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MUSIC WEEK

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PolyGram US formed as Bogart exits

From IRA MAYER
NEW YORK: The formation of PolyGram Record Operations (PRO USA) under the direction of Irwin Steinberg to supervise the financial and business affairs of all record-related operating companies within PolyGram in the USA has coincided with the departure of Neil Bogart from the presidency of Casablanca Records and Filmworks. Phonogram/Mercury is moving to New York from Chicago, which means that all the PolyGram label offices except Casablanca will be under one roof. PolyGram has denied that it is seeking a majority share of Robert Stigwood's RSO Records along the same lines as the Casablanca situation, in which it has acquired most of Bogart's 50 per cent stake. For full story, see American Commentary p34.



TOP FEMALE artist for singles, Lene Lovich, clutches her Music Week Award after the presentation at the Dorchester last week. Other artists attending to receive awards included ELO's Jeff Lynne and Kate Bush who was Top Female Artist for albums. For further Awards pictures see pages 3 and 30.

ILR's "juke boxes of the air"

By DAVID DALTON
INDEPENDENT LOCAL radio stations are merely "juke boxes of the air" and do little to enhance musicians' employment prospects in broadcasting, or to nurture fresh generations of musicians. That was the submission of Musicians' Union general secretary John Morton at the Performing Right Tribunal in London last week. Morton was opening the case for the MU in the long-running tribunal which was convened to decide the level of needletime payment which should be made by the ILR stations to Phonographic Performance Ltd for the right to broadcast records.

The Association of Independent

Radio Contractors, the representative body of the local commercial network, has brought the matter to the tribunal because it feels the level of payments — currently on a sliding scale up to seven per cent of profits after tax — is too high. Contesting that view is PPL, the licensing body for the record industry, and the Musicians Union, acting as an interested party in the case.

After sitting for more than forty days since the proceedings began in November last year, AIRC believes it has built up a powerful argument for having its needletime payment substantially reduced, by comparing its own royalty payment with that

negotiated by the BBC. It has even challenged the whole concept of needletime restrictions and payments, arguing that the promotional benefit to the record industry of radio exposure is more than ample return for the privilege of playing copyright material.

PPL has yet to present its case and the tribunal is likely to sit through the whole of March.

The MU's aim is, as always, to protect the concept of live music and in his submission to the tribunal, MU secretary John Morton has sought to show that concern about control of the broadcasting of records is long standing and well established. He referred to international reports and discussions as much as thirty years ago recognising the threat of technical advances in broadcasting to the livelihood of musicians. Discussions between the IFPI and the European Broadcasting Union around that time, said Morton, concluded that for a musician to make a recording for broadcasting was "tantamount to economic suicide".

Morton argued that performers who became well known through broadcasting generally lost in length of popularity what was gained in intensity; that the media was open only to a small minority of performers; and also that the benefit of broadcasting to the few was far outweighed by the harm to the bulk of artists.

His basic submission was that there should be increased acceptance of the need for payment for the use of recorded work and compensation for injury to both employment prospects and earnings. He complained that it is cheaper on the whole to use needletime than to employ musicians to perform a

TO PAGE 4

NEW BLOW IN PIRACY FIGHT

Dealers win the right to keep silent

THE BPI'S war against record theft by piracy and counterfeiting has received a serious setback as a result of an Appeal Court ruling last Friday.

The court held that dealers in pirated material who are caught in a surprise attack authorised by a High Court "search and seize" order are entitled to keep silent about their suppliers and customers — on the ground they might incriminate themselves.

Investigators seeking to discover the identity and whereabouts of pirates rely heavily on "instant" court orders requiring dealers, without notice, to disclose their sources of supply. The Appeal Court decision — based on the well-established legal principle that 'no-one is bound to incriminate himself' — means that dealers can refuse to answer questions or disclose documents relating to their suppliers and customers.

The appeal judges' ruling was by a 2-1 majority and the dissenting judge, Lord Denning, said: "To allow wrongdoers to take advantage of their wrong-doing in this way is an affront to justice itself. It is a

great disservice to public interest. If this illicit traffic is to be stopped, strong measures are needed."

The court allowed an appeal by Mike Lee, Sue Gomberg and Video Information Centre, of Kensington High Street, London, against orders requiring them to provide film copyright-holders with names and addresses of supposed customers of allegedly pirated films; all documents relating to illicit films received or sent out and the whereabouts of all illicit copy films or masters known to them.

Rank Film Distributors Ltd and other copyright holders were given leave to appeal to the House of Lords.

Lord Justice Bridge said that the effect of a dealer's right to claim protection from self-incrimination might be that court orders made in absence of a defendant will have to be limited to authorising a search of his premises and the seizure of infringing copies.

Statistics confirm fears

THE WOE of 1979 as far as the music industry was concerned is starkly mirrored in the statistics for the last quarter and the cumulative figures for the whole year released by the British Phonographic Industry.

Sales of singles and the hitherto ebullient pre-recorded cassettes have slowed down and LPs have declined. Cash values in some respects have increased, but this reflects price rises rather than any market buoyancy.

Single sales for the October-December period were 23,031,000, a decrease of 13.2 per cent from the total of 26,540,000 for the same period in 1978. The cash value for singles in 1979's last quarter was £14,666,000, an 8.6 per cent increase on the 1978 sum of £13,506,000.

October-December LP unit results show a 13.6 per cent fall from the 1978 total of 32,811,000 to 28,347,000. In terms of value, this is a 1.4 per cent decline from £67,217,000 in 1978 to £66,301,000. Cassettes registered a minute

increase of 0.8 per cent during October-December, rising from 8,138,000 in 1978 to 8,203,000 with a corresponding cash value increase of 12.1 per cent from £17,394,000 to £19,496,000. Cartridge sales for the quarter slumped to 12,000 from 151,000 the previous year.

Single unit sales for 1979 showed a .3 per cent increase at 89,085,000 over the 1978 total of 88,847,000, and a 25.5 per cent climb in value from £42,914,000 in 1978 to £53,874,000. Albums lost ground last year, however, with a 13.4 per cent decline from 86,060,000 in 1978 to 74,536,000, a minus of 1.1 per cent from £163,245,000 to £161,507,000. Total record values for 1979 showed a plus of 6.3 per cent at £265,855,000 compared with the 1978 total of £250,141,000.

Pre-recorded cassettes finished 1979 with a 13.8 per cent increase at 23,454,000 over 1978's total of 20,604,000. This represents a 17 per cent climb in value from £43,835,000 in 1978 to £50,337,000.

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INSIDE

Retailing 6 • International 8 • Broadcasting/Classical 16 • Talent/Tipsheet 20 • New Releases/Select Singles 24 • Album Reviews 28 • Awards photos 3/30

NEWS

EMI pandas to Monro, WEA picks Rose Royce Greatest . . .

Latest TV campaigns

MATT MONRO is the featured artist in EMI's next television campaign. Pandas, Chi Chi and An An are the stars of the ads.

Heartbreakers (20 Golden Greats) by Matt Monro (EMTV 23) is released on February 29. TV advertising starts March 13 in ATV, Granada and Trident areas. The rest of the country follows on March 24. An initial spend of £120,000 is planned.

The 45-second commercial (with 15 and 20-second back-up ads) features live footage of pandas, tying in with songs such as Born Free, Softly As I Leave You, Walk Away Don't Go, Portrait Of My Love and My Kind Of Girl.

RRP for the album is £5.29 for both album and cassette. Back-up marketing material includes life-size cut-out display pieces of the pandas.

Capitol is to reactivate the Born Free single, c/w We're Gonna

Change The World in a picture bag featuring a picture of the pandas.

EMI's commercial development manager, Brian Berg, says the TV commercial is "a sensational concept" and adds that the compilation follows research which indicated strong interest in the Monro material.

• ROSE ROYCE Greatest Hits, released February 22, is to be WEA's next TV promoted album.

Including such hits as Car Wash, I Wanna Get Next To You, Wishing On A Star and Love Don't Live Here Anymore, a two-part TV campaign starts February 27. The initial three-week launch will cover 25 per cent of the UK — Yorkshire, the North East, Wales and The West Country. This will be followed by a full network campaign starting on April 2 and running for a further three weeks. A WEA spokesman

said: "This will allow the commercial to be seen four times on average in over 90 per cent of UK homes."



Further back-up comes in the form of a heavyweight radio campaign together with full WEA merchandising support.

A spokesman added: "The icing on the cake comes with a Rose Royce tour which will see the band playing major UK dates which coincide with the TV campaign."

• STARTING ON February 17, Stiff Records is to distribute leaflets to 31,000 homes in the South London areas of Croydon and Sutton to promote the new Wreckless Eric double album, Big Smash, released on February 22.

Said a Stiff spokesman: "Those householders lucky enough to receive a copy of this leaflet will be able to take it to Bonaparte's shops in Bromley and Croydon and buy the Wreckless double for £2.99 (£2.00 less than the regular price, £1.00 less than the first 10,000 introductory offer)."

Added Stiff's Paul Conroy: "We hope to extend this involvement with dealers, in specific areas around the country, as much as we can in future."



Aspden promoted at Island

KEITH ASPDEN has been made a director of Island Music in what is described as "the prime move in a general restructuring of the company's creative department." Aspden was previously creative manager.

Jane Summerville becomes Aspden's personal assistant while Clive Black joins the company as professional assistant. (Black is the son of lyricist Don Black.) The new department reports to Peter Cornish, Island Music managing director.

Roger Brooke quits Emi board

ROGER BROOKE who became group managing director of EMI in June last year has resigned from the board. Brooke says the split was "amicable and civilised."

Jon Mais from sales promotion to licensed labels manager, WEA, responsible for the Carrere, Beggars Banquet, Sire, Real, Korova, Lightning, Scope, Gallery and Laser labels . . .

David Finch promoted to International sales manager in the International division of EMI Records UK, reporting to general manager Paul Watts . . .

Lynne Peake from assistant marketing manager at Magnet to marketing manager, reporting directly to Brian Reza . . . Steve Nash to advertisement representative Record Mirror . . .

Ron Irving to promotions manager Midas Records . . .

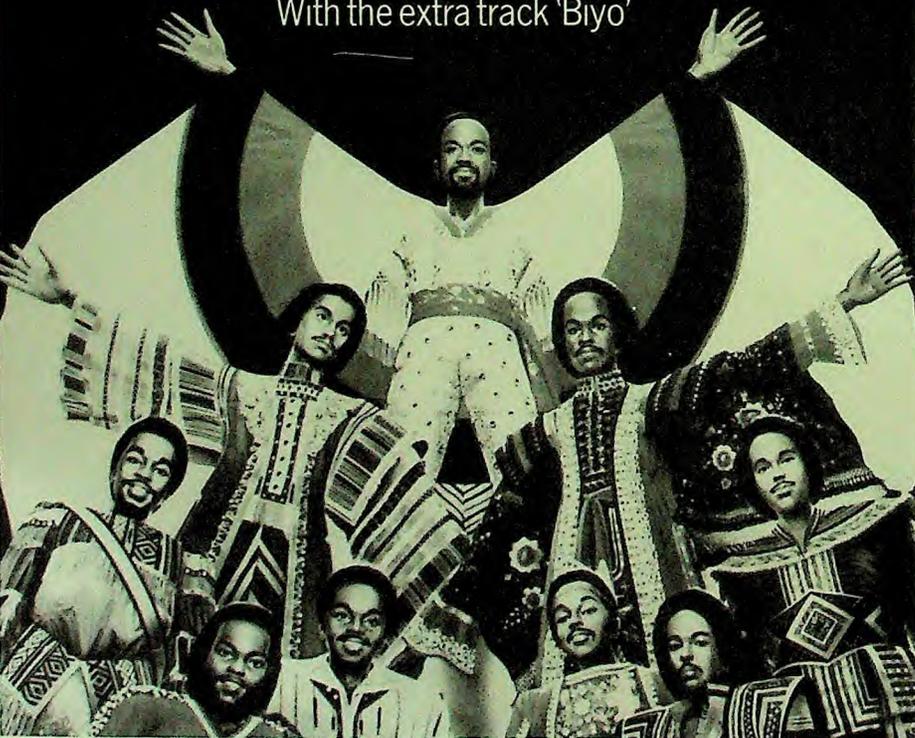
Nick Rosenberg now responsible for Gem Records' London promotions. Harry Barter, previously head of promotions, will be working on a number of Gem's forthcoming releases on an independent basis . . . Paul Platz to the Essex Music Group of Companies as liaison officer with special responsibilities between copyrights and all departments . . .

Derek Sticklen formerly of Utopia Studios, Pye Studios and FWO Bauch to Aerco as service manager . . . following the expansion of the Capital Radio

airtime sales department, Colin Day has been promoted to research and marketing services manager, while his former assistant, Nick Darby, becomes marketing services executive and Tim Hunter-Henderson becomes marketing executive . . .

Krystyna Alvarado joins Logo Records as press and promotion co-ordinator. She was previously with independent PR Jenny Halsall and has worked at UA in Los Angeles in A&R and artist development. She replaces Sue Carling who is taking up management of the Expressos.

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SKIDS

Virgin
 VS 323



TOP COMPANY market share awards for both singles and albums categories again went to EMI and handing them over to Ramon Lopez is MW's Jack Hutton and Avril Barrow.



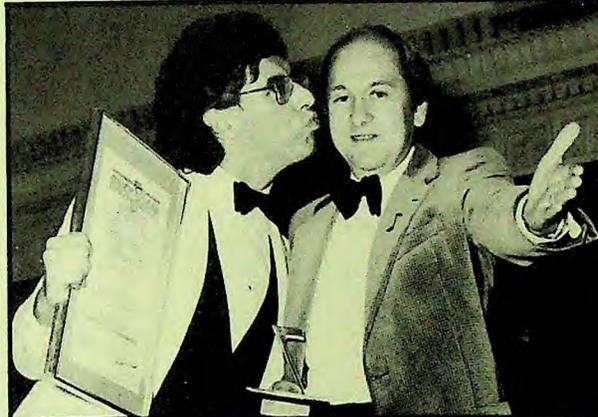
TOP FEMALE singer (albums) Kate Bush interrupted a recording session to be at the Dorchester to pick up her award.



APART FROM handing out awards and having a good nosh, the Music Week Awards Dinner at the Dorchester also served to raise money for a worthy cause. As the awards were for success in 1979 and 1979 was the Year Of The Child, that was the charity selected. Representing the Year Of The Child organisation was Judith Stone and presenting the cheque for £1,000 was MW publishing director Peter Wilkinson.



CHRYSLIS RECORDS' joint chairman Chris Wright looks a happy man as he accepts the award for top full price album, Parallel Lines, on behalf of Blondie.



JET RECORDS' sales manager Ray Cooper awarded MW editor Rodney Burbeck with a kiss on receiving the award for best point of sale campaign for ELO's Discovery album.

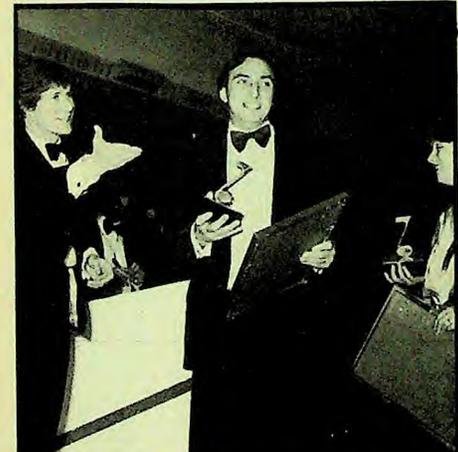
On Camera: the Music Week Awards presentations at the Dorchester Hotel . . . more pictures on page 30.



HELPING TO accept some of CBS' awards, and to say a few well chosen words, CBS chairman Maurice 'Obie' Oberstein.



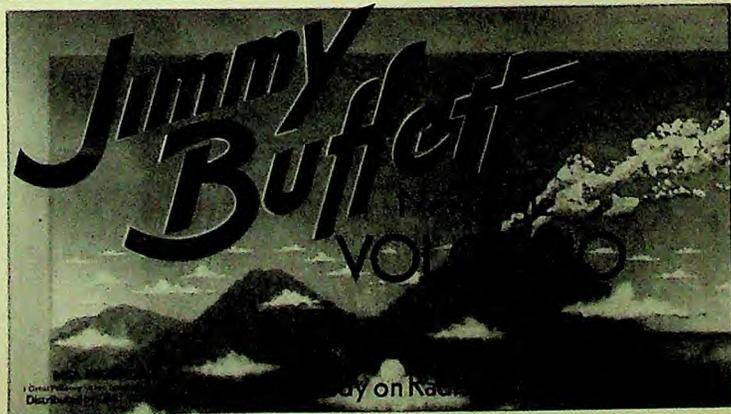
THE ELECTRIC Light Orchestra's Jeff Lynne and Jet Records' MD Ronnie Fowler with the award won by ELO for best group (albums) of 1979.



THE AWARD for best sleeve design (budget albums) went to Beeb Records for Music For Silent Movies and accepting the award from Paul Jones is BBC Records' Alan Bilyard and the sleeve designer Janet Slater.



CBS RECORDS' managing director David Betteridge accepted the award for top albums label and product manager Kate Mundle the award for second singles label — handing them over was MW MD Jack Hutton.



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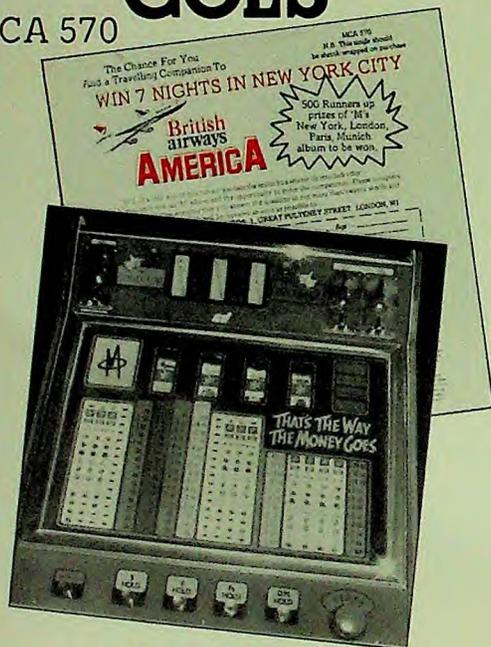
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NEWS

Plans afoot for Portsmouth country festival

Nashville comes to south coast

PLANS TO make Portsmouth the Nashville of England are being seriously discussed by the city's municipal officers and the first step is an outdoor country music festival there in August with a potential audience of 300,000 people and performers including Glen Campbell, Dolly Parton and Johnny Cash.

The three-day Portsmouth festival is being promoted by a new company, Fullmoore Festivals, headed by Susan Fuller and Mike Moore, and will be staged on a 120 acre airport site on August 8, 9 and 10.

The event will give Mervyn Conn's Wembley country festival its first serious competition as the Portsmouth site will include trade and exhibition stands selling records and country music paraphernalia plus side shows, square dancing and showcases for British country musicians.

The concerts will run from 6.0pm each day and tickets will be £8.50 or £22 for all three days. The organisers are confident of attendances of over 100,000 each day, drawing on the south coast August holiday populace.

Portsmouth's entertainment and special events manager, Roy Radford, recently flew to Nashville, Tennessee, to discuss "close business and cultural links" between the two communities, and the possibility of "twinning" the two towns.

Promoter Sue Fuller, for many years personal assistant to promoter Arthur Howes, says the festival culminates several years planning and she claims it will be "the most exciting step in the presentation of country music in Britain for a decade".

Financial backing for the event has been raised from outside the music business.

New classical distributor

By NICOLAS SOAMES
A NEW distribution company, Parnote Distribution Ltd, is being launched on March 1 to specialise exclusively in independent classical and specialist labels.

The company brings together MDC Distribution Ltd which, under the direction of Alan Goulden, looked after such labels as Cetra and Italia, and Harmonia Mundi run in this country, by Daniel Michel.

The move follows the wish of both companies to change and expand. Daniel Michel's decision to leave Rediffusion (where Harmonia Mundi has been based since it began operations in this country) comes as Rediffusion is contracting its classical record side anyway.

Alan Goulden is convinced that

there is a need for a "properly run, properly financed distribution company concentrating on a small number of selected classical specialist labels".

Parnote Distribution Ltd, will be based at 47-51 Chalton Street, NW1 1HY (phone 01 388 9906) and is starting with about a dozen labels: Harmonia Mundi, German and French, plus Acanta; Saga, Pearl, Abbey, OUP, Italia, Rubini, Desmar, Ricordi, Preiser. The French label Calliope will join the fold on April 1.

Parnote will have four permanent salesmen in the field, and three telephone salesmen, and will operate from its Chalton Street base, which will also be the new home of Harmonia Mundi.

New division for Spartan

AS PART of an expansion programme Spartan Records has formed an operations and distribution division within the company and hopes to computerise sales, distribution and finance by June.

The new division embraces distribution, manufacturing requirements, stock control and telephone sales and is headed by Pat McDonnell who joined the company from the Lyons-Findus food group. Reporting directly to him are recently appointed sales supervisor John Ferris and stock controller Chris Rayner. Julie Leysdon, Elaine Thomas and Sue Williams have been added to the existing telephone sales team.

Mike Denton has been promoted from assistant sales manager to field sales manager, reporting to marketing director Dave Thomas, and other changes to the field sales team include the promotion of Brian Whitty from Midlands rep to the Northern area manager, and Peter Boyden from South West rep to area manager, plus the appointment of Ian Curnow as North London rep.

Stewart case closed

ROD STEWART, who dedicated the song Ole Ola to Scotland's 1978 World Cup team, has settled his High Court dispute over the copyright in the song.

Stewart had complained that in the issue of *Music Week* published June 17 1978, Interworld Music Group of America, had been credited with ownership of, or an interest in, the copyright. Interworld alleged that Ole Ola was an unauthorised arrangement of Mulhera Brasileira, of which it owns the copyright.

Mr Justice Oliver was told last week that it had been agreed that Ole Ola, composed and arranged by Stewart and Phil Chen, was an arrangement of Mulhera Brasileira.

It was also agreed that Riva Music and Riva Records, Stewart's co-plaintiffs, should be jointly registered with Interworld as owners of the Ole Ola copyright and share equally past and future royalties.

By consent, the judge stayed all further proceedings in the action, Interworld agreeing to pay £800 towards the plaintiffs' costs.

New labels launched

GENERAL UNCERTAINTY in the record business has not deterred the launching of four new record ventures this month.

The first is **Channel Records**, based at 34 Wentworth Drive, Eastcote, Middlesex, which debuts with a double A-sided single, *Baby Come Back/Get Down Baby* by the Bristol group, Nite Watch. National distribution is via Relay Records in West London.

Also making its bow during February is **Ridge Records**, based in Dalkeith, Scotland (031 663 3918) which releases an album by Run Rig called *The Scottish Connection*. It will be distributed by Wynd-Up in Scotland, the North and the Midlands.

Third newcomer is **Random Records** at 96 Huntingdon Road, London, N.2 (444 8979) which has released a single by Spare Parts called *She's A Kind Of Girl/Paint It Black*. The company is currently setting up a distribution deal.

A fourth label, **Black Door Records**, has been started by three Phonogram men, A&R manager Dave Bates, singles marketing Henry Semmence and product manager Bob Fisher. It will run as an independent label within Phonogram with the three men selling the records into the shops themselves, with Phonodisc becoming involved in distribution if

any record shows signs of becoming a hit.

First releases are *Murder Mystery* by The Tearjerkers (Door 1) and Mark Kjeldsen's *Are You Ready?* (Door 2). The latter was recorded by Kjeldsen before he became the lead singer of The Sinceros and was produced by Robin Scott of M.

TRIBUNAL — FROM PAGE 1

cover version of a song, showing that needletime recordings do conflict with employment prospects in broadcasting, which is, he contended, a vital area of employment considering the broad based income of many musicians.

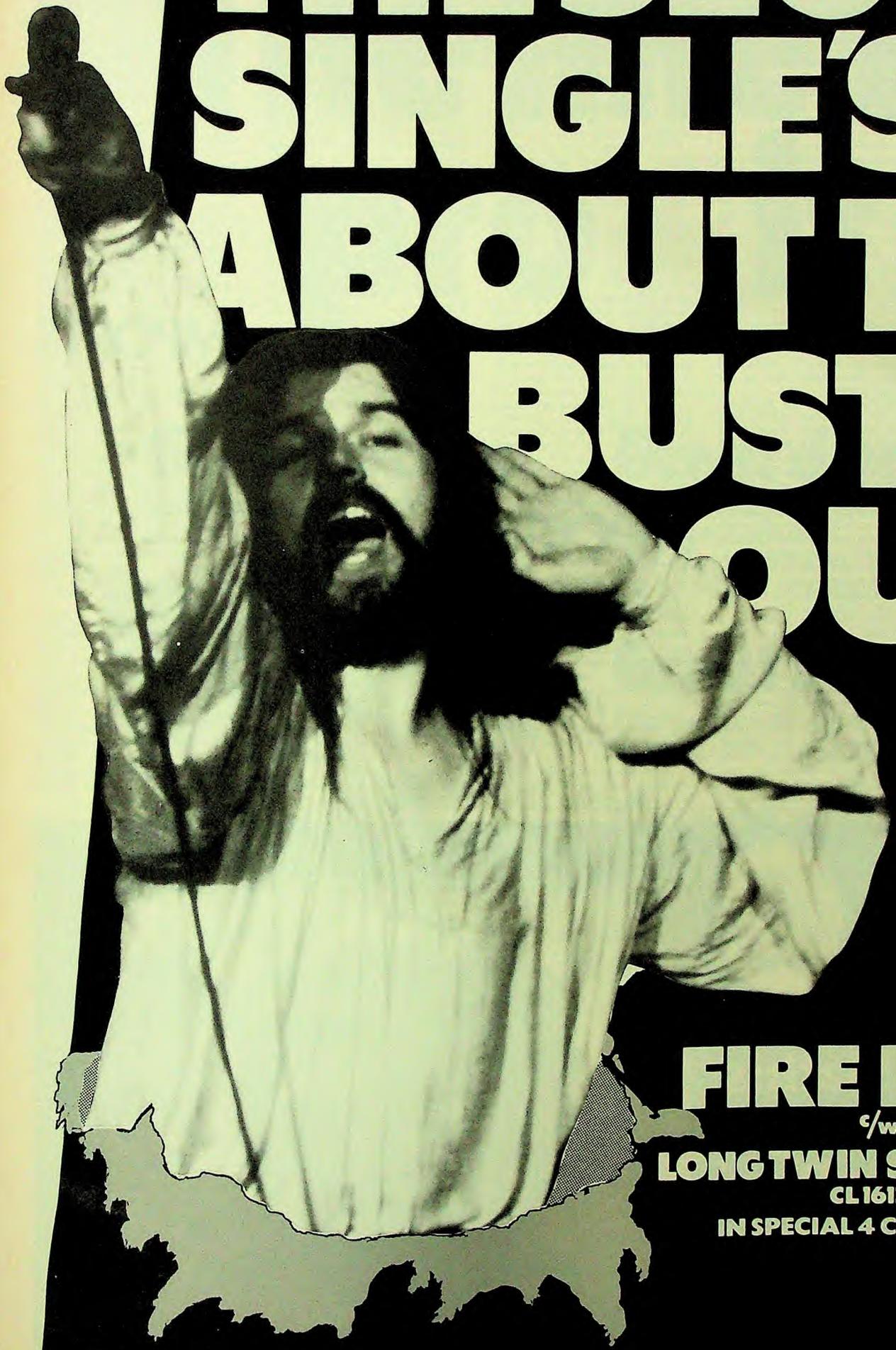
Referring to the MU's submissions to the Annon Committee on broadcasting — submissions which he admitted were largely ignored by the Commission — Morton said that the ILR "juke boxes of the air" did little to enhance musicians' employment prospects in broadcasting, or to nurture fresh generations of musicians and that it should not be necessary to make a commercial recording in order to reach a radio audience.

The "excessive" needletime allotted to commercial radio at the inception of ILR was set at nine

hours per day, Morton said, an indication of the Government's desire to establish the medium. The Whitford Report on copyright — unlike Annon — recognised, he said the performers and record makers' rights to control and/or compensation for the broadcasting of commercially recorded music.

Morton sought to establish the inter-relation between the cost of needletime and its use, declaring: "We should be happy with a reduction in payment for use of records if there were a reduction in use." Lower price must eventually lead to greater use, he contended, and increase the unfairness of competition with live performances, and he felt it would be sad if this country which was the first to recognise such rights was to move in that direction.

THE SEGER SINGLE'S ABOUT TO BUST OUT!



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RETAILING

THE MATTER essentially revolves around interpretation of Section 16 of the 1952 Copyright Act. For many years the UK record companies assumed that this did not give them the right to bar transatlantic and non-EEC imports, but when the volume of imported product rose it was decided that the section had to be tested in court.

It is worth noting that the three important cases which resulted from this attitude were all being heard by different judges — Mr Justice Goulding dealing with Polydor v. Stage One; Mr Justice Megarry in Polydor v. Simons and Harlequin; and Mr Justice Browne-Wilkinson in CBS v. Charmdale. There was a strong possibility of three different judicial interpretations.

However, one interim judgement contained a distinct indication of judicial sympathy for the industry's case.

IMPORTS

Megarry has gone on record as saying: "All the parties are in business to make money and so money is likely to provide a suitable means of compensation. Both the plaintiffs and the defendants will lose sales if the injunction is refused or granted, as the case may be. However, there are certain differences between the parties. The plaintiffs are concerned in the manufacture of those particular records of which they hold the copyright or a licence from the copyright owner. They have to estimate how many to manufacture, what stocks to hold and what publicity to undertake. They carry the burdens of manufacture. The defendants lack these constraints. They can, without any of the capital expenses of manufacture, import any records that they choose and reap the advantages of the plaintiffs' publicity. The sums at risk are mainly those expended on what they choose to import."

The legal battles began when the trickle of specialist imports, which served minority tastes and were generally felt to be a help rather than

There is, for the moment, a lull in the series of court actions arising out of the parallel imports issue. Before the next legal steps are taken, TERRI ANDERSON examines the situation as it stands and talks to the industry legal men most closely involved.

a hindrance, became, in 1979, a flood — and there was nothing specialist about the parallel imports of top-selling albums.

While most record companies sent out warning letters to importers, wholesalers and retailers and then let the matter rest while keeping a keen watch on it, two majors, Polydor and CBS, decided to fight the principles involved through the courts.

Michael Kuhn, senior legal advisor of PolyGram Leisure Ltd recalls: "My concern was last year seeing the depression in the US. With 100 per cent SOR there I knew that this year, unless we took some action, there would be big problems here. Until 1979 the scale of imports had been so small that they did not warrant the expense of taking legal action. When they shot up we decided to move."

"Section 16 says that the person you are proceeding against must know that he is in the wrong. So we had to write to the dealers. Then when we began the action against Simons importers and Harlequin retailers with regard to the Spirits Having Flown LP they went to appeal, trying to stop us sending out the letters, but we won that. Most dealers who were involved with these imports gave in and stopped."

Both Polydor and CBS have in the past few months made it clear that they are ready to bear the high cost of court proceedings for as long as necessary. Clearly it is felt that a vital and far-reaching issue is at stake.

Kuhn explains: "I feel that taking court action was absolutely vital. PolyGram will do nothing to prevent fair competition, but we have a duty to our own workers and to the industry to protect them against unfair competition. The parallel imports competition is unfair because of the advent of what amounts to dumping by the US industry — which is not controllable

by our US associates; because of the uncontrollable factor of exchange rates; and because the importers can cherry pick from the catalogue, bringing in only what is selling without bearing any of the cost or risks of the record companies. I cannot speak for other companies, but PolyGram takes the matter very seriously, which is why the US company is prepared to scrap overstocks there to prevent them adversely affecting the European market."

John Brooks, legal and business affairs advisor at CBS, concurs: "I agree that it might look as if we have got ourselves into a position where we have to go on fighting court cases, but I don't think this will happen. If the pound gets weaker there will be fewer imports anyway. If things stay as they are there is no solution other than convincing the trade that it's illegal and they should not do it. There are some who will, no doubt, need to be convinced on the legal points, but there are others who have shown that they are quite happy with the action we are taking."

IMPORTS

Apart from those cases which were dealt with and finished because the defendants did not fight them (such as CBS v. Our Price and Polydor v. Bostock Records) greatest attention has predictably been focused on what can be seen as the important test cases. The wording of these writs would hardly whet the appetite of budding amateur Perry Masons; they name only a few titles and make talk of a "flood" of illegal imports sound wildly exaggerated.

"The most interesting thing is that when these cases come to court it all looks such small beer (even the

Judge might think so!) because they always seem to involve just a few records," said Brooks. Yet when you know the background and go deeply into the matter, you find out what's really involved. One defendant affidavit in a current case mentioned 'container loads' of LPs being imported."

Kuhn's contention is that those container loads hurt not just the profits of the UK copyright owners, but harm the artists — who often have agreements with US record companies by which they forfeit artists royalties on cutouts and returns. If these discs are then imported into the UK and sold here, the artist also loses the possibility of a royalty from the sale of UK pressings of the same LP.

PolyGram and CBS are ready to fight on. As Kuhn says: "This is not just a UK issue. There are similar actions being taken by German companies for example. Eventually one of the cases will go to the European Court and PolyGram intends to go on to the bitter end."

He adds: "The profit margins in this industry are so critical. Imports affect the unit cost of producing records, and in a time of depression the difference they make is obviously more dramatic. For an international group of companies like PolyGram what is the result? There is a recession in the US so it makes losses there. The US companies get vast numbers of returns, sell them as 'shlock' to dealers in America, they export them — and so export the US industry recession to Europe."

Clive Fisher, Polydor legal advisor, has a warning for those who feel strongly that they have a right to sell these records (and make a profit by offering the public what they want at a lower price than the UK industry is asking) and who think that the cost of High Court action will eventually drain the UK majors' enthusiasm for litigation.

"I'd like to make two points for the benefit of retailers who might be tempted by these imports. Putting aside the Stage One and Simons/Harlequin actions which will be going on for some time, we are finding that our court actions are getting cheaper, because we have been recovering costs, as well as having the imported records handed over to us. In the Portuguese import cases Simons had to provide us with a list of everyone they had supplied, which has obviously been of use to us."

"Another factor of concern to the dealers and public", Kuhn adds, is what happens if these imported copies are faulty? The importers may say they will exchange them and perhaps they do. But we cannot accept them among our faulty returns from dealers."

There was a certain amount of crowing from importers when, in the Stage One case, the judge apparently ruled in favour of the importation of certain North American product.

IMPORTS

But as things progressed the noises being made were more cautious all round.

Stage One MD, Nigel Howick, would like to see the matter go to the European Court and those in the trade who are ready to spend their money in opposing the industry would all like to see a decision, soon. However, anyone who is hoping that the wave of litigation will add up to a nice, easily understood body of case law and precedent — so leaving everyone in industry and trade knowing exactly where they stand for the future — is doomed to frustration.

John Brooks, pointing out that each test case involves different points of law which have to be individually decided speculates: "The Court of Appeal may be able to give a wider ruling. We might ask for the different cases to be condensed on appeal — to come together before an Appeal Court which might then give a decision. Until then each major record company must decide its own policy; it is illegal for us to discuss and act on a common policy."



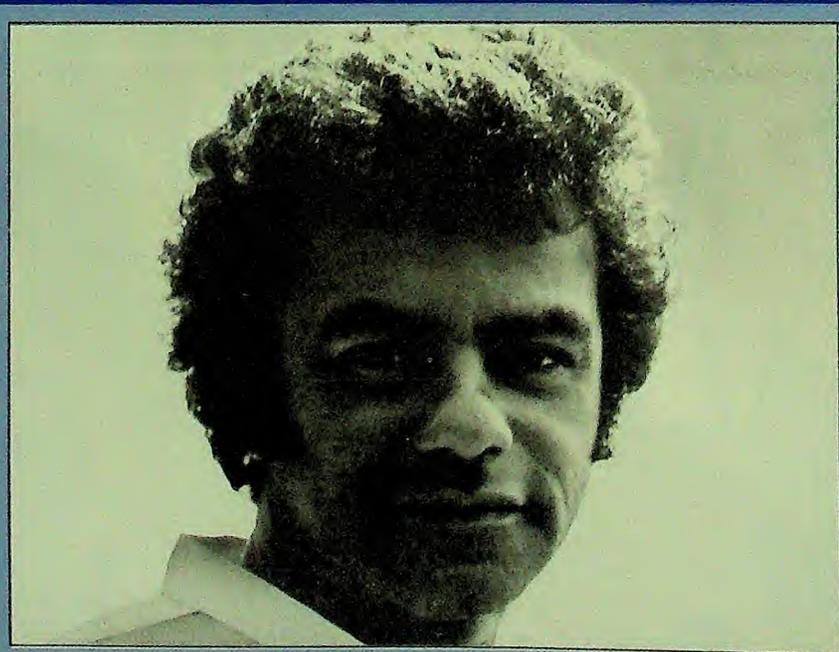
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INTERNATIONAL

New statute reveals RTVE scandal

From JORDI RUEDA

BARCELONA: The appearance of a new law on the statute book governing the activities of Radio Television Espanola has coincided with some scandalous revelations about the state broadcasting organisation published in two national newspapers, *La Vanguardia* and *El Pais*, and based on a report about RTVE by the Spanish Ministry of Finance.

Giannini dies



MILAN: The Italian music industry has been saddened by the death of Giuseppe Giannini (above), manager of the CGD record department and member of the board of directors of CGD-Messaggerie Musicali. Giannini, 49, died of a heart attack, ending a 20-year period of co-operation with CGD owners Ladislao and Piero Sugar.

Los Angeles in brief...

From MIKE REYNOLDS

LOS ANGELES: Frank Sinatra returns to the screen in *The First Deadly Sin*, his first dramatic role in 10 years... EMI's film *The Jazz Singer*, starring Neil Diamond and beset with script and other problems, now has Lucie Arnaz for the female lead in place of Deborah Raffin and ahead of Liza Minnelli and Donna Summer, reportedly contending for the role... Harry Belafonte was awarded the sixth Paul Robeson prize by Actors Equity... Bones Howe working on the soundtrack of *Roadie*, which stars Meat Loaf... Brian Eno lecturing at various Californian campuses on the recording studio as a compositional tool... the Universal Amphitheatre is to be roofed and its programming expanded from a four-month to a whole year schedule.

The report disclosed overspending, lack of constructive planning in the organisation's short, medium and longwave transmissions, and shortcomings in programme budgetary control and staff supervision.

RTVE employs 8,500 people working 35 hours each per week at a payroll cost of about one million pesetas annually. The Ministry investigation began in the autumn of 1978 and was concluded in April last year, but was not made public until the end of January.

Its belated appearance provoked angry protests in the Spanish Parliament and a Socialist MP, Senor Alfonso Guerra, accused the Government of suppressing the report. He called for a Parliamentary debate on the matter.

Under the new statute for RTVE, an administrative body will be set up comprising 12 people from the Spanish Congress and Senate, plus five further members from the trade unions, the Spanish Institute for Public Administration and regional councils. They will act as a watchdog committee, will meet every six months and will be consulted by the Government in the appointment of a general director for RTVE.

The latter organisation will now operate in three parts — Radiocadena Espanola, Radio Nacional de Espana and TV Espanola.

ASOCIACION FONOGRAFICA Espanola, the Spanish equivalent of Britain's BPI, is instituting a common method for certifying record sales and the granting of consequent awards.

AFE is collaborating with SGAE (Sociedad General de Autores de Espana) in verifying sales figures, and Boney M's recording of *El Lute* has been certified gold.

WEA IS now active in Spain with its own label identity as a result of buying shares in the Spanish record company Hispavox. WEA is believed to be taking full control of Hispavox next year.

Tipped to head the combined operation is present Hispavox A&R manager Jose Luis Gil, assisted by Carlos Sanmartin, the current marketing manager.



COPENHAGEN: Shirley Bassey's first Scandinavian tour in 15 years coincided with a repertoire and marketing meeting to co-ordinate promotion on forthcoming tours by McGuinn & Hillman, the Knack, Dr. Hook and Lee Clayton under the Capitol/United Artists/EMI America banner. Seen with the star are, from left, Einar Jentland (EMI Norway), Jerry Ritz (EMI Denmark international A&R), Ronnie Bell (Liberty-United UK), Robo Puhakka (EMI Finland), Kick Klimbie (Capitol/UA/EMI America European director), Sven Peterson (EMI Sweden), Lois Graff (Capitol International), and Alan Dessau and Lene Sekjaer (EMI Denmark).

Country gains ground in Austria

VIENNA: Demand from listeners has led to a stepping-up in the amount of country music being heard over the pop channel of ORF, the Austrian Radio Network.

Where there was just half an hour of modern country music before, there is now a 60-minute presentation every Saturday by Dieter Anderl, a member of the Country Music Association in Nashville, Tenn., and editor-in-chief of country music publication *CMI-News*.

The move, which reflects the growing interest in country music throughout Austria, is additional to the original half-hour and the new show is being broadcast over the English-language station Blue Danube Radio, based in Vienna.

This new station was set up for members of international organisations, business folk or diplomats visiting Vienna and it was originally estimated that 40,000 foreigners would use the news-entertainment service.

But according to a recent poll around 200,000 Austrians also tune in daily to this channel.

Hansa deal

WEST BERLIN: Hansa Records International has signed a new general deal with Ariola Records for Mexico and Brazil, which took effect from January 1.

SA 'shake-up' plea

From JOE BRONKHORST
JOHANNESBURG: Independent record producer Patric van Blerk stated recently in a discussion programme that a huge shake-up is needed in the South African record industry if it is going to be able to compete in the international market.

The bulk of the South African market is taken by overseas material

Poster boost

BRUSSELS: WEA here recently initiated the Belgian record industry's biggest-ever poster campaign when promotion man Herman Schuermans hired a team of billposters to paste up 2,000 double crown posters in the major Belgian towns to promote the new Fleetwood Mac album, *Tusk*.

The operation covers Brussels, Liege, Antwerp, Louvain, Ghent and Louvain-la-Neuve and now WEA is looking into the comparative cost and effectiveness of poster campaigns in comparison with newspaper and magazine advertising.

Pathe Marconi EMI changes lead to 176 redundancies

From GERARD WOOG

PARIS: The restructuring of the Pathe Marconi EMI operation here means that 176 people will be leaving the company before April 1.

Between February 1 last year and the April deadline, the staff of EMI France (i.e. Sonopresse, Pathe, the recording studios, the Sodip distribution centre, the creative services and the pressing plant at Chatou) will have dropped from 1,211 to 611.

Last month the creative services transferred from the rue Lord Byron to the Neuilly suburb, where they are concentrated on two floors instead of the previous six and where they have been joined by the eight people retained from the discontinued Sonopresse label.

GHEORGHE ZAMFIR, the Rumanian panpiper, has recently renewed his exclusive world recording contract with Phonogram France, and is preparing a second album with Harry van Hoof, the musical director who worked on his *Flute De Pan Romantique LP*.

This was released last year, went platinum in Holland with 120,000 sales and gold in South Africa and Australia. It was issued in 30 countries, and has sold over half a million. Zamfir has a widespread international tour over coming weeks in Europe following his South African concerts this month. The new album is scheduled for April release.

Kluger acquires Morgan studios in Brussels

BRUSSELS: Roland Kluger Music has acquired the Morgan studio in Brussels, and renamed it the RKM Studio. A major role for the studio under its new management will be offering facilities to producers who operate under the RKM wing and others.

The studio's equipment has been enlarged by the installation of automated mix-down capacity among other refinements. The studio is frequently used by Dutch clients, and Tom Sallisbury's album, which won a trophy as the best Dutch production of 1979, was recorded there.

French court slams TV video pirates

PARIS: A French court has roundly condemned a club set up here offering members the chance of copying films, including musicals and comedies, "pirated" off television by the club, Video International Production.

Members paid a fee of around £100 to join, then a further £5 for each film "copied" within the circle of club membership.

The National Cinema Centre took legal action against the club which offered a defence that this activity was "private diffusion" and therefore no breach of any copyright or other law.

But the court found that, though the films were diffused within "a private and family circle," the object was to make money and, therefore, indefensible on those grounds.

Government wins Round 1 in radio war

ZURICH: The first round in the build-up of the battle over the Swiss radio monopoly has gone to the Swiss Government in Berne.

A month ago, Italian carabinieri sealed the transmitter on the Italian Pizzo Groppera, near the Swiss border, with which Roger Schawinski broadcast a 24-hour programme service into the main part of Zurich, reaching more than a million people. With his private radio enterprise, Schawinski hoped to undermine the Swiss radio monopoly.

After a first attempt by the Italian authorities to close down the "illegal" Schawinski operation following pressure from the Swiss, a Como court overruled the decision taken by the Italian Government.

But the carabinieri returned to the little station and now it seems the Italians will remain firm in their intention to cut off the Schawinski broadcast operation from their territory into neighbouring Switzerland.

**Dateline:
Johannesburg**

and not enough attention is paid to developing local talent.

It is rare indeed for an act like Clout to come along with sufficient professionalism to compete successfully overseas.

A large percentage of local talent is recorded by small independent producers who operate on a small profit basis because they do not look beyond their limited immediate local market.

From what this correspondent has heard over the past few years the potential is here, but few know how to bring it out to assert itself on an international scale.

One group seen and heard recently in *The Platters* live show is Harari, an all-Black band, who seem musically and visually ready to blossom in the South African market and beyond.

UB40

King / Food For Thought

Double A Side

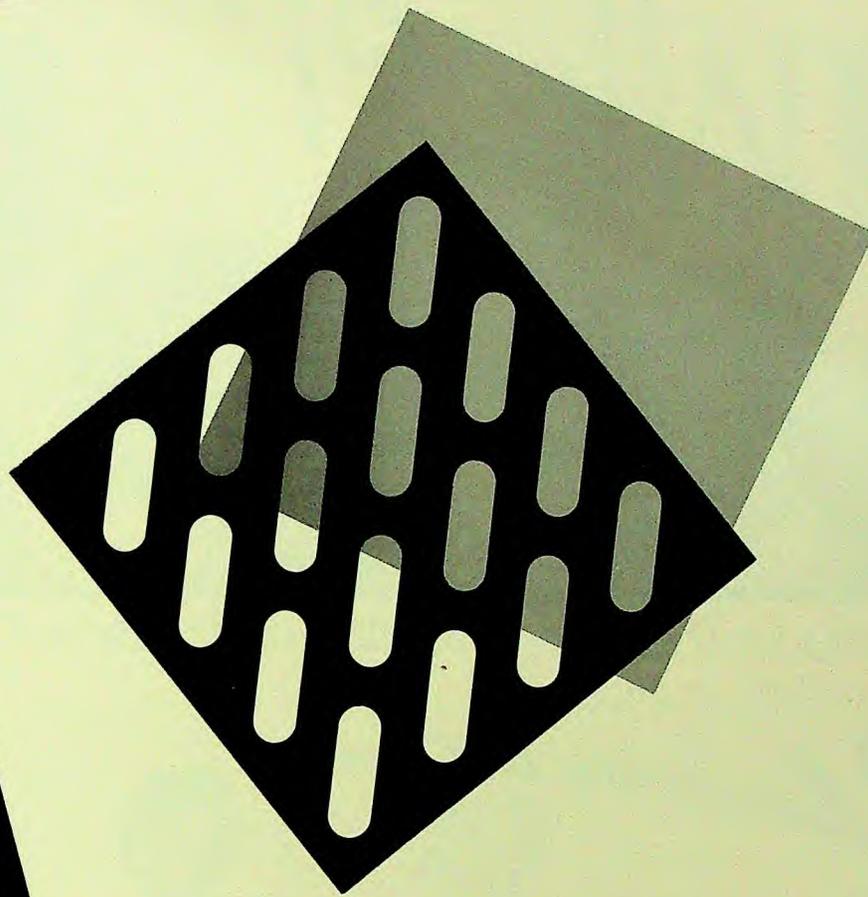
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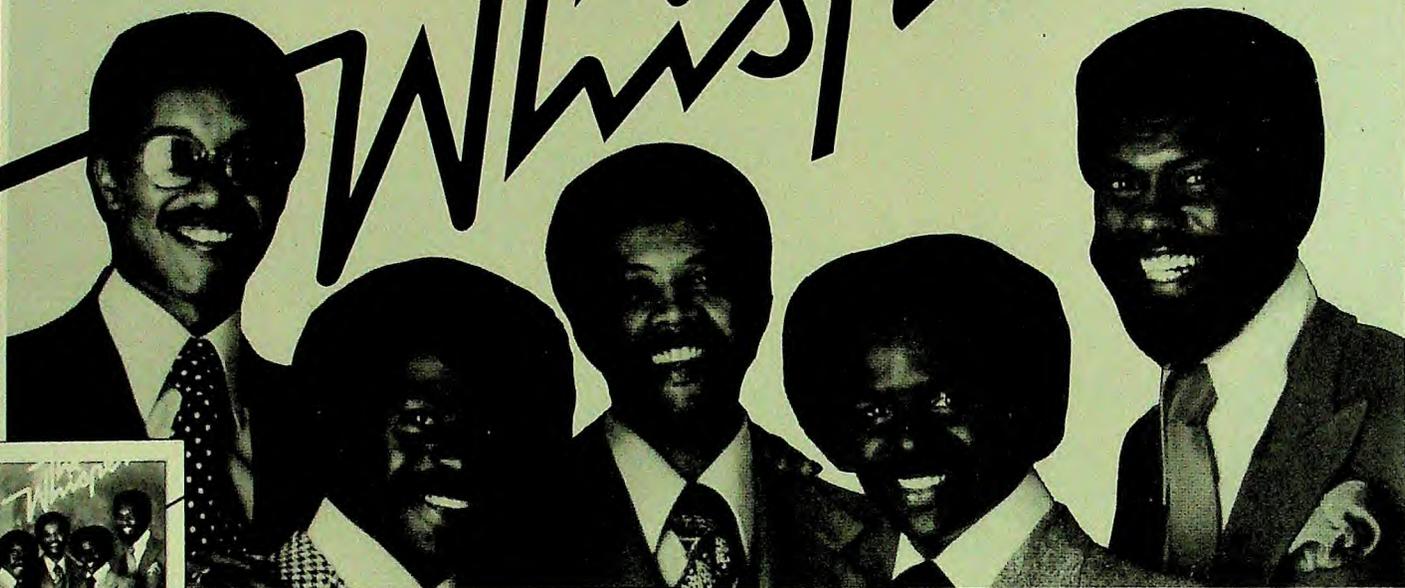
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- 26 Exeter, Routes.
- 27 Trinity Hall, Bristol.
- 28 Portsmouth Poly.
- 29 London, Southbank Poly.
- Mar 2 University East Anglia.
- 3 Kent University.
- 4 The Music Hall, Shrewsbury.
- 7 Retford, Porterhouse.
- 8 Middlesborough, Rock Garden.
- 8 Edinburgh, Valentino's.
- 9 Dundee, Maryatt Hall.
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- 12 Sheffield, Limit Club.
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- 14 Liverpool University.
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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	5		COWARD OF THE COUNTY Kenny Rogers (Larry Butler) EMI	United Artists UP 614 (E)
£ 2	6	4	AND THE BEAT GOES ON Whispers (Dick Griffey/Whispers) Rondor/Chappell	Solar SO 1 (R)
3	NEW		ATOMIC Blondie (Mike Chapman) EMI	Chrysalis CHS 2410 (F)
4	2	5	TOO MUCH TOO YOUNG/GUNS OF NAVARONE Specials (Dammers/D Jordan) Plangent Visions/Chappell	2 Tone CHSTT 7 (F)
£ 5	5	5	CAPTAIN BEAKY Keith Michell (Hugh Murphy) Chappell	Polydor POSP 106
£ 6	13	4	CARRIE Cliff Richard (Richard/Britten) Mews/Kongrude/United Artists/Myaxe	EMI 5006 (E)
7	4	5	SOMEONE'S LOOKING AT YOU Boomtown Rats (Mutt Lange) Saver Fire Hits/Zomba	Ensign ENY 34 (F)
▲ 8	20	5	BABY I LOVE YOU Ramones (P. Spector) Carlin	Sire SIR 4031 (W)
£ 9	17	2	I CAN'T STAND UP FOR FALLING DOWN Elvis Costello (Nick Lowe) Warner Brothers	F. Beat XX 1 (W)
£ 10	18	3	SO GOOD TO BE BACK HOME AGAIN Tourists (T. Allom) Logo Songs/Arnakata/Warner Brothers	Logo TOUR 1 (R)
11	3	9	I'M IN THE MOOD FOR DANCING Nolans (Ben Findon) Blacksheep	Epic EPC 8068 (C)
£ 12	12	3	ROCK WITH YOU Michael Jackson (Q. Jones) Rondor	Epic EPC 8206 (C)
13	8	8	I HEAR YOU NOW Jon & Vangelis (Vangelis) Topographic/Warner Bros./Spheric	Polydor POSP 96 (F)
▲ 14	49	3	TAKE THAT LOOK OFF YOUR FACE Martí Webb (Andrew Lloyd Webber) DJM/Really Useful	Polydor POSP 100 (F)
£ 15	15	9	TEEN Regents (Sheller/Pew) Tooti Fruit/EMI	Rialto TREB 111 (A)
£ 16	21	5	RIDERS IN THE SKY Shadows (Shadows) Chappell/Morris	EMI 5027 (E)
17	9	8	BABE Styx (Styx) Rondor	A&M AMS 7489 (C)
18	27	5	LIVING IN THE PLASTIC AGE Buggles (Buggles) Island	Island WIP 6540 (E)
19	7	7	IT'S DIFFERENT FOR GIRLS Joe Jackson (D. Kershbaum) Albion	A&M AMS 7493 (C)
20	11	4	SAVE ME Queen (Queen) Queen Music/EMI	EMI 5022 (E)
21	16	4	THREE MINUTE HERO Selector (E. Ross/Selector) RAK	2 Tone CHSTT 8 (F)
22	14	6	LIVING BY NUMBERS New Musik (T. Mansfield) April	GTO GT 261 (C)
▲ 23	46	2	TOGETHER WE ARE BEAUTIFUL Fern Kinney (Whitsett/Stephenson/Couch) Brampton	WEA K 79111 (W)
24	23	6	TOO HOT Kool & The Gang (Eumie Deodato) Planetary Nom	Mercury KOOL 8 (F)
▲ 25	38	3	GAMES WITHOUT FRONTIERS Peter Gabriel (Lillywhite) Clifoline/Hit & Run	Charisma CB 354 (F)
26	22	6	BUZZ BUZZ A DIDDLE IT Matchbox (Peter Collins) Chappell	Magnet MAG 157 (A)
27	26	5	JANE Jefferson Starship (R. Nevison) Carlin	GrunT/RCA FB 1750 (R)
▲ 28	45	2	AT THE EDGE Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis CHS 2406 (F)
29	10	8	MY GIRL Madness (Clanger/Winstanley) Warner Bros.	Stiff BUY 62 (C)
▲ 30	37	2	ALL NIGHT LONG Rainbow (R. Clover) Panache	Polydor POSP 104 (F)
£ 31	39	3	SINGING THE BLUES Dave Edmunds (D. Edmunds) Acuff Rose	Swan Song SSK 19422 (W)
£ 32	54	2	ON THE RADIO Donna Summer (Moroder) Intersong	Casablanca NB 2238 (A)
33	31	5	UNDERPASS John Foxx (J. Foxx) Island	Virgin VS 318 (C)
34	34	4	TOUCH TOO MUCH AC/DC (Robert John Lange) Zomba	Atlantic K 11435 (W)
35	28	9	ESCAPE (PINA COLADA SONG) Rupert Holmes (Holmes/Boyer) Warner Brothers	Infinity INF 120 (C)
36	25	10	GREEN ONIONS Booker T. & The M.G.'s (Booker T.) Carlin	Atlantic K 10109 (W)
▲ 37	48	2	I'VE DONE EVERYTHING FOR YOU Sammy Hagar (Hagar/Carter) Warner Brothers	Capitol CL 16120 (E)
£ 38	68	2	SO LONELY Police (Police) Virgin	A&M AMS 7402 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	72	2	DO THAT TO ME ONE MORE TIME Captain & Tennille (T. Tennille) ATV	Casablanca CAN 175 (A)
£ 40	63	2	HOT DOG Shakin' Stevens (M. Hurst) Acuff Rose	Epic EPC 8090 (C)
41	40	4	MAYBE TOMORROW Chords (Andy Arthur) And Song/Bryan Morrison	Polydor POSP 101 (F)
42	19	14	BRASS IN POCKET Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 11 (W)
£ 43	55	3	TV Flying Lizards (Cunningham) Quartz/Art Songs	Virgin VS 325 (C)
£ 44	44	3	RIGHT IN THE SOCKET Shalamar (Leon Sylvers/Griffey) Rondor/Chappell	Solar SO 2 (R)
£ 45	59	3	TURNING JAPANESE Vapors (Vic Coppersmith/Heaven) EMI	United Artists BP 334 (E)
46	NEW		RUNNING FREE Iron Maiden (Wil Malone) Sanctuary	EMI 5032 (E)
47	33	11	PLEASE DON'T GO K.C. & The Sunshine Band (Finch) April	T.K. TKR 7568 (C)
48	NEW		HANDS OFF - SHE'S MINE The Beat Go Feet (Bob Sargeant) Copyright Control	FEET 1 (F)
49	29	7	JAZZ CARNIVAL Azymuth (Azymuth/J. Leibovitz) Fuse	Milestone MRC 101 (R)
50	42	6	ARE YOU READY Billy Ocean (K. Gold) Screen Gems/EMI/April-Aqua	GTO GT 259 (C)
51	32	10	WITH YOU I'M BORN AGAIN Billy Preston/Syreeta (James Di Pasquale/D. Shire) Jobete	Motown TMG 1159 (E)
52	NEW		CUBA/BETTER DO IT SALSA Gibson Brothers (Daniel Vangarde) Heath Levy/Blue Mountain	Island WIP 6561 (E)
53	30	13	SPACER Sheila and B. Devotion (B. Edwards/N. Rodgers) Warner Bros. Carrere	CAR 128 (W)
£ 54	64	2	TONIGHT Zaine Griff (Griff/Visconti) Automatic	Automatic K 17547 (W)
55	56	3	MARTIAN HOP Rocky Sharpe & The Replays (Mike Vernon) Screen Gems/EMI	Chiswick CHIS 121 (E)
56	24	8	BETTER LOVE NEXT TIME Dr. Hook (R. Haffkin) Sunbury	Capitol CL 16112 (E)
£ 57	73	2	FAN MAIL Dickles (Cable) Rondor	A&M AMS 7504 (C)
58	35	13	I WANNA HOLD YOUR HAND Dollar (Chris Neal) Northern	Carrere CAR 131 (W)
59	41	6	DANCE STANCE Dexy's Midnight Runners (Kevin Rowland) -	Parlophone R 6028 (E)
60	47	6	CARAVAN SONG Barbara Dickson (M. Batt) April	Epic EPC 8103 (C)
61	43	5	MUSIC MAKES YOU FEEL LIKE DANCING Brass Construction (J. Lane) Fillinbar/Probsocls	United Artists UP 615 (E)
62	NEW		RHYTHM TALK Jocko (Jocko) Carlin/Mighty Three	Philadelphia PIR 8222 (C)
63	61	3	WE GOT THE GROOVE Players Association (D. Weiss) Panache	Vanguard VS 5016 (A)
64	50	5	MOTOR BIKE BEAT Revillos (Raynolds/Fife/Pilley) Dinsongs	Dindisc/Snetzo DIN 5 (C)
65	NEW		STOMP Brothers Johnson (Quincy Jones) Sunbury/Rodsongs	A&M AMS 7509 (C)
£ 66	75	3	GANDHARA (THEME FROM MONKEY) Godego (Satrii/Nomura) Satrii	BBC Records RESL 66 (A)
£ 67	70	2	YOU KNOW HOW TO LOVE ME Phyllis Hymans (J. Mtume/R. Lucas) Heath Levy	Arista ARIST 323 (F)
68	NEW		TONIGHT I'M ALL RIGHT Narada Michael Walden (Narada Michael Walden) Warner Brothers	Atlantic K 11437 (W)
69	NEW		HOLDIN' ON Tony Rallo (Goldschmidt/Costandinos) ATV/Louvigny	Calibre CAB 1 (A)
70	NEW		WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Detroit Spinners (Michael Zager) Ardmore & Beechwood/EMI	Atlantic K 11432 (W)
71	65	2	BADMAN Cockney Rejects (J. Pursey/A Bearded Prod.) Signatune	EMI 5035 (E)
72	NEW		HELLO AMERICA Def Leppard (Colonel) Tom Allom/Def Lepp/Marksman	Vertigo LEPP 1 (F)
73	NEW		DANCE YOURSELF DIZZY Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo 1 (C/CR)
74	60	3	OUT OF CONTROL Angelic Upstarts (P. Wilson) Singatune	Warner Brothers K 17558 (W)
75	NEW		ROSIE Joan Armatrading (Joan Armatrading) Rondor	A&M AMS 7506 (C)

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

A-Z (TOP WRITERS)

All Night Long (Blackman/Glover)	30
And The Beat Goes On (Sylvers/Shockley/Shelby)	2
Are You Ready (Gold/Ocean)	50
Atomic (Stear/Harry)	3
At The Edge (Stiff)	28
Little Fingers	28
Better Love Next Time (Pippen/Keith/Slate)	56
Babe (B. De Young)	17
Baby I Love You (Spector/Greenwich/Barry)	8
Badman (Riordan/Graggun/Turner)	71
Brass In Pocket (Hynde/Honeyman-Scott)	42
Buzz Buzz A Diddle It (Slew/Crew)	26
Captain Beaky/Wilfred The Weasel (Lloyd/Parker)	5
Caravan Song (M. Batt)	6
Carrie (Britten/Robertson)	1
Coward Of The County (Bolling/Wheeler)	6
Cuba/Better Do It Salsa (Vangarde/Kluger)	52
Dance Stance (Foot/Mouth)	59
Dance Yourself Dizzy (Baker/Sage)	73
Do That To Me One More Time (D. Dragon)	39
Escape (Holmes)	35
Fan Mail (Kaballer)	57
Games Without Frontiers (Spector)	25
Gandhara (Yoshino/Natahashi/Takekawa)	66
Green Onions (Various)	38
Hands Off - She's Mine (The Beat)	48
Hello America (Savege/Clark/Elliott)	72
Holding On (Rallo/Simms)	69
Hot Dog (Owen/Dedmon)	40
I Can't Stand Up For Falling Down (Homer Banks/Alan Jones)	9
I Hear You Now (Vangelis/Jon Anderson)	13
I'm In The Mood For Dancing (Findon/Myers/Puze)	11
It's Different For Girls (J. Jackson)	19
I've Done Everything For You (Sting)	37
I Wanna Hold Your Hand (Lennon/McCartney)	28
Jane (Various)	57
Jazz Carnival (Barry)	49
Conte/Malheros	49
Living By Numbers (T. Mansfield)	22
Living In The Plastic Age (Horn/Dowse)	18
Martian Hop (Rappaport/Rappaport)	55
Maybe Tomorrow (Chris Pope)	41
Music Makes Me Feel Like Dancing (Earl Payton)	61
Motor Bike Beat (Raynolds/Fife)	64
My Girl (Mike Barson)	29
On The Radio (Moroder/Summer)	32
Out Of Control (Mensforth/Cowie)	74
Please Don't Go (K/Finch)	47
Riders In The Sky (S. Jones)	16
Right In The Socket (Spencer/Stivers/Griffey)	42
Rhythm Talk (Cohen/Whitehead/Fairclough/Henderson)	62
Rock With You (Temperton)	12
Running Free (Harris/Di'Anno)	46
Rosie (Armatrading)	75
Save Me (May)	20
Teen (Sheller/Pew)	15
So Good To Be Back Home Again (Peet Combs)	10
So Lonely (Sting)	38
Singing The Blues (N. Endley)	31
Someone's Looking At You (Geldof)	7
Spacer (Edwards/Rodgers)	53
Stomp (Johnson Brothers/Temperton)	65
Take That Look Off Your Face (Andrew Lloyd Webber/Don Black)	14
Three Minute Hero (Davies)	21
Together We Are Beautiful (Ken Leray)	23
Tonight I'm All Right (Walden)	68
Too Hot (Brown/Kool & The Gang)	24
Too Much Too Young (Dammers)	4
Tonight (Zaine Griff)	54
Touch Too Much (Young/Scott)	34
Turning Japanese (D. Fenton)	45
TV (General/Solomans/Gunningham/Evans)	43
Underpass (J. Foxx)	33
We Got The Groove (Willis)	63
With You I'm Born Again (Shirel Connors)	51
Working My Way Back To You (Lizzer/Randall)	70
You Know How To Love Me (Mtume/Lucas)	67

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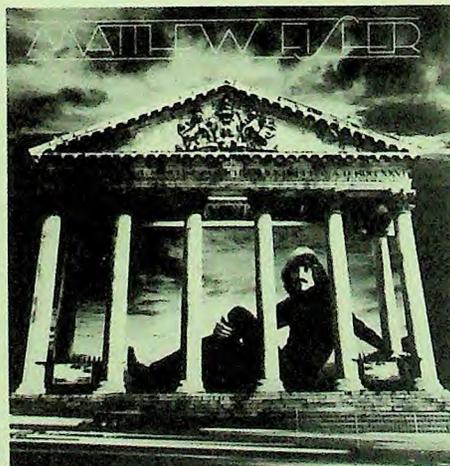
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FROM "A WHITER SHADE OF PALE," MATTHEW FISHER HAS GROWN IN STRENGTH.

Matthew Fisher's talent is easy to recognise, just as his keyboard contribution to "A Whiter Shade of Pale" is easy to remember. Matthew's connection with Procol Harum goes beyond his participation in their world-wide success; he also produced "A Salty Dog," which is generally considered to be the group's finest album. Since then Matthew has produced three albums by fellow ex-Procol member Robin Trower and pursued his own solo career. On his first Mercury album he's joined by some of England's most respected musicians, among them Tim Renwick, Dave Mattacks and Mick Grabham. Matthew Fisher arrived a long time ago, this album proves he's here to stay.



ALBUM 998482

marketed by
phonogram 



SPECIAL PLAYS

RADIO TWO: ALBUM OF THE WEEK
COUNTER NUMBER 1 - Dan Gibson Warwick WW 5079

RADIO TWO: DAVID HAMILTON'S RECORD OF THE WEEK
ALTON AND JOHNNY - Hang On In There Baby
CAPITAL: PEOPLE'S CHOICE
HANDS OFF - SHE'S MINE - The Beat
CLYDE: CURRENT CHOICE
CRUISIN' - Smokey Robinson
DOWNTOWN: MUSIC MOVER
KOOL IN THE KAFTAN - B. A. Robertson
FORTH: STATION HIT
COOL IN THE KAFTAN - B. A. Robertson
LUXEMBOURG: POWERPLAY
LOVE PATROL - Dooleys
TEES: PEOPLE'S PIC

BBC SCOTLAND: SINGLE OF THE WEEK
WITHOUT YOU - Three Degrees
MANX: ALBUM OF THE WEEK
FALLING IN LOVE AGAIN - David Gates
PENNINE: PENNINE PIC
HANG ON IN THERE BABY - Alton And Johnny

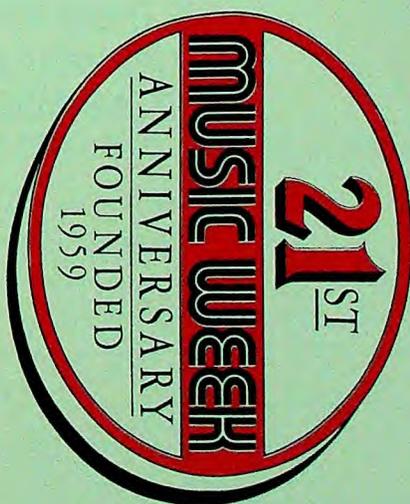
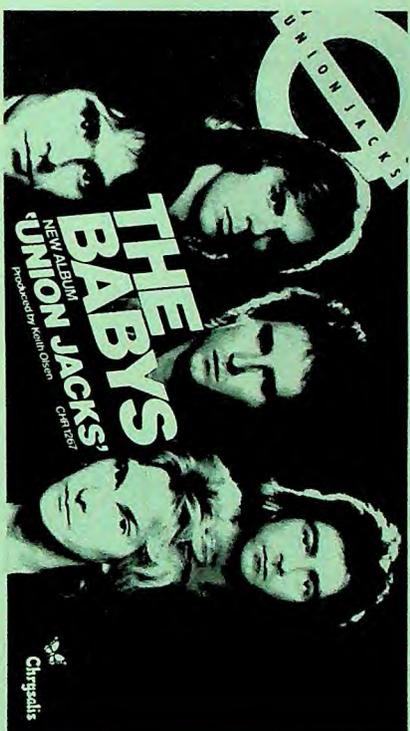
AIRPLAY ACTION

Listings exclude last week's Top 40

Artist/Title	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC NORTH	BBC SOUTH	BBC	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORNETT	PENNINE	PICCADILLY	SMANSEA	SWANSEA	RYMOUTH	SOUND	TRENT	VALLEY	WARRIES	VICTORY	
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)																												
ALEXANDER, SIMON Stay Bronze BRO 87 (E)																												
ALTON AND JOHNNY Hang On In There Baby Polydor POSP 118 (F)																												
BAYER-SAGER, CAROLE It's The Falling Elektra K 12314 (W)																												
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)																												
BEAT Hands Off She's Mine Go Feet FEET 1(F)																												
BUFFET, JIMMY Volcano MCA 562 (C)																												
BOWIE, DAVID Alabama Song RCA BOW 5 (R)																												
BROTHERS JOHNSON Stomp A&M AMS 7509 (C)																												
CAPTAIN & TENNILLE Do That To Me . . . Casablanca CAN 175 (A)																												
CARS It's All I Can Do Elektra K12416 (W)																												
CAIRO I Like Bluebeat A1 A7 (P)																												
COWBOYS INTERNATIONAL Today Today Virgin VS 326 (C)																												
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)																												
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)																												
DISTRACTIONS It Doesn't Bother Me Island WIP 6533 (E)																												
EATON, CLEVELAND I'm Lonely Tonight Miracle M 14 (A)																												
ETORIA, TONY So Far So Good Cobra COB 6 (E)																												
EAGLES I Can Tell You Why Asylum K 12418 (W)																												
EGAN, JOE Back On The Road Ariola ARO 153 (A)																												
FLYING LIZARDS T. V. Virgin VS 325 (C)																												
FLACK/HATHAWAY You Are My Heaven Atlantic K11414 (W)																												
FOGELBERG, DAN Longer Epic 8230 (C)																												
FIALKA, KAREL The Eyes Have it Blue Print BLU 2005 (A)																												
FAWN, CHARLIE Always . . . Warner Brothers/Hansa K 17566 (W)																												
GAYLE, CRYSTAL The Blue CBS 8136 (C)																												
GRIFF, ZAINE Tonight Automatic K 17547 (W)																												
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 Island WIP 6561 (E)																												
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)																												
HAGAR, SAMMY I've Done Everything Capitol CL 16120 (E)																												
IAN, JANIS Have Mercy Love CBS 8136 (C)																												
ISLEY BROTHERS Winner Takes All Epic EPC (C)																												
JAGS Woman's World Island WIP 6531 (E)																												

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

MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



TOP 75 ALBUMS

Week ending February 23, 1980

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

1	THE LAST DANCE Various	•	Motown EMTV 20
2	GET HAPPY Elio Costello		F. Beat XLIP 1
3	STRING OF HITS Strangers	◉	EMI EMC 3310
4	PRETENDERS Pretenders	•	Real RAL 3
5	TOO MUCH PRESSURE Selector		Two Tone CDL TT 5002
6	SHORT STORIES Jon & Vangelis		Polydor POLD 5030
7	ONE STEP BEYOND Madness	•	Siff SEEZ 17
8	TELL ME ON A SUNDAY Mardi Webb		Polydor POLD 5031
9	KENNY Kenny Rogers		United Artists UAG 30273
10	SPECIALS Specials	•	2 Tone CDL TT 5001
11	REGGATTA DE BLANC Police	◉	A&M AMLH 64792
12	OFF THE WALL Michael Jackson	◉	Epic EPC 83468
13	SMALLCREEP'S DAY Mike Rutherford		Chrysalis CAS 1149
14	I'M THE MAN Joe Jackson	◻	A&M AMLH 64794
15	GOLDEN COLLECTION		
26	THE FINE ART OF SURFACING Boomtown Rats	•	Ensign ENROX 11
27	KENNY ROGERS SINGLES ALBUM Kenny Rogers	•	United Artists UAK 30283
28	SEPTEMBER MOON Neil Diamond	•	CBS 98906
29	GREATEST HITS Rod Stewart	◉	Riva ROD TV 1
30	OUTLANDOS D'AMOUR Police		A&M AMLH 68502
31	GOING STEADY Soundtrack		Warwick WW 5078
32	LONDON CALLING Clash	•	CBS CLASH 3
33	EAT TO THE BEAT Blondie	◉	Chrysalis CDL 1225
34	DISCOVERY Electric Light Orchestra	◉	Jet JETLX 500
35	PARALLEL LINES Blondie	◉	Chrysalis CDL 1192
36	20 HOTTEST HITS Hot Chocolate	◉	RAK EMTV 22
37	ROCK AND ROLL JUVENILE Giff Richard	•	EMI EMC 3307
38	ARGY BARGY Squeeze		A&M AMLH 64802
39	CAPTAIN BEAKY AND HIS BAND Keith Mitchell		Polydor 2383 462
40	THE AGE OF PLASTIC		
51	CATCHING THE SUN Spyro Gyra		MCA MCG 4009
52	ASTAIRE Peter Skellern	◻	Mercury 9109 702
53	ELO'S GREATEST HITS Electric Light Orchestra	◉	Jet JETLX 525
54	FREEDOM AT POINT ZERO Jefferson Starship		Grant FL 13452
55	SEMI DETACHED SUBURBAN Manfred Mann	•	EMI EMTV 19
56	THE SUMMIT Various		K-Tel NE 1067
57	ADVENTURES IN UTOPIA Utopia		Island ILPS 9602
58	FIRST LOVE Various		Arcade ADEP 41
59	REALITY EFFECT Tourists		Logo 1019
60	CORNERSTONE Slyx		A&M AMLK 63711
61	VIDEO STARS	•	K-Tel NE 1066
62	SOLDIER Iggy Pop		Arista SPART 1117
63	VICTIMS OF THE FURY Robin Tower		Chrysalis CHR 1215
64	JUST TESTING Wishbone Ash		MCA MCF 3052
65	RUMOURS		

New strings to DG's bow

DEUTSCHE GRAMMOPHON has always maintained a policy of carrying very few labels, in comparison to other majors, but just months after the successful launch of Accolade the company presents another — Archiv Privilege.

The name itself explains much of the thinking behind the new package — the combination of the quality and principles of the respected Archiv label with the bolder presentation and the economic retail level of Privilege — records retail at £2.95 and cassettes at £3.25.

Archiv has, for many years, been a much-praised series, covering a fairly wide range of music from Gregorian Chant up to the Baroque on the whole, though works from the classical world of Mozart have also been incorporated.

This new mid/bargain priced label is designed to accomplish two things. First it will allow certain titles to be re-introduced. Such as those which may have outlived their full-price life but are still attractive propositions to the new generation of record-buyers.

The presentation is far more appealing, with full colour pictures on the front sleeve and an elegant silver and blue theme for the rest of the product.

Second, Archiv Privilege will make available to the regular Archiv buyer titles that have been unavailable for some years.

To begin with 12 records/cassettes are being issued, five of them devoted to music by J. S. Bach. There are some old Richter/Munich Bach Orchestra issues (Suites for Orchestra) an organ record including the Toccata and Fugue in D minor, played by Helmut Walcha

(2547 011) and Motets performed by the Choir of St Thomas's, Leipzig, with the Leipzig Gewandhaus Orchestra under Kurt Thomas (2547 009).

Other composers featured are Handel and Telemann, and earlier figures — this first block release contains one record, Concert Music of the Baroque Court (music by Muffat, and Biber) played by Harnoncourt and the Concentus Musicus, Vienna (2547 004).

The new label is being supported by in-store displays, silver and blue leaflets and browser cards and advertising — not only a double page spread in *The Gramophone*, but also in the regional sections of the *Radio Times*, and in *The Guardian* and *Time Out*, which indicates that DG is really aiming the campaign at the younger market.

March is an important month for DG in other ways. There is another major release — Beethoven's Nine Symphonies conducted in live performances with the Vienna Philharmonic Orchestra by Leonard Bernstein.

In support, DG have full colour posters available and have printed 30,000 6 page full colour leaflets, and are advertising in *The Times* in addition to *The Gramophone*.

Attractive offer

March also sees DG's Classical Centre scheme get well under way. Like similar schemes run by other companies — such as EMI's Music Centre — it is an important device to allow dealers with a fairly substantial classical interest the possibility of better discounts.

Over the last few years DG's scheme has operated with success (153 dealers were incorporated in the scheme in 1979) but it is likely to expand this year because the company has made its offer more simple and more attractive.

Dealers who join the scheme contract to carry 400 out of a choice of 440 DG records and will then receive 10 per cent discount on all stock — both the 400 records/cassettes, and all new and old product purchased.

In addition to the records and cassettes, dealers receive free in-store material.

The new Classical Centre deal goes some way to redress the balance since the reduction of the dealer margins last year — DG led the field, though most other companies followed.

But there are other benefits, according to Mr M. Casanove, proprietor of Marshalls, in Piccadilly Plaza, Manchester: "This scheme is the best arrangement DG has given us because it covers all DG stock," he says.

IN A recent piece on the changing fortunes of Enigma I mentioned that the cellist Julian Lloyd Webber had an exclusive contract with the company. This was not strictly true. While an exclusive contract was an intention of both Enigma director John Boyden and Lloyd-Webber, it was never signed, and the musician told me last week, shortly before leaving for New York to give his recital debut, that he is now considering his position.

Alright now runs to a second series

TYNE TEES Television is making another series of the pop show *Alright Now*.

Last year's series was originally intended for purely local transmission, but ATV, Yorkshire and several other companies picked it up. The producer is again Malcolm Gerrie who says: "This series is being aimed at the network and we are hoping for a simultaneous network transmission in late spring or early summer."

"The format is much the same, though we will have a different celebrity host for each programme. For four of the seven shows we have already lined up Mickie Most, Phil Lynott, Bob Geldof and Billy Connolly and each host is able to choose a guest artist or band. Mickie Most has perhaps surprisingly gone for Elvis Costello as a guest performer and is also getting Alexis

Korner on the programme. Billy Connolly will have John Bonham of Led Zeppelin on his programme."

As in the last series the artists will perform live and Gerrie explains: "It really pays off if you do your homework on the sound and bands do prefer it. Most TV pop shows tend to concentrate on visual aspects at the expense of sound and I think this could herald a move back to more live performances on television."

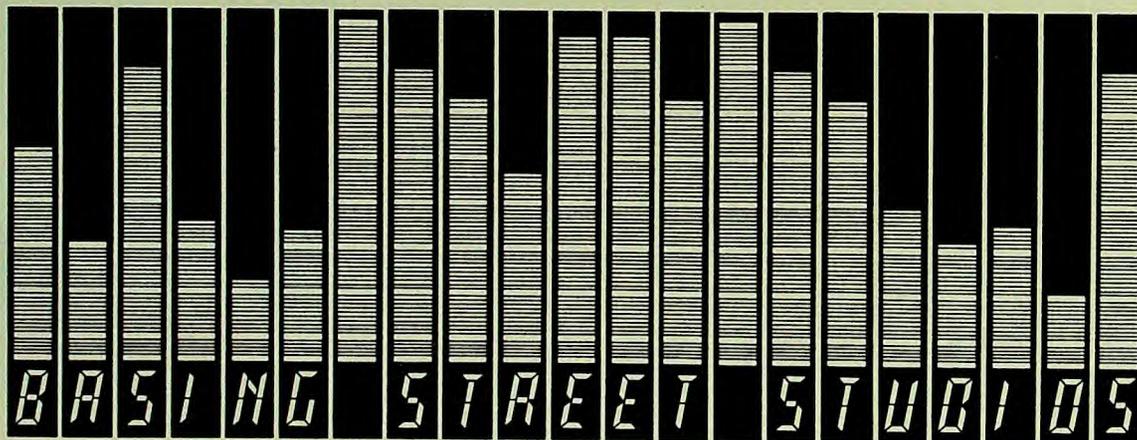
Special film features include a profile of the 2-Tone label, a commissioned Jimmy Hendrix animation, Gary Numan and a film of Mike Oldfield recording a re-arrangement of Free's *Alright Now* at his home studio. They have also filmed a video being made of new group *Girl* at the Moving Picture Company in London, showing how a promotional video is put together.

News in brief...

SWANSEA SOUND reports an increase in trading profit of 32 per cent for the year ending September 30, 1979, up to £97,436 compared with £73,712 in 1978. This was achieved from an increase in turnover of £135,000 and enabled the company to pay shareholders 14p per £1 share.

CAPITAL IS linking with Radio Orwell to promote and record a series of concerts at The Maltings, Snape, during this year. They have arranged for the London Philharmonia, the Royal Philharmonic, the London Symphony Orchestra and the Quartet of London to perform at the 850 seat venue, which is not normally an economic proposition for the leading large orchestras.

RADIO VICTORY has increased its coverage of country music by providing their specialist presenter, Robin West, with a new programme on Sundays from 2pm to 4.30pm. His Tuesday evening slot continues and will now include rockabilly. The increased country coverage is in response to listeners' demand which included a 1,000 name petition to the station.



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MUSIC WEEK MUSIC WEEK MUSIC WEEK

FLYS

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R 6030

Rainbow

NEW SINGLE
'ALL NIGHT LONG'
Remixed version from the Album 'DOWN TO EARTH'
'WEISS HEIM'

Previously unissued - will not be available on any Rainbow Album

POSP 104

'DO THAT TO ME ONE MORE TIME'

The new single from
Captain & Tennille
CAN 175

NOW SHOOTING UP THE CHARTS

TOP 75 SINGLES

Week-ending February 23, 1980

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

1	COWARD OF THE COUNTY Kenny Rogers	United Artists UP 614	51	32	WITH YOU I'M BORN AGAIN Billy Preston/Syreeta	Motown TMG 1159
2	AND THE BEAT GOES ON Whispers	Solar SO 1	52	NEW	CUBA/BETTER DO IT SALSA Gibson Brothers	Island WIP 6661
3	NEW ATOMIC Blondie	Chrysalis CHS 2410	53	30	SPACER Sheila and B. Devotion	Carrere CAR 128
4	TOO MUCH TOO YOUNG/GUNS OF NAVARONE Specials	2 Tone CHSTT 7	54	64	TONIGHT Zaine Griff	Automatic K 17547
5	CAPTAIN BEAKY Keith Mitchell	Polydor POSP 106	55	56	MARTIAN HOP Rocky Sharpe & The Replays	Chiswick CHIS 121
6	CARRIE Cliff Richard	EMI 5006	56	24	BETTER LOVE NEXT TIME Dr. Hook	Capitol CL 16112
7	SOMEONE'S LOOKING AT YOU Boomtown Rats	Ensign ENY 34	57	73	FAN MAIL Dickies	A&M AMS 7504
8	BABY I LOVE YOU Ramones	Sire SIR 4031	58	35	I WANNA HOLD YOUR HAND Dollar	Carrere CAR 131
9	I CAN'T STAND UP FOR FALLING DOWN Elvis Costello	F. Beat XX 1	59	41	DANCE STANCE Dexy's Midnight Runners	Parlophone R 6028
10	SO GOOD TO BE BACK HOME AGAIN Tourists	Logo TOUR 1	60	47	CARAVAN SONG Barbara Dickson	Epic EPC 8103
11	I'M IN THE MOOD FOR DANCING Nolans	Epic EPC 8068	61	43	MUSIC MAKES YOU FEEL LIKE DANCING Brass Construction	United Artists UP 615
12	ROCK WITH YOU Michael Jackson	Epic EPC 8206	62	NEW	RHYTHM TALK Jocko	Philadelphia PIR 8222
13	I HEAR YOU NOW Jon & Vangelis	Polydor POSP 96	63	61	WE GOT THE GROOVE Players Association	Vanguard VS 5016
14	TAKE THAT LOOK OFF YOUR FACE Mari Webb	Polydor POSP 100	64	50	MOTOR BIKE BEAT Revillos	Dimitris/Snatzo DIM 5
15	TEEN		65	NEW	STOMP	A&M AMS 7504
26	BUZZ BUZZ A DIDDLE IT Matchbox	Magnet MAG 157	26	22		
27	JANE Jefferson Starship	Gram/RCA RB 1750	27	26		
28	AT THE EDGE Stiff Little Fingers	Chrysalis CHS 2406	28	45		
29	MY GIRL Madness	Stiff BUY 62	29	10		
30	ALL NIGHT LONG Rainbow	Polydor POSP 104	30	37		
31	SINGING THE BLUES Dave Edmunds	Swan Song SSK 19422	31	39		
32	ON THE RADIO Donna Summer	Casablanca NB 2236	32	54		
33	UNDERPASS John Foxx	Virgin VS 318	33	31		
34	TOUCH TOO MUCH AC/DC	Atlantic K 11435	34	34		
35	ESCAPE (PINA COLADA SONG) Rupert Holmes	Infinity INF 120	35	28		
36	GREEN ONIONS Booker T. & The M.G.'s	Atlantic K 10109	36	25		
37	I'VE DONE EVERYTHING FOR YOU Sammy Hagar	Capitol CL 16120	37	48		
38	SO LONELY Police	A&M AMS 7402	38	68		
39	DO THAT TO ME ONE MORE TIME Captain & Tennille	Casablanca CAN 175	39	72		
40	HOT DOG		40	63		

TIP SHEET

Edited by
SUE FRANCIS
01-439 9756

Quick tips

FIRST AID are an aggressive commercial rock band who have financed the recording of their own 24-track master.

Their musical style is more energetic rock and roll than new wave. And in the last year, since forming, they have played such venues as The Rock Garden, Music Machine and Ronnie Scott's.

Tony Larin, lead guitarist and vocalist says: "We want to carve our own niche rather than step into a heavy metal or punk classification. The band is currently seeking management and a recording deal." Contact Tony Larin, 99 Clissold Crescent, London N16. (01) 249 7959.

TYNESIDE-BASED Metro Radio is searching for top musical entertainment in the North East. Its competition, titled Metro Music Makers 1980, is open to singers, groups and musicians who reside in or regularly travel to the Newcastle area to work.

Competitors are invited to send a recording on tape, cassette or disc (technical quality is not important) plus details of their career, to the radio station, arriving no later than Saturday, March 15. This is the first time the station has run such a promotion and is offering over £400 in prize money. Contact Michael Taylor, promotions manager, Metro Radio, Newcastle NE99 1BB. (0632) 884121 Ext. 29.

On the double

DAVE DEE'S new Double-D Records is now open for business and Dave accepts tapes or demos at his new offices, 3rd floor, 25 Bruton Street, London W1 (Tel: 01 493 9701).

Zimbabwe market opens up to West

WITH THE lifting of trade sanctions, John Grant, MD of Zimbabwe-Rhodesia's Teal Records, is looking worldwide for labels to represent. "Nothing was supposed to be imported after UDI in November 1966," he says "but now the market is wide open and up for grabs."

Teal's success has been based on indigenous product, and it has over 150 African bands under contract. "With the borders now open we plan to see this product gets to other African territories," comments Grant.

The biggest selling local act is Thomas Mapfums and the Acid Band who sell 100,000 singles a year. Rod Stewart is the most popular Western artist though his releases should not legally be in the country.

For the last 14 years, no Western artist has performed there, something Grant now hopes will be rectified. And his company, in fact, organises tours for their artists and

would be open to expansion to assist international talent.

"One problem now will be to let people know that we should not be bunched with the South African market. We are separate, have our own language and government, so when record companies negotiate for Africa they must look upon Zimbabwe-Rhodesia for its own merits. We have a population of 250,000 Europeans and seven million Africans. We feel the market potential is 2½ million singles and 350,000 units for albums.

"We cannot afford to pay advances but will pay our royalties on time and with accuracy." Teal Records has a staff of 90 with its own pressing, stamping and tape duplication facilities. Contact John Grant, MD Teal Record Company, Teal Centre, 100 Kelvin Road South, PO Box 3519, Salisbury, Zimbabwe-Rhodesia. Tel. Salisbury 703371/Bulawayo 65845/6.

Walk on the wildlife

DAVID ATTENBOROUGH, a trustee of the World Wildlife Fund, has endorsed a new recording project to raise money for conservation. He and producer John Bryant are now looking for artists to donate their services for this multi-media venture to be called Walk On The Wildlife.

First step will be an album, to be released on Phonogram, followed by a book and an animated film.

Bryant comments: "The album will be recorded by artists who will donate their time, talent and royalties to the World Wildlife Fund. A portion of the copyright

royalties will also be donated by the publishers."

Artists who have already expressed interest include: Cliff Richard and the Royal Opera Chorus. Contact John Bryant, Heath Levy Music, 184-186 Regent Street, London W1. (01) 439 7731.

TALENT

Edited by
CHRIS WHITE

Waddington finds solo work refreshing

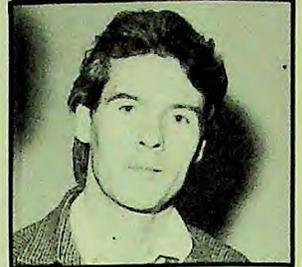
DURING THE mid-Seventies, the name of Tony Waddington was rarely out of the charts — as co-composer, and producer, along with Wayne Bickerton, of a string of Top Ten hits by such names as The Rubettes and Mac and Katie Kassoon.

Together the two also formed State Records, so it came as quite a surprise to a lot of people when Waddington announced several months ago that he was going "solo", breaking a working relationship with Bickerton that went back to the early Sixties.

In January, Waddington returned to the limelight when he signed with Neon Music, the company owned by Bruce Welch of The Shadows and Brian Oliver. The deal marked Neon's first venture into management and consultancy and Oliver announced that the company would act as consultant to Waddington in all aspects of his career in the music business and would be specifically involved in managing his songwriting, music publishing, jingle-writing and record production affairs.

"At the moment I'm finding my feet again," Waddington admits. "I've had several years of fairly reasonable success with out-and-out pop stuff, but the music scene has changed to a huge degree. I have to continue with what I think is a hit, regardless of what is happening. It is really quite refreshing going it alone."

Waddington and Bickerton first met in a dole queue — they played together in a series of pop bands before moving into the business side. The split between the two eventually came because, "I was more interested in the creative side rather



TONY WADDINGTON

than administration and I realised that was where I wanted to stay."

The last few months have not seen Waddington being idle. He has spent the time building a 24-track studio at his home in Hampshire, which he now uses for making demo tapes and recording radio jingles. He has also spent time composing, mainly on his own, but occasionally with other people. "Working with different people from time to time is a refreshing experience," he says.

He sees his main challenge as creating a new star rock/pop band or artist.

"With Wayne Bickerton we had success with acts that were not names to begin with — everything had to be started from scratch. I want to find someone with a different style and help to make them succeed in the pop world," Waddington adds.

The King's Singers Tour '80

19th Feb	Gaumont Theatre, Ipswich
20th Feb	The Sports Hall, Cambridge
22nd Feb	The Congress Theatre, Eastbourne
23rd Feb	The Wessex Concert Hall, Poole
24th Feb	The Guildhall, Plymouth
26th Feb	The Guildhall, Portsmouth
27th Feb	The Civic Hall, Guildford
28th Feb	The Hexagon Theatre, Reading
1st March	The Leas Cliff Hall, Folkestone
2nd March	The New Theatre, Oxford
3rd March	Fairfield Hall, Croydon
5th March	The City Hall, Newcastle Upon Tyne
7th March	Free Trade Hall, Manchester
9th March	The New Theatre, Cardiff
10th March	Town Hall, Birmingham
11th March	De Montfort Hall, Leicester
13th March	The Victoria Hall, Hanley
16th March	The Capitol, Aberdeen
17th March	Eden Court Theatre, Inverness
18th March	Theatre Royal, Glasgow

BBC RADIO 2
ALBUM OF THE WEEK

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BIRD IN FLIGHT**
SAFE 22

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SHEEP FARMING IN BARNET IC 064

Toyah

THE INDIE CHART

Compiled by RB Research from returns from specialist indie-orientated shops

Weeks on Chart	Title	Artist	Label	Cat. No.	Distributor
1	1	WHERE'S CAPTAIN KIRK?	SPUIZENERG!	Rough Trade RTSO 4	G.M.V.
#2	30	BIRD IN FLIGHT	TOYAH	Satan SAFE 22	M
3	2	SHEEP FARMING IN BARNET (EP)	TOYAH	Satan SAP 1	M
4	5	JUDY IN DISGUISE	SILICON TEENS	Major 004	G.M.V.
5	3	WHITE MICE	NO-DETTES	Mode MODE 1	G.M.V.
6	4	CALIFORNIA UBER ALLES	DEAD KENNEDYS	Fear F12	H.O.M.P.
7	9	VICTIM OF THE RIDDLE	TOYAH	Satan SAFE 15	M
8	6	YOUNG RBEV	NO-DETTES	PRELUDIA 1	M

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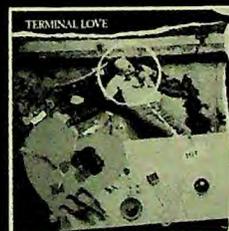
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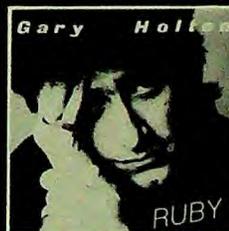
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18	JUST FOR YOU Des O'Connor	Warwick WW 5071	43	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018	68	GOLD AND PLATINUM Lynyrd Skynyrd	MCA MCSP 308
19	THE NOLAN SISTERS Nolans	Epic EPC 83892	44	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008	69	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
20	THE WALL Pink Floyd	Harvest SHDW 411	45	SUNBURN Soundtrack	Ronco RTL 2044	70	FLYING LIZARDS Flying Lizards	Virgin V 2150
21	END OF THE CENTURY Ramones	Sire SRK 6077	46	COUNTRY GUITAR Various	Warwick WW 5070	71	MATCHBOX Matchbox	Magnet MAG 5031
22	METAL FOR MUTHAS Various	EMI EMC 3318	47	TUSK Heatwood Mac	Warner Brothers K 66088	72	RAINBOW RISING Ritchie Blackmore's Rainbow	Polydor 2490 137
23	METAMATIC John Foxx	Metabrat V2146	48	BREAKFAST IN AMERICA Supertamp	AGM AMLK 63708	73	I AM Earth Wind And Fire	CBS 86084
24	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001	49	SHEER GREED GFI	Jet JETLP 224	74	VOULEZ VOUS Abba	Epic EPC 86086
25	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 2142	50	20 GOLDEN GREATS Diana Ross	Motown EMTV/21	75	DARK SIDE OF THE MOON Pink Floyd	Harvest S:VIL 804

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RELEASES

SINGLE INDEX

BAD MANNERS N
BARRINGTON, LEVY
AND SCORCHER E
BERSIN, Mike M
BLACKFOOT T
BURNS, George I
CENTRAL LINE S
CHARM, T. R
COCHRAN, Mal T
CROOKS A
DIAMOND, Rick And Bonnie I
DISTURBANCE S
DOOMBAY DANCE BAND S
EARTH WIND AND FIRE I
FABULOUS POODLES B
GENERAL ECHO AND MADDO H
HAMILTON, Dirk M
HARDMAN, John L
J. GEILS BAND C
KC AND THE
SUNSHINE BAND L
KINKS Y
LAINE, Jo-Jo D
LLOYD, Ian L
LOBO H
LYNN, Cheryl F
M T
MANICURED NOISE M
MANN, C.C. N

A
ALL THE TIME IN THE WORLD, Banging
My Head, THE CROOKS. Blue Print
BLU 2006 (A)

B
BAD NEWS DON'T BOTHER ME,
Sugarhill Groove, SUGARHILL
GANG, Sugarhill SH 103 (A)
BIONIC MAN, Pink City Twist,
FABULOUS POODLES. Blueprint
BLU 2007 (A)
BODY SNATCHING, Body Snatching,
THE U.S. OF A. Carrere CAR 132
(W)

C
COME BACK, Taking You Down, J
GEILS BAND. EMI America EA 105
(E)

MARSEILLE K
MATHIS, Johnny M
MCKAY, Freddie/Jah Thomas S
MEXICANO U
MONOS I
MURPHY, Walter M
PARADISE, Lisa D
PRESTON, Billy/Syreeta I
PURPLE HEARTS J
RALLO, Tony H
RICHARDS, Turley Y
ROBERTSON, B.A. K
ROMANOS, Carlos T
SAAD, Sue And The Next G
SCARS T
SHAKE E
SLAUGHTER AND THE DOGS E
SOLOS T
STEWART, Eric G
STEVENS, Stu H
STOP I
SUGARHILL GANG B
SPRING BROTHERS W
SYLVAIN SYLVAIN E
TEN POLE TUDOR R
U.S. OF A. B
WALDON, Nerada Michael T

DISTRIBUTORS CODE
A - Pye, C - CBS, W - WEA, E - EMI, F -
Polygram, H - H. R. Taylor, L -
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Annacle, RT - Rough Trade, SH - Shannon,
Q - Charmdale, G - Lightning, SP -
Spartan, FP - Faulty Products.

D
DANCIN' MAN, Hulk, JO-JO LAINE.
Poplar-Hammer HS 305 (A)
DO BE DO BE DO, Do The Rock, LISA
PARADISE. Epic EPC 8277 (C)

E
EAST SIDE OF TOWN, One By One,
SLAUGHTER AND THE DOGS.
DJM DJS 10936 (C)
ENGLISHMAN, The Daughter Them Ire,
BARRINGTON LEVY AND
SCORCHER. Greensleeves GRE 28
(SP)
EVERY BOY AND EVERY GIRL, Emily,
SYLVAIN SYLVAIN. RCA PB 9500
(R)

F
FEEL IT, Chances, CHERYL LYNN. CBS
8242 (C)

G
GIRLS, Discollapse, ERIC STEWART.
Polydor POSP 123 (F)
GIVE ME LOVE, GIVE ME PAIN, It's
Gotcha, SUE SAAD AND THE
NEXT. Planet K 1242 (W)

H
HELLO PRETTY LADY, Oldest Rock 'N'
Roller, STU STEVENS. MCA 563 (C)
HOLDIN' ON, Burnin' Alive, TONY
RALLO. Calibre CAB 501 (A)
HOLDIN' ON FOR DEAR LOVE, Gus The
Dancin' Dog, LOBO. MCA 567 (C)
HOTEL FEE, Bathroom Sex, GENERAL
ECHO AND MADDO. Greensleeves
GRE 30 (SP)

I
I CAN FEEL IT, Iauwata, STOP. Calibre
CAB 101 (A)
I WISH I WAS 18 AGAIN, One Of The
Mysteries Of Life, GEORGE BURNS.
Mercury MER 6 (F)
IN THE MIDNIGHT HOUR, You Can't
Love Me, LITTLE MAC AND THE
BOSS SOUNDS. Atlantic K 11448
(W)

J
JIMMY, What Am I Gonna Do? PURPLE
HEARTS. Fiction FICS 9 (F)

K
KITES, Some Like It Hot, MARSEILLE.
Mountain TOP 51 (R)
KOOL IN THE KAFTAN, Baby I'm A
Bat, B.A. ROBERTSON.
Elektra/Asylum K 12427 (W)

L
LET'S GO ROCK AND ROLL, I've Got
The Feeling, KC AND THE
SUNSHINE BAND. TK TKR 7574 (C)
LOVE STEALER, She Broke Your Heart,
IAN LLOYD. Scotti K 11440 (W)

M
MAIN ATTRACTION, I Will Acquiesce,
DIRK HAMILTON. Elektra/Asylum K
12422 (W)
ME AND MY LASER, Time's Up, MIKE
BERSIN. Amazon AMZ 1011 (A)

N
METRONOME, Moscow 1980,
MANICURED NOISE. Charisma PRE
003 (F)
MIDNIGHT BLUE, Just The Way You
Are, JOHNNY MATHIS. CBS 8253
(C)
MOSTLY MOZART, Classical Dancin',
WALTER MURPHY. RCA FB 1773
(R)

N
NE-NE-NA-NA-NU-NU, Holidays,
BAD MANNERS. Magnet MAG 164
(A)
1980, I Haven't Got The Time, C. C.
MANN. Movement 24 ORR 1 (SP)
REAL FUR, What's In A Word, TEN
POLE TUDOR. Corova COW 4 (W)
RHYTHM IN RHAPSODY, Roast
Grapefruit, T. CHARM. United
Artists BP 341 (E)

S
SING LITTLE BIRD, Can't Get No Love
Tonight, FREDDIE MCKAY AND
JAH THOMAS. Greensleeves NICE
106 (SP)

SNEAKIN' SNAKY, Fortune Teller,
DISTURBANCE. MCA 566 (C)
STICKS AND STONES, Summer
Romance, CENTRAL LINE. Mercury
MER 4 (F)
SUN OF JAMAICA, Island Of Dreams,
DOOMBAY DANCE BAND. Epic
EPC 7947 (C)

T
TAKE MY HAT OFF, All Through The
Night, CARLOS ROMANOS. PVK
PV 35 (C/CR)
TALKING PICTURES, One Way
Love/Psychic Eric, SOLOS. Cobra
COB 8 (E)

THAT'S THE WAY THE MONEY GOES,
Satisfy Your Lust, M. MCA 570 (C)
THE GIRLS IN ROOM 419, Maybe I'm A
Fool, MAL COCHRAN. RCA PB 5228
(R)
THEY CAME AND TOOK HER, Romance
By Mail, SCARS. Charisma PRE 002
(F)

TONIGHT I'M ALRIGHT, The Dance Of
Life, NERADA MICHAEL WALDON.
Atlantic K 11437 (W)
TRAIN, TRAIN, Baby Blue,
BLACKFOOT. Atlantic K 11447 (W)

U
UH-OH-UH-OH, Mad Lover, MONOS.
RCA PB 5253 (R)
UNDER MY THUMB, The Moth And The
Fire, HOUNDS. CBS 8204 (C)

W
WHAT'S A NICE GIRL LIKE YOU ...
Twice As Strong, THE SPRING
BROTHERS. Elektra/Asylum K 12426
(W)

Y
YOU MIGHT NEED SOMEBODY, Up To
You, TURLEY RICHARDS. Atlantic
K 11445 (W)
YOU REALLY GOT ME, All Day and All
Of The Night, THE KINKS. RK 1027
(A)

ALBUM INDEX

BLACK SOUL 9
BOVELL, Dennis 8
BROTHERS JOHNSON 1
BYRDS 4
CHIEFTAINS 4
CLASSICS IV 7
DR. HOOK & The Medicine
Show 4
EASTWOOD, Clint 6
FLEETWOOD MAC 4
GEILS BAND, J 5
G.O. 2
GREAT SOCIETY/Grace Slick 4
HAWKWIND 7
HUNTER, Ian/Mott The
Hoople 4
LION 1
LONDON R&B SESSIONS 2
MANGIONE, Chuck 1
SCIENTIST/Prince Jammy 6
WILLIAMS, Andy 4

1 A&M
LIGHT UP THE NIGHT
Brothers Johnson
AMLK 63716 (CKM 6316)
RUNNING ALL NIGHT
Lion
FUN & GAMES
Chuck Mangione
AMLK 64755
AMLK 63715

2 ALBION (ARISTA)
THE LONDON R&B SESSIONS (LIVE
AT THE HOPE & ANCHOR)
Various
DAI 002

3 ARISTA
TWO
G.O.
SPART 1116

4 CBS
LET'S LOVE WHILE WE CAN
Andy Williams
SHADES OF IAN HUNTER & THE
BALLAD OF IAN HUNTER & MOTT THE
HOOPLE
Ian Hunter/Mott The Hoople
BOIL THE BREAKFAST EARLY
The Chieftains
CONSPICUOUS ONLY IN ITS
ABSENCE
The Great Society With Grace Slick
THE BYRDS PLAY DYLAN
Byrds
THE BALLAD OF LUCY JORDAN
Dr. Hook & The Medicine Show

BLACK MAGIC WOMAN
Fleetwood Mac
31798

5 EMI AMERICA (LIBERTY/UNITED)
LOVE STINKS
J. Geils Band
AML 3004 (TCAML 3004)

6 GREENSLEEVES (SPARTAN)
THE BIG SHOWDOWN 1980
Scientist & Prince Jammy
SEX EDUCATION
Clint Eastwood
GREL 10
GREL 11

7 LIBERTY/UNITED
THE BEST OF CLASSICS IV
Classics IV
HAWKWIND
Hawkwind
LBR 1011
LBR 1012

8 MORE CUT (EMI)
I WAN DUB
Dennis Bovell
RDC 2002

9 PAST (CREOLE)
BLACK SOUL
Various
PAST 2

SELECT SINGLES

by
TONY JASPER

20/20
Tell Me Why (I Can't Understand
You), (Portrait PRT 8184, CBS).
Apparently this group are the new
music heroes of LA, but their sound
is something like a jaded re-working
of early-mid 1960s British music
with Beatlish harmonies. Languid
lead vocals plus a song which gathers
pace oddly enough to give this single
commercial possibilities.

SILICON TEENS
Judy In Disguise (Mute 004,
Spartan/Rough Trade). Colourful
pic bag, major airplay, already
alternative charting; group follow-
up to much played Memphis
Tennessee. Re-working at fast pace
with clipped vocal lines of number 3,
1968 hit for John Fred and the
Playboy Band. Should sell.

DEF LEPPARD
Hello America (Vertigo LEPP 1,
PolyGram) This group had a late
1979 hit with Wasted (61, three
weeks). Pic bag, current extensive
UK tour, press ads with recent major
feature MW. But why do they persist
with wearying subject theme? Why
not something more basic in AC/DC
style like sex or love? Hard driving
riffs but no real catchy hook. Does
have sales potential, but length of
chart potential fairly limited.

LIGHT OF THE WORLD
The Boys In Blue (Ensign ENY 36)
Talented soul band rhythmically
powerful through number shining
with good brass, drum work and
vocals. Sounds like an exciting stage
number without basic underpinning
for 45 plus, if I interpret correctly, a
lyric which will ensure no airplay. In
strict commercial Top 75 terms, this
is a wasted effort.

THE PSYCHEDELIC FURS
Sister Europe (CBS 8179, CBS). Pic
bag. Much touted band in consumer
music press with heavy buzz from
company recent months. Track has
haunting quality very reminiscent of
late 1960s acid music. No obvious
commercial pull in cross-over stakes
but interest and sales.

MAGAZINE
A Song From Under The Floor-
boards (Virgin VS321). Popular
alternative music band with hit taste
via Shot By Both Sides (41, 1978),
no public appearances since last May
but gigs plus album are expected by
mid-April. Single enclosed in hard
cardboard US style wrapping,
suggests bad back to form with
some delicious instrumental
backcloth for familiar Devoto bleak
vocals.

GIRLS SCHOOL
Emergency (Bronze BRO 89, EMI).
Popular girl foursome, currently
touring with Uriah Heep, with
another fast vocal working on tune
which sounds as if bits and pieces
borrowed from elsewhere but in
assembled form has catchy air aided
by chirpy ladies vocalising. Deserves
attention.

TALKING HEADS
Zimbra (Sire 4033, WEA) Heavily
publicised very talented New York
trio with a string of excellent albums
but no hit 45s. Here they sound like
anyone and everyone auditioning for
Afro-black imitation contest. From
LP, Fear Of Music (SRK 6076).
Colour bag.

KISS
2000 Man (Casablanca NB 1001,
Pye)
One of three cut EP with others, I
Was Made For Lovin' You, Sure
You Know Something. Latter two
previous 45s, all from last LP,
banged together trio of cuts made
strong release. Lovin' You cut
(50, 1979), long awaited Kiss, UK
chart debut. This EP should be
second hit.

**TOM PETTY AND THE
HEARTBREAKERS**
Refugee (MCA 559, CBS). Another
stormer of a track from the excellent
LP, Damn The Torpedoes. Has
usual gritty vocals and commercial
heavy metal instrumental break-out.
Petty is scoring with this Stateside,
and it would be good to see it move
here.

HOLLY & THE ITALIANS
Tell That Girl To Shut Up (Oval
1016, CBS). This has been on the
verge of the charts for several weeks
and deserves a placing. Strident girl
vocals, easily picked up chorus. Pic
bag. Should sell well.

TOYAH
Bird In Flight (Safari SF 22,
Spartan). Pic bag for the lady and
band with recent burst of consumer
music and provincial press back-up
copy. The band are favourite play in
alternative circles. Grower of a disc
but not likely for national airwaves.

AEROSMITH
Remember (Walking In The Sand),
(CBS 8220, CBS). Rock goes Sixties
pop with old Shangri-Las much
played classic. Seems unlikely to
change barren UK chart scene for
US heavy big-time outfit.

THE BROTHERS JOHNSON
Stomp (A&M AMS 7509, CBS).
Music obeys title with the brothers
helped out by girl back-up vocals.
Tune gets lift from occasional chord
change.
But this is only average material
and does not have the magic of hits
associated with band, although still
good for the clubs. Pic bag. Cut
from LP, Light Up The Night
(AMLK 63716).

PETER BROWN
Love In Our Hearts (TK, TKR 7572,
CBS) Acappella vocal breaks, strong
vocals over strident handclaps,
synthesiser adornment for good
listening and floor play. Should be
major DJs Record of the Week.
Crank It Up had short thrift, sad if
this goes same way for talented TK
artist.

BERLIN BLONDES
Science (EMI 5031, EMI) Group
currently gigging UK, likely to cause
interest alternative circles but while
disc is far from being poor it doesn't
have hit feel.

THE TIGERS
Kidding Stops (Strike KIK 1, WEA)
Initial swirling musical flourish gives
way to beat familiar in 2-Tone and
associated areas. Quite passable but
likely to get lost.

TWO 45

Calibre

HITS

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C/W 'BURNIN' ALIVE'

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FEB. 23

ORDER FORM CHART

TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	1	4	THE LAST DANCE Various	Motown EMTV 20 (E)	39	29	3	CAPTAIN BEAKY AND HIS BAND Keith Michell	Polydor 2383 462 (F)	
2	2		GET HAPPY Elvis Costello	F. Beat XXLP 1 (W)	40	64	2	THE AGE OF PLASTIC Buggles	Island ILPS 9585 (E)	
3	39	24	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	41	20	4	FLEX Lene Lovich	Stiff SEEZ 19 (C)	
4	2	6	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W)	42			LIGHT UP THE NIGHT Brothers Johnson	A&M AMLK 63716 (C)	
5	5		TOO MUCH PRESSURE Selecter	Two Tone CDL TT 5002 (F)	43	28	14	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E)	
6	4	5	SHORT STORIES Jon & Vangellis	Polydor POLD 5030 (F)	44	41	15	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	Casablanca CALD 5008 (A)	
7	3	16	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	45	55	3	SUNBURN Soundtrack	Ronco RTL 2044 (R)	
8	75	2	TELL ME ON A SUNDAY Martí Webb	Polydor POLD 5031 (F)	46	59	2	COUNTRY GUITAR Wilsher/Jenner (Jed Kearse)	Warwick WW 5070 (M)	
9	9	3	KENNY Kenny Rogers	United Artists UAG 30273 (E)	47	36	17	TUSK Fleetwood Mac (Deshut/Callat/Fleetwood Mac)	Warner Brothers K 66088 (W)	
10	7	16	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	48	40	48	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	
11	8	19	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	49	33	3	SHEER GREED Girl (Nick Tauber/Tsangarides/Girl)	Jet JETLP 224 (C)	
12	10	13	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	50	43	14	20 GOLDEN GREATS Diane Ross	Motown EMTV 21 (E)	
13	13		SMALLCREEP'S DAY Mike Rutherford	Charisma CAS 1149 (F)	51			CATCHING THE SUN Spyro Gyra	MCA MCG 4009 (C)	
14	12	6	I'M THE MAN Joe Jackson	A&M AMLH 64794 (C)	52	44	11	ASTAIRE Peter Skellern	Mercury 9109 702 (F)	
15	6	11	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K)	53	45	12	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C)	
16	5	5	PERMANENT WAVES Rush	Mercury 9100 071 (F)	54	46	3	FREEDOM AT POINT ZERO Jefferson Starship	Grunt FL 13452 (R)	
17	11	15	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	55	38	7	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)	EMI EMTV 19 (E)	
18	17	4	JUST FOR YOU Des O'Connor	Warwick WW 5071 (M)	56	35	5	THE SUMMIT Various	K-Tel NE 1067 (K)	
19	15	6	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)	Epic EPC 83892 (C)	57	60	2	ADVENTURES IN UTOPIA Utopia	Island ILPS 9602 (E)	
20	13	11	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	58			FIRST LOVE Various	Arcade ADEP 41	
21	14	6	END OF THE CENTURY Ramones (Phil Spector)	Sire SRK 6077 (W)	59		1	REALITY EFFECT Tourists	Logo 1019 (C)	
22			METAL FOR MUTHAS Various	EMI EMC 3318 (E)	60	50	5	CORNERSTONE Styx	A&M AMLK 63711 (C)	
23	18	4	METAMATIC John Foxx	Metalbeat V2146 (C)	61	27	7	VIDEO STARS Various	K-Tel NE 1066 (K)	
24	16	15	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	62	67	2	SOLDIER Iggy Pop	Arista SPART 1117 (F)	
25	54	2	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 2142 (C)	63	61	2	VICTIMS OF THE FURY Robin Trower (Trower/Emerick)	Chrysalis CHR 1215 (F)	
26	22	5	THE FINE ART OF SURFACING Boombtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	64	48	4	JUST TESTING Wishbone Ash	MCA MCF 3052 (C)	
27	32	11	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263 (E)	65	51	8	RUMOURS Fleetwood Mac (Deshut/Callat/Fleetwood Mac)	Warner Brothers K 56344 (W)	
28	23	6	SEPTEMBER MORN Neil Diamond (Bob Gaudio)	CBS 86096 (C)	66	53	86	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
29	21	14	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	67	37	6	NO PLACE TO RUN UFO (George Martin)	Chrysalis CDL 1239 (F)	
30	24	45	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	68	49	3	GOLD AND PLATINUM Lynyrd Skynyrd	MCA MCSP 308 (C)	
31	25	2	GOING STEADY Soundtrack	Warwick WW 5078 (M)	69	52	50	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	
32	18	9	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	70	70	2	FLYING LIZARDS Flying Lizards	Virgin V 2150 (C)	
33	31	10	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	71	56	4	MATCHBOX Matchbox	Magnet MAG 5031 (A)	
34	30	36	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	72		1	RAINBOW RISING Ritchie Blackmore's Rainbow	Polydor 2490 137 (F)	
35	26	74	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	73		1	I AM Earth Wind And Fire	CBS 86084 (C)	
36	34	10	20 HOTTEST HITS Hot Chocolate (Mickie Most)	RAK EMTV 22 (E)	74	57	41	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	
37	42	3	ROCK AND ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	75	65	7	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	
38	58	2	ARGY BARGY Squeeze	A&M AMLH 64802 (C)						

ARTISTS

ABBA 17.74
 BLONDIE 35.33
 BEE GEES 24
 BOOMBOWN RATS 26
 BUGGLES 42
 BROTHERS JOHNSON 42
 CAPTAIN BEAKY 39
 CLASH 32
 COSTELLO, Elvis 2
 COUNTRY GUITAR 38
 DIAMOND, Neil 28
 DR. HOOK 43
 EARTH WIND AND FIRE 73
 ELO 53.34
 FIRST LOVE 58
 FLEETWOOD MAC 65.47
 FOX, John 23
 FLYING LIZARDS 70
 GIRL 49
 GOING STEADY 31
 HOT CHOCOLATE 36
 IGGY POP 62
 JACKSON, Joe 14
 JACKSON, Michael 12
 JEFFERSON STARSHIP 54
 JON AND VANGELIS 6
 LOVICH, Lene 41
 LYNRYD, SKYNYRD 68
 MADNESS 7
 MANFRED MANN 55
 MATCHBOX 71
 MEAT LOAF 69
 METAL FOR MUTHAS 22
 NOLANS 19
 O'CONNOR, Des 18
 PINK FLOYD 20.75
 POLICE 11.30
 PRETENDERS 4
 PRIDE, Charlie 15
 RAMONES 21
 RICHARD, Cliff 37
 RITCHIE BLACKMORE'S 72
 RAINBOW 9.27
 ROGERS, Kenny 9.27
 ROSS, Diana 50
 RUSH 16
 RUTHERFORD, Mike 13
 SELECTER 5
 SEX PISTOLS 25
 SKELLERN, Peter 52
 STEWART, Rod 29
 SPECIALS 10
 SPYRO GYRA 51
 SQUEEZE 38
 STYX 60
 SUMMER, Donna 44
 SUPERTRAMP 48
 SUNBURN 43
 THE LAST DANCE 1
 TOURISTS 59
 THE SUMMIT 56
 TROWER, Robin 63
 UFO 67
 UTOPIA 57
 VIDEO STARS 61
 WAYNE, Jeff 66
 WEBB, Marti 8
 WISHBONE ASH 64

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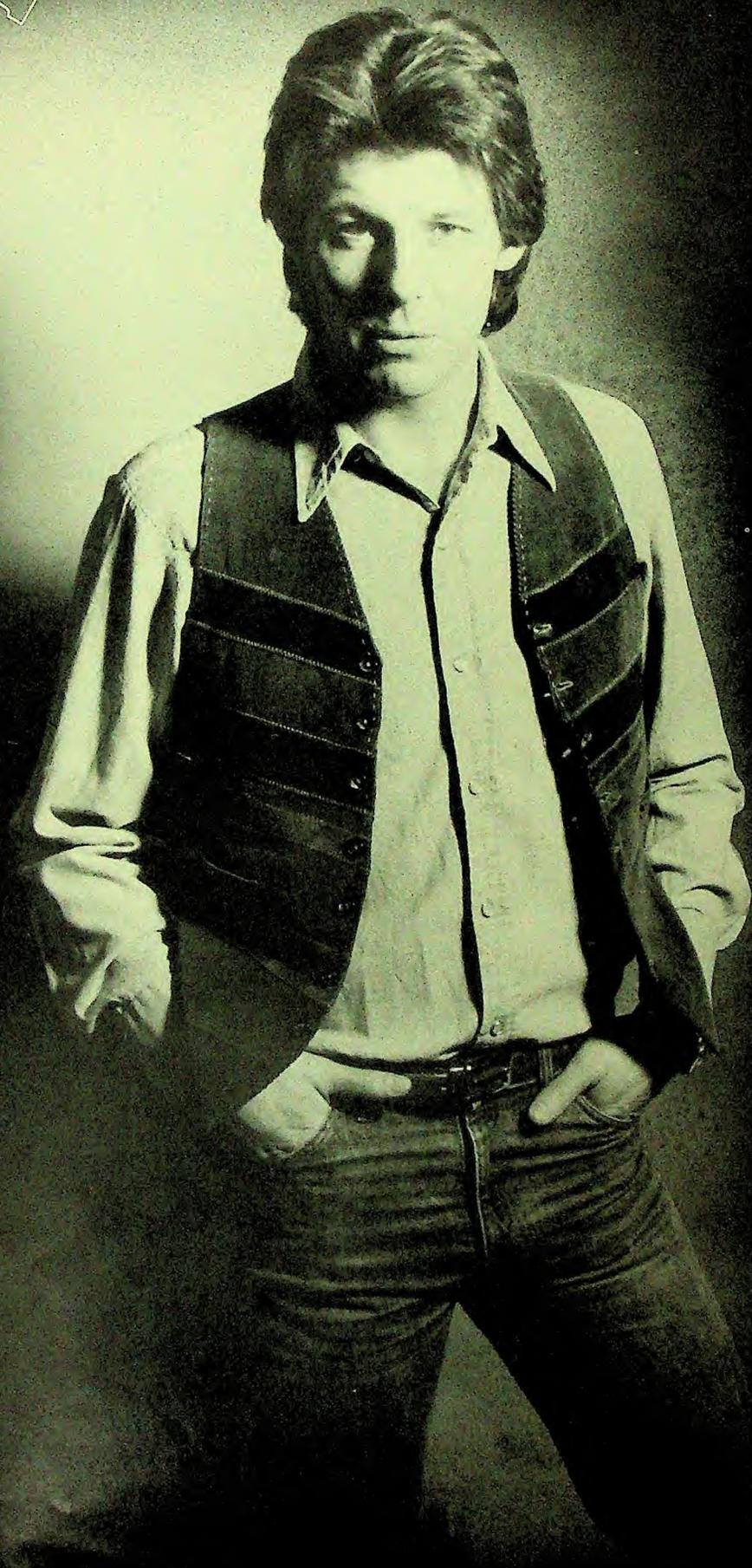


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ALBUM REVIEWS

A Sweet little girl grows up

RACHEL SWEET
Protect the Innocent. Stiff Records SEEZ 18. Producers: Martin Rushent and Alan Winstanley. If Rachel Sweet's face doesn't entirely suit the more grown-up image she's trying to project on the front of her second album, her voice certainly does. The whole sound is altogether more mature and confident. Contains four songs co-written by Sweet plus cover versions of songs by Graham Parker, Lou Reed, The Damned and Moon Martin. A good seller. She's getting better all the time.

THE SELECTER

Too Much Pressure. 2 Tone CDL TT5002. Producer: Errol Ross/The Selecter. It's always easier to appreciate bands on the crest of the wave, but Selecter have got to be good sellers with their brand of music. The album consists of a cross-section of covers and self-penned songs with guitarist Noel Davies being the main song writing force in the group. Look out for his excellent (although unrelated) Street Feeling and Out On The Streets to bring out the best of Pauline Black's high pitched vocals.

K.C. AND THE SUNSHINE BAND

Greatest Hits. TK TKR 83385. Producers: Harry Wayne Casey and Richard Finch. The funky dance rhythm does not let up from start to

finish and titles such as That's The Way and Sound Your Funky Horn have already proved their sales worth.

MARTI WEBB

Tell Me On A Sunday. Polydor POLD 5031. There has been much hullabaloo surrounding the release of this album, which is described as "a collection of love songs of an English girl in New York" and features of course the music of Andrew Lloyd Webber and the lyrics of Don Black. Marti Webb is an interesting talent who, after many years' experience of stage musicals, could be finally getting her big break via this album and her new role in Evita, taking over from Elaine Page. The single is already a chart hit and the LP could easily emulate its success. Certainly there is little that can be faulted here and with talks of a stage version and even a film, Tell Me On A Sunday could be one of the most exciting projects of the early Eighties.

AVERAGE WHITE BAND

The Best Of Average White Band. RCA XL 13101. Producers: Arif Marding, Artists and Gene Paul. A good selection from their seven albums and while AWB seem to be past their peak of popularity in this country, this makes for a good party style compilation and should be a steady seller.

BOOKERT & THE MG'S
Green Onions. Atlantic K40072. Album follow-up to the hit single of the same name, triggered by the Mod revival and contained here. Unfortunately, most of the other tracks don't have the same appeal and a lot now sound like super-market musak. Unimaginative sleeve design is likely to deter buyers rather than attract them.

THE CHIEFTAINS

Boil The Breakfast Early. CBS 84081. Producer: Paddy Maloney. Among the great traditional Irish music exponents, The Chieftains have kept their freshness as this, their ninth LP, confirms. It's not the easiest of music to get into, but the band has a wide following and heavy sales can be expected.

IAN MATTHEWS

Discreet Repeat. Rockburgh Records. ROCCD 303. A double album featuring a selection of music from the last nine years penned by Matthews and a wide variety of other writers including John Martyn, Tom Waits, Robert Palmer, Jesse Colin Young and Tim Hardin. Recent chart success with Shake It, not on the album, might help sales.

MANU DIBANGO

Gone Clear. Island. ISLP 9539. Producer: Geoffrey Chung. Dibango and a selection of reggae session men, including Robbie Shakespeare, Sly Dunbar, Mikey Chung, and jazz players, notably the Brecker Bros, come together with an appealing mix that will be appreciated by both camps.

TOM SCOTT

Street Beat. CBS 83801. Producers: Tom Scott and Hank Cicalo. Disappointing album from a

trumpet player who has made many fine session appearances. The LP sounds like a series of trendy American TV themes. Might sell a reasonable amount on his name alone.

THE FLYING LIZARDS

The Flying Lizards. Virgin V 2 150. Producer: David Cunningham. First LP from The Flying Lizards — or rather from David Cunningham — for at no moment are we left with the slightest doubt that the group is definitely *his* baby. Everybody knows by now that Money, the group's excellent hit single, contained here, was made for about £6.50 in somebody's living room, but there are no other tracks here to touch it. Will sell on the strength of the single, though.

CAPTAIN BEEFHEART & THE MAGIC BAND

Shiny Beast. Virgin V2 149. Producers: Don Van Vliet and Pete Johnson. Could it be that the Captain is mellowing in his old age? Despite the usual eccentricities there is definitely a mellower feel to this album. The Captain has even reverted to using his own name, Don Van Vliet and the Magic Band is also introduced with much more sensible names than we usually expect. Will sell well to fans only. Fine original artwork by Beefheart on the cover.

PETE BARDENS

Heart to Heart. Arista SPART 1108. Producers: Pete Bardens and Norman Mighell. Lots of synthesiser men end up reverting to their jazzier roots and Pete Barden, leader of Camel, is no exception. This album comes as a pleasant surprise too — full of nice jazzy runs plus some material ideal for late-night

listening. The only criticism is that Barden's vocals are rather wishy washy at times. Could do with a single to draw attention to it.

J. D. SOUTHER

You're Only Lonely. CBS 83753. Producer: artist: A tendency to remind you of Rick Nelson at times. Second solo album after stint as part of Souther-Hillman-Furay. Title track currently in US Top 30. Nice LP, very good band including Danny Kortichman and Waddy Wachtel on guitars and David Sanborn on alto sax.

LONNIE LISTON SMITH

A Song for the Children. CBS 83809. Producers: artist and Bert de Coteaux. As ever, a pleasing set of tracks featuring the artist as a fine keyboard player, and showing his ability to combine jazz, funk and cool rock.

NICOLETTE LARSON

In the Nick of Time. WB K56750. Producer: Ted Templeman. Impressive background as top notch backing singer (Emmylou Harris, Ronstadt, Neil Young albums) and US hit single of her own made this obvious one to try releasing here, and it was getting good sales on import. Very likeable, but tends to sound like too many other people, including a paler version of Fleetwood Mac. Pushed hard enough could do well.

TOTO

Hydra. CBS 83900. Second album from the American hard rock band comprising some of the top session/backing band talent around. Had UK charting last year with single, Hold The Line. A quality album.

PHOENIX

IN FULL VIEW

CAS 1150

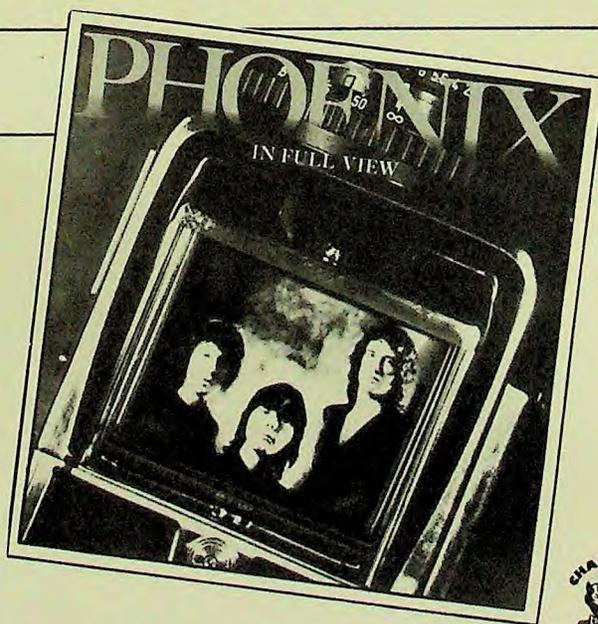
Phoenix a major new signing to Charisma — a band with a strong musical pedigree. Featuring Bob Henrit (drums), John Verity (bass, vocals), both ex-members of Argent and Ray Minhinnett (guitars) who previously played with the Frankie Miller Band. Their debut album was recorded in Los Angeles and has already been released in America to strong critical acclaim. Record World described the band as a major new British talent and the band are being heavily tipped by America's radio network.

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Music Week's Top 30 albums

WEEK ENDING JAN. 12, 1980

- | | | |
|--|---|--|
| 1. GREATEST HITS VOL 2.
Abba | 11. OFF THE WALL
Michael Jackson | 21. SPECIALS
Specials |
| 2. GREATEST HITS
Rod Stewart | 12. LOVE SONGS
Elvis Presley | 22. SETTING SONS
Jann |
| 3. THE WALL
Pink Floyd | 13. 20 GOLDEN GREATS
Diana Ross | 23. NIGHT MOVES
Various |
| 4. 20 HOTTEST HITS
Hot Chocolate | 14. OUTLANDOS D'AMOUR
Police | 24. PLATINUM
Mike Oldfield |
| 5. REGGATA DE BLANC
Police | 15. PARALLEL LINES
Blondie | 25. VIDEO STARS
Various |
| 6. BEE GEES GREATEST HITS
Bee Gees | 16. CREPES & DRAPES
Snow and Waddy | 26. LENA'S MUSIC ALBUM
Lena Martell |
| 7. EAT TO THE BEAT
Blondie | 17. PEACE IN THE VALLEY
Various | 27. SEMI DETACHED SUBURBAN
Manfred Mann |
| 8. ELO'S GREATEST HITS
Electric Light Orchestra | 18. SLIM WHITMAN'S
20 GREAT LOVE SONGS
Slim Whitman | 28. GREATEST HITS 1972-1978
10cc |
| 9. LONDON CALLING
Clash | 19. TUSK
Fleetwood Mac | 29. ALL ABOARD
Various |
| 10. ONE STEP BEYOND
Madness | 20. DISCOVERY
Electric Light Orchestra | 30. THE FINE ART OF SURFACING
Boomtown Rats |

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AWARDS



MAKING HIS speech of thanks for the advertising award in the colour section for *Can You Resist A Nibble* by *Hot Chocolate* on *RAK*, is *EMI's* commercial development manager *Brian Berg*.



ARISTA'S *Dennis Knowles* accepts *Barry Manilow's* award for top male singer (albums) from *MW* editorial coordinator *Louise Fares*.



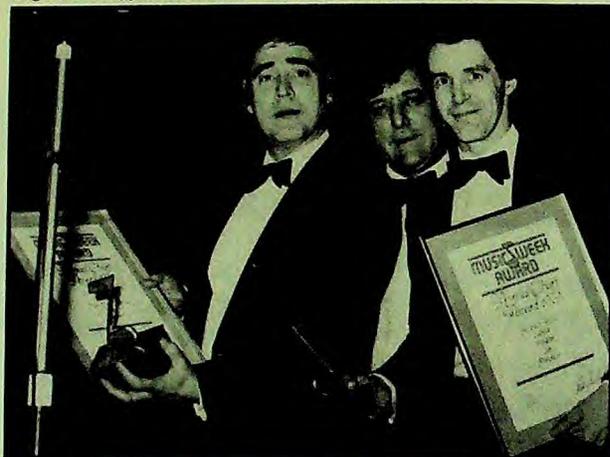
MARTIN COX, *Capitol* general manager and *Margaret Taylor Cream* Creative designer, collected awards for best mono trade ad for *Bob Seeger's It's Gotta Have Balls*.



THE AWARD for top single went to *Art Garfunkel's Bright Eyes* and accepting the award on his behalf was *CBS Records' Geoff Grimes*.



THE MARKETING award for 1979 went to *Chrysalis* for the *Very Best Of Leo Sayer* campaign, presented to *Chrysalis' marketing manager Peter Wagg* by *MW* editor *Rodney Burbeck*.



POLYDOR PICKED up awards for the labels' market share sections for top singles label and third albums section, collected by *Lionel Burdge* (left) and *John Pearson* (right), with *MW* managing director *Jack Hutton* centre.



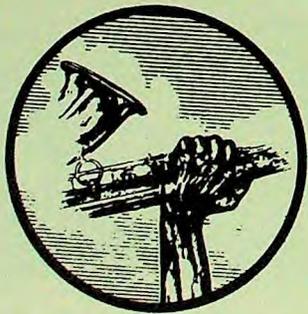
HANDS FULL of awards is *EMI* head of A & R *Brian Shepherd* collecting the advertising awards for *Pink Floyd's The Wall*.



CBS RECORDS' *Tony Woolcott* accepted awards on behalf of *Art Garfunkel* for *Top Male (Singles)* performer.

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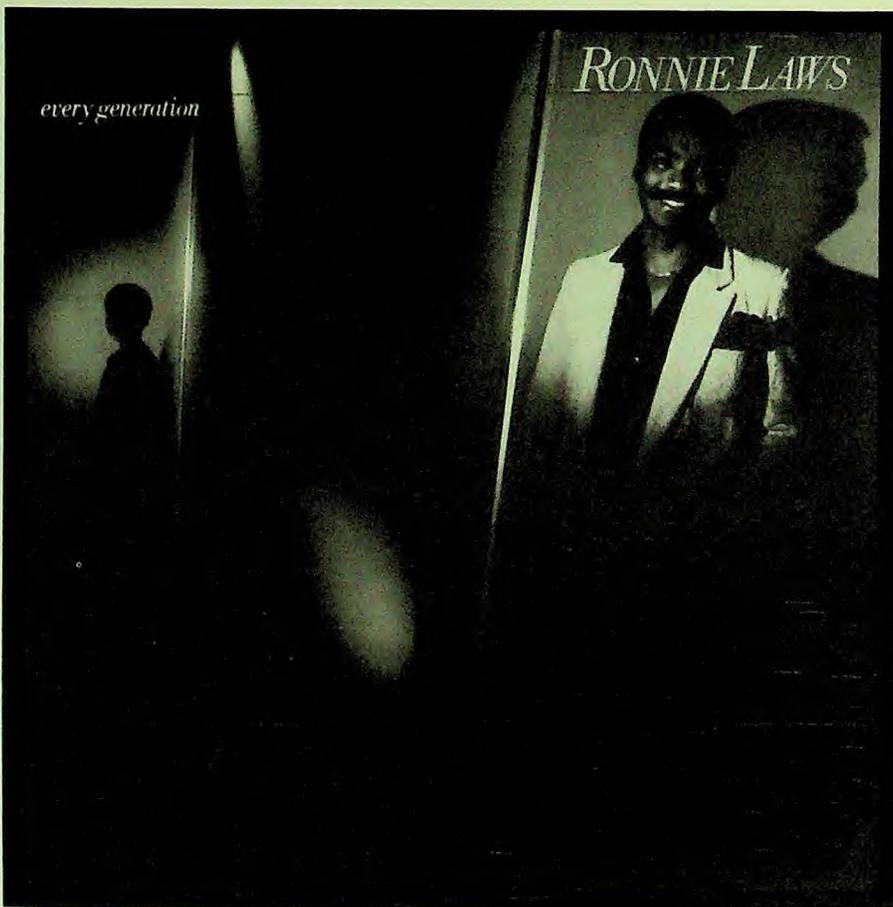
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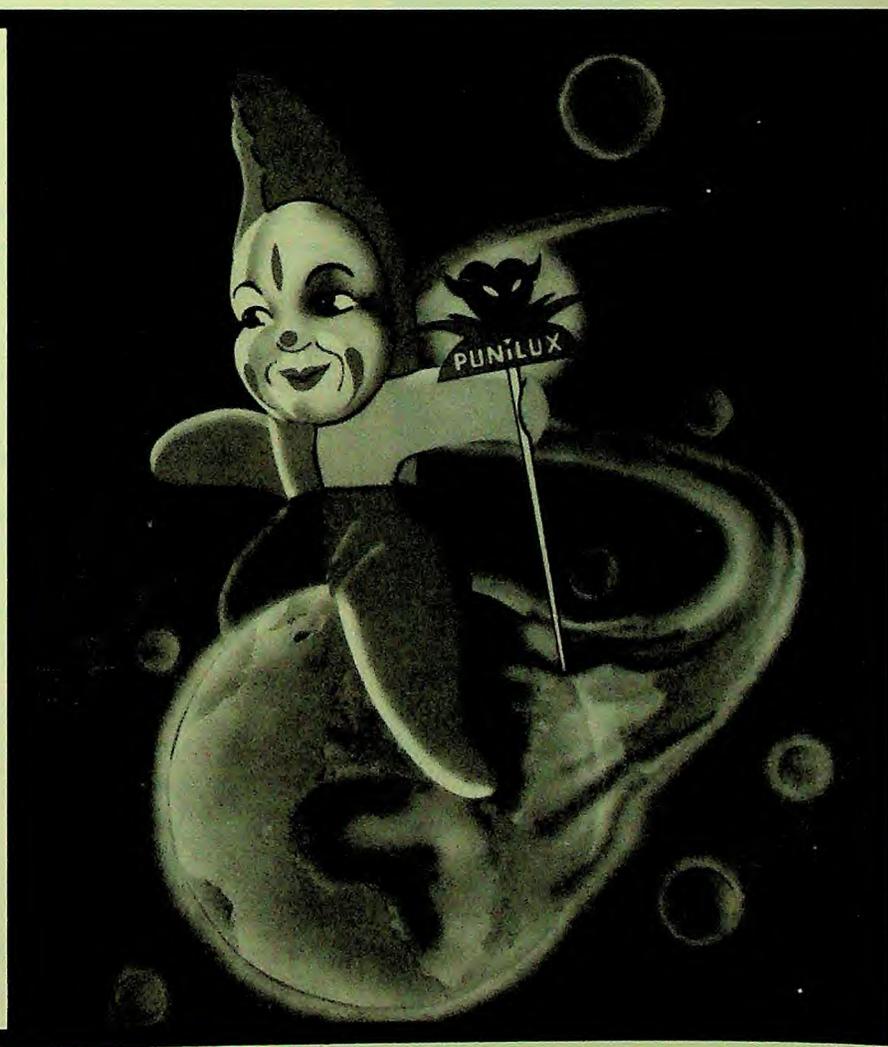
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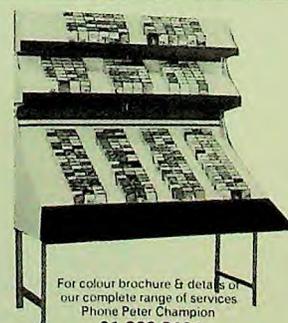
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American Commentary



Bogart exits Casablanca as PolyGram takes over . . . CBS profits slump . . . FBI probes counterfeit returns . . .

NEW YORK: A PolyGram buy-out of the bulk of Neil Bogart's 50 per cent share of Casablanca Records and Filmworks stock and Bogart's subsequent resignation from the Casablanca presidency has kicked off a reorganisation of the PolyGram Corporation in the US.

With the formation of PolyGram Record Operations (PRO USA), funding and financial and business affairs services will be centralised for all record-related operating companies within PolyGram, including Casablanca (now nearly wholly owned: Bogart retains a small amount of stock and will continue as an adviser), Polydor, Phonogram, PolyGram Classics, PolyGram Distribution, and a newly created central support unit, Central PolyGram Record Services.

Irwin Steinberg, executive vice-president of the PolyGram Corporation, will head PRO USA as chairman and chief executive officer while retaining his present title. Phonogram/Mercury will relocate to New York from Chicago, thus bringing all the companies' offices under one roof with the exception of Casablanca, which is based in Los Angeles.

The Bogart resignation came on the heels of recent management meetings within the PolyGram organisation that the flamboyant label head himself termed "rough". Casablanca had reportedly grossed \$100 million in 1979, but netting a mere \$1 million.

According to both parties, the original agreement between PolyGram and Casablanca, whereby PolyGram took over distribution in 1977 in exchange for half the stock, allowed either to buy out the other.

Bogart's official comment was that the "philosophical gap between myself and a multi-national corporation like PolyGram was simply too wide". He will form a new company of his own that will specialise in records, films, TV and video.

Bruce Bird has succeeded Bogart and for the immediate future it appears that Peter Guber, Casablanca chairman, will stay on to oversee the company's non-music interests, most especially the current half dozen films ready for or in production.

In an effort to quiet rumours concerning a possible similar takeover of Robert Stigwood's RSO label, which PolyGram also co-owns and distributes, Polygram president Coen Solleved's official statement commented tersely that the "current relationship with RSO Records will remain the same".

By IRA MAYER

The other major promotion as a result of the PolyGram restructuring is that of Walter Stein-Schomburg, VP and chief controller of PolyGram Record Operations worldwide, who was appointed chief financial officer of PRO USA.

On the day that Bogart resigned, the New York publicity office for the label serviced Big Apple writers with new photos of Bogart "for your files". The Donna Summer lawsuit may prove redundant if her contract stipulates, as it is rumoured to, that if Bogart exits the company, she can too upon 60 days' written notice.

With the source of her ire gone, will she reconsider? And if she does, will PolyGram be interested in negotiating a new deal? Insiders say it was a "sweetheart contract" from the beginning — and Bogart will still be the keynoter at this year's NARM convention in Las Vegas next month.

1979 REVENUES at year-end for CBS Inc. rose 13.4 per cent to \$3.73 billion, with earnings rising to \$200.7 million from \$198.1 million in 1978.

Full year revenues for the Records Group increased 10 per cent, but profits declined 46 per cent — attributed to "sluggish retail environment that led to poor sales and high levels of record returns and severe pressures from the increased marketing costs and delays in delivery of product from major artists".

Sale of half interest in its cable television operations to the American Express company accounted for a phenomenal 129.6 per cent net income rise at Warner Communications Inc. — a total of \$200.7 million profit on revenues of \$1.65 billion (a revenue increase of 33 per cent).

WITH FEDERAL investigators in on the case, there probably won't be any word for several months regarding PolyGram's discovery of an alleged \$400,000 worth of counterfeit returns the company received from the East Coast-based Sam Goody retail chain, sister to Pickwick under the American Can corporate umbrella.

SHORTS: United Artists has licensed 100 films to RCA for SelectaVision videodisc release in a deal that extends for seven years from retail market introduction . . . Bill Curbishley and Roy Baird to film Nashville Lady, "a love story set in the world of country music" as the first film in their multiple package deal with Polytel Films . . . MCA, claiming to have advanced Infinity \$15 million, is seeking dismissal of the Ron Alexenburg suit . . . a class action suit against MCA regarding the company's refusal to accept returns on ABC product after taking over the latter label has been settled out of court. Details of the agreement between retailers and the manufacturer/distributor were not disclosed, but apparently MCA will be accepting ABC returns . . . Queen, now Top Five here with Crazy Little Thing Called Love, boast their highest chart position ever . . . Rambler Gambler, the flipside of Linda Ronstadt's How Do I Make You single is making it on the country charts, though Rambler will not be included in the Mad Love LP . . . Bernard di Matteo, William Fox and Caroline Moore promoted to VP slots at CBS Records Group for operations, finance, and administration and planning respectively.

OPINION

After eight years in London, American attorney ROBERT HIRSCHMAN, below, who is also a manager, producer, publisher and marketing expert, is returning to his law practice in Los Angeles. He makes some personal observations on changes he feels are necessary to the future of the music industry.

RECOGNISING AND quickly reacting to the changing market is the key to future success. I would like to see the American industry reverse its sale or return policy for a start. Such a change would undoubtedly result in a financially healthier industry, bring about a more realistic business climate, wipe out dumping problems and bring a return to sensible business and economic management.

I would like to see the re-emergence of a stronger independent distribution network, particularly in the US. With monopoly power concentrated in the handful of majors, the long-term growth of the business and, in particular, new labels, will be seriously jeopardized.

The lifeblood of this industry are the grass roots, entrepreneurial record producers. They need alternative and viable outlets for distribution, but as these outlets decrease so will the flow of new product and new artists.

I would like to see an industry group convened to study and report on the realistic potential of the video market for the record industry. As yet there has been much talk but little action on the part of the record industry as to its true place in the pre-recorded video market. An all-industry report would go a long way towards guiding the entire industry on this market potential.

I would like to see the enactment by the United States congress of an artist performance royalty, similar to UK legislation. This will require recognition in the artist and record producer community that they deserve and are entitled to compensation for performance of their artistic labours and remuneration for home taping.

I would like to see a compulsory print licence amendment to the



copyright act. If the rationale for a compulsory mechanical licence is the freer dissemination of artistic work as well as an anti-monopoly protection for performers and record companies, then the same rationale should apply to creative musical arrangers and print publishers.

The only certain way to ensure continued growth of the printed music business and the committal availability to the public of music in its printed form, is enactment of a compulsory print licence. Under existing law, publisher/copyright owners have the right to grant or deny a print licence. No such right exists with respect to mechanical licences. As a result, publishers/copyright owners grant or deny a print licence solely on the basis of whether or not they are in the print business themselves. The result is to deprive songwriters of potential royalty income, where a licence is refused and to deny the public a variety of musical arrangements of a particular song.

I would like to see swift enactment of copyright legislation granting a levy to copyright owners, artists and record producers. Until such time as levies are enacted it seems the best business to be in today is the blank tape business.

For its own reasons, the United States has, so far, chosen not to protect copyright owners against home audio or video taping of copyrighted sound recordings, films and television programmes. Indeed, the recent judgement in the Sony case found that non-commercial home use recording of material broadcast over the public airwaves does not constitute copyright infringement in the US.

This decision struck a tremendous blow to the American entertainment industry and it should strike a note of terror in the UK entertainment industry as well.

At the moment, the UK affords copyright protection by virtue of the Copyright Act 1956 but it is confined, however, within the territorial limits of the United Kingdom. So material copyrighted in the UK and broadcast or released in America has no protection against home taping there.

And while copyright protection is available in the UK, enforcement has been noticeably inadequate. So the UK industry must continue to lobby Parliament for a levy on software and hardware — and it must also join with its American colleagues in their efforts to change the US law.

The UK industry should support an appeal in the Sony case and it should become involved in efforts to isolate and clarify the Sony holding. Third, and most important, the industry should make available its findings and recommendations on a licensing levy.

Such a levy would overcome the fears of Congress regarding an invasion of privacy as well as the US Government's inability to control home taping.

Once protection is obtained for the illegal duplication of audio and video recordings the industry can concentrate on its future in a changing world market.

MUSIC WEEK

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

40 Long Acre, London
WC2E 9JT
Tel: 01-836 1522
Telex: 299485

SUBSCRIPTION AND
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FEATURE

Having established the Decca record company and taken personal control to steer it through the slump of 1929, stockbroker Edward Lewis went on to move into the American record industry. This concluding episode of *The Decca Story*, as told by SIR EDWARD LEWIS in his own book, describes how he fought to keep his companies afloat through numerous financial crises.

Taking Decca into the US

IN APRIL 1932 an opportunity was presented that was in the long run to have a decisive effect on the Decca enterprise. The American movie company Warner Brothers through a subsidiary had formed Warner-Brunswick to take over the defunct British Brunswick company and to market in Britain the recordings of their new subsidiary in the USA.

By 1932 Warner Brothers were severely hit by the slump and had disposed of the record division of Brunswick Radio Corporation to the American Record Corporation, a subsidiary of Consolidated Films headed by Herbert Yates.

The latter formed the Brunswick Record Corporation with Jack Kapp as recording manager, and amongst whose artists was Bing Crosby.

Joe Bishop of the Brunswick Radio Corporation came in one day and asked whether we were interested in buying the Brunswick business for the UK. The answer was, of course, yes.

For the next ten days I could hardly sleep.

After negotiations we signed an agreement for the purchase of the business for some £15,000.

That Brunswick deal, though of great significance, strained still further our already tight finances and from then on for some five years we had a day-to-day struggle to keep the business afloat.

One day the phones were cut off and at one time Jules Thorn, whose business was substantial but only a fraction of its present size, let us have £10,000 against promissory notes.

Crystalate proposed a takeover which we promptly rejected but in the City it was rumoured to be only a matter of time before we fell into Crystalate's lap. Louis Sterling is said to have remarked that Decca

"Most new companies are formed in the last stage of a boom . . . American Decca was started at the end of an unparalleled slump"

was such an unconscionable time dying that by the time the end came EMI themselves would be so weak they'd probably fall into the same grave.

By the end of 1933 the record industry was still in the doldrums, the company's finances were stretched almost to breaking point, yet sales had shown great resilience and once more we believed we were out of the wood.

Then disaster struck. Our bank manager, Ernest Cornwall, informed me that the bank had decided to put the Decca business into the hands of its breaking-up department. I was stunned. I had enough breath left to persuade Cornwall to postpone the sentence of death until the end of the month. That gave us three precious weeks.

An offer to shareholders of convertible debentures failed. Only two weeks remained. At the eleventh hour we raised the money through debenture offers via brokers.

We were, however, consolidating our position in the industry and our American contracts were showing the promise of great things in the future. Already we were achieving bigger sales than our American friends. Whereas in the USA a sale of 25,000 copies of any one record was regarded as exceptional, in Britain Bing Crosby's record of Please went over 60,000 and of The Last Roundup 80,000 copies.

The year commencing April 1, 1934 was to be a momentous one in Decca history. It marked the company's entry into the United States market, and the first year in which the record company was able to show a profit.



"WE BELIEVED American Decca would become quickly known provided Bing Crosby's recordings appeared on it" — so said Edward Lewis in 1932 and promptly poached Crosby from Brunswick.

Early in April we were approached by our American friends as to whether we would be interested in purchasing jointly with them the share capital of American Columbia for the astonishingly low price of \$75,000. Our reply was immediate and favourable, even though we would have to scratch around to find our half of the purchase consideration, only some £7,500, yet a big sum for Decca in those days.

We approached William Paley, head of Columbia Broadcasting Corporation, with a view to his co-operation in the Columbia deal. Paley turned the proposal down, only some years later to buy the business from Consolidated Films for a sum, I believe, in the region of \$800,000.

After a few weeks in New York I returned to England in the *Europa* imagining that the deal was going through according to the original plan. On June 29, I was summoned back to New York by attorney Milton Diamond who telephoned that a new situation had arisen in connection with the deal.

I crossed the Atlantic again, this time on the last crossing of the old *Mauretania*, and was greeted in New York with the news that the American Record Corporation had taken over Columbia lock, stock and barrel and that we were out of the

deal.

I decided there and then to form a new record company.

Jack Kapp was certain that he could bring Bing Crosby over. Obviously the new company must be a Decca company, with the Decca label, which we believed would become quickly known provided Bing Crosby's recordings appeared on it.

Most new companies are formed in the last stage of a boom. American Decca was started at the end of an unparalleled slump.

"Our first 100,000 selling record was a freak disc by Riley and Farley"

In less than two weeks after my arrival in New York I left again on the Aquitania, leaving a new business which was to be incorporated on August 4 as Decca Records Inc. It was a dramatic development unthought of on my arrival in America.

Back in England I had more difficulty than I envisaged in raising capital for the American company and I returned to America on August 18 with only \$25,000 out of some \$270,000 we estimated was needed.

And in America all was not going to plan. Jack Kapp had signed up Bing Crosby and other leading artists. A large number of recordings were being made but unfortunately every conceivable trouble was being experienced in the operation of the plant, and the first release was delayed for some weeks.

The immediate effect was that it became obvious that extra working capital would be required even before the initial sum had been found.

At the office in New York we had a pleasant enough waiting room. There the unfortunate creditors used to wait. While demanding to see Rackmill, the treasurer, they little knew that he had probably left by the baggage elevator and was lunching with Stevens and me at the Hickory House, where you could get a first-class lunch for 75 cents.

It was not long before American Decca had its first 100,000 selling record, surprisingly not made by Crosby. Two unknown artists, Riley and Farley, turned out a freak disc of their own composition, *The Music Goes Around And Around*, and it hit an astonishing sale for those days. It was the forerunner of many and proved a powerful stimulus.

Decca finished the year to March 31, 1938, with a net profit of £15,000 and during the same year the American company pulled out of the red at last with a profit of some \$80,000.

"The future should indeed be bright," wrote Lewis in the last chapter of his book in 1956, making a fervent plea for private enterprise and freedom from crippling taxation and financial controls — a plea that sounds very familiar a quarter of a century further on.

DOOLEY

AWARDS CEREMONIES can often be pompous occasions when everyone takes themselves too seriously, but there is no danger of that happening when Willie Rushton is master of ceremonies . . . Rushton brought a refreshing touch of irreverence to last week's *Music Week* Awards dinner at the Dorchester Hotel for the second year running and gently sent up everyone in sight, only offending those lacking in sufficient sense of humour . . . His devastating one-liners and subtle put-downs, though, did not detract from the importance of the occasion and all those people who couldn't get tables are advised to book now for next year!

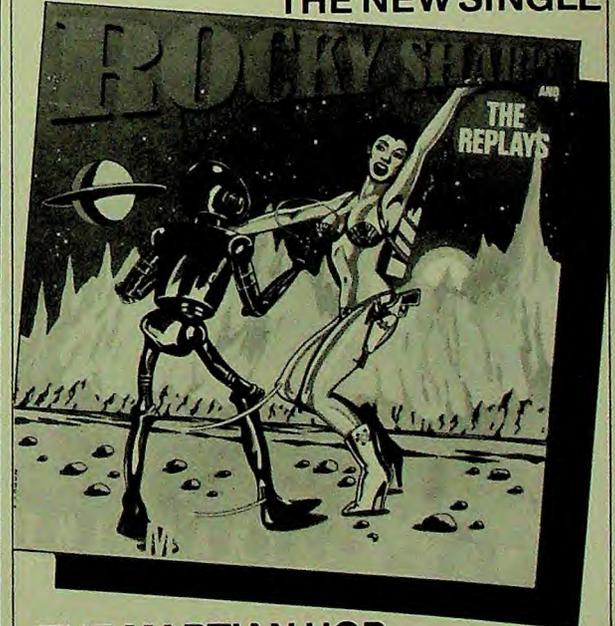


ANTICIPATING OCTOBER when *Pye Records* gives up the rights to the name *Pye* to the Cambridge-based electronics firm, the record company is busily establishing new labels — *Blueprint* (for rock), *Calibre* (for R & B) are already with us, *Piccadilly* is being revived for MOR (see P4) and *Precision* will follow for general pop, but a new corporate name has yet to be registered . . . Former RCA business affairs and marketing man *Peter Bailey* who went into the milk business readying a return to music via WEA? . . . After earlier passing on it, *Phonogram* has now picked up rights to soundtrack album of new *David Essex* film *Silver Dream Racer*.

MEMORIAL SERVICE for *Sir Edward Lewis* will be held on March 5 at Holy Trinity, Sloane Street, London SW1, at noon . . . *Lewis Gilbert*, the American corporate "watchdog" has written to *Trevor Lyttleton* enclosing a personal cheque as a contribution to Lyttleton's legal costs incurred in his wrangles with RPS . . . Headline in *Variety*: "*Obie* buys KMVI" (a radio station in Hawaii) — turns out to be company called *Obie Communications*, not our own lovable CBS chairman . . . Isn't credit for EMI's success with *The Last Dance* album due as much to *Alan Kaup* and other departed LRD staffers as those who carried on the good work? . . . *The Moody Blues* point out that it is not them performing *Nights In White Satin* on the *Memorex* TV ad and they certainly do not condone home taping.

ANASTASIA MUSIC'S *John Brewer* none too pleased to be presented with a claim for damages from a person who gaterashed his *Midem* yacht party and allegedly injured himself tripping on the gangplank steps . . . but *Jon* and wife *Hoima* are proud parents of newly arrived baby daughter . . . Apologies to *Commercial Breaks*, the company which produced the commended radio commercial for *Virgin* megastore, for leaving them out of the *MW* Awards listing.

THE NEW SINGLE



THE MARTIAN HOP ON CHISWICK CHIS 121

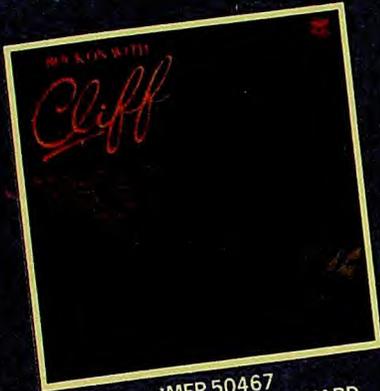


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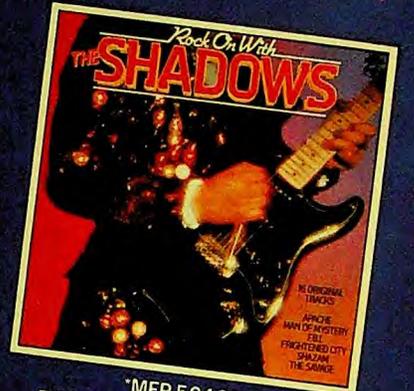
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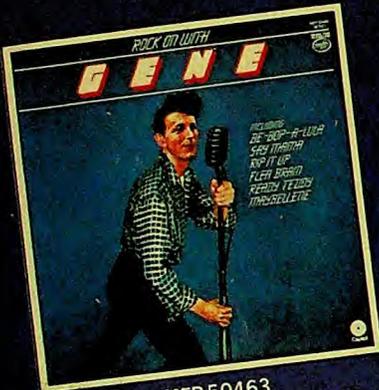
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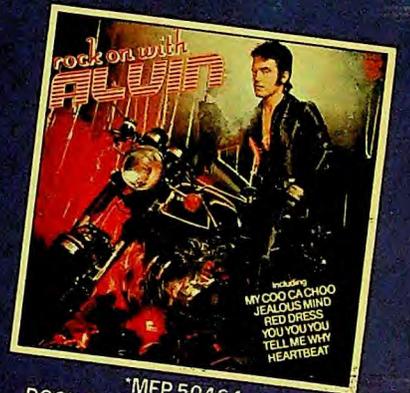
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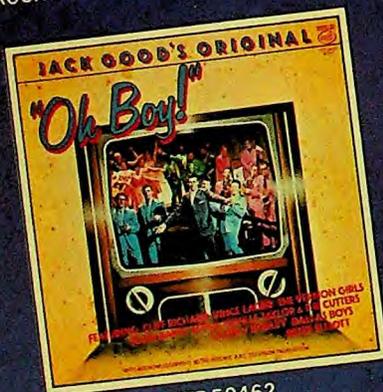
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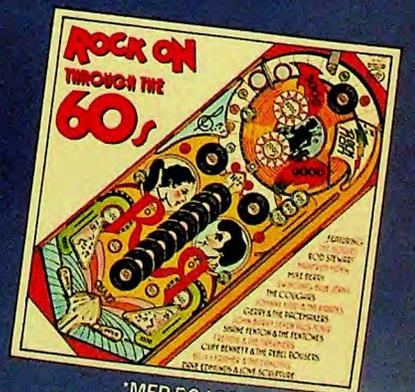
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