the chart during 1979.

"We do what we think is right and we're working much more with new talent than publishers have done in the past. We bankroll acts sometimes for demos and we get involved at a much more creative level than just picking up things."

Dickins paid tribute to WB Music professional manager Peter Reichardt, who is signing acts much more now that Dickins has to fulfil his WB main board international obligations. Reichardt brought the Barron Knights into the WB Music fold and last year also signed Marianne Faithfull, whose Island LP has sold over 100,000 worldwide.

"Our contracts, royalties and copyright matters are in the very capable and efficient hands of our administrative team of Frank Shaw, Dave Beattie and Ron Fry," continued Dickins. "They run such a tight operation that it makes my life a lot easier in matters like sub-publishing deals.

"My WB Music Corporation responsibilities mean that I'll be spending more and more time in the international field, and will be visiting practically every WB company around the world. My first love remains the British company, though, and I'll be paying as much attention as possible to it."



FLANKING THE rest of Chic are Bernard Edwards (left) and Nile Rodgers (right), winners of the top producers and writers categories.

## Chic duo enjoying a double triumph

SCORING A double triumph in the top writers and top producers categories are the Chic duo, Bernard Edwards and Nile Rodgers, whose songs are published by Warner Bros Music.

Bernard Edwards was born in Greenville, North Carolina, moving to New York when he was 10. He was a proficient reeds and bass musician by the time he left high school and met Nile Rodgers through the mother of Rodgers' girlfriend of the time, who worked with Edwards in the Post Office.

Nile Rodgers was born in New York and grew up in Greenwich Village and Hollywood. Back in New York, he met Edwards as described and although their approach to rock music differed initially, the two started gigging around the New York club scene before joining the Big Apple Band which backed a group called New York City.

Edwards left the Post Office with great relief and Rodgers relinquished his job with the Apollo Theatre house band to become part of Big Apple.

The band toured the US and Europe with New York City between 1972 and 1975 and remained intact when NYC disbanded.

BA worked on demo sessions and backed singer Carol Douglas for six months. Edwards and Rodgers, encouraged by Rob Drake, a disco DJ, began writing and recording some dance numbers, which Drake featured at the Night Owl disco and which started generating a buzz of favourable reaction, so much so that by June 1977 Edwards and Rodgers were leading Big Apple, which they renamed Chic and signed to Atlantic



Records.

Chic's debut single, Dance Dance Dance (Yowsah Yowsah Yowsah), was released in September 1977 and shot up both the pop and R&B charts, obtaining RIAA gold certification in February 1978.

Chic's debut album also went gold and contained another hit single, Everybody Dance. Chic began touring in 1978, opening for major acts such as the Isleys, Trammps and Rufus and that autumn undertook their own headline tour, which ended in Brazil. Their next single, Le Freak, sold over four million units and set a new record in the WEA organisation, and its parent LP, C'Est Chic, exceeded two million sales in the States alone.

Rodgers and Edwards, who write, arrange, conduct and produce Chic's music, believe the band's mass appeal is due to its long experience in playing simple, straightforward rock and soul on the road, and the band certainly refutes the theory that dancing music will not appeal to sit-down concert audiences.

Rodgers and Edwards are now closely and successfully involved with other leading artists as well as Chic. They produced Sister Sledge's We Are Family album, which topped the million sales mark in America, the Sledge single hit I've Got To Love Somebody, and Sheila B. Devotion's Spacer.

## Chrysalis wraps up marketing award

THE MARKETING Award for 1979 goes to Chrysalis Records for their campaign to promote The Very Best Of Leo Sayer.

Centrepiece of the campaign was a series of TV advertisements devised by Chrysalis. Involved in the creative aspect of the campaign was Peter Wagg who says: "We chose Easter for the release because there is a little less competition than at Christmas for TV promoted compilations and we thought that if we could achieve a Number One at that time, we would be able to maintain it through the summer.

"As it turned out that's just what happened."

The ad was screened in three TV regions before rolling nationally over a four week period. The initial sales target was set at 500,000 and latest sales figures exceed 620,000.

"Our objectives on the creative side," says Wagg, "were to emphasise that Leo Sayer is very much a current artist and to project his personality which is warm and energetic.

"We had Fred Astaire in mind for the theme because in one of his songs Leo sings 'I can dance like Fred Astaire'."

"In one of his films — Royal Wedding — Astaire appears to dance around a room, up the wall and across the ceiling and to re-create that effect in the TV ad and for the record sleeve and posters we built a complete revolving room so that Leo could seem to be dancing upside down."

Ariola is awarded second place in the marketing category for its campaign to launch the debut album from Sky, while Liberty-United takes third place for its campaign behind The Raven album from The Stranglers.

CBS is given fourth place for the marketing push for London Calling by The Clash which involved pegging the double album RRP to £5.

Highly Commended in this section are Warwick for Adrian Brett's Echoes Of Gold and EMI for Hot Chocolate's 20 Hottest Hits.

## Jet's Discovery campaign was full of Eastern promise

JET'S THINKING on the question of merchandising ELO's *Discovery* album in the most effective manner possible led to adventurous and highly effective use of window and point of sale displays.

Deservedly walking off with first prize in the POS category Jet can happily reflect on the fact that the exotic full-of-eastern-promise design not only wins prizes but helped to make a lot of money.

The window and POS displays all evolved from the sleeve design, which was the work of the US company Gribbit. All the material was manufactured in America by Jet's US company,

... the now famous Arab life-size cut out was still gracing most of the shops three months after the release

and brought to the UK for Topic to distribute and set up. Because the LP was released in the commercially quiet early summer, the marketing strategy included much heavier emphasis on display in shops than on national press advertising,

The reasoning behind it all — which was triumphantly proved right — was that a really lavish display, at a slow time of year, for product which was in itself very strong anyway, would remain visible much longer than any ad.

The number of displays sent out to retailers (1,000 window displays with the lit-up treasure chest as a feature were about three times as many as record companies usually send out) was huge, and the now famous Arab life-size cut-out was still gracing most of the shops three months after the release of *Discovery*. CBS reps and other informants are actually still reporting *Discovery* POS sightings.

# RECORD BREAKERS!

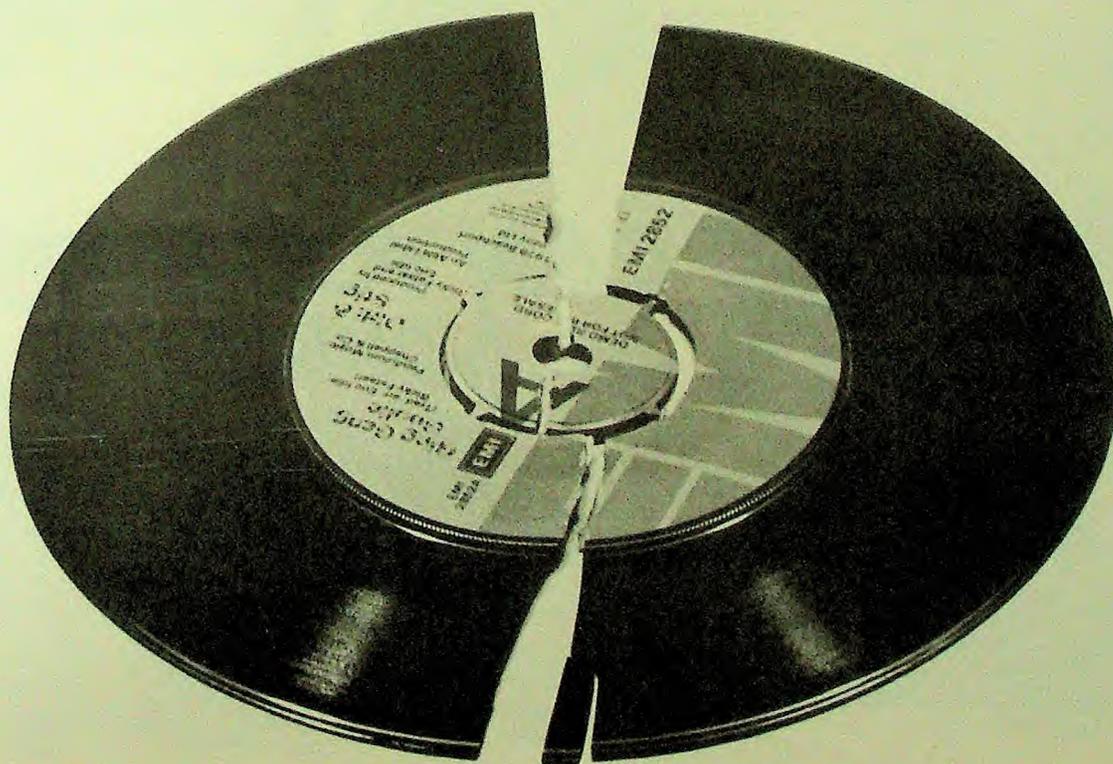
**NO. 1  
RECORD COMPANY**  
Singles and Albums

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1968 EMI Records  
1969 EMI Records  
1970 EMI Records  
1971 EMI Records  
1972 EMI Records  
1973 EMI Records  
1974 EMI Records  
1975 EMI Records  
1976 EMI Records  
1977 EMI Records  
1978 EMI Records

**1979 EMI Records**

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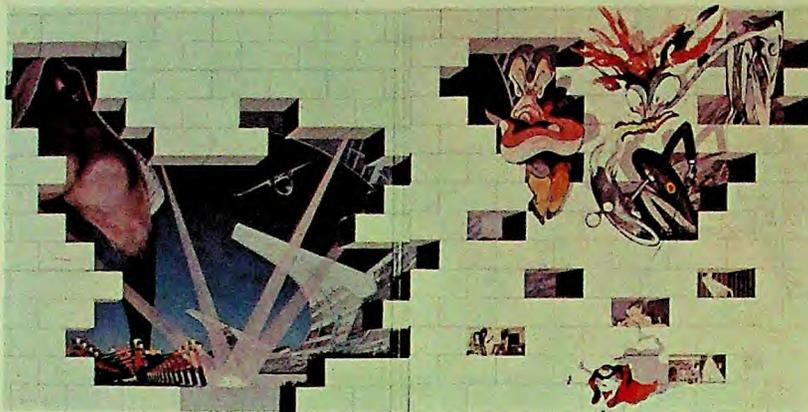


EMI

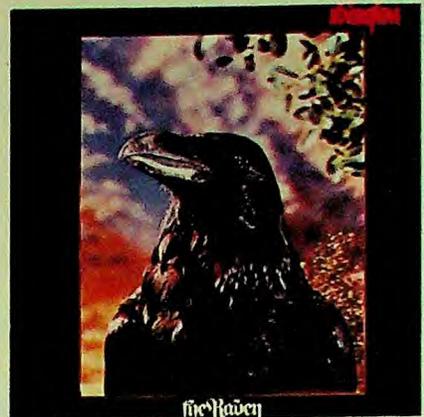
EMI RECORDS(UK)

# AWARDS

POPULAR & FULL PRICE

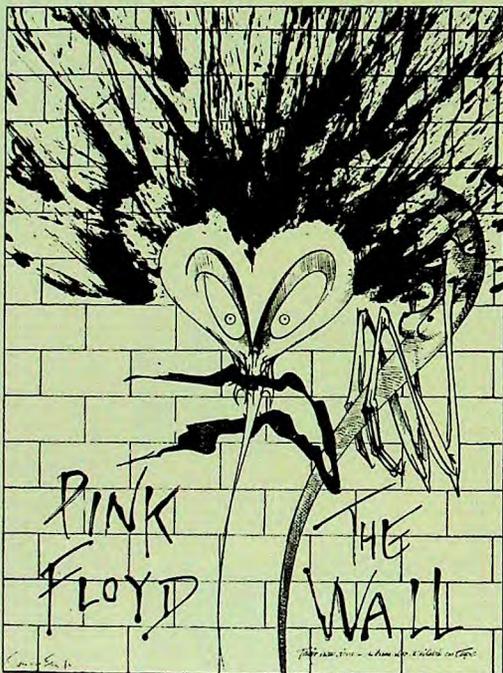


**THE WALL.** Pink Floyd. EMI. Designers: Gerald Scarfe/Roger Waters/Cream



**THE RAVEN:** The Stranglers. Liberty/United. Designer: John Pasche.

ADVERTISING AWARDS

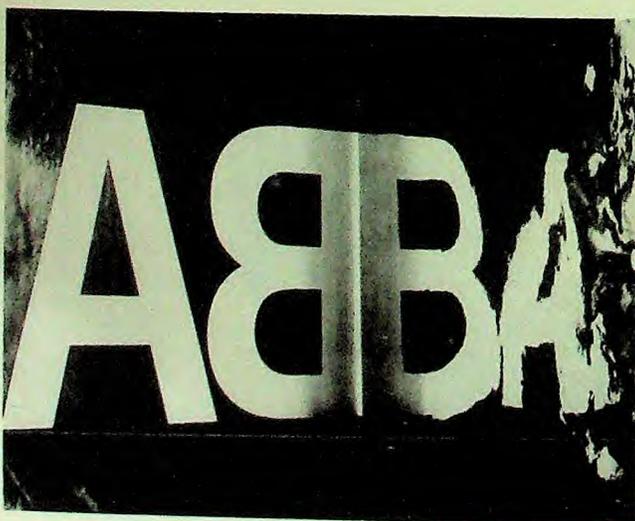


**IT'S GOTTA HAVE BALLS TO BOUNCE BACK THIS OFTEN!**

Back in the charts again at No. 78. 'Stranger in Town' the album from Bob Seger featuring the chart single 'We've Got Tonight'

Quint

ON CARPENTER RECORDS & TAPES



## CAN YOU RESIST A NIBBLE?

A nibble at an album that's Chocolate-coated dynamite: Hot Chocolate's 20 Hottest Hits. It's enriched with such greats as Every 1/2 Is A Winner, Together Again, You Sexy Thing and So You Win Again.

And needless to say, we're going to make sure that there's a very big craving for it.

From the release on November 30th, right up till Christmas, we're spending £350,000 on a national campaign.

Most of that money will be spent on TV, with a very sexy commercial that'll tempt 75% of the adult population at least four times apiece.

To whet still more appetites, we've also produced a whole package of seductive in-store display material for you.

Recommended retail price is £5.29 for records, cassettes and cartridges.

Place your order now. Because this is one album that Hot Chocolate lovers are going to find irresistible this Christmas.

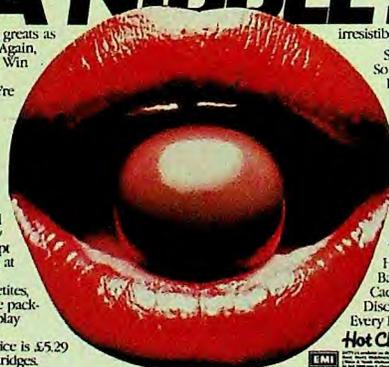
Side One: So You Win Again, You Sexy Thing, Put Your Love In Me, Love Is Life, You'll Always Be A Friend, Rumours, I Believe (In Love), A Child's Prayer, Don't Stop It Now! I'll Put You Together Again.

Side Two: Emma, Brother Louie, Man To Man, Cheri Babe, Mindless Boogie, You Could've Been A Lady, Going Through The Motions, Heaven Is In The Back Seat Of My Cadillac, Disco Queen, Every 1/2 A Winner.

**Hot Chocolate - 20 Hottest Hits**

EMI

RAK

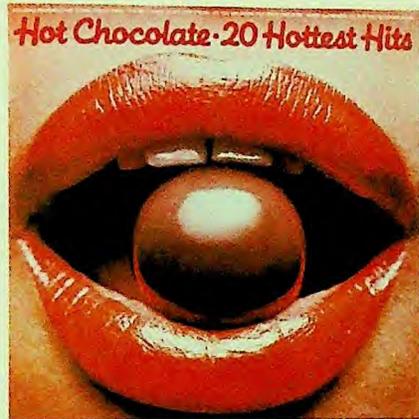


# AWARDS

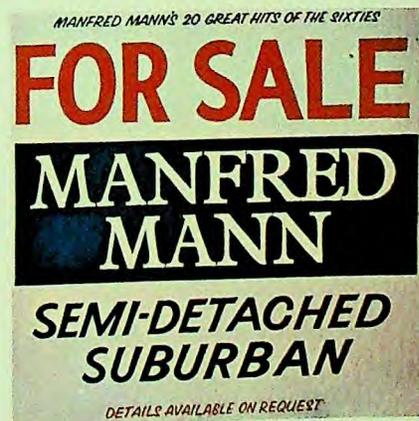


**ELTON JOHN BOXED SET.** Elton John. DJM. Designer: Roslav Szyabo

## MID-PRICE & TV



**20 HOTTEST HITS.** Hot Chocolate. RAK/EMI. Designers: John Horton/Richard Foster of CDP



**SEMI DETACHED SUBURBAN.** Manfred Mann. EMI. Designer: John O'Driscoll of CDP

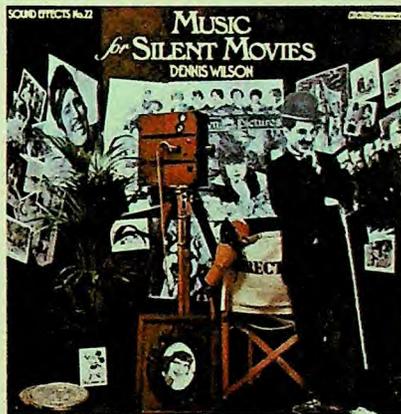


**BOOGIE BUS.** Various. Phonogram. Designer: McCormick Intermarco-Farner



**AZURE D'OR.** Renaissance. WEA. Designer: Gered Mankowitz

## BUDGET



**MUSIC FOR SILENT MOVIES.** Dennis Wilson. BBC. Designer: Janet Slater



**TICKET TO RIDE.** Carpenters. Music for Pleasure. Designer: David Wharin

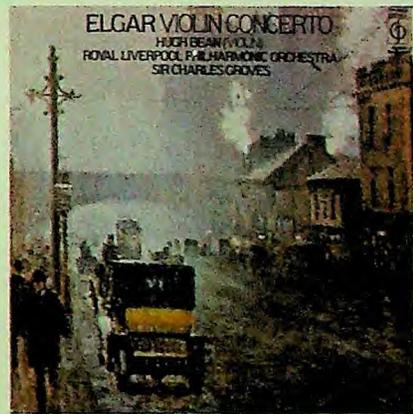


**KNIGHTS OF LAUGHTER.** Barron Knights. Pickwick. Designers: Adrian Shaughnessy/Sean Wallace

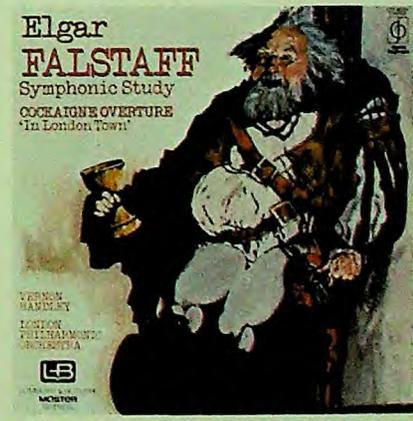
## CLASSICAL



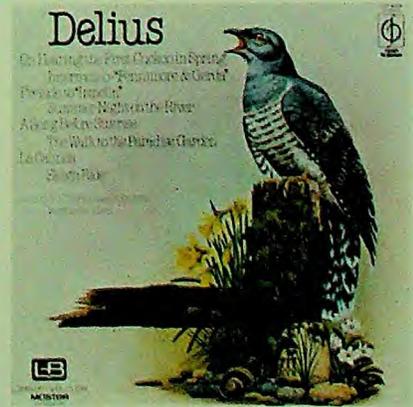
**PIANO MUSIC BY TCHAIKOVSKY.** Tatyana. Nikolayana. Liberty United. Designer: John Pasche



**ELGAR VIOLIN CONCERTO.** Royal Liverpool Philharmonic Orchestra. Classics for Pleasure. Designer: Chris Jones



**ELGAR FALSTAFF SYMPHONIC STUDY.** LPO. Classics for Pleasure. Designer: David Wharin



**DELIUS.** LPO. Classics for Pleasure. Designer: David Wharin

## AWARDS

# Pink Floyd a clear cut winner

ALBUM DESIGN



JANET SLATER, winner in the budget album sleeve design category points to her winning sleeve.

CLEAR CUT winner in the popular full-price album sleeve design award was The Pink Floyd's *The Wall*.

The Floyd have regularly managed to come up with striking designs for their covers. Witness, the flying pigs over Battersea

Power Station for *Animals* and the striking visual effects of *Dark Side Of The Moon*. *The Wall* (see illustration, page 36) was designed and created by top cartoonist Gerald Scarfe, The Floyd's Roger Waters and Cream Creative.

classical section with the sleeves for Elgar's *Violin Concerto* and Elgar's *Falstaff Symphonic Study*, designed by Chris Jones and David Wharin respectively. CfP also scored a Highly Commended for Wharin's design for *Delius-LSO*.

## TV campaigns were hard hit by strikes

THE COMMERCIAL for Manfred Mann's *Semi-Detached Suburban* was hit hard below the belt by the ITV strike last year. But when it was finally aired at the end of December and the beginning of January the album managed to make Top Ten, despite being shown during a slack period.

It was made by Collett Dickenson Pearce, who specialise in often long, high-quality commercials — they also do Benson and Hedges, Heineken and Hovis — the sort EMI was after for its TV campaign albums.

"It is part of the ongoing EMI TV series," said EMI's commercial developing officer, Brian Berg. "You can look back through our past TV campaigns where we started with the Beach Boys *Greatest Hits* in 1976 where our objective is producing high-quality commercials.

"In terms of volume they are very profitable. And we chose to go for 80 per cent of the audience four times, rather than 55 per cent eight times with a weaker, shorter commercial. Sometimes we would

get away with a cheaper approach but the real cost is obviously the air time, and is it not better to produce a commercial that hasn't got too much financial constraint?"

As far as the awards judges are concerned, they seem to agree with Berg and Collett Dickenson Pearce — with Nat King Cole winning last year's award and the Shadows scooping up the one before that. And the chart placings indicate that the policy of making slightly longer commercials and using peak air-time has also worked with EMI stepping up its TV albums with the *Supremes* and the *Last Dance* compilation of Motown ballads.

"For Manfred Man, research indicated that the Sixties music was very relevant to an age group biased towards the 25s and 30s plus," continued Berg. "So obviously the visuals had to relate to that age group. And the objective of Collett's commercials, I think, is something that will motivate that person out of his armchair."

This combined talent beat into second place the much-lauded *Stranglers' sleeve* for *The Raven*. It was designed by Liberty United's head of creative services, John Pasche.

"The original idea came from The Stranglers themselves," says Pasche. "Tongue in cheek, they asked if we could do a 3-D effect and eventually we managed to get it done in Japan. A lot of people in the company were involved in the project."

Third place in the popular full price section went to DJM's *Elton John Boxed Set*, designed by Roslav Szaybo, and fourth was *Azure D'Or* by Renaissance (WEA) designed by Gered Mankowitz.

John Pasche also designed the winning sleeve in the classical section, with *Piano Music* by Tchaikovsky.

"A lot of the credit for this must go to the illustrator, Bill Sanderson, whose work is well known through the *Sunday Times*, *Radio Times* and other publications. I was somewhat surprised that we won, especially since this album was done at the beginning of the *Cadenza* series and we were on a very tight budget."

*Classics For Pleasure* took second and third places in the

The budget album design award went to Dennis Wilson's *Music For Silent Movies* (BBC Records), designed by Janet Slater. Janet, who has worked in design for EMI and Decca, is soon to leave the BBC to go freelance. On the *Movies* sleeve, she comments: "Naturally I'm very pleased to have won this award. It took about three weeks to get all the props together and, being on a tight budget, we had to borrow a lot of the things. I was given a completely free hand in the project."

Second place in the budget section went to MFP's *Carpenters' album, Ticket To Ride*, designed by David Wharin. Third place went to Pickwick's *Knights Of Laughter* designed by Adrian Shaughnessy and Sean Wallace.

In the Mid Price/TV albums section John Horton and Richard Foster of CDP triumphed with *Hot Chocolate's 20 Hottest Hits* (Rak/EMI) and in second place was Manfred Mann's *Semi-Detached Suburban* designed by CDP's John O'Driscoll. Third was Phonogram's *Boogie Bus* designed by McCormick Intermarco-Farner.

Judges in the design section were David Pilton, Andrew Brain, Bryan Whitman, John Wynn, Michael Scott-Mason, Ann Kelly, Janetta Lewin, Trevor Preece and Glen Coombes.

1979

No 1 SINGLE —  
No 1 STUDIO —

"BRIGHT EYES"  
LANSDOWNE

1980

No 1 STUDIO —  
No 1 SINGLE —

LANSDOWNE  
BOOKINGS 727 0041/2/3

LANSDOWNE RECORDING STUDIOS  
LANSDOWNE HOUSE  
LANSDOWNE ROAD  
LONDON W11 3LP



# SHOOTING TO THE TOP



**WARNER BROS. MUSIC**

TOP INDIVIDUAL PUBLISHER 1979  
TOP CORPORATE PUBLISHER 1979



## AWARDS



JOHN COKELL

## In-house effort wins award for A&M

JUDGES FOR the *Music Week* radio and TV awards categories decided that the past year's crop of radio commercials generally lacked the exceptional creative and production quality which deserved the award of prizes.

Three campaigns were, however, equally placed as being commended. These were all the A&M radio ads, which drew praise for their standard of ideas, style and choice of length. In particular the judges liked the Cool for Cats commercial. This was produced in-house, with the band re-writing the lyrics of the song to turn it into a selling jingle; marketing director John Cokell co-ordinated, and the idea came from creative consultant Steve Lavers.

The same in-house principle applied to the ads for Elkie Brooks (Live and Learn), Joe Jackson (I'm the Man), The Dickies (Dawn of the Dickies) and the Yellow Magic Orchestra.

Cokell agrees that A&M's decision not to use an advertising agency is rather unusual. "But I feel we have enough talent here and it is pointless going outside". Also commended was the Casablanca campaign for Donna Summer's Bad Girls album. The concept was worked out by Matt Hayward, head of Pye's marketing department, and Peter Lacey of Chess agency, and Casablanca label manager Marvin Howell is more than willing to express his delight at what they came up with, the £20,000 radio campaign (radio was chosen because it seemed "a logical medium for this particular 2LP") proved highly effective.

The third equally commended ad was Virgin's commercial for the opening of its Megastore retail outlet in London's Oxford St. The idea came from Virgin marketing director Pete Stone, who went directly to a production company, Commercial Breaks of Ladbrooke Grove, and had the ad made. Stone with commendable modesty says that he feels the ads were absolutely wonderful, and the campaign brought the desired results.

Judges for the radio and TV awards were: Chris Legge, director of Freeman Mathews & Milne; Alan Lewis, editor of *Sounds*; John Walters, Radio One producer; Bob Payton, manager and owner of the Chicago Pizza Pie Factory; Spotlight promotions director; Bob Stanners, creative director of Leo Burnett; Mike Goodrich, of AIR Services; and Barbara Hosking, IBA head of information.

# Could you resist the Hot Chocolate nibble ad?

THE DESIGN that won this year's award for the top full colour ad to appear in *Music Week* was probably the one that also raised the most eyebrows — RAK's Can You Resist A Nibble, a double page spread for the Hot Chocolate compilation album.

Mark Robinson of RAK soon found that the ad, depicting a chocolate sensuously placed in between a pair of lips, and designed and written by John Mundy and Robin Murtoh of GDP Aspect, became so popular that more posters of the lips and the band (some in 3-D) were printed for distribution in retailers throughout the country.

Copy writer Murtoh explains the brief that he and Mundy were given: "We knew that the band had acquired a rather sexy image, we went to see them for ourselves

at Hammersmith Odeon and from there we developed the strategy of emphasising this. And it's been very successful too."

But has this obviously provocative design offended any of our more prudish readers? "There's been a disappointing lack of complaints — it's very well liked!" laughs Murtoh.

Runner-up in this section was the Thanks Barbra design for Barbra Streisand of CBS, created by Roger Isaacson for David Pilton Advertising. Joint third were the ads for the Very Best of Leo Sayer (Chrysalis) designed by David Costa of Jubilee Graphics and Discovery (Electric Light Orchestra/Jet) designed by Peter Wagg. Highly Commended were The Raven (The Strangers/Liberty-United) designed by John Pasche and Semi-Detached Suburban (Manfred Mann/EMI) designed by Thompson Hanks & Burke.

TOP SPOT colour prize went to Abba's highly original (you could only do it with a name like that though!) mirror image ad, designed for Epic by Roger Isaacson of David Pilton Advertising.

Barry Humphries, product manager at Epic, explains that the ad was meant more for the industry itself than for outsiders: "We wanted something subtle, we didn't need lots of copy. The positioning of the ad within *Music Week* was absolutely essential and it certainly had the desired effect, impressing the industry."

Second came the Three Degrees' Pure Gold ad designed for Ariola by Hutton Charrington and Buntrock. Joint third were some Girls (Racey/RAK) designed by Peter Shepherd, and Ariola ad for Sky designed by Hutton Charrington and Buntrock.

ANOTHER AD attracting a few second looks was the Bob Seger ad,

It's Gotta Have Balls To Bounce Back This Often, designed for Capitol Records by Cream Creative Marketing winner of the monochrome section.

Martyn Cox, general manager of Capitol, explains how the ad came about: "Seger's album, Stranger In Town, had been bobbing in and out of the charts for ages, so my predecessor, David Munns, decided we needed an ad to show the dealers it was still selling. He got on to Margaret Taylor at Cream, told her he wanted an ad with balls and she took him at his word!"

Runner up was Mercury's ad for Sandy McLelland and The Backline, Get That Sandy Feeling, designed by Peter Groves, and joint third were An Englishman In New York (Goodley/ Creme/Polydor), designed by Alwyn Claden and Exposed (Mike Oldfield/Virgin) designed by Pearce Marchbank.

## Scarfe designs wins double first for Floyd

UNDER THE creative direction of Mike Stanford, Cream embarked on the design for Pink Floyd national press ads.

The concept of the Floyd double album had been the responsibility of Roger Waters and from the very beginning it was he who had wanted to have cartoonist and illustrator Gerald Scarfe involved in the sleeve design.

The sleeve was itself impressive — and was another *MW* award — and was obviously the basis on which the press advertising designs would be put together.

However, as Stanford points out: "Although we were anxious to make the ads relevant to the LP, the outer sleeve design was obviously not much use on its own in an ad design and the inner design was just too busy to be used in black and white for a press ad."

"So we commissioned five more illustrations from Scarfe, in black and white and in colour; these were all used in a series of press ads which put different designs into different papers."

"Our part in the national and trade press campaign was in getting Scarfe to do the extra illustrations and putting the artwork together. Without Roger Waters' original concept and Scarfe's artistic input the ads would not have been so effective."

The judges for the advertising sections were: Peter Wilkinson, David Curtis (Ad manager Melody Maker), Peter Bostock (Bostock & Curtis), Mike Doyle (The Kirkwood Company), Robert Clark (W. H. Smith), Bill Ridd (ad manager Evening Standard), Ian Pay (Ad manager Now!), Jeremy Webb (creative director Everetts), Giles Keeble (copywriter Abbott Mead Davies & Vickers).



*MUSIC WEEK'S* disco cabaret features Shock, pictured above, alias Robert Pereno, Lowri Ann Richards, Tim Dry, Barbara White and Karen Sparks, of whom the first two were recently voted the most outrageous disco dancers on the live circuit by the *Sun* newspaper.

Tim Dry has studied mime for three years under Desmond Jones and Lindsay Kemp, while Barbara White has had similar experience and is also an accomplished singer/actress who led her own theatre group in the US. Karen Sparks has been a trained dancer since a child and toured with the Boogie Bus Show with Robert and Lowri Ann before forming Shock last year.

Collectively the five have put together a dance and mime act which features various costume changes and props. Shock themselves describe it as being "sexual, sensual, sensational and yet extremely artistic in its content". The use of mime is also prevalent through the show.

The outfit has already toured the US, including Miami, New York and Houston, as well as visiting Mexico City, Acapulco, Bombay and Delhi Tonight they entertain the UK record industry at the annual *Music Week* awards dinner at the Dorchester Hotel.



CELEBRATING HIS *MW* Marketing Award is Peter Wagg, director of creative services at Chrysalis (right) with Spotlight managing director Jack Hutton. The award was carried off by Wagg's presentation of the Leo Sayer campaign.

THE EFFECTS which can be achieved with lasers, when very large amounts of power are used, are extremely impressive. These are the kind of effects which Laserpoint's crew of four and £80,000-worth of equipment are providing for what the company regards as "a very sophisticated audience" at the *MW* Awards Dinner.

The basic equipment involved in this futuristic light show comprises two Spectra-Physic lasers (for the technically-minded they are an A171 type krypton laser, providing red beams, and a 165 argon ion laser providing blue/green beams). They are

controlled by computerised programming equipment, and can provide a full range of three-dimensional beam effects.

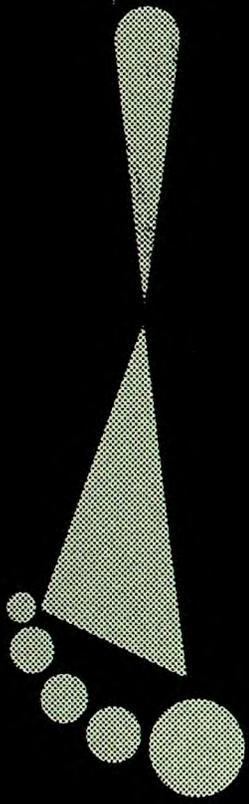
The programme starts with the lasers performing alone to a special music tape, but they later provide light effects for the cabaret, Shock.

Laserpoint, which was formed two years ago, regularly provides laser effects for various functions and venues from industry conferences to discotheques. This laser show appears at the *MW* Awards as Laserpoint in association with Holographic Developments.

**“The re-birth of Rock 'n' Roll has brought about the breakdown of the system. We are winning the battle and slowly removing the heartless leaders.”**

**THANK YOU FOR YOUR RECOGNITION**

**MIKE CHAPMAN**  
January 1980



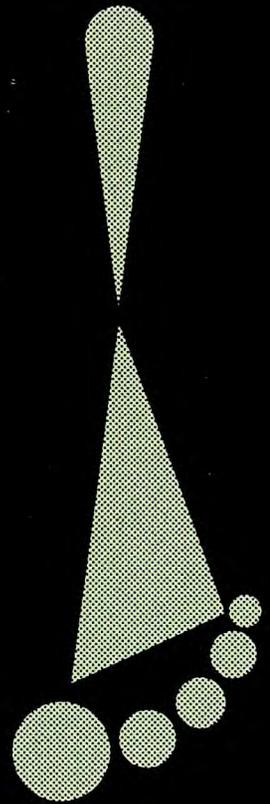
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UP

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ELVIS  
 COSTELLO  
 and the  
 ATTRACTIONS  
 GET  
 HAPPY!!

GET HAPPY!! ELVIS COSTELLO and the ATTRACTIONS NEW ALBUM ON F BEAT RECORDS XXLP1  
 A RECORD TO STAND YOU ON YOUR FEET





## CHART BUSTER.

Total circulation up 19%\* to 128,346 in 6 months. A 28% total increase in 1979.

Record Mirror's topped the charts as the fastest rising music paper in the country. Proof it's a smash hit with the youth market. And a great proposition for advertisers in cost per thousand terms.

Record Mirror £5.15 CPT\*\*

That makes it just about the best value around! If you want to make it with the youth market stay on top with Record Mirror.

Ring Carole Read for details of Britain's only full colour music weekly. Tel: 01-836 1522  
SPOTLIGHT PUBLICATIONS, 40 LONG ACRE, LONDON WC2.

\*SOURCE: ABC JULY - DECEMBER 1979. \*\*THE COST REACHING 1000 BUYERS OF EACH PAPER USING THE LATEST ABC FIGURES AND FULL PAGE RATES.

American  
Commentary

## Mr Pickwick heads CBS video operation. . . Asher speaks. . . Casablanca faces \$10 million suit. . . More court actions

NEW YORK: CBS formally launched its video enterprises as a division of the Records group with the appointment of Cy Leslie as president of the new operation.

Leslie was founder and chairman of the board of Pickwick International from its inception in 1953 to its takeover by American Can in 1977. Subsequently, he headed his own Leslie Group Inc., a private investment firm, and was involved in the production of several cable TV adaptations of off-Broadway shows. He will be reporting to Walter Yetnikoff.

The video enterprises unit will handle the manufacture and distribution of videotape and videodisc programming, both from existing resources and from self-originated material, and will produce programming for domestic and international cable telecast.

It is expected that the first software — in a variety of configurations — will be made available commercially before mid-year, and that announcement of staff appointments will be made in the immediate future.

Leslie anticipates setting up a regional manager system to oversee manufacturing and distribution of software, dividing the US into four areas.

COINCIDENTALLY, IT was Leslie who introduced CBS Records Group deputy president Richard Asher to a gathering of the music and arts lodge of the Anti-Defamation League of B'nai B'rith for Asher's first formal speech since taking over the reins of the domestic operation last year.

Asher reiterated the themes he had expressed in a year-end interview with *Music Week*, insisting that "we're not in the music business, we're in the leisure time entertainment business", and citing films, sports and other leisure time activities as the real competitors of the record industry.

Asher further likened the current market situation in the US to that which he encountered in the UK when he arrived there in 1973, and pointed out that recovery in the UK included an increase in sales of 200 per cent and an increase in profits of 400 per cent within three years, despite all the doomsday predictions.

### By IRA MAYER

He called for the industry to take heed of the fact that "consumers are more conscious of value" today than they ever have been, and emphasised the importance of offering a quality product. "The answer," he said by way of concluding his formal remarks, "isn't 'Don't spend money'. It's 'Don't spend money unwisely'."

During questions afterwards, Asher candidly admitted that "decreasing the roster to a size we can service would seem to be the direction to go". He estimated that 1979 retail sales probably "weren't less — or not by a great deal — than in 1978", with unit sales "not worse than 10 per cent down, if that", and commented on the impact of disco.

"We forget that people always like to dance," he said, "and we forgot that music and dancing have some relationship to each other. But disco was a form with no great musical attribute except that it was danceable. Almost any disco album, if you listen to it for 20 minutes, is boring."

THERE WILL be more than discoing in Los Angeles Superior Court as Donna Summer and Casablanca president Neil Bogart (and wife and former co-manager of Summer, Joyce Bogart) battle out the disco queen's \$10 million suit in which she seeks to sever her ties with the label.

Charging "undue influence, fraud and deceit", Summer's 22-page suit alleges that the Bogarts "jointly consulted and rendered all decisions related to plaintiff's career" with intent to benefit Casablanca, not the artist.

Summer continues to be managed by Susan Munao, a former VP of public relations at Casablanca and Joyce Bogart's former partner. Summer's contract with Casablanca has another three years to run and, given that she is the label's top selling act (somebody has to help make up for those three million returned solo Kiss albums), her loss would not exactly go unnoticed.

ALSO IN the courts: MCA has responded to Ron Alexenburg's \$15 million suit, claiming it had done no wrong in dissolving the Infinity operation and charging mismanagement on behalf of the former label chief.

MCA has also sued Stephen Bishop for \$1.2 million, claiming that the singer-songwriter has not abided by his agreement with ABC Records, which was taken over by MCA. According to the suit, Bishop's ABC contract included three two-year options, and was signed in 1976.

Elektra/Asylum has sued Joe Cocker for \$133,138, \$125,000 of which was a six-month promissory note that was a part of Coker's December 1977 recording contract, and the remainder being owed for going over budget in the studio.

SHORTS: Richard Lewine, composer, Broadway producer and former executive of CBS TV, has been appointed to supervise the estates of the late Richard Rodgers and Oscar Hammerstein II. Together with a copyright expert, Lewine will be responsible for approval of proposed revivals (and their casts), publication and recording permission for all Rodgers and Hammerstein songs and scores.

## OPINION

## "BLANK TAPE LEVY IS THE ONLY ANSWER"

# Piracy: a practical solution

I WAS delighted to read (*MW* February 9) that the BPI is moving further along the road towards a blank tape levy at last.

Copyright has for long been a subject of interest to me and the more so as I work in music publishing, and as such I have always upheld the principles of copyright in my private life. This has caused some strained relations with some friends who cannot understand why I would not allow them to tape some of my records.

However, lately I have come to realise, as many audio and video producers have, that home taping is near impossible to eradicate. I believe the responsibility and burden of copyright (a complex subject not even clearly understood by many people involved in the music business) should be taken off the shoulders of the consumer.

This does not mean that I advocate wholesale home taping, but one has to be practical. We must remember that the BPI knows that technology has not found a foolproof spoiler system; increased prices mean less volume sales but not necessarily a lesser interest in music; and the near total lack of knowledge, understanding or interest in copyright by the general public.

Why don't we accept these facts? We know that the voluntary performance licence has not been very successful and a compulsory scheme that depends wholly

and directly on the consumer would not work.

The practical solution is the one that takes the onus from the consumer to the industry (whose problem home taping is) — the blank tape levy.

The monies from such a levy would help copyright owners in two different ways. It could be distributed as a bonus in proportion to mechanicals accrued, i.e. the bigger the mechanicals paid, the bigger the bonus. Or it could be used as operating capital or added to the income received by the mechanical rights organisations.

One could argue that the first system may not be fair because even if, say, Mull Of Kintyre is highly credited with a bonus due to its high mechanicals, it is probably an obscure Jamaican pre-release reggae record that suffers most from home taping.

Since there can never be a fair system for judging which record has been taped how many times, I believe the second system is most fair for all concerned.

Finally, I would point out that a person who tapes a record would not necessarily buy the record should he or she be prevented from taping. Though I would not encourage friends to tape, the situation at present does not justify my falling out with friends by refusing them.

TODD LUTTERODT, general manager, December Songs, Park View Road, London NW10.

## King abdication — it's only au revoir

SOME OF you may have been horrified to read in the national papers or see on Nationwide that Jonathan King is leaving these shores to take up residence in the US — from whence he will be reporting weekly on the US Presidential race for Radio Four, Radio One and others.

The music industry without JK is rather like roast beef without horseradish. I'm sure you will agree. But do not despair — the reports are not entirely true. I shall still keep my toe firmly placed in the water. I shall still

produce smash hits. I shall still acquire great songs. I shall still grace British TV and radio with my personality and still release the occasional giant record.

Add to this — you all now have a friend in New York, able to chase up those dreadful foreigners who don't know a decent hit when they hear one.

And I'll be popping back every now and then. So keep eating the beef and I'll keep providing the horseradish!

Love, JONATHAN KING, c/o Decca Records, London, W1.

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.

## What about US rockers?

WHY DO the producers of ITV's *Oh Boy!* always seem to use the same British artists in each series. Why can't they introduce a special guest spot for American rock stars of the Fifties?

Are there enough of them still around with the artistry to perform? Oh yes — there are several who would be a huge hit on the small screen. Bill Haley is one, Fats Domino another, so are Chuck Berry and Little Richard. Add to that list one rocker who could give the show more punch and excitement than anyone.

I refer, of course, to Jerry Lee Lewis — reckoned by most rock and roll fans to be the "wildest of 'em all". To omit such an exciting performer is, to my mind, ridiculous. Roger Pearson, Beauford Road, Dulwich, London SE22.

## MUSIC WEEK

Incorporating Record and Tape Retailer  
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## FEATURE



SIR EDWARD LEWIS as a dashing young stockbroker of the Thirties

Part Two of the Decca Story . . . as told in his own words by the late SIR EDWARD LEWIS.



BILLY COTTON: one of the artists on Decca's first release in 1929

## Boardroom battles in the slump of '29

THE DECCA Record company started with over £300,000 in cash and I remember Sir Sigismund Mendl suggesting that a large portion of this sum should be put on deposit with the National Discount Company where a good rate of interest could be obtained. I told him that regardless of the rate of interest, the money should be deposited with the company's bankers, the National Provincial Bank, to whom the board would have to turn if ever they needed help.

I little guessed how desperately that assistance would one day be needed, or that I should be the one who would have to ask for it. I had made up my mind long before never to be mixed up in commerce and certainly had no intention of being concerned with the management of the Decca company.

### "I did my utmost to persuade the directors to reduce the price of popular records"

Within three months I realised that all was not well with the organisation and went to the directors suggesting that changes should be made in the management. I was told that it was unthinkable so soon after the public issue. I then lobbied the directors in turn, and warned them that the company was facing ultimate disaster. They were immovable.

Eventually the board gave way and a committee of investigation was set up. The managing director and a number of executives resigned and it was decided to put the Decca Record Company under the management of the Decca Gramophone Company, headed by S. J. Avidon, the works manager.

The first list of records had been issued in June including half a dozen titles by Ambrose, two by Billy Cotton, quite an imposing list on paper. The retail price of the popular series was 3s (15p) in line with HMV and Columbia.

In September the Stock Exchange slump was touched off; shares fell like ninepins; the record boom was over.

Against a general falling demand for records Decca found it impossible to make any real headway.

In the early months of 1931 I did my utmost to persuade the directors to reduce the price of popular records from 2s (10p) to 1s 6d (8p) in the belief that only at the lower price could turnover be increased sufficiently to enable the company to earn profits.

At that time HMV and Columbia records were retailing at 3s (15p), their second string records, Zonophone and Regal, at 2s 6d (13p), with Broadcast, Imperial and

others at 1s 6d (8p). I argued that a record at 1s 6d with the Decca mark would not only eat into the turnover of higher priced records but would surely take a great deal of business from the lower priced ones.

The directors argued that the drop in gross profit per record would be disastrous. I stuck to my guns and finally they offered to agree to a reduction to 1s 9d. I pointed out that such a price was neither fish, flesh nor fowl, and that if Zonophone and Regal records were reduced to 1s 6d, as well they might, we would inevitably be forced to the same price having lost the golden opportunity, perhaps for ever, of giving Decca records the stimulus so urgently required.

By a stroke of good fortune, before a move had been made, there came an announcement of major importance.

I happened to be at the Decca office at 7 o'clock one March evening when I got a call from the City with the exciting news that The Graphophone Company and The Columbia Gramophone Company were amalgamating. I realised that this move gave Decca its opportunity; that competition with a combine would be very different from competition with two active independent companies.

I immediately pressed my point for a reduction in price to 1s 6d on the grounds that a new situation existed, and at the very last moment got my way. The effect was quite striking, sales showing some real signs of buoyancy, and new hope swelled.

S. C. Newton (managing director) was doing his best but I became more and more convinced that under his management the business would never achieve success. Whilst he was endeavouring to conserve the small amount of cash left in the bank, I believed that the one hope of saving the business lay in using these resources in signing up big name artists and launching an aggressive sales campaign, backed by extensive press advertising.

I finally told Newton that I could probably find him a more suitable position with some other company. He readily agreed and I took my wife to Switzerland for three weeks holiday. After two weeks I had the feeling that something had gone wrong and we left immediately for home. So strong was the feeling that I left that beautiful country literally in tears, with the conviction that a long period of trouble lay ahead and that was to be my last holiday for years. So it was.

On returning to London I found that my fears were all too well founded. Newton had persuaded the directors that they should not allow a stockbroker to interfere in the affairs of the company.

I decided to make a tour of the country and find out at first hand

how Decca records were faring with the dealers. Teddie Holstius, an old friend, who had just retired from the post of publicity manager with British Celanese, came with me in my Austro-Daimler.

We went as far north as Dundee calling on many dealers on the way. Often we were told that Decca records could be found at the cycle shop round the corner, though there were of course exceptions. The worse the distribution, the more our hopes rose, for the greater were the potentialities.

At the North British Hotel, Edinburgh, we sat till two in the morning with A. R. Morris, who was in charge of northern sales, literally tearing our hair in desperation as to how to deal with the situation in London.

On awakening I announced that we were going straight back to London and that I would take Newton's job, Teddie agreeing to join in charge of advertising and publicity. I had in mind a few months of concentrated effort and then a return to the Stock Exchange.

How wrong I was — those few months have already extended to 26 years (and went on for another 23 years).

### "I decided to make a tour of the country and find out at first hand how Decca Records were faring"

Back in London the directors did their best to support the now tottering managing director, but it was of no avail, and though I believe at the time they regarded it was a temporary arrangement, by the middle of September I had joined the board.

There was little money in the kitty and not a moment to be lost. Soon we had new artists signed up, including Gertrude Lawrence and Edythe Baker. Teddie Holstius started a big sales promotion drive and an extensive advertising campaign was undertaken, based on the slogan, "Leading Artists — Lower Prices".

Displays appeared in dealers' shops, particularly in the heart of London. Enthusiasm began to permeate the whole organisation and sales to mount. Roy Fox and his band, then at the Monseigneur restaurant and a regular broadcaster, was the spearhead of the attack, culminating in the unheard of expense of that magical *Daily Mail* front page.

Decca Records was now building up a new importance and the anticipated reduction in price of Regal-Zonophone (now one label) to 1s 6d took place, with HMV and Columbia dropping to 2s 6d. But by then Decca was established, if precariously. Next week: Into the American market.

# DOOLEY

GRANADA TV'S documentary whizkids are preparing an hour-long programme looking inside the music business — you have been warned! . . . While we are all congratulating this week's winners of *Music Week Awards*, a word of praise also to Satril's Henry Hadaway whose label comes out top in a *Music Labo* survey in Japan for the second year running with the No. 1, 2 and 3 singles and No. 1, 5 and 27 albums in the international Japanese charts . . . Having seen the current American rave movie 10 (courtesy Warners which has the soundtrack) we can't understand what all the fuss is about particularly as the diminutive Dudley Moore doesn't actually get it together with the admittedly statuesque Bo Derek while Henry Mancini's mob throb out Ravel's Bolero, the single of which is apparently selling in droves to panting Americans.

THE KINKS have received the Ampex Golden Reel award for the top recording and technical team — the first in Britain — for their Low Budget album, and the band have donated their \$1,000 prize to Leukaemia Research fund charity . . . Meanwhile, isn't the BPI getting a trifle twitchy about that Memorex blank tape ad featuring the Moody Blues' Nights In White Satin track? . . . ELP have officially disbanded after selling 25 million albums over past 11 years . . . Songwriters David Skillin and Michael Stubbs have formed own label, Dinosaur Discs, because of difficulty they found placing songs and obtaining cover versions and debut with A E I O U by Pedi and the Lions (DD 001) via Pinnacle.

NEW ADDRESS for Eric Hall of Rocket Music and Big Pig Music is, inevitably, Star Street . . . Exhortation from Midem's Bernard Chevry for music industry to "roll up its shirtsleeves" to overcome the recession prompted response from one British delegate that he was willing to do same if he could first have his shirt back . . . Ric Lee of Fast Western Music on flying visit to Germany last week to play drums on rock LP recorded live at the Star Club and featuring Kingsize Taylor among others . . . The MTA has its own way of putting the music industry back on its feet — its conference at bracing Bournemouth includes seminar topics Health And Fitness For The Businessman and A Strapping Good Career.

HOPING FOR a repeat performance from Dave Edmunds, Acuff Rose Music's Tony Peters points out that it is 23 years to the month since Tommy Steele and Guy Mitchell had number one hits with Singing The Blues . . . EMI Films and Theatre PR man Reg Williams, who has looked after many a *MW* scribe at Talk Of The Town first nights, moves to Los Angeles in March to take up a similar appointment with EMI Films there . . . Judie Tzuke has been writing with Elton John and is likely to have one of her songs on his next album . . . Hansa points out that Amii Stewart is the only European-based artist nominated for a US music Grammy Award, due to be announced February 27, in the Best Female Vocalist and Best R & B Vocalist sections for Knock On Wood . . . April Music's Len Beadle commenting on the leisurely lift service at PRS: "It's as slow as the payments".

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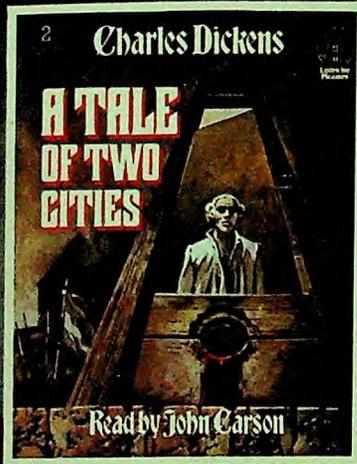
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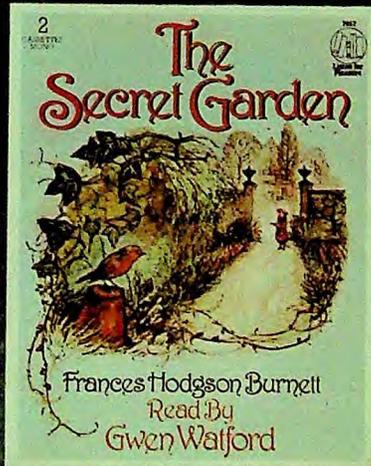
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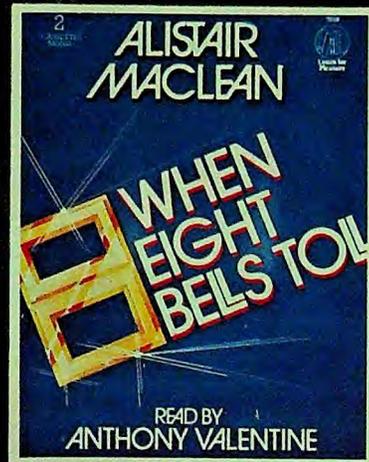
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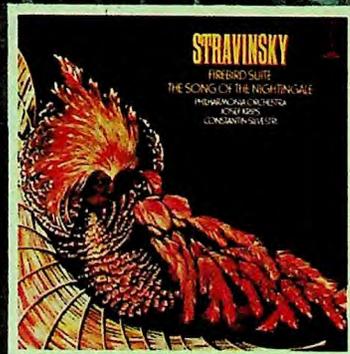
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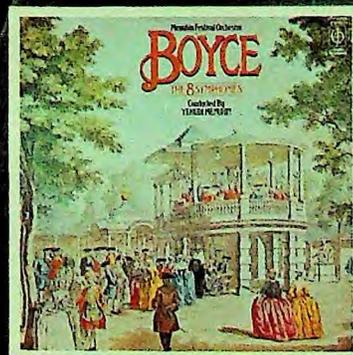
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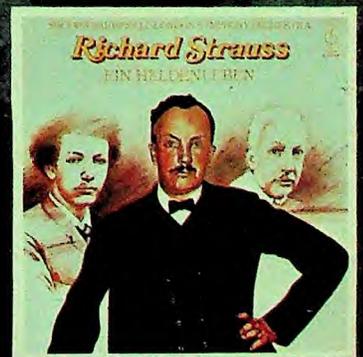
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