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MUSIC WEEK



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Chrysalis to branch out into films

CHRYSLIS HAS moved into films as co-financer of a new British movie which will be one of the official UK entries at the Cannes Film Festival.

This latest move in the Chrysalis Group's expansion programme is its first serious entry into the film industry, by financing — with the National Film Finance Corporation — of *Babylon*, a story of life for black kids in South London.

The producer of the £400,000 project is Gavrick Losey and the director is Franco Rosso. It was made entirely on location in South London earlier this year and features considerable music content — which will appear on a soundtrack album through Chrysalis Records in July.

This move into film financing is something which Chrysalis intends to follow up in the future. The group has helped to finance films in the past, notably *Monty Python and the Holy Grail*, but the involvement with *Babylon* is much greater. Deputy Group MD Terry Connolly commented that "there is no hard and fast policy, where the type of film to be financed in the future is concerned. Generally there has been some affiliation with music, but we are looking for subjects that we're interested in and enthusiastic for," he added.

Further evidence of the group's sincere desire to diversify is the recent announcement that it is co-producer of the new Ned Sherrin musical production, *Only In America*, which opened at London's Roundhouse theatre.

● Yet more diversification could come if the application for the national breakfast time TV contract which Chrysalis has entered in conjunction with Sherrin, Julian Pettifer, Tim Rice and others, succeeds. See picture, page four.

CBS cuts dealer margin

CBS BECOMES the latest major record company to reduce its dealer margin to 30 per cent, bringing itself in line with rival companies Polydor, WEA and Phonogram. At the same time the company is carrying out its promise to equalise the price of discs and tape from May 1 — first hinted at in February.

A CBS statement this week said: "Dealer price of tapes in the full-price 84000 series will go down from £3.16 to £3.04 with corresponding decreases in other price series, and cassettes will be included for the first time in the company's five per cent returns scheme."

Dealer price of all CBS (including Epic) and GTO albums and tapes — excluding the 10,000 series (television-promoted albums) — is being raised,

effectively reducing the margin from 33½ per cent to 30 per cent. The company also announced that dealer price of singles would increase from 66p to 70p.

CBS managing director David Betteridge said: "We are making the move to reduce dealer margins because we believe it is the present mood of the Eighties for CBS, it is the right basis to be operating on. It is not a case of following the actions taken by other companies, but rather CBS looking for the best terms of trading and having the right pricing structure."

He added that the move to bring cassette prices in line with those of album prices was designed to encourage tape sales, and make life harder for the counterfeiters.

"It is a sensible action," he added. "Over the years, production costs of cassettes have come down and it is now possible for us to take this action."

RSO outlines expansion

By JIM EVANS

RSO THIS month launches Mike Chapman and Nicky Chinn's Dreamland label in the UK with the release of the single, *New Romance* by Spider. This will be followed by more singles and at least eight albums in the first year of a deal described by RSO Records managing director Mike Huston as: "The first of a series of major advances for the company."

Other moves, outlined to *MW* by Huston include: the setting up of a television production company; further investment in films and soundtracks; the opening of the musical *Sweeney Todd* in the West End; increased A & R activity and the signing of more UK acts; further development of acts already on the RSO labels.

On the A & R front, Huston stated: "We are looking for new talent to sign in the UK. Last year we made considerable impact with the *Headboys*. We are very pleased with what we achieved and plan to use a similar policy with other new acts. Obviously we are looking to increase our staff here to achieve this end."

Film soundtracks upcoming from RSO include that from *The Empire Strikes Back* (Star Wars II), which opens in London next month and the soundtrack from Alan (Midnight Express) Parker's new movie, *Fame*,

released here in July.

A film nearing completion in New York, *The Times Square Movie*, will have a soundtrack featuring original and licensed material. Huston sees this as a vehicle for the new talent they plan to sign up.

"I am also optimistic," added Huston, "that the Shoestring picture which starts shooting in November will give us a very good album."

The new London based television division of RSO will be headed by Graham Benson. "The division will be responsible for developing TV projects for the current networks and for our involvement in the Fourth Channel — Robert Stigwood has met with the IBA and the one thing it is hoped for is that it will provide a vehicle for independent producing companies. We have a lot of ideas and plan to be in on the ground floor.

"I also believe that there is not enough music on television. We are currently working on two new programme ideas for new music shows, more of which I cannot say at this stage."

Huston added that all marketing and promotion of Dreamland product would be handled by RSO, with PolyGram providing the sales and distribution. "It is a very

expensive deal and a very significant one for us," added Huston.

Acts already signed to Dreamland include Suzy Quatro, Spider, Shandi, Holly Penfield and New York new wave band Nervous Rex. Mike Chapman will work exclusively for Dreamland acts, but will continue his association with Blondie and The Knack.

From RSO's own stable, the next big project is a double Eric Clapton album released at the end of this month to tie in with an already sold-out tour. The set will get a "comprehensive campaign" and will be available at a special price for a limited period.

The label is also re-activating its old Georgie Fame material with the re-release of *Get Away* and *Yeah*



MIKE HUSTON: managing director RSO Records: "The launch of Dreamland Records is the first of a series of major moves for the company."

Yeah as a double A-side. "We have a lot more of Georgie's material to exploit," added Huston.

WEA starts hitting back at import

By TERRI ANDERSON & SIMON HILLS

DETERMINED TO fight the imports battle by wooing the dealer towards cheaper home-made product, WEA this week announced "a new pricing structure geared to reflect today's market conditions."

Although the price of singles rises, the main weight of the changes lies in the cutting of catalogue LP prices. Standard singles will go up from the current dealer price of 67p (plus VAT) to 70p — indicating a retail price of £1.15, a 5p increase.

In general new releases of LPs and tapes will continue at a dealer price of £3.04 plus VAT with RRP at £5 (2 LPs and tapes — £4.87 with RRP at

£8). Some new releases, notably TV product and those with complex packaging, may be sold at different prices. Dealers will be notified before release.

Catalogue LPs and tapes however show a 60p cut in dealer price (indicating a £1 cut in RRP) for single LPs; 91p cut on double albums and tapes (RRP cut of £1.50). These cuts become effective three months after release of new product and the trade will be kept informed by WEA of each month's changes in prices as product ceases to be officially new and becomes catalogue.

LV series singles; budget, mid-price, Nonesuch and Enigma

product, and 12-inch singles will remain at current prices.

In his letter to dealers setting out the new price structure, sales and marketing director David Clipsham states that the changes reflect the facts that:

● The retail trade is increasingly pricing down catalogue, hoping this will increase sales.

● That WEA catalogue price is broadly in line with current European import bottom price, because the company wants to offer a competitive price across the trade to encourage dealers to buy directly from WEA.

TO PAGE FOUR

THE ALBUM

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POLYDOR

NEWS

Price releases old Animals hit on Jet

ALAN PRICE'S new album, *Rising Sun*, is released by Jet on April 11. It includes a new arrangement of *House Of The Rising Sun* — a No. 1 hit for The Animals more than 15 years ago — which is released as a single this week. Marketing plans include rock press, trade press, provincial papers and local radio ads to coincide with Price's upcoming tour.

Magnum live

A LIVE album from heavy metal band *Magnum*, is released by Jet this week. Titled *Marauder*, the LP was recorded at London's Marquee and its release ties in with *Magnum's* tour with *Def Leppard*. Both albums and tour will be featured in press and radio ads.

MRS pushing for tape licence cost increase

THE AMATEUR Recording Licence is under discussion between the BPI and the Mechanical Rights Society with a view to raising its present annual cost of £1.50 plus VAT.

This is disclosed in the MRS Report and Accounts for 1979 recently published. MRS chairman Laurence Swinyard says in his statement that the licence, issued by the MCPS on behalf of the MRS, BPI and MCPS members, was introduced in the Sixties before home taping had become a major problem.

"There are some 10,000 holders of the licence," continues Swinyard, "but the cost and terms of the licence are out of date."

The society is concerned that the Government should take action to impose a levy on both hardware and software similar to the hardware tax raised in Germany since 1965.

"We believe there is now a degree of urgency for the Government to recognise its obligations to protect music copyright owners," Swinyard declares, "and I hope to be able to report in the future that we are having some success on this score."



FOLLOWING THE success of the current *Q-Tips* single, *S.Y.S.L.J.F.M.* (*The Letter Song*), *Chrysalis Records* has signed the band to a world-wide, long-term deal. *Chrysalis* is also co-distributing the single which is available from *PolyGram* and *Tandem* reps as well as continuing to be available via *Pinnacle* on the *Shotgun* label. Pictured at the signing are the band — hailed as the leaders of the soul revival — with various ageing hipsters, veterans of the original soul boom. The bearded character fourth from the right, back row, is not *Geoff Grimes* of *CBS*.

Picture Palace and Emitel join forces

THE VIDEO production company *Emitel* is to team up with the commercial company *Picture Palace Productions Ltd.*, where they will merge their production and administrative facilities and both operate from *Picture Palace's* offices in *Beak Street, London W1*.

But *Emitel* — part of *Thorn EMI's Audio Visual Services Ltd* — and *Picture Palace* will still make their productions separately.

Both have been involved in music production, with *Emitel* producing video tapes for artists like the *Commodores* and *Heatwave* and *Picture Palace* has director *John Crome* who won an award for best commercial for *Hot Chocolate* and *Piers Haggard* who produced *Quadrophonia*.

The move, says the companies will provide "greater cost effectiveness" and allow for expansion and diversion."



International for the territories of *Germany, Austria and Switzerland*, specifying one LP per year. The first will be released this summer and the band, containing three of its original members, will back it up with live appearances on the Continent.

MANCHESTER BASED *Medical Records* has secured a national distribution deal via *Pinnacle*. First release through the deal will be *I Need A Shoulder*, written, produced and performed by *Anthony Sherman*. The single bag carries the warning 'Handle With Care This Package Is Sick.'

TOM NEWMAN'S latest venture, the *Song Repair Company*, has signed a new band, *Dumb Blonde*. The band, formerly *Reading* based play their first London gig at the *Rainbow* on April 10.

SQUIRE HAVE signed to *Stage One Records* after two singles on *Secret Affair's I-Spy* label. First single under the new deal will be *My Mind Goes Round In Circles* which will feature *Kirsty Macoll* on backing vocals, and be released in early May.

PVK RECORDS has made its first signing of the Eighties — *Ziggy Byfield* and the *Blackheart Band*. *Byfield* has appeared in both the *Rocky Horror Show* and *Hair*, while the band themselves have backed such names as *Argent, Robin Trower* and *Chuck Berry*. A debut album, *Running*, is scheduled for May release and *PVK* is finalising details of an intensive advertising campaign. Promotional plans include a nationwide radio tour, TV appearances, video insertions in over 400 stores and a dealer campaign.

THE RECENTLY re-formed *Beggars Opera* has signed a recording deal with *Phonogram*



ISLAND RECORDS has signed new Dublin-based *U2* to a long term recording deal. The band, which has already released two singles on *CBS Ireland*, were recording their debut single for *Island* over the Easter period. It will be released in May, when the band also plan a series of English dates. At the signing were, left to right, *Anne Roseberry (Island A & R)*, sitting — *Bill Stewart (Island A & R)*, standing — *Paul McGuinness (U2 manager)*, *Bono, Larry, The Edge* and *Adam* (all members of *U2*).

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Paul Davies becomes GM

PAUL DAVIES has been promoted to general manager of DJM Records to allow managing director Stephen James to devote more time to DJM Organisation corporate and publishing matters.

Davies retains his responsibilities for business affairs and all departments previously reporting to James now report to Davies. At the same time Phil Swern has had his A & R responsibilities expanded to include press and promotion and promotion manager Richard Figgis and press officer Andrew Shelton now report to him.

Golly Gallagher to Gem Records as head of radio and TV promotion. Gallagher was previously customs



label manager at CBS Records, he has also had spells with ABC/Anchor and Radio Trent. Reporting to Gallagher will be Nick Rosenberg (London promotions) and Graham Lee (regional promotions) . . . Tim Read to artist development manager for the new Ariola/Arista marketing organisation (for which a name has still not been decided upon). Read was formerly label manager at United Artists and more recently

head of marketing at Radar Records. He is now based at 49 Upper Brook Street, London W1 (01-491 3870) . . . Tony Harding previously marketing manager at Pickwick Records is leaving to form his own marketing/consultancy company and can be contacted at 0276-74996 . . . Colin Walkden, chief buyer for Virgin Retail is leaving the company after four years and can be reached at 01-878 7187. Acting chief buyer in his place will be John Webster . . . Business manager David Giffen has been appointed a director of Pye Records . . . Kay Robinson to credit control manager at Record Merchandisers, replacing Ted Pascoe who moves to the new position of sales administration manager. Other changes in the RM finance department include the appointment of Rosemary Burgin as supervisor accounts payable, reporting to financial accountant Marcia Raven . . . Spike, assistant to Nigel Dick in the Stiff press office is leaving to work for Madness and their manager Kellogs.

Pickles to head BBC Radio Birmingham

CONTROVERSIAL FORMER head of BBC Radio Scotland, John Pickles, has been appointed head of BBC Radio Birmingham, succeeding Jack Johnston who is retiring early due to ill health. Since leaving Radio Scotland he has been acting manager of BBC Radio Cleveland and takes up his new post on April 14.

On the Independent Local Radio merry-go-round Norman Bilton, presently sales director of Newcastle's Metro Radio, becomes managing director of Two Counties Radio, the new Bournemouth ILR station, in July. 2CR's acting chief executive, David Spokes, will continue as publicity and promotions director and company secretary, while retaining an interest in his own PR firm.

Bob Hopton, programme controller at Radio Tees since 1975, will be returning to his home town of Birmingham to become programme controller at BRMB, the post vacated by John Russell. He is likely to take up his new post in July, after the Teesside station's fifth birthday celebrations.

Colin Mason, set to take over as managing director of Devonair Radio, the new Exeter and Torbay ILR station, has pulled out of the job before the station has actually got on the air. Both parties cite contractual difficulties. Mason, a former programme director of Swansea Sound, left Standard Broadcasting to take up the Devonair post and he will carry on his current consultancy work, while Devonair are reappraising candidates.

At Piccadilly, Radio Peter Reeves had been appointed head of commercial production. He has been with the station throughout its six years of existence and will continue to host the station's 1pm to 3pm slot.



News in brief...

EMI HAS planned strong campaigns for heavy metal albums from Iron Maiden and The Scorpions. Iron Maiden (EMC 3330), released April 14, will be backed with rock press ads, in-store display material and fly-posting in the 36 towns and cities included on the band's tour starting May 15. The Scorpions' LP, Animal Magnetism (SHSP 4113) is released April 18. The first 15,000 will include a sew-on badge shrink-wrapped to the sleeve. The band play six UK dates during May. Both the tour dates and the album will be heavily advertised.

GEM RECORDS launches a "full promotional campaign" for recent signings The VIP's to tie in with the band's first single, Causing Complications, to be released on April 18. Plans include posters, stickers and a picture bag. A UK tour is being arranged.

Brand New Age, the new UK Subs LP released by Gem on April 11, will be pressed on see-thru vinyl. Tour dates are being finalised.

TO TIE in with the 20th anniversary of the death of Eddie Cochran, Liberty-United Records is releasing a four-album box set on April 25, retailing at £15.99. It will include previously unreleased tracks and a booklet. After initial dealer orders the set will be deleted. The campaign includes widespread music press advertising and in-store displays.

FIRST SINGLE from Ray Jackson, a re-make of the old Del Shannon hit Little Town Flirt (Mercury MER8) will be available in a picture bag. The track is taken from Jackson's debut album, In The Night, and is being promoted by Jackson via a tour of commercial radio stations. Also picture-bagged is the Blitz Brothers' Rose Tattoo, available on Vertigo BLITZ 002, and The Classics' Audio Audio coupled with the Escalators' Carscapes (Rocket XPRES 29), both taken from the recent Rocket sampler album, 499-2139.

MAY SEES the release of a Mantovani tribute double album, Mantovani: A Lifetime Of Music 1905-1980 (catalogue number Decca DPA 3089/90). It will feature many of the music maestro's best-known melodies including Charmaine.

THIS MONTH sees the release of a three track EP from Whitesnake, Fool For Your Loving, which will retail for the price of a single. Initially a limited quantity will be released in what the label claims is the first luminous picture bag. After these sell out, the design stays the same but the luminous ink disappears.

VIRGIN RECORDS gives the self-titled launch album from American rock band Shooting Star a boost with a cut-price on advance orders from dealers. The dealer price will be £2.75 for the initial ship out, while the retail price is set at £5.49. The release will also be backed by press ads and in store posters.

YOUNG BLOOD, the label recently acquired and activated by Jan Olofsson, has drafted the first three singles under its new management: Can I Reach You by Drafi (YB81, special limited edition YB Gold81), a European star released there and in America by Ariola; Crawling by Candu (YB83), described as "a new gay band from London's East End", and Della And The Dealer by Hoyt Axton (YB82).

EMI RELEASES a new Max Boyce compilation album, In Touch With . . . (One-Up OU 2500), the first mid-price release featuring the Welsh performer since his Live At Treorchy success six years ago. Retailing price is £3.45. The album follows six consecutive gold LPs and will be promoted by a national window display, particularly concentrating on areas being visited by Boyce during his current UK tour. There will also be posters. The album has more than 60 minutes playing time.

HOT GOSSIP

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NEWS

Hi-fi fan may get tapes back

HI-FI FAN Terence Piggott-Sims, whose tapes were seized by BPI investigators (*MW* March 29), may be able to have his collection of 447 tapes back, although Mr Justice Whitford's ruling last week was in favour of the record companies.

But the judge refused to order the delivery of the tapes, which will be kept by solicitors while both sides decide whether to appeal. If there is no appeal, they will be returned.

"There is no evidence that he had been selling tapes made from recordings produced by him from broadcasts or supplied by third parties," said the judge. "I accept that he saw no reason why he should not swap tapes to build up his collection, but I think he should have paused to consider what the potential result would be."

The judge made an order prohibiting Piggott-Sims from making any recordings except for his own private and domestic use.

RPI legal executive Derek Cumberland later commented: "This has shown that tape trading is illegal. It was the result we wanted. We will have to give consideration to the matter of what happens to the tapes and decide whether to appeal."

Mr Mark Platts-Mills, the counsel for the 48 plaintiffs, said that the tapes could be of "great value" to the plaintiffs to pursue other bootleggers, and if they were returned, Piggott-Sims may be tempted to do the same thing again.

DJM deal

DURING A three-week trip to the States, DJM Records managing director Stephen James has concluded a deal with Michael Zager of Love Zager Productions for the European rights to black American group Elusions.

Airplay Action

DUE TO the Easter Holiday, the Airplay Action listing this week is lacking certain station playlists.

● That WEA believes singles and new releases to be significantly less price sensitive than catalogue, and that new product needs to be sold at a higher price to repay recording and marketing expenses.

● That WEA is continuing its policy of concentrating more on dealer price, while as yet not being able to do away completely with RRP.

Clipsham told *MW* that reaction from main accounts had so far been at best total approval of the new structure and, at worst, a general

MU awaits BBC decision on cuts

THURSDAY APRIL 17 is decision day for the BBC's Board of Governors. For that is the date it meets to decide whether or not to accept the economy proposals which include the disbanding of five orchestras.

"Up until that date," says a BBC spokesman, "the board will be listening to the views of interested parties. The Musicians' Union has already made its feelings known."

As widely reported in the national press last week, the MU has ordered its 41,000 members to black the BBC from May 1 if they go ahead with plans to scrap the threatened house orchestras.

If the blacking goes ahead, there will be chaos at the BBC. They will not be able to substitute further needletime for live music. Top Of The Pops will be blacked out — and this will adversely affect record sales. Also off the air will be such programmes as Old Grey Whistle Test, Val Doonican Show and others. Many programmes such as Parkinson and Blue Peter will be seriously disrupted.

Festival attracts record crowd

THE EASTER weekend once again heralded country music at London's Wembley Arena with promoter Mervyn Conn's annual festival — backed by the sponsorship of Marlboro Cigarettes — stretching for the first time to four days and attracting a record 37,000 people, writes Tony Byworth.

The festival offered success for artists from all areas of the music, with one of the event's biggest audience reactions coming for the phenomenal Boxcar Willie, the Texan entertainer who has risen to British superstardom in the past three years.

The recently-reunited Tompall and the Glaser Brothers — highly popular with audiences during the Wembley Festivals of the early Seventies — quickly established themselves as one of the best sounding harmony groups in the business, while Ronnie Prophet once again showed himself off as a masterful compere with routines that finely combined music and comedy.

Other well received acts were Charley Pride, Emmylou Harris, Bobby Bare, Jimmy C. Newman, Bill Monroe, Kitty Wells and Roy Acuff.

As in previous years, the festival proved itself an important buyers market, although business was slow at a number of the exhibitors' stands. Ovation Records was launched with product from The Kendalls and Joe Sun; RCA had a number of new albums, including Charley Pride's fast selling tribute to Hank Williams; Nashville's Gusto catalogue was available on the HMV Records stand, with sales particularly brisk for bluegrass recordings and Westwood Recordings had product from nine acts appearing at the festival.

General secretary of the MU, John Morton comments: "The BBC could easily save money in other ways. They say they do not want to cut down their music content, so how can they cut down the number of musicians they employ?"

At last week's press conference, called by the MU to gain backing for their cause, Geoff Love made a speech which went largely unreported.

He stated: "I have been recording for 25 years. Currently, I have 16 albums available on EMI, 20 on Music for Pleasure and two singles. If my music is old-fashioned (a reference to Aubrey Singer's comments of two weeks ago) who is buying those records?"

"There is definitely a market for middle of the road music, and this market must be catered for. The BBC orchestras are not old-fashioned. They cater for the people — and there are a lot of them — who don't want non-stop pop and rock all day. If the BBC cuts out live music, where will the musicians go to learn the trade to make pop records."



CELEBRATING THE deal which brings all of them into the film business together are (left to right) Chrysalis deputy Group MD Terry Connolly; Denis Bovel, the reggae producer responsible for the production of all the music for

Picture Palace and Emitel join forces

THE VIDEO production company Emitel is to team up with the commercial company Picture Palace Productions Ltd., where they will merge their production and administrative facilities and both operate from Picture Palace's offices in Beak Street, London W1.

The move was announced by chairman Tony Byworth for his own show of apathy (the seminar started an hour late because of slow walk-up business), promoter Mervyn Conn described ITV's attitude to country music as "a prime case of the wrong people doing the wrong jobs", and lambasted WEA Records for its recent statement that it saw little potential in a British country market.

Conn's views were unanimously supported by fellow panellists Bob Powel (BBC Radio London country show presenter), Gareth Harris (marketing director RCA Records), Paul Bernard (independent TV producer), Denis Knowles (marketing consultant, former



walking into a constant brick wall" when the subject of country music came up; Colin Kettle (publisher editor of *Country Music Round Up*) who said the recent CMA (GB) awards were the result of "major company sharks being eaten up by small-time barracudas", and writer-producer Bob Clifford who claimed that country music would remain a specialist item as long as it was promoted as badly as it was by the major labels at present.

A heated but amicable discussion about the recent split in the CMA included a plea from the organisation's chairman Don Ford that all interested parties attend an open meeting he is to call "in the near future".

WEA hits back

agreement with the basic ideas, with reservations on minor points.

Any dealer who wants to promote catalogue to the public on a large scale will be supported by WEA with in-store merchandising. "But," he emphasised, "we are absolutely not going to go banging the drum about recommended prices; we see this as a dealer price move." Dealers are free

to make a greater margin on the lower priced catalogue if they wish, or could even drop the prices further — although this would not be welcomed by WEA.

Reactions from retailers contacted by *MW* were guardedly approving. While the GRRC has not made any statement on the matter, secretary Harry Tipple personally welcomed the catalogue price cuts. "I have always thought that if we have got to have price cutting on records it would always be saner to cut the price of back catalogue to encourage that to sell, rather than cut new releases, which do not need that inducement to sell."

Reaction from Laurie Aldridge, buying manager of W.H. Smith (which as a chain took very strong issue with WEA when the dealer margin was cut) was warm. "I think it will make a big difference to catalogue sales — because it is easier to sell records at £3.99 than at £5." The scheme would be effective, he felt, partly because it was aimed at the dealer rather than the consumer and partly because WEA has a strong back catalogue to offer.

WEA MD John Fruin said, as the new pricing was introduced: "WEA's main concern during 1980 is to keep the wheels of our industry turning. The combined effects of the general economic climate, home taping, and cheap imports have

caused us, after much deliberation, to take this very considerable step in order to help motivate record and tape sales throughout the country."

The changes left WEA with a "negligible" profit margin, he added; the measures had to be seen as fairly short term, aimed at making the business buoyant again. It was as a result of dealer opinion, culminating at the recent Liverpool GRRC meeting, that "good catalogue priced at these levels would sell", that WEA had decided to make its move.

Merseyside dealers chairman, Mike Davison of Ali Baba Records in Liverpool, commented: "Obviously it's nice to see the RRP coming down to £4 from £4.99. It worked for Chrysalis and with WEA's strong back catalogue it should work much better for them. If you like, this is what we wanted. Obviously we don't like the singles going up. The WEA letter implies that we wanted that, but that was Fruin's own idea."

David Isaacs, Our Price director: "Any move that reduces the price of records has got to be a good move and it will reduce the pressure of parallel imports — which we don't touch. It's also an incentive against home taping, so all in all it's got to be a good thing."

"It follows Chrysalis reducing their back catalogue and we can only

FROM PAGE 1

hope that everyone else will follow suit. For a single £1.15 is a lot of money. It is really making margins very tight, as I think if dealers went over the £1 mark with them it would have an adverse effect on trade. I would be prepared to go over the £1 barrier and I think people would be prepared to pay for them. But there are people selling at around 89p, which is crazy."



CLING AROUND THE NECK

Record Shops, Boutiques, Gift Shops
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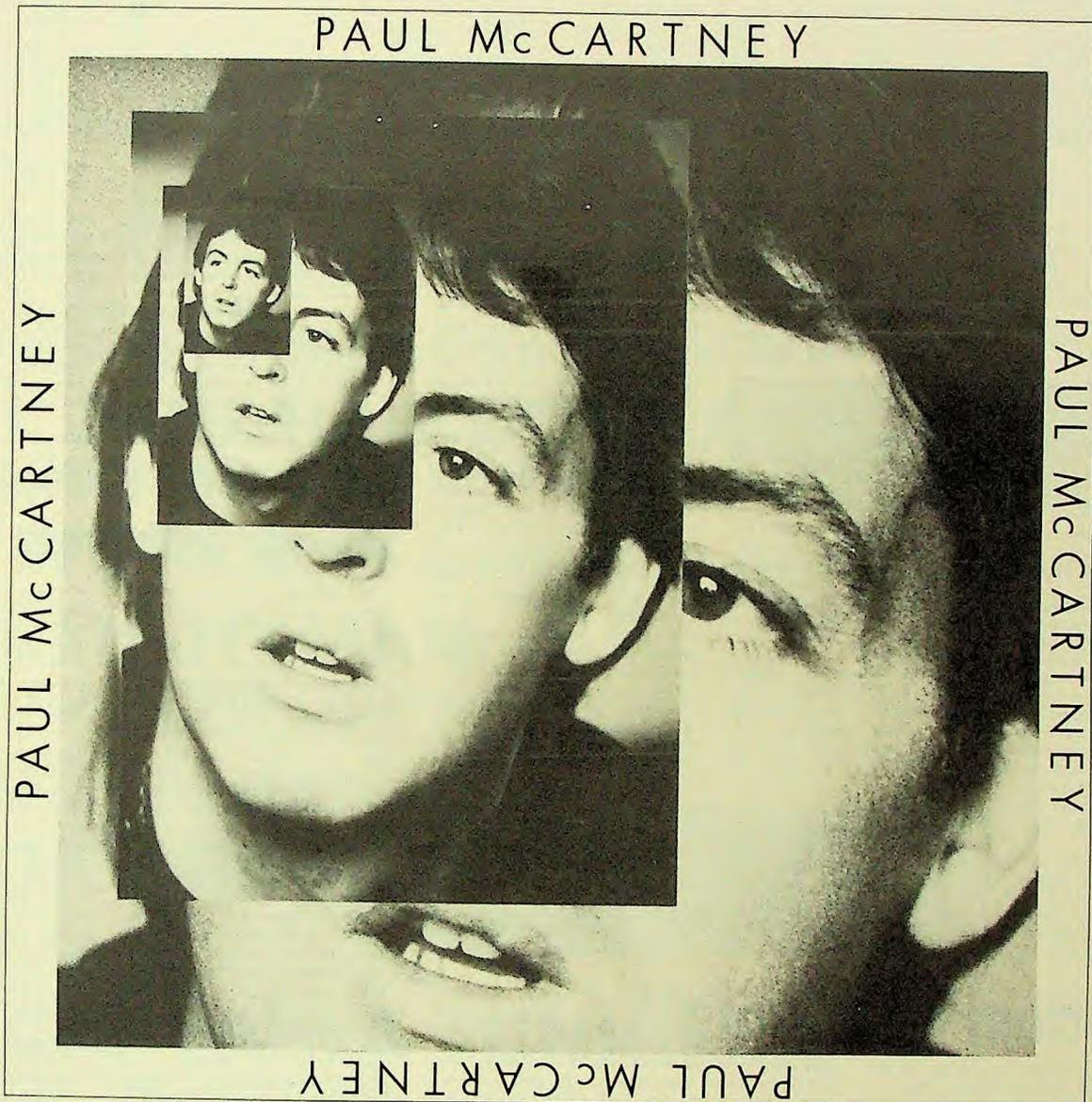
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HI-FI FAN
Sims, who's
BPI invests
(29), may
collect
author

NEW mood among US manufacturers — somewhere between patience-trying parent and irritable tyrant — was pointedly evident when a fairly awesome line of past keynote speakers formed a panel for the Challenges of the Eighties session.

Equally noticeable was the friction between the labels and the retailers, which has been remarked on by the US press and by many people in the US music business and which arises from revelations of the huge extent of counterfeit sales by retailers and stern moves by manufacturers to curb such advantageous retail practices as 100 per cent returns.

Although they put a few strong points across on their own behalf, the industry heavyweights — Stan Gortikov, RIAA president; Jerry Moss, A&M Records chairman; Joe Irwin Steinberg, PolyGram records US chairman and Walter Yetnikoff, CBS Record Group president —

TERRI ANDERSON
reports from
NARM 80

restricting returns to about 20 per cent. The use of such policy has been growing among manufacturers since the beginning of the year. "It was said that if retailers faced returns restrictions they might not stock product from some of the marginal acts, but we told them that the returns last year were not on such acts. Their problem was that they ordered several thousand too many of titles by huge acts. The retailer was getting greedy in wanting bulk order discounts."

With assent from his fellow panelists, Smith summed up: "We have looked at the enemy, and the enemy is us. The watchword today is return on investment. We can only continue to gamble with new music, new marketing and new ideas if

Moss dismissed any lingering ideas that the music business — which once revelled in its own creatively crazy, money wasting image — could any longer operate on "gut instincts".

Gortikov, who had earlier hit out hard and slightly bitterly at all those dealers and distributors whose massive dealings in counterfeits had cost the music industry hundreds of millions of dollars remarked: "If we re-invented the business and started all over again, returns would not be part of it."

Having made it clear that the industry sees the challenge of the Eighties as being to take a much more rigidly realistic view of business, there seemed little time to discuss how the trade should view the coming decade.

• The ability that the US retailer has apparently taken full advantage of until the new returns clamp down — that of being able to get more from the manufacturers for returned discs than they paid for them when they ordered — was a result of the old free returns policy and the dealer discount rates combining to work against the manufacturer and for the retailer. By ordering in sufficiently huge bulk a dealer could earn top discount rates. The unsold (unsaleable in such quantities) records could then be housed in stock, often in unopened boxes, until they could be returned — for credit at the original dealer price which was higher than the discounted price charged to the overstocking dealer.

As former Casablanca chief Neil Bogart commented in his keynote speech at the start of the convention: "The record companies fool themselves into thinking they are selling records, but all that is happening is that they have had someone babysit those records for a while."

Elektra/Asylum chairman Joe Smith, after several references to the fact that the US consumer is having to decide between buying ever-more-expensive petrol for his car, or indulging his need for recorded music, suggested: "Perhaps we could experiment with ways of recycling returned records all the way back to the original petroleum... maybe we could qualify as OPEC members!"

RIAA president Stan Gortikov held up the five per cent returns policy operating in the UK and most of Europe as "a much more sane and sensible way to operate", when faced with complaints from US dealers that their traditional near-total returns facilities have been greatly curtailed recently.

failed through lack of time and inclination to give the kind of performance one might have hoped for from such a cast.

Describing the manufacturers' current feelings of exasperation Steinberg remarked: "We have been functioning as a kind of business man's insane asylum — where product can be returned for more than it cost when bought, and where this year's product sells for less than last year's. How many industries have a merchandising system as poorly capitalised as ours, a system in which we reward the retailer for 'prompt payment' within four months?"

Looking back on a year when the US industry has been as sadly affected by contraction (leading to redundancies and loss of retail outlets) as has the UK industry, Smith defended the new policy of

there is enough profit to carry this out." Smith feared that the music business would become concentrated within the group of financially most strong companies, and urged that there should be symbiosis between the majors and the creative independent labels.

Yetnikoff supported Smith, saying that the industry had to take a more realistic view of doing business. "Our customers must exercise self control, and we intend to enforce the new policy on returns."

'The Bottom Line Profit'

ACCESSORIES WERE as much in evidence at the NARM exhibition as records, and the accent on many of the stands was on handing out samples. With 2,000 delegates at the convention this must have represented a big promotional investment on the part of many of the exhibitors, but potentially large orders from US distributors and retail chains must have made it worthwhile.

The standard of the exhibits was high — bearing out remarks made at the NARM seminar on merchandising such goods, to the effect that the public seemed ready to buy higher priced, quality accessories rather than rubbish.

Notable were the range of satin bomber jackets bearing band logos and names — which would probably be considered too expensive and awkward as a stock item in any UK record shops. Several ranges of hi-fi accessories were represented; a striking promotional display using lasers; vacuum record cleaners; blank tape; pop newspapers and trades, greetings cards which incorporated a flimsy disc; a very large and well stocked stand of printed music books from Warners and — most interesting among the small gimmicky items — disc shaped pieces of bubblegum packed in tiny replica hit album sleeves (bubblegum music?).

The seminar on merchandising accessories was subtitled *The Bottom Line Profit*, and it was the size of profit which can be gained from these lines which was stressed by each speaker. In the US, as in the UK, accessories offer a much higher margin than records — 50 to 75 per cent — and in most cases are not subject to any discounting pressure. This, it was pointed out, is

particularly so with hi-fi aids. The US dealers were urged to move up-market from cleaners, mats, styli, leads etc to higher-priced items like headphones which record retailers would probably consider to belong only on the racks of... hi-fi stores.

Where printed music is concerned the judgement of Steven Spooner of Warner Bros. Publications reminded the dealers that hundreds of thousands of children start learning an instrument at school every year, and there is also an increase in home music making in all age groups. "There is no lack of consumers for music books, only a lack of outlets," he stated. In the UK, reports of booming sales from the main music book publishers, and equally cheerful remarks from dealers who sell music and instruments, seem to show that this line is a good one to consider on both sides of the Atlantic.

One practice which is becoming more common in US shops — and speaker Martin Ostrow, national record marketing director of *Rolling Stone* would like to see it spreading even faster — is selling trade hi-fi and pop news papers in record stores.

Research presented at the seminar indicated that giving over about 10 per cent of space to accessories was the best arrangement. For the UK dealers, with their relatively much smaller amounts of display and storage space, this would mean less opportunity for carrying a variety of lines than it does in the US, but full use of accessory display stands, notices drawing the record buyers attention to accessories and so on is perfectly possible even in restricted space.

Ads: a plus for dealers

MOST UK retailers with a streak of the marketing man in them, however slight, would have found the NARM session on newspaper advertising interesting. Hinging on the presentation of the NARM/Newspaper Advertising Bureau awards, Henry K. Wurzof, executive VP and director of sales for the *New York Daily News*, gave some useful advice on compiling ads for newspapers. That he also gave his own newspaper group a hefty plug did not detract from the quality of the general information.

As visuals showing the impressively large and well designed winning ads appeared in rapid succession one question nagging at the UK visitor to NARM was "fine, but how much does all this cost?" Apparently in answer, Wurzof at one point mentioned what both trade and industry in the US call "co-op advertising".

The term, when it occurs in conversation, does tend to be spoken with a markedly different tone of voice depending on who is using it — record company marketing man or retailer. Informally, the increasingly resentful word from the industry is that there is nothing "co-operative" about this advertising at all, it is fully paid for by the

manufacturers.

There seems little doubt that local newspaper advertising of record stores and their merchandise in the US is effective, but the full-pages, double pages and heavily illustrated pull-out sections which the big American chains can persuade the record companies to pay for would be far beyond the means of all but the biggest retail businesses in Britain. And even dealers with large amounts of buying clout will not find UK manufacturers ready to go to great lengths to help pay for their advertising.

Awards were also presented by the Radio Advertising Bureau, again impressing by their content and style (and reminding British delegates of the relatively small amount of retail advertising on UK ILR stations). James Ingraham, VP of the RAB was also looking for music business money, and told the trade: "We are good friends of the record business. We play the hits and we motivate your customers to buy your product. You should be on radio every day". Once more, everything being relative, the thought is one worth pondering on in the UK trade — suitably scaled down to fit the smaller UK market and the smaller budgets available for advertising.

US survey shows little change in buying habits

TWO SETS of informative statistics were presented at the convention, and similar surveys of the UK music business and trade would be very useful here in Britain at this time.

A two-year update (covering 1977 and 1979) on a survey of the pre-recorded music market was given to NARM by Warner Communications Inc. After underwriting the most comprehensive study of the industry ever, in 1977, WCI has maintained a programme of basic research which monitors the market.

The summary of the latest stage in this research went some way to offsetting the general worry about stagnating sales.

The good news was that the data appear to show that, at least at consumer level, there have been no fundamental changes in the market in the past two years. The percentage of the population who are current buyers remained constant, and people still generally see music as good value for money. It is important to remember, however, that these conclusions are based on figures which include club and mail order purchases, and purchases of imports, bootlegs, counterfeits and overstocks.

Bearing all that in mind, the 1977 survey showed that the number of buyers had increased in the preceding 12 months. Because the US population has risen and the percentage of it buying pre-recorded music has remained constant since 1977, the actual number of buyers has gone up. Despite two increases in RRP in the past two years (LP list price up from \$6.98 to \$7.98 or, on selected new releases, \$8.98) there has actually been a slight increase in the percentage of people who regard records and tapes as good value for money.

One interesting change is the shift in the amount of money spent by different age groups. In both years surveyed over half the buyers were aged 25 or over, but in the later set of figures this age group is shown as spending more money than before.

At a seminar on the retail store in

the Eighties, Sidney Davis, editor of *Music Retailer* magazine, presented the results of his paper's own survey of the trade.

The opening words of the summary have a familiar ring: "The nation's retailers are confused, angry and frustrated... A whopping 96 per cent of the survey respondents report customer resistance to price, and a significant number question the lack of uniform credit policies, quality control and constantly changing return requirements. The apparent lack of personal communications between the rank and file retailer and the record label appears to be the root of the problem."

The prime market age group appears to be much older in the US than in the UK: 20-27 years, with sales tapering off among the 27-32 year-olds and "very few" to those over 32.

Average selling price turns out to be \$6.98, which does not constitute heavy discounting by UK standards, although there are well-known chains of deep discounters. Nine per cent of the stores surveyed did not sell singles at all, and the pattern of business done across all product showed that little was sold in the mornings or midweek. Understandably in a continent the size of the US, with population concentrated in a few major cities and suburbs, the majority of dealers reported that they rarely see a sales rep and many complained of lack of display materials. About a third of the shops buy all their stock from one-stops.

While 90 per cent of outlets have no in-store video equipment, and the figures for stocking videotape are 37 per cent (blank) and eight per cent (pre-recorded). Over half the shops stated that they were considering selling video product.

**More NARM and
UK retailing news
on page 8**

**THE HOTTEST UP AND COMING SINGLES FROM
PYE RECORDS GROUP**

**CHARTBOUND!
CHARTBOUND!
CHARTBOUND!
CHARTBOUND!**

OUT NOW

KAREL FIALKA THE EYES HAVE IT *BLU 2005*

GRADUATE ELVIS SHOULD PLAY SKA *PAR 100*

PAUL JABARA & DONNA SUMMER
NEVER LOSE YOUR SENSE OF HUMOUR *7" NB 1002 12" NBL 1002*

THE WURZELS I HATE J.R. c/w I LOVE J.R. *JM 1001*

PHYLLIS HYMAN
LOVING YOU, LOSING YOU *7" BDS 493 12" BDSL 493*

OSIBISA (I FEEL) PATA PATA *7" CAB 102 12" CABL 102*

BROOK BROTHERS WARPAIN *FBS 11*

COMING SOON

THE CAPTAIN & TENNILLE
NO LOVE IN THE MORNING *7" CAN 191*
NO LOVE IN THE MORNING/DO THAT TO ME ONE MORE TIME
(SPANISH VERSION) *12" CANL 191*

DAVE EDMUNDS' ROCKPILE
I HEAR YOU KNOCKING *BLU 2010*

THE PLANETS (E.P.) TO LATE/LINES *TREBE 501*

GORDON GILTRAP THEME FROM THE WALTONS *BUG 89*

BLONDE ON BLONDE MOVE OVER DARLING *PAR 101*



RETAILING

Beating the bootleggers

THE TROUBLE with having secrets is often that in order to keep them safe from the wrong people you also have to refuse to tell the right people. This seemed to be the case at one NARM session.

Dealers sincerely wishing to avoid buying and selling this product asked retired FBI second-in-command Don Moore and RIAA special counsel Jules Yarnell how they could certainly identify legitimate product. The answer was that there were certain identifying methods, but they had to be kept secret from the counterfeiters so the dealers could not be told about them.

Faced with the fact that an RIAA investigation had turned up counterfeits on the shelves in 90 per cent of the shops they visited for a recent investigative report, the industry's and FBI's caution is quite understandable. But so is the puzzlement and frustration of dealers who want to avoid the counterfeits but do not know how.

Sticking to an approved list of suppliers was one concrete suggestion. Looking very closely for loss of colour or definition in sleeve and liner card artwork and checking up on anyone offering cheap product in bulk were others, but the law enforcement pannellists had in the end to admit that none of these methods was infallible — so an unlucky honest dealer could find himself faced with extremely stiff Federal penalties for stocking counterfeits despite all his efforts to the contrary.

Taking the plunge

AN AFTERNOON devoted to the subject of video software left a strong overall impression in the mind of the UK observer that, allowing for the usual differences in scale, things in the trade are much the same on both sides of the pond.

Record company executives and video merchandisers urged the music retailer to get into what they promise will be a market with a "potential demographic spread far exceeding that of audio"; and will, as a home entertainment product, achieve faster and greater acceptance than any other in the past.

However, the dealers are not yet rushing to respond to the video challenge. Informal conversations with distributors hinted that only a very small number of outlets currently being supplied with video software are music retailers.

Neither industry nor trade has really decided what its attitude to the new medium is yet. While Terry Ellis, Chrysalis co-chairman urged: "I can't encourage you enough to get into video... Grab for it now and prove yourselves to be the people able to sell it"; David Heneberry, marketing vice president of RCA SelectaVision stated that the company's first video discs will be on the market this time next year — but they will be marketed in electronics shops so that the players and the discs can be sold by the same retailer.

Ellis also voiced an opinion which is held by many informed technical and business observers of the birth of video. This doubts whether the undeniably big new market will include much music linked video.

Films and educational programmes seem likely to beat pop-recordings-with-visuals into a lame third place.

However, as Ellis and others pointed out, this did not mean that the music retailer should ignore video as a traffic builder, as a stock item in its own right, and as an aid to selling audio products.

Pointers on retailing practice for video software came from David Ehlen, of Pickwick International — who saw the "store within a store" concept as very important in selling video; and Lou Kwiker, president of the Integrity Entertainment retail chain agreed on kiosk display and noted that, surprisingly, the showing of a film on TV caused a surge rather than a decline in sales of the video. Cy Leslie, president of CBS Video Enterprises, warned that sales and stocks of video software should be more closely monitored than audio product.

● The sales of pornographic feature films on videocassette — generally admitted to be a pretty big slice of the market to date on both sides of the Atlantic, have taken a "dramatic" drop in their share of trade recently in the US, because so many manufacturers were now putting out good film material.

● The official WCI reason given for the release of a video of the hit movie 10 while the cinemas are still showing it successfully was so that the video can benefit from the film's publicity. In some private opinion, however, the fact that video piracy has been so quick to develop means that early realisation of the legit version of a popular film could be a way of fighting the pirates.

BASF competition



UNLIKELY TO include a visit to NARM, but an attractive idea anyway, is a 1981 holiday in the US, and this is the prize in BASF tape's promotional Spot the Ball competition. Entry by customers is free after they buy a pack of three LH SM cassettes, pictured above. As well as the £1,000 US holiday there are holidays in Norfolk for 20 runners up. Dealers taking part in the contest will receive an additional 15 per cent discount on trade price of the special packs.

Lugton's RCA deal

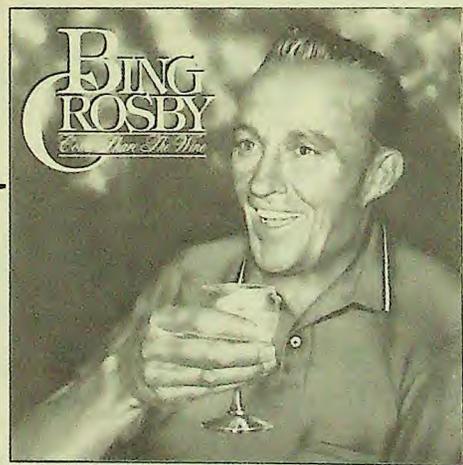
LUGTONS HAS concluded a distribution deal for certain RCA labels — a deal which the former feels "underlines the thoughts often expressed by the old established wholesalers, that they have a most important part to play both in exploiting the major record companies' back catalogue to the full, and in aiding the impact of new releases". The distribution arrangement involves the RCA International and RCA Gold Seal labels, and all RCA Group singles, both seven-inch and 12-inch disco.

Lugton's Walter Collins and Roger Cornwell, who concluded the deal with RCA's Dave Harmer, see this as part of the wholesale operation's general expansion plans.

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COME SHARE THE WINE • THE BEST THINGS IN LIFE ARE FREE • I GOT RHYTHM • WE'VE ONLY JUST BEGUN • CHILDREN • MR. KEYBOARD MAN - THE ENTERTAINER
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ALBUM UAG 30294 CASSETTE TCK 30294
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On April 11th, EMI released Suzi Quatro's Greatest Hits.

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The retail price is £5.29. So stock up with plenty now.

We'd hate to think of you in danger of shorting out.



Suzi Quatro

GREATEST HITS

Side One: Can The Can, She's In Love With You, 48 Crash, The Wild One, Too Big, I May Be Too Young, If You Can't Give Me Love.

Side Two: Devil Gate Drive, Daytona Demon, Mama's Boy, Tear Me Apart, The Race Is On, Your Mamma Won't Like Me, I've Never Been In Love.

RAK

EMTV24 available on disc and tape from: EMI Records (UK), Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Telephone: 01-561 4646 area A, (North & Scotland). 01-848 9811 area B, (Wales & North Midlands). 01-573 3891 area C, (East Midlands). 01-561 4422 area D, (South West). 01-561 2888 area E, (South East).

EMI

INTERNATIONAL

French give thought to the future

From GERARD WOOG

PARIS: French record retailers have been totting up their results for 1979 to assess progress and prospects for the new decade. *Music Week* talked to four leading dealers in four main French centres to discover their news and thoughts about the current state of the market.

Mrs. Heim, of Heim, Tours: "The Christmas market was quite good, although the increased turnover was on a lower volume of sales.

"The reason for this is the increase in prices, with a pop album costing 50 francs (£5.14) and classical LPs 60 francs (£6.17). For that reason, people are buying less records, particularly as they can copy a friend's for the price of a blank tape — 14 francs (£1.44).

"Despite blank tape manufacturers selling 30 million cassettes a year, they still fight against a tax on blank cassettes. An additional handicap is the VAT rate of 33½ per cent and perhaps we must think of video to give us a new and profitable market.

"Artists selling well here last year were Veronique Sanson, Supertramp, Pink Floyd, Jean Michel Jarre, Francis Cabret, Yves Duteil and Angelo Branduardi. Classical sales were lower than in 1978."

Mr. Bobot, of La Discotheque, Rennes: "We maintained our turnover of the previous year, but this, of course, means less sales because of the rise in prices, about nine per cent, in 1979.

"Record retailers must ask

themselves how best they can survive in the future. Probably by going for quantity rather than quality in a good shopping area with prices as low as possible and a small profit."

Mr. Paul, of Disco 2000, Thonon: "December last was very similar to December 1978 in sales terms and we find sales generally poor, except at the beginning of the month when young people have money to spend.

"Where classics are concerned, we originally wanted to develop our stock and become one of the most important outlets in the region. But classical customers are difficult and completely influenced by what the critics of the specialist music magazines write. So we have reduced our stock from about 1,500 to 500 and, generally speaking, fast ordering of small quantities is far better than carrying a heavy stock, from which it is difficult to make a profit these days.

"The pre-recorded cassette market is increasing slightly here."

Mr. Dubois of Point d'Orgue, Luneville: "We must realise the golden age of the record is dead and operate in a different way. The retailer must have less stock and aim for quick sales on records of the moment."



LONDON: Fabulous Records has signed a long-term licensing agreement with Bellaphon Records for Germany, Austria and Switzerland, with the first release under the pact being Can't See by The Drones. Signing the contract are Fabulous Records managing director John Cooper (left) and Bellaphon president Branko Zivanovic.

Oord's anti-piracy fight praised at NGVD awards

From SUE BAKER

AMSTERDAM: With the advent of spring came the first of the annual music industry awards in the shape of NGVD (the Dutch retailing association) hosting its Eye-Ear-Pen Awards.

Now in its second year, the event marks outstanding services to the promotion of the Dutch music industry and the adjudication is carried out by three NGVD members.

For 1979, Pim Jacobs, TV presenter and jazz pianist, received the silver Eye; Skip Voogd, radio producer and Holland's equivalent

**Dateline:
Amsterdam**

of archivist Chris Ellis, got the silver Ear and Jan de Kruyff, editor and classical critic of *Disk*, the silver Pen.

In his opening speech, chairman Hans Kellerman paid tribute to Gerry Oord's fight against piracy. Apparently Hong Kong's previous figures of five per cent of the market in normal record sales and 95 per cent in pirated records has been

Dooleys come second in Tokyo Music Festival

TOKYO: The Dooleys came second in the Tokyo Music Festival here on March 30 with Body Language, written by Ben Findon.

They took the gold award, with the first grand prize going to Dionne Warwick of the USA.

The Dooleys embarked on a nine-date concert tour of Japan following their festival appearance and will return for UK engagements at the end of April after a series of Australian dates.

completely reversed by action taken by Oord and the IFPI.

The awards presentation was followed by a dinner celebrating the fifth anniversary of the NGVD's foundation dealing in record tokens. Five years ago, at its inception, record tokens grossed £11 million. That figure has now doubled to £23 million out of a total Dutch record turnover of £600 million.

The NVPI (local IFPI) was present in the person of Leo Boudewijns, whose constant fight to persuade the Dutch Government to ratify the Rome Convention has now shown results. After a vote of 150 for ratification and only the member for the Farmers Party opposing, it is now just a question of when ratification will take place.

Speaking at the dinner, Rein Woltz, director of the NGVD, made a strong plea for the return of Holland's annual Grand Gala du Disque, an event much like Britain's Royal Variety Show.

Financed by the record companies, the high costs and extravagance of the event gave the industry such bad publicity that it was axed about 10 years ago. However, Woltz argues that, with far too much emphasis these days on chart artists, there is a need for such a showcase for MOR repertoire.

He said: "We should not be afraid of publicity around such an event."

Boudewijns, ever mindful of the music industry's image, does not agree, feeling there is enough bad publicity to counter already without adding fuel to the fire.

WEA RECORD plans a new and separate department specifically to handle video product.

An extensive autumn campaign will herald WEA's concentration on providing much more music software for the video market.

Video 1 Finland

HELSINKI: Finland at last seems to be moving into the video era, according to new statistics which show that around 4,000 video recorders were sold here in 1979, some 200 per cent up on the previous year. The trend appears to be still moving upwards, with prospects of 10,000 unit hardware sales this year.

Much of the opening up of the market can be attributed to the forthcoming Olympic Games, settled price levels and increased colour television penetration into Finnish households. The current average price for a home video recorder is only slightly higher than those of the more expensive colour TV sets.

Video cassettes of films are imported in small quantities as yet, mainly because they are expensive and because of home taping.

Video 2 Denmark

COPENHAGEN: With the video industry here eagerly awaiting the anticipated launch of the new Philips Video 2000 system in March, the Scandinavian launch was abruptly postponed.

While Philips hesitates, Grundig has released its equivalent version of the system, on March 26, but only 150 video machines are available here in Denmark, because of manufacturing problems.

The Grundig version is named Grundig two by four, referring to its performance of two times four hours on one tape.

Hans Benz, Grundig Denmark managing director, says: "We have to release the machine now, even though we currently have tape capable of only two by two hours playing time. But soon we'll have more machines and eventually expect two by three and finally two by four tapes from our German factory."

Commission set up to investigate RTVE

From JORDI RUEDA

BARCELONA: A parliamentary commission comprising a representative from each political party in the Spanish Congress will audit the accounts of Radio Television Espanola (RTVE) following revelations of budgetary laxness in the broadcasting organisation (*Music Week*, February 23).

The commission's basic brief was decided on March 11, although opinions differ on how to fulfil its function. The Socialist and Communist party members wish to make a series of visits to RTVE, presumably without prior warning, while the UCD party favours one visit only.

THE 15TH San Sebastian Jazz Festival, sponsored by the town's tourism service, will be held there from July 23 to 27 at the Municipal Palace.

The guest list is not yet complete, but names tipped for appearance include Gato Barbieri, Freddie Hubbard, Connection, Slide Hampton, Jimmy Owens, Clifford Jordan, Hal Singer and Mercer Ellington and his orchestra.

THE GENERAL recession in record and cassette sales has reached the South American countries and Chile is countering the trend by importing product rather than producing it locally.

The Philips, IRT and Quatro organisations there are importing from associate companies in Brazil, Europe and the USA. The classical market in particular is being sustained by this method, plus rock, jazz and pop material to avoid incurring the high costs of local production and printing in comparison with size of the available market.

The Monochrome Set

"The Strange Boutique"

Din-18

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"Strange Boutique"

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All new tracks plus re-mixed version of Running Free.

Major campaign featuring;

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* 60" x 40" Flyposters in all major cities.

* Full P.O.S material available including four colour 20" x 30" posters and giant 'Iron Maiden display boards'.

* Five week nationwide tour.

MAY

15 LINCOLN Drill Hall
16 NEWCASTLE Mayfair
18 AYR Pavilion
19 ABERDEEN Music Hall
20 CARLISLE Market Hall
21 BRADFORD St. Georges Hall
22 WITHESEA Grand Pavilion
23 CAMBRIDGE Corn Exchange
25 DUNSTABLE Queensway Hall

27 BLACKBURN King Georges Hall
28 WOLVERHAMPTON Civic Hall
29 HANLEY Victoria Hall
30 SWINDON Brunel Rooms
31 ST. AUSTELL New Cornish Riviera
JUNE

1 BRISTOL Locarno
2 MALVERN Winter Gardens
3 PORTSMOUTH Locarno
4 CARDIFF Top Rank

6 CROMER West Runton Pavilion
7 BIRMINGHAM Odeon
8 SHEFFIELD Top Rank
9 LIVERPOOL Royal Court Theatre
11 SUNDERLAND Mecca Centre
13 GLASGOW Apollo
14 MIDDLESBOROUGH Town Hall
16 WAKEFIELD Unity Hall
17 LEICESTER De Montfort Hall
18 CHATHAM Central Hall

19 GUILDFORD Civic Hall
21 BRACKNELL Sports Centre
22 BRIGHTON Top Rank
25 DERBY Assembly Rooms
26 MANCHESTER Apollo
27 BATH Pavilion
28 OXFORD New Theatre
29 SWANSEA Brangwyn Hall

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ORDER FORM CHART

TOP 75 SINGLES

A-Z (TOP WRITERS)

All For Letra (Billy Joel)	73
All Night Long (Blackman/Glover)	20
And The Beat Goes On (Sylvester/Shockley/Shelby)	52
Another Nail In The Heart (Tillbrook/Difford)	21
Atomic (Stein/Harry)	43
At The Edge (Stiff/Little Fingers)	61
Bear Cage (Stranglers)	48
Bring It All Home (H. Murphy/Rafferty)	69
Call Me (Moroder/Harry)	21
Check Out The Groove (Brown/Lester)	40
Clean Clean (Horne/Woolley)	45
Coward Of The County (Boiling/Wheeler)	72
Cuba/Better Do It Salsa (Vangarde/Kluger)	36
Dance Yourself Dizzy (Baker/Seago)	2
Dear Miss Lonely Hearts (Lynott/Bain)	50
Don't Make Waves (Findon/Myers/Puzey)	58
Don't Push It (Haywood)	18
Do That To Me One More Time (D. Dragon)	17
Echo Beach (Gane)	25
Foras (Smith/Tofurst/Gallup/Hartley)	64
Games Without Frontiers (Gabriel)	33
Going Underground/Dreams Of Children (P. Weller)	3
Gano (Rinaldi/Archer)	29
Hands Off - She's Mine (The Beat)	39
Happy House (Sioux/Saverin)	19
Hi Fidelity (Elvis Costello)	54
Him (R. Holmes)	32
Holdin' On (Rallo/Simms)	66
Hollywood Tease (Lewis/Coleman)	65
Hot Dog (Owen/Dedmon)	51
I Like To Rock (Goodwyn)	75
I'm The Face (Moaden)	57
I've Never Been In Love (Melissa Connell)	56
January February (Torney)	11
King - Food For Thought (U.B.40)	5
Kool In The Kafan (Britton/Robertson)	25
Let's Do Rock Steady (Thompson)	22
Living After Midnight (Tipton/Halford/Downing)	12
Liquidator/Long Shot Kick De Bucket (H. Johnson)	44
Love And Loneliness (Garvey/Hann)	74
Love Patrol (Findon/Myers/Puzey)	31
Magnum Live E.P. (Clarkin)	47
Missing Words (N. Davlin)	30
My Oh My (Young Emerson)	24
My Perfect Cousin (O'Neil/Bradley)	43
My World (David Cairns)	16
Ne-Na-Na-Nu-Nu (Deane)	38
Night Boat To Cairo (McPherson/Barson)	6
No-One Driving (Fox)	35
Modern Girl (Bugatti/Musker)	62
Ooh Boy (N. Whitfield)	55
Outside My Window (S. Wonder)	60
Poison Ivy (Leiber/Stoller)	8
Rush (S. Jones)	71
Rough Boys (Townshend)	49
Sexy Eyes (Mother/Stogall/Waters)	4
Silver Dream Machine (Easex)	19
So Lonely (Sting)	42
Spirit of Radio (Paart/Libson)	28
Stomp (Johnson Brothers/Tamperton)	9
Take That Look Off Your Face (Andrew Lloyd Webber/Don Black)	26
Talk Of The Town (Hynde)	13
Tell The Children (Purse/Parsons)	63
The Monkees EP (Diamond/Boyce/Hart)	34
That's The Way The Money Goes (Robin Scott)	70
The Trial Of Hissing Sid (Lloyd/Parker)	53
Toccata (Trad/Teek)	46
Together We Are Beautiful (Ken Lewis)	14
Tonight I'm Alright (Walden)	59
Turn It On Again (Banks/Collins/Rutherford)	10
Turning Japanese (D. Fenton)	7
Wheels Of Steel (Byford/Quinn/Oliver/Dawson/Gill)	37
What Will I Do Without You (C. Joyce Smith)	68
Working My Way Back To You (Linzar/Randell)	1
Worzel Song (Evans)	67

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 1	3	8	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners (M. Zager)	Ardmore & Beechwood/EMI/Carlin Atlantic K 11432 (W)	
£ 2	2	8	DANCE YOURSELF DIZZY	Liquid Gold (Adrian Baker)	Cellari/ATV/Leeds Polo 1 (C/CR)	
3	1	4	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam (V. Coppersmith/Heaven)	And Soni/Bryan Morrison Polydor POSP 113 (F)	
£ 4	9	3	SEXY EYES	Dr. Hook (R. Haffkine)	April Capitol CL 16127 (E)	
£ 5	10	6	KING - FOOD FOR THOUGHT	U.B.40 (B. Lamb)	Graduate/New Claims/ATV Graduate GRAD 6 (SP)	
▲ 6	14	2	NIGHT BOAT TO CAIRO EP	Madness (Langer)	Warner Brothers/EMI Stiff BUY 71 (E)	
7	4	10	TURNING JAPANESE	Vapors (Vic Coppersmith/Heaven)	EMI United Artists BP 334 (E)	
£ 8	7	7	POISON IVY	Lambertas (P. Collins)	Carlin Rocket XPRES 25 (F)	
9	6	8	STOMP	Brothers Johnson (Quincy Jones)	Sunbury A&M AMS 7509 (C)	
£ 10	8	5	TURN IT ON AGAIN	Genesis (David Hentschell/Genesis)	Hit & Run Charisma CB 356 (F)	
£ 11	12	5	JANUARY FEBRUARY	Barbara Dickson (Alan Tarney)	ATV Epic EPC 8115 (C)	
£ 12	15	3	LIVING AFTER MIDNIGHT	Judas Priest (Tom Allom)	Arnakata/Warner Brothers CBS 8379 (C)	
▲ 13	26	2	TALK OF THE TOWN	Pretenders (C. Thomas)	Hynde House Of Hits/ATV Real ARE 12 (W)	
14	5	9	TOGETHER WE ARE BEAUTIFUL	Fern Kinney (Whitset/Stephenson/Couch)	Brampton WEA K 79111 (W)	
15	11	7	ECHO BEACH	Martha & The Muffins (Howlett)	Dinsong/Virgin Dindisc DIN 9 (C)	
£ 16	17	6	MY WORLD	Secret Affair (L. Page)	And Soni/Bryan Morrison I-Spy SEE 5 (F)	
£ 17	20	5	HAPPY HOUR	Siouxie & The Banshees (Siouxie & The Banshees/N. Gray)	Pure Noise/Chappell Polydor POSP 117 (F)	
18	19	5	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood (Leon Haywood)	Sunbury 20th Century TC 2443 (R)	
▲ 19	40	2	SILVER DREAM MACHINE	David Essex (David Essex)	April/Imperial Wizard Songs Mercury BIKE 1 (F)	
20	13	9	ALL NIGHT LONG	Rainbow (R. Glover)	Panache Polydor POSP 104 (F)	
21	NEW		CALL ME	Blondie (G. Moroder)	Famous Chappell/EMI Chrysalis CHS 2414 (F)	
▲ 22	27	5	LET'S DO ROCK STEADY	Bodysnatchers (Roger Lomas)	Copyright Control 2Tone CHSTT 9 (F)	
23	18	7	ANOTHER NAIL IN THE HEART	Squeeze (Wood/Squeeze)	Rondor/Deptford Songs A&M AMS 7507 (C)	
▲ 24	31	5	MY OH MY	Sad Cafe (Eric Stewart)	St. Annes RCA SAD 3 (R)	
▲ 25	25	7	KOOL IN THE KAFAN	B. A. Robertson (Britten)	Myaxe/United Artists/Cop. Con. Asylum K 12427 (W)	
26	21	10	TAKE THAT LOOK OFF YOUR FACE	Marti Webb (Andrew Lloyd Webber)	DJM/Really Useful Polydor POSP 100 (F)	
27	16	9	DO THAT TO ME ONE MORE TIME	Captain & Tennille (T. Tennille)	ATV Casablanca CAN 175 (A)	
28	23	5	SPIRIT OF RADIO	Rush (Rush/T. Brown)	Heath Levy Mercury RADIO 7 (F)	
▲ 29	37	4	GENO	Dexy's Midnight Runners (P. Wingfield)	EMI Parlophone R 6033 (E)	
£ 30	34	3	MISSING WORDS	Selector (E. Ross/Roger Lomas)	Selector Copyright/RAK 2 Tone CHSTT 10 (F)	
31	29	6	LOVE PATROL	Doolays (B. Findon)	Blacksheep GTO GT 260 (C)	
£ 32	36	4	HIM	Rupert Holmes (R. Holmes/J. Bayer)	Warner Brothers MCA 565 (C)	
33	22	10	GAMES WITHOUT FRONTIERS	Peter Gabriel (Lillywhite)	Clofine/Hit & Run Charisma CB 354 (F)	
£ 34	38	5	THE MONKEES EP	Monkees (J. Barry/Boyce/Hart)	Screen Gems/EMI Arista ARIST 326 (F)	
35	32	3	NO-ONE DRIVING	John Foxx (John Foxx)	Island Virgin/Metal Beat VS 338 (C)	
36	24	8	CUBA/BETTER DO IT SALSA	Gibson Brothers (Daniel Vangarde)	Heath Levy/Blue Mountain Island WIP 6561 (E)	
▲ 37	45	4	WHEELS OF STEEL	Saxon (Saxon/Hinton)	Heath Levy Carrerre CAR 143 (W)	
£ 38	39	7	NE-NE-NA-NA-NU-NU	Bad Manners (Roger Lomas)	Sunbury Magnet MAG 164 (A)	

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
39	28	8	HANDS OFF - SHE'S MINE	The Beat (Bob Sargeant)	Copyright Control Go Feet FEET 1 (F)	
£ 40	44	3	CHECK OUT THE GROOVE	Bobby Thurston (-) Peterman/Carlin	Epic EPC 8348 (C)	
41	35	9	ATOMIC	Blondie (Mike Chapman)	EMI Chrysalis CHS 2410 (F)	
42	30	9	SO LONELY	Police (Police)	Virgin A&M AMS 7402 (C)	
£ 43	51	2	MY PERFECT COUSIN	Undertones (R. Bechirian)	Warner Brothers Sire SIR 4038 (W)	
44	42	3	LIQUIDATOR/LONG SHOT KICK DE BUCKET	Harry J All Stars/Pioneers (Johnson)	New Town Sound Trojan TRO 9063 (C)	
£ 45	55	2	CLEAN CLEAN	Buggles (Buggles)	Island/Carlin Island WIP 6584 (E)	
£ 46	61	2	TOCCATA	Sky (Sky/Clarke/Bendall)	Martin Coulter/Sky Writing/UA Ariola ARO 300 (A)	
£ 47	49	5	MAGNUM LIVE E.P.	Magnum (Lyons/Tsangarides)	Magnum Aviation Jet 175 (C)	
48	41	4	BEAR CAGE	Stranglers (Stranglers/Winstanley)	Copyright Control United Artists BP 344 (E)	
£ 49	62	2	ROUGH BOYS	Peter Townshend (C. Thomas)	Eel Pie Atco K 11460 (W)	
£ 50	72	2	DEAR MISS LONELY HEARTS	Philip Lynott (P. Lynott/K. Wolvern)	Puki/Chappell Vertigo SOLO 1 (F)	
51	33	9	HOT DOG	Shakin' Stevens (M. Hurst)	Acuff Rose Epic EPC 8090 (C)	
52	47	11	AND THE BEAT GOES ON	Whispers (Dick Griffey/Whispers)	Rondor/Chappell Solar SO 1 (R)	
£ 53	66	3	THE TRIAL OF HISSING SID	Keith Michell/Captain Beaky (Parker/Rowlands)	Captain Beaky/Chappell Polydor HISS 1 (F)	
54	NEW		HI FIDELITY	Elvis Costello & The Attractions (Nick Lowe)	Plangent Visions F. Beat XX 3 (W)	
55	46	6	OOH BOY	Rose Royce (N. Whitfield)	Warner Brothers Whitfield K 17575 (W)	
£ 56	73	2	I'VE NEVER BEEN IN LOVE	Suzi Quatro (Mike Chapman)	Big Neck RAK 307 (E)	
£ 57	74	2	I'M THE FACE	High Numbers (P. Maeden)	Campbell Connolly Back Door DOOR 4 (F)	
58	NEW		DON'T MAKE WAVES	Nolans (Ben Findon)	Blacksheep Epic EPC 8349 (C)	
59	43	8	TONIGHT I'M ALRIGHT	Narada Michael Walden (Narada Michael Walden)	Warner Brothers Atlantic K 11437 (W)	
60	52	3	OUTSIDE MY WINDOW	Stevie Wonder (S. Wonder)	Jobete/Black Bull Motown TMG 1179 (E)	
61	53	9	AT THE EDGE	Stiff Little Fingers (Doug Bennett)	Rigid Digits Chrysalis CHS 2406 (F)	
62	60	2	MODERN GIRL	Sheena Easton (C. Neill)	Pendulum/Sea Shanty/Chappell EMI 5042 (E)	
63	NEW		TELL THE CHILDREN	Sham 69 (Purse/Wilson)	Singatune Polydor POSP 136 (F)	
64	NEW		FOREST	The Cure (Robert Smith/Mike Hedges)	APB Fiction FICS 10 (F)	
65	NEW		HOLLYWOOD TEASE	Girl (Chris Tsangaridis)	Aviation Jet 176 (C)	
66	56	7	HOLDIN' ON/BURNIN' ALIVE	Tony Rallo (Goldschmidt/Costandinos)	ATV/Louvigny Calibre CAB 501 (A)	
67	59	7	WORZEL SONG	Jon Pertwee (Paul Hart)	Copyright Control Decca F 13885 (S)	
68	58	3	WHAT WILL I DO WITHOUT YOU	Lene Lovich (Lovich/Chappell/Bechirian/Winstanley)	Jiving Brothers Stiff BUY 69 (E)	
69	54	4	BRING IT ALL HOME	Gerry Rafferty (H. Murphy/G. Rafferty)	Gerry Rafferty United Artists BP 340 (E)	
70	50	5	THAT'S THE WAY THE MONEY GOES	M (Platinum Prod)	Platinum MCA 570 (C)	
71	69	14	RIDERS IN THE SKY	Shadows (Shadows)	Chappell/Morris EMI 5027 (E)	
72	48	12	COWARD OF THE COUNTY	Kenny Rogers (Larry Butler)	EMI United Artists UP 614 (E)	
73	NEW		ALL FOR LEYNA	Billy Joel (Phil Ramone)	April CBS 8325 (C)	
74	NEW		LOVE AND LONELINESS	Motors (J. Lovine)	Motors Virgin VS 263 (C)	
75	68	5	I LIKE TO ROCK	April Wine (Goodwyn)	Carlin/Martin Coulter Capitol CL 16121 (E)	

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.

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DESMOND DEKKER RUSH RELEASED ON APRIL 4
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FEATURING "NIGHT BOAT TO CAIRO"
4 TRACKS - (BUY 71) OUT NOW

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OF THE WEEK
JONA LEWIE

LEW LEWIS "1.30, 2.30, 3.35"
(BUY 68) RELEASED APRIL 11

ANY TROUBLE "YESTERDAYS LOVE"
(BUY 74)

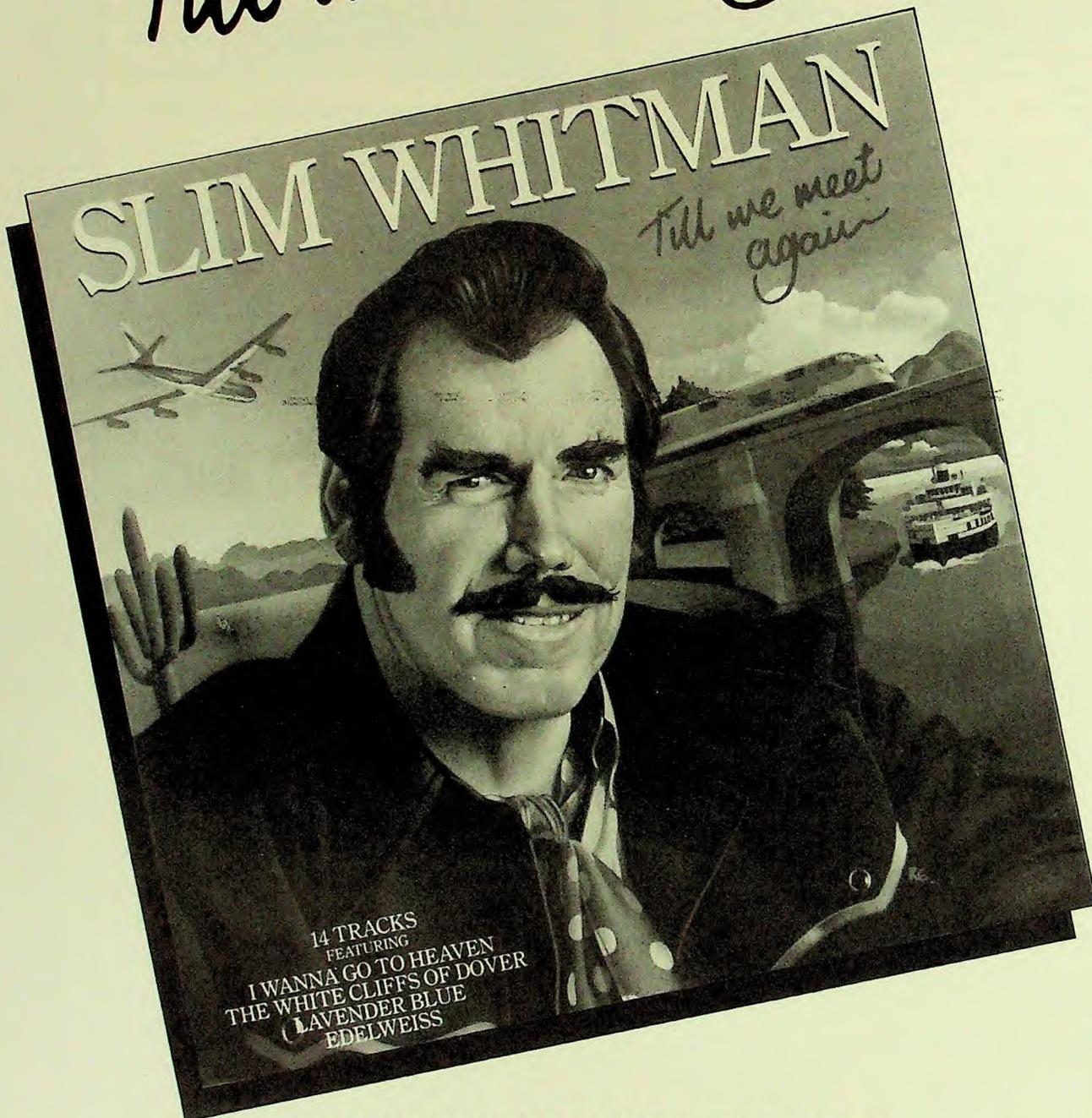
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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK
THREE TIMES IN LOVE — Tommy James

DAVID HAMILTON'S ALBUM OF THE WEEK
GIDEON — Kenny Rogers

CAPITAL: PEOPLE'S CHOICE

CLYDE: CURRENT CHOICE

DOWNTOWN: MUSIC MOVER

CALL ME — Blondie

FORTH: STATION HIT

DO YOU REMEMBER ROCK 'N' ROLL RADIO — Ramones

LUXEMBOURG: POWERPLAY

MY PERFECT COUSIN — Undertones

BBC SCOTLAND: SINGLE OF THE WEEK

PENNINE: PENNINE PIC

THE SEDUCTION — James Last

MANX ALBUM OF THE WEEK

CRYSTAL GAYLE SINGLES ALBUM — Crystal Gayle

AIRPLAY ACTION

RADIO ONE
 RADIO TWO
 BBC SCOTLAND
 BBC NORTHERN IRELAND
 BBC MIDDLE ENGLAND
 BBC SOUTHERN IRELAND
 BEACON
 BRITAIN
 CAPITAL
 CITY
 CLYDE
 DOWNTOWN
 FORTH
 HALLAM
 LUXEMBOURG
 MANX
 METRO
 ORIEL
 PENNINE
 PICCADILLY
 SOUND
 SUNDAY
 TEESEA
 TRINITY
 VALLEY
 VICTORY
 NEW RELEASES

Listings exclude last week's Top 40

Artist	Album	Label	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC NORTHERN IRELAND	BBC MIDDLE ENGLAND	BBC SOUTHERN IRELAND	BEACON	BRITAIN	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORIEL	PENNINE	PICCADILLY	SOUND	SUNDAY	TEESEA	TRINITY	VALLEY	VICTORY	NEW RELEASES
ALPERT, HERB	Street Life	A&M AMS 7511 (C)																											
AIR SUPPLY	Lost In Love	Arista ARIST 329 (F)																											
AYRES, KEVIN	Money Money Money	Harvest HAR 5198 (E)																											
ATLANTA RHYTHM SEC.	Imaginary Lover	Polydor POSP 130 (F)																											
AVERAGE WHITE BAND	Let's Go Round Again	AWB 1 (R)																											
AITKEN, LAUREL/UNITONE	Rudi Got Married	I-Spy SEE 6 (F)																											
BELLAMY BROTHERS	Dancing Cowboys	Warner/Curb K17573 (W)																											
BATT, MIKE	Losing Your Way In The Rain	Epic EPC 8155 (C)																											
BLUES BAND	Come On In	Arista BOOT 1 (F)																											
BRIGHT, BETTE	Hello, I Am Your Heart	Korova KOW 3 (W)																											
BENATAR, PAT	Heartbreaker	Chrysalis CHS 2395 (F)																											
BUGGLES	Clean Clean	Island WIP 6584 (E)																											
BEACH BOYS	Oh, Darlin'	Caribou CRB 8367 (C)																											
BLOOD SWEAT AND TEARS	Nuclear Blues	MCA MCAT 569 (C)																											
BOSS BROTHERS	Candie	Mercury 6007 254 (F)																											
BLONDIE	Call Me	Chrysalis CHS 2414 (F)																											
CARTER, CARLENE	Do It In A Heartbeat	Warner Bros. K 17597 (W)																											
CAVALIERE, FELIX	Only A Lonely Heart Sees	EPIC EPC 8312 (C)																											
CAMPBELL, SHARON	On My Time	RCA PB 5227 (R)																											
CASTLE, DAVID	Ten To Eight	Parachute RPS 501 (A)																											
COWBOYS/WILLY NELSON	My Heroes	CBS 8316 (C)																											
COSTELLO, ELVIS	High Fidelity	F Beat XX3 (W)																											
CROSS, CHRISTOPHER	Ride Like . . .	Warner Bros. K 17582 (W)																											
CHEAP TRICK	I'll Be With You Tonight	Epic EPC 9355 (C)																											
CHARLIE DANIELS BAND	Uneasy Rider	Epic EPC 8337 (C)																											
EASTON, SHEENA	Modern Girl	EMI 5042 (E)																											
ENGLAND DAN/J. F. COLEY	In It For Love	Big Tree K11452 (W)																											
FIALKA, KAREL	The Eyes Have It	Blue Print BLU 2005 (A)																											
FOGELBERG, DAN	Longer	Epic EPC 8230 (C)																											
FLEETWOOD MAC	It's Not That Funny	Warner Bros K 17577 (W)																											
FORBERT, STEVE	Say Goodbye . . .	Epic EPC 8342 (C)																											
FRICKE, JANIE	But Love Me	CBS 8328 (C)																											
FISCHER Z	So Long	United Artists BP 342 (E)																											
GRADUATE	Elvis Should Play Ska	Precision PAR 100 (A)																											
GOULDMAN, GRAHAM	Love's Not For Me	Mercury MER 7 (F)																											
GODLEY AND CREME	Wide Boy	Polydor																											
HACKETT, STEVE	The Show	Charisma CB 357 (F)																											
HEADBOYS	Kickin' The Kans	RSO 56 (F)																											
HOWE, CATHERINE	When The Night Comes	Ariola ARO 223 (A)																											
HOWELL, EDDIE	Hatcheck Girl	Gem GEMS 27 (R)																											
JACKSON, MICK	Hangover	CBS 8353 (C)																											
JACKSON, JOE	Kinda Kute	A&M AMS 7513 (C)																											
JOEL, BILLY	All For Leyna	CBS 8325 (C)																											
JOHN, ROBERT	Lonely Eyes	EMI America EA 106 (E)																											
JEFFERSON STARSHIP	Girl With The Hungry . . .	Grunt FB 1921 (R)																											
JOHNSON, KENNY	Citylights	OBM (A)																											
KINNEY/KNIGHT	Sweet Life	CBS 8368 (C)																											
KENNY, GERARD	Getting To Know Each Other	RCA PB 5235 (R)																											

MUSIC WEEKLY MUSIC WEEKLY MUSIC WEEKLY

RECORD MIRROR

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

RECORD MIRROR

ON SALE THURSDAYS ONLY 20p

TOP 75 ALBUMS

Week ending April 12, 1980

NEW = NEW ENTRY
 * = PLATINUM LP (200,000 units as of Jan 79)
 = GOLD LP (100,000 units as of Jan 79)
 = SILVER LP (60,000 units as of Jan 79)
 - 1 = RE-ENTRY

1	DUKE	Genesis	Charisma CBR 101	26	ONE STEP BEYOND	Madness	Shift SEEZ 17	51	I'M THE MAN	Joe Jackson	A&M AMLH 64794
2	GREATEST HITS	Rose Royce	Whitfield RRTV 1	27	EAT TO THE BEAT	Blondie	Chrysalis CDL 1225	52	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
3	TWELVE GOLD BARS	Status Quo	Vertigo QUOTV 1	28	LOUD AND CLEAR	Sammy Hagar	Capitol EST 25330	53	AGAINST THE WIND	Bob Seger/Silver Bullet Band	Capitol EAST 12041
4	TEARS & LAUGHTER	Johnny Mathis	CBS 10019	29	GET HAPPY	Elvis Costello	F. Beat XXLP 1	54	KEEPING THE SUMMER ALIVE	Beach Boys	Caribou CBR 86109
5	HEARTBREAKERS	Matt Monro	EMI EMTV 23	30	TOD MUCH PRESSURE	Selecker	Two Tone CDL TT 5002	55	METRO MUSIC	Martina And The Muffins	Dindisc DID 1
6	STAR TRAKS	Various	K-Tel NE 1070	31	LIGHT UP THE NIGHT	Brothers Johnson	A&M AMLK 63716	56	CLUB SKA '67	Various	Island IRSP 4
7	TELL ME ON A SUNDAY	Marti Webb	Polydor POLD 5031	32	INITIAL SUCCESS	B. A. Robertson	Asylum K 52216	57	WE'VE GOTTA GET OUTTA THIS PLACE	Angelic Upstarts	Warner Brothers K 56806
8	REGGATTA DE BLANC	Police	A&M AMLH 64792	33	ARGY BARGY	Squeeze	A&M AMLH 64802	58	ASTAIRE	Peter Seelern	Mercury 9109 702
9	THE CRYSTAL GAYLE SINGLES ALBUM	Crystal Gayle	United Artists UAG 30287	34	PERMANENT WAVES	Rush	Mercury 9100 071	=58	CAPTAIN BEAKY AND HIS BAND	Kerth Mitchell/Twigg/Sellers/Secombe	Polydor 2383 462
10	WHEELS OF STEEL	Saxon	Carrere CAL 115	35	LOOK HEAR	10cc	Mercury 9102 505	60	TENNIS	Chris Rea	Magnet MAG 5032
11	STRING OF HITS	Shadows	EMI EMC 3310	36	THE WALL	Pink Floyd	Harvest SHDW 411	61	KENNY	Kenny Rogers	United Artists UAG 30273
12	GLASS HOUSES	Billy Joel	CBS 86108	37	SOMETIMES YOU WIN	Dr. Hook	Capitol EST 12018	62	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/MOW 100
13	BARBARA DICKSON ALBUM	Barbara Dickson	Epic EPC 84088	38	SETTING SONS	Jam	Polydor POLD 5028	63	20 GOLDEN GREATS	Dion & The Belmonds	K-Tel NE 1057
14	OUTLANDOS D'AMOUR	Police	A&M AMLH 68502	39	REALITY EFFECT	Tourists	Logo 1019	64	GREATEST HITS	Rod Stewart	Riva ROD TV 1
15	WOMEN AND CHILDREN FIRST			40	GOING STEADY			65	CATCHING THE SUN		

TALENT

News in
brief...

ROD McKUEEN arrives in the UK during May for a series of 14 concerts promoted by Dudley Russell. The tour opens at Brighton Dome Theatre on May 16 and winds up at London's Theatre Royal on June 1.

GEM RECORDS releases a new Eddie Howell single, *Hatcheck Girl*, written by Howell and produced by himself and Peter Swettenham. Howell also wrote the B-side, *Strong Is The Love*, produced by Alan O'Duffy for Catalyst.

WILD HORSES will be undertaking an extensive UK tour during April and May to promote their debut album for EMI Records, *Wild Horses* (EMC 3326). Following the British dates, the band will be leaving for the US and Japan. Their second single, *Face Down* (EMI 5047) was released two weeks ago.

DEMIS ROUSSOS' next album for Mercury, *Man Of The World*, is probably his most ambitious ever. The LP features instrumentation and backing vocals by Status Quo's Francis Rossi and his songwriting partner Bernie Frost, as well as two songs from Barry Mann who also plays keyboards on both, keyboards from Tom Scott, guitar solos from James Burton and Tim Renwick, and vocals from Florence Warner and the Rev. James Cleveland's gospel choir. The album will be released in May.

Britain's newest
leading lady

IRIS WILLIAMS' debut at London's Talk Of The Town nights recently consolidated earlier views that here indeed is Britain's next best bet in the international female singers league. Certainly her first-night performance won over any waverers and convinced most people present of the lady's huge potential.

It is little more than six months ago that Williams established her name with the Top 20 hit *He Was Beautiful*, a vocal version of the Cavatina theme — ironically enough, with lyrics penned by Cleo Laine. She followed that up with an LP, which was immediately made Radio Two's album of the week, and her second single, *No Walls, No*

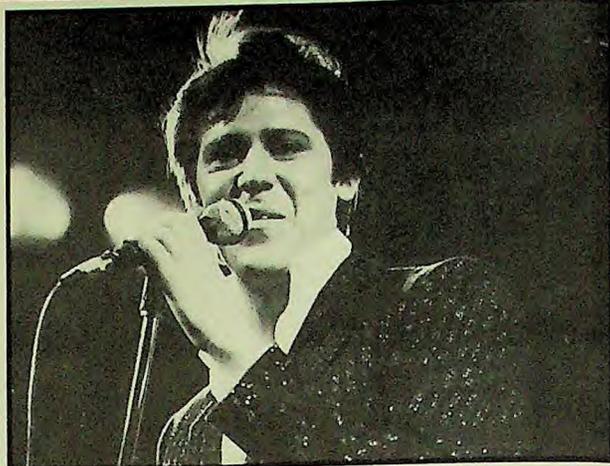
Ceilings, No Floors, was issued by EMI recently.

Williams' vocal prowess has attracted attention from all sections of the music industry. Her record producer, Walter J. Ridley, whose production credits during the last 30 years are endless, is on record as saying that she is the best female artist he has ever worked with. EMI MOR division general manager Vic Lanza is equally fulfilling in his praise, and is unstintingly determined to make Iris one of the voices of the Eighties.

Certainly, the future looks good for Iris Williams — with a projected BBC2 TV series, more recordings and top cabaret and theatre appearances in the next few months.



VELVET MUSIC managing director Cliff Cooper has launched his own record label, AMI Records — an abbreviation for Audio & Music Industries — and has signed with Pye for pressing and distribution. Among the acts who will have product released shortly are the Little Roosters, whose debut single is *That's How Strong My Love Is*, Billy Max, stunt motorcyclist Eddie Kidd, and the reformed Tremeloes. Cooper (left) is pictured with Pye MD Derek Honey.

Shakin' goes from
strength to strength

THE WEST End musical *Elvis*, based on the music of the late superstar, was originally responsible for Shakin' Stevens' (above), rise to stardom and he has now consolidated that success with his current chart single, *Hot Dog*, a track from his Epic album, *Take One!* (Epic EPC 83978).

The single is his third for Epic, although he previously made several recordings for the now-defunct Track Records. His first two singles for the former company were produced by Mike Hurst who has also been mainly responsible for the *Take One!* LP.

Stevens' big West End break came after he was "discovered" by the legendary TV producer Jack Goode. After playing one of the three Elvis roles for more than 18 months, he was booked to appear as a resident name on the ITV series, *Oh Boy!* and was so successful that he was immediately booked to appear on the follow-up series.

Stevens' current album includes his versions of lesser known numbers by Buddy Holly and Tennessee Ernie Ford, as well as a selection of other rock and roll numbers, and ballads.

He has just finished a two month tour of the UK and future plans include guest spots on a mooted TV series in the US and possible live appearances over there. His ambition is, he says, "to get to the top — for me rock 'n' roll isn't just one particular style of music but rather a combination of several including R&B and country. It isn't music that you can really categorise."

Spartan distribute Nimbus

Nimbus Records are pleased to announce that their complete catalogue will be distributed exclusively in the U.K. by Spartan Records of London Road, Wembley, Middlesex.

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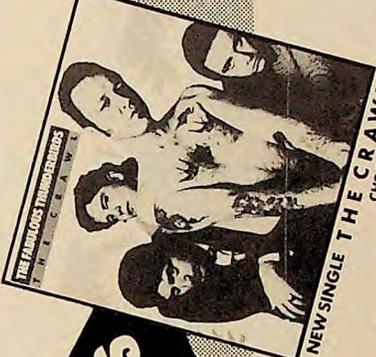
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17	20	HAPPY HOUSE Siouxie & The Banshees	Polydor POSP 117		Capibre CAB 501
18	19	DON'T PUSH IT, DON'T FORCE IT Leon Haywood	20th Century TC 2443		Decca F 13885
19	40	SILVER DREAM MACHINE David Essex	Mercury BIKE 1		Stiff BUY 69
20	13	ALL NIGHT LONG Rainbow	Polydor POSP 104		United Artists BP 340
21	NEW	CALL ME Blondie	Chrysalis CHS 2414		MCA 570
22	27	LET'S DO ROCK STEADY Bodysnatchers	2Tone CHSTT 9		EMI 5027
23	18	ANOTHER NAIL IN THE HEART Squeeze	A&M AMS 7507		United Artists UP 614
24	31	MY OH MY Sad Cafe	RCA SAD 3		CBS 8325
25	25	KOOL IN THE KAFTAN B. A. Robertson	Asylum K 12427		Virgin VS 263
65	NEW	HOLLYWOOD TEASE Girl			Capitol CL 16121
66	56	HOLDIN' ON/BURNIN' ALIVE Tony Rallo			
67	59	WORZEL SONG Jon Pertwee			
68	58	WHAT WILL I DO WITHOUT YOU Lene Lovich			
69	54	BRING IT ALL HOME Gerry Rafferty			
70	50	THAT'S THE WAY THE MONEY GOES M			
71	69	RIDERS IN THE SKY Shadows			
72	48	COWARD OF THE COUNTY Kenny Rogers			
73	NEW	ALL FOR LEYNA Billy Joel			
74	NEW	LOVE AND LONELINESS Motors			
75	68	I LIKE TO ROCK April Wine			
40	44	CHLOE OUT IN THE GROOVE Bobby Thurston	Epic EPC 8348		
41	35	ATOMIC Blondie	Chrysalis CHS 2410		
42	30	SO LONELY Police	A&M AMS 7402		
43	51	MY PERFECT COUSIN Undertones	Sire SIR 4038		
44	42	LIQUIDATOR/LONG SHOT KICK DE BUCKET Harry J All Stars/Pioneers	Trojan TRO 9063		
45	55	CLEAN CLEAN Buggles	Island WIP 6584		
46	61	TOCCATA Sky	Ariola ARD 300		
47	49	MAGNUM LIVE E.P. Magnum	Jet 175		
48	41	BEAR CAGE Stranglers	United Artists BP 344		
49	62	ROUGH BOYS Peter Townshend	Atco K 11460		
50	72	DEAR MISS LONELY HEARTS Philip Lynott	Vertigo SOLO 1		

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Chart single
Billy Joel
'All for Leyna'
 8325

TIP SHEET

'Join us' offer from OCMP to UK publishers

THE RECENTLY formed Organisation of Creative Music Publishers (OCMP) in America is inviting participation from British publishers with an eye to opening a chapter here in the future.

OCMP is a group of dedicated creative music publishers who have banded together to educate the songwriting community in the duties — of the full service music publisher and to express its concern over the growing involvement of copyright administrators in music publishing.

Pointing to the increasing number of publishers who only administrate copyrights, the committee members indicated that an aggressive public relations campaign during 1980 aimed at informing all sectors of the music industry, including all artist and repertoire personnel, producers and managers, of the worldwide promotion and exploitation capabilities of today's music publisher would be pursued.

According to Billy Meshel, vice-president of Arista Music and one of the four founding members of this Los Angeles based organisation, 30 per cent to 40 per cent of all chart records are controlled by what he calls "creatively functionless administrators. Ten years ago it was 5 per cent. They are now carving a market of 10 to 15 per cent a year. We are fighting for our lives and that of the artist/songwriter

who, after his viability as a performer has ended, is left with nothing."

Irwin Mazur, head of April/Blackwood Music, sees this organisation as being fundamentally different in terms of purpose from the National Music Publishers Association.

The OCMP membership is open through application and publishers are vetted by a committee to ensure they are full-servicing publishing companies.

The steering committee is: Steve Bedell (Rick's Music/Cafe Americana), Murray Deutch (Buttermilk Sky Music Publishing), Eddie Lambert (president, L.A. Chapter of the Recording Academy), Irwin Mazur (April/Blackwood Music), Billy Meshel (Arista Music), Bob Montgomery (House of Gold Music), Michael O'Connor (Michael O'Connor Publishing) and Brian Chater (Irving/Almo Music in Toronto).

Contact: OCMP, 807 North Hyperion, No. 1, Hollywood, California 90029, USA. (213) 665 6163.

Youngsters' TV chance

YOUTH MAKES Music is a new series from HTV West of six programmes introduced by Johnny Morris and produced to encourage young people and promote musical activity. Each programme will try to give time to an individual or group from Avon, Somerset, Gloucestershire and Wiltshire produced by director Ken Price.

From classical to rock — this television regional company, in close consultation with county music advisers, have uncovered a wealth of talent. "We have found a lot of very talented youngsters and its been heartbreaking to leave some of them out," says Price.

Contact: Ken Price, HTV West, Bath Road, Bristol BS4 3HG. Tel: 0272 778366.



DARIUS GOODWIN

Darius seeks sponsorship

SIX-YEAR-old Darius Goodwin, the "World's Youngest Motorcycle Stunt Rider", is looking to the world of pop music for a sponsor willing to solve his transportation problems. Something along the lines of a Ford Transit (not necessarily new) is needed if he is to fulfil a lengthy string of bookings for his hour long 'live' show this summer.

Darius, son of rock music publicist Keith Goodwin, is already a veteran of 12 major television appearances and has been featured in just about every major national newspaper and magazine.

He has also filmed special TV shows for Brazil and Japan and enjoyed press coverage in America, Japan, Australia, West Germany, Norway, Italy and Sweden.

His bikes, maintenance, riding gear and helmets are already sponsored, but the problem of transporting four bikes and various pieces of equipment (ramps, hoops of fire, etc.) to 'live' shows is becoming increasingly difficult.

"We already use the slogan 'One Jump Ahead' and I'm sure it could be adapted to benefit record companies, sound companies and the like", says Goodwin.

Further details from Keith Goodwin at (01) 734 4858 or (01) 439 9497 (office hours), KayGee Publicity, 36F Dryden Chambers, 119 Oxford Street, London W.1.

Mann & Lee's Schoolgirl Management

GARY MANN and Winston Lee have teamed up to start their own management company, tentatively called Schoolgirl Management.

"Our partnership will give an artist and, in turn, a record company an experienced back-up in terms of promotion and marketing", they say to those interested in coming under their umbrella.

"It seemed obvious to cover the most important areas of the marketing mix for a recording artist — that of gigs, gear and records (tours, musical instruments and recording contracts) — and yet very few good managements can provide a good marketing background. This must include organisation, well publicised marketing and promotion.

"This is the basic principle behind the formation of Schoolgirl," stated Mann.

Prior to going independent, Lee worked on TV promotion for Bell/Arista (on the Bay City Rollers), Private Stock (on David Soul) and RCA (David Bowie, Sad Cafe) where he was head of promotion. Mann has been involved with marketing for Decca, Phonogram and Pye and most recently as marketing manager at Hohner Musical Instruments.

Their first two acts are the South London band Escalators, whose first single, Carscape, is just out on Rocket Records, and American blues harmonica player Johnny Mars who is playing a series of gigs in London with his band Johnny Mars 7th Sun.

Contact: Lee and Mann at (01) 572 9326 or (01) 733 4411.



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70	THE NOLAN SISTERS	•	Epic EPC 83892
71	HARDER... FASTER		Capitol EST 12013
72	DISCOVERY	◉	Jet JETLX 500
73	HER BEST SONGS		K-Tel NE 1058
74	ELO'S GREATEST HITS		Jet JETLX 525
75	METAL FOR MUTHAS		EMI EMC 3318

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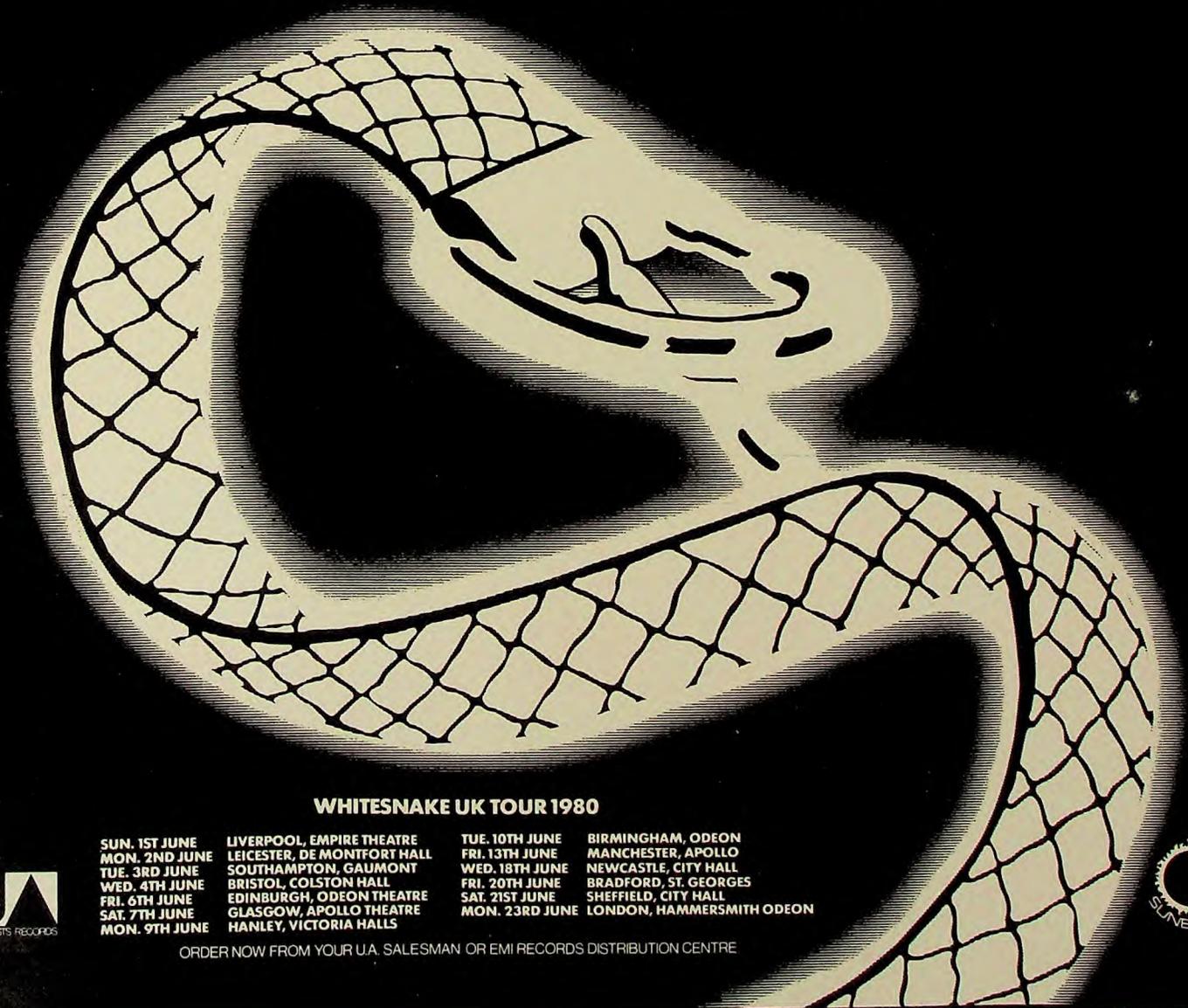
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RELEASES

SINGLE INDEX

ANNIS A
 AVERAGE WHITE BAND L
 BLONDE ON BLONDE F
 BRETT, Paul M
 CLAYTON, Merry W
 COOLROCK, Johnnie G
 DERRINGER, Rick D
 DETROIT SPINNERS B
 DISTRACTIONS B
 DOLL B
 FILM STARS T
 FIST N
 FOUR BUCKETEERS T
 FRANKLIN, Rodney T
 GANG OF FOUR O
 GODDARD, Vic S
 HANCOCK, Herbie G
 HEADROOM, Max/Car Park D
 JERKS C
 JUGG N
 KENDALLS E
 KORGIS Y
 LAINE, Cleo/James Galway S
 LANGER, Clive H
 LEWIS, Webster G
 LIGHTNING RAIDERS T
 LORI AND THE CHAMELEONS T
 MALCOLM, Carlos B
 MANILOW, Barry I

MCLEAN, Don C
 MCCARTNEY, Paul C
 METRO G
 MIKO AND THE VATMEN O
 MOTORHEAD G
 PAM AND THE PAPERCLIPS T
 PICKETT, Wilson S
 PM Y
 PRIVATE LINE I
 PUMPHOUSE GANG J
 RASPS P
 REGULARS R
 RIOT K
 ROGERS, Kenny D
 SAWYER, Ray D
 SHOTGUN H
 SHOTGUN RIDER I
 SPORTS B
 TAMLINS D
 TRAMPS W
 TOUCH H
 VALLI, Frankie F
 WHITESNAKE P
 WILD BUNCH G
 WORZELS I
 YACHTS T
 ZEVON, Warren A

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 A - Pye, C - CBS, W - WEA, E - EMI, F - PolyGram, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprize, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan, FP - Faulty Products.

AB

A CERTAIN GIRL, Jungle Work, WARREN ZEVON, Asylum K 12437 (W)
 AFTER ME, Don't Play Your Game, ANNIS, GTO GT 266 (C)
 BALTIMORE, Laying Beside You, TAMLINS, Radic RIC 110 (E)
 BODY LANGUAGE, With My Eyes, DETROIT SPINNERS, Atlantic K 11392 (W)
 BONANZA SEA, Get Up Edina/Beardman Ska, CARLOS MALCOLM, Island WIP 6563 (E)
 BOYS CRY, Paracetamol Paralysis, DISTRACTIONS, Island WIP 6568 (E)
 BURNI' UP LIKE A FIRE, Frozen Fire, THE DOLL, Beggars Banquet BEG 38 (W)

CD

CÔME BACK BOGART, The Strangest Man/Are You Strong Enough, JERKS, Laser LAS 25 (W)
 COMING UP, Coming Up (Live At Glasgow) Lunch Box/Odd Sox, PAUL MCCARTNEY, Parlophone R6035 (E)
 CRYING, Genesis (In The Beginning), DON MCLEAN, EMI 5051 (E)
 DON'T EVER SAY GOODBYE, Timeless, RICK DERRINGER, Sky 8326 (C)
 DON'T FALL IN LOVE WITH A DREAMER, Going Home To The Rock/Gideon Tanner, KENNY ROGERS, United Artists UP 625 (E)
 DON'T PANIC, Rhythm And Blues Beat, MAX HEADROOM AND THE CAR PARK, Parlophone R6034 (E)
 DON'T THROW STONES, The Worst Kind, SPORTS, Sire SIR 6002 (W)

EF

EVERYBODY'S GOT TO LEARN SOMETIME, Dirty Postcards, THE KORGIS, Rialto TREB 115 (A)
 FOOL FOR YOUR LOVING, Mean Business, WHITESNAKE, United Artists UP 352 (E)
 FOREVER AUTUMN, The Bishop Went Down To Fulham, PAUL BRETT, RCA PB 5230 (R)

G

GEMINI, The Face, METRO, EMI 5057 (E)
 GIMME SOME EMOTION, I Want To Blow (My Horn), WEBSTER LEWIS, Epic EPC 8510 (C)
 GINA, Don't Wanna Be Like You, THE WILD BUNCH, Red Records REDS 003 (A)
 GO FOR IT, Making Love, HERBIE HANCOCK, CBS 8362 (C)
 GOLDEN YEARS LIVE EP, Golden Years EP, MOTORHEAD, Bronze 12 BRO 92 (E)
 GOOD GIRLS, Top Jammer, JOHNNIE COOLROCK, Casablanca CAN 189 (A)

HI

HAPPY FEELIN', You Just Wanna Dance, SHOTGUN, MCA 578 (C)
 HARD ROCK AND DISCO, Tba, TRAMPS, Atlantic K 11458T (W)
 HOW WHEN WHERE?, Drifting, Dreaming, CLEO LAINE/JAMES GALWAY, RCA RP 5246 (R)

I CAME ON BUSINESS FOR THE KING, Joe Sun, SHOTGUN RIDER, Ovation OVS 1202 (A)
 I DON'T FEEL MUCH LIKE SMILIN', Drinking Wine Alone, RAY SAWYER, Capitol CL 16129 (E)
 I HATE J.R., I Love J.R., THE WORZELS, JM JM 1001 (A)
 ISN'T IT MAGIC, Don't Hang Up, PRIVATE LINE, Red Bus RBUS 51 (A)
 IT'S A MIRACLE, I Don't Want To Walk Without You, BARRY MANILOW, Arista ARIST 337 (F)

J

JUDY TURN OUT THE LIGHT, A Girl Like You, PUMPHOUSE GANG, Splash SP 010 (A)

KL

KICK DOWN THE WALL, Born To Be Wild/Narita, RIOT, Capitol CL 16137 (E)
 LET'S GO ROUND AGAIN, Let's Go Round Again Part 2, AVERAGE WHITE BAND, AWB-1 (R)

N

NAME, RANK AND SERIAL NUMBER, You'll Never Get Me Up, FIST, Neat NEAT 04 (P)
 NOAH'S CASTLE, Runaround, JUGG, Carrere CAR 145 (W)

OP

OH JOE, Don't Kiss Me Again, MIKO AND THE VATMEN, CBS 8369 (C)
 OUTSIDE THE TRAINS DON'T RUN ON TIME, He'd Send In The Army, GANG OF FOUR, Zonophone Z1 (E)
 PASSION FOR PARIS, Passion For Paris Disco, FRANKIE VALLI, MCA 572 (C)
 PSYCHEDELIC MUSIK, Views, LIGHTNING RAIDERS, Arista ARIST 341 (F)
 PUT YOUR MONEY WHERE YOUR MOUTH IS, Ice Cream, THE RASPS, RCA PB 5244 (R)

RS

RUDE BOY GONE A JAIL, Don't Stay Out Late, THE REGULARS, Epic EPC 8356 (C)
 SHAMELESS, Superstar, WILSON PICKETT, EMI America EA 107 (E)
 SPLASH, Hello, CLIVE LANGER, F.Beat XX2 (W)
 SPLIT UP THE MONEY, Out Of Touch, VIC GODDARD, MCA 585 (C)

TW

THE BUCKET OF WATER SONG, Smello (The Incredible Stinking Man), THE FOUR BUCKETEERS, CBS 8393 (C)
 THE GREATEST STORY EVER TOLD, So Glad America Loves Him/Angels With Dirty Faces, FILM STARS, EMI 5059 (E)
 THE GROOVE, God Bless The Blues, RODNEY FRANKLIN, CBS 8529 (C)
 THE LONELY SPY, Peru, LORI AND THE CHAMELEONS, Korova KOW 5 (W)
 THERE'S A GHOST IN MY HOUSE, Revlery/Yachting Types, YACHTS, Radar ADA 52 (W)
 TYPING POOL, Dear Katie, PAM AND THE PAPERCLIPS, EMI 5015 (E)
 WHEN THE SPIRIT MOVES YOU, tba, TOUCH, Ariola ARO 209 (A)

WHEN THE WORLD TURNS BLUE, Let Me Make You Cry A Little Longer, MERRY CLAYTON, MCA 371 (C)

Y

YOU GOT ME ROCKIN', Go For It, PM, Ariola ARO 217
 YOU'D MAKE AN ANGEL WANNA CHEAT, Mandolin Man, THE KENDALLS, Ovation OVS 1201 (A)

ALBUM INDEX

AVIATOR 7
 BAD MANNERS 12
 BASSEY, Shirley 4
 BROWN, Robert E 15
 CARTER, Ron 13
 COMO, Perry 13
 CORRIES 4
 DAMONE, Vic 13
 DAVIS, Skeeter 13
 DEBUSSY, Claude 15
 DUBLINERS 4
 DUFAY, Guillaume 15
 FAMILY BROWN 18
 GIANTS 11
 GREEN, Peter 16
 HALL, Darryl 18
 HOLLOWELL, Terri 20
 HARPER, Roy 7
 HOUSTON, Cissy 4
 HOUSTON, Thelma 18
 IRON MAIDEN 4
 JAN & DEAN 17
 JAVAROO 11
 JENNINGS, Waylon 13
 LEE, Brenda 11
 LEWIS, Jerry Lee 5
 LYNN, Vera 4
 MacDonald Jeanette/Nelson Eddy 13
 MANCINI, Henry 13
 MANTOVANI 3
 MANUEL 4
 MIDNIGHT STAR 18
 MILLER, Glenn 13
 MINK DE VILLE 1
 MONROE, Bill 11
 NASH, Graham 1
 NASHVILLE'S FINEST HOUR 18
 NAZARETH 14
 NELSON, Willie 13
 OAKRIDGE BOYS 11
 O'CONNOR, Des 4
 OSKAR, Lee 11
 PABLO MOSES 2
 PASSPORT 8
 POWELL, Roger 8
 PRIDE, Charley 18
 PRISM 1
 PROPHET, Michael 7
 PRUETT, Jeanne 18
 QUATRO, Suzi 4
 RAFFERTY, Gerry 9
 RICH, Buddy 13
 ROCKY 2/Soundtrack 9
 ROGERS, Kenny 9
 ROLLING STONES 4
 ROYAL MARINES SCHOOL OF MUSIC 4
 SEGER, Bob 1
 SINATRA, Frank 19
 SLAVE 2
 SPINNERS 4
 SPRINGFIELD 10
 10 ORIGINAL SOUNDTRACKS 21
 TRIUMPH 18
 UK SUBS 6
 URBAN VERBS 21
 WEBSTER, Max 11
 WELLS, Kitty 1
 WHITMAN, Slim 9
 WILD HORSES 4

WILD HORSES EMC 3326
 Wild Horses (TC EMC 3326)

STEP ASIDE FOR A LADY EMC 3327
 Cissy Houston
 IRON MAIDEN EMC 3330
 Iron Maiden (TC EMC 3330)

GREATEST HITS EMTV 24
 Suzi Quatro (TC EMTV 24)

DES O'CONNOR TC IDL 1
 Des O'Connor
 VERA LYNN TC IDL 2
 Vera Lynn

THE BAND OF HM MARINES TC IDL 4
 Royal Marines School of Music
 SHIRLEY BASSEY TC IDL 5
 Shirley Bassey

THE DUBLINERS TC IDL 6
 Dubliners
 THE SPINNERS TC IDL 7
 Spinners

THE CORRIES TC IDL 8
 The Corries
 MANUEL TC IDL 10
 Manuel

5 ELEKTRA/ASYLUM K 52213
 WHEN TWO WORLDS COLLIDE
 Jerry Lee Lewis

6 GEM ZP106
 BRAND NEW AGE
 UK Subs

7 HARVEST SHSP 4107
 TURBULENCE (TC SHSP 4107)
 Aviator

THE UNKNOWN SOLDIER SHVL 820
 Roy Harper (TC SHVL 820)

8 ISLAND ILPS 9541
 A SONG ILPS 9606
 Pablo Moses
 SERIOUS REASONING ILPS 9607
 Michael Prophet
 AIR POCKET ILPS 9607
 Roger Powell

9 LIBERTY/UNITED UAG 30257
 ROCKY 2 UAG 30297
 Soundtrack
 TIL WE MEET AGAIN UAG 30297
 Slim Whitman

SLIM WHITMAN UAG/TCK 30298
 SNAKES AND LADDERS UAG/TCK 30303
 Gerry Rafferty
 GIDEON UAK/TCK 30303
 Kenny Rogers

10 LOOK RECORDS (P) LK/LP 6363
 GREAT GUNS LK/LP 6363
 Springfield

11 MCA MCF 3059
 GIANTS MCF 3054
 EVEN BETTER MCF 3060
 Brenda Lee
 LEE OSKAR MCF 3060
 Lee Oskar

TOGETHER MCF 3063
 Oakridge Boys
 COUNTRY MUSIC HALL OF FAME CDL 8504
 Kountry Music Hall of Fame
 Bill Monroe CDL 8505

12 MAGNET ZCMAG 5033
 SKA 'N' B M 9092
 Bad Manners
 Ron Carter

13 MILESTONE M 9092
 PICK'EM M 9092
 Ron Carter

THE BEST OF INTS 5011
 Skeeter Davis
 BUDDY RICH AT RONNIE SCOTTS INTS 5012
 Buddy Rich

VIC DAMONE'S BEST INTS 5013
 Vic Damone
 YESTERDAY'S WINE INTS 5014
 Willie Nelson

THE BEST OF GLENN MILLER INTS 5015
 Glenn Miller
 JEANNETTE MACDONALD/NELSON EDDY INTS 5016
 Jeanette Macdonald/Nelson Eddy

PURE GOLD INTS 5018
 Henry Mancini
 ESPECIALLY FOR YOU INTS 5019
 Perry Como

SINGER OF SAD SONGS INTS 5120
 Waylon Jennings

14 MOUNTAIN TOPC 5001
 NAZARETH TOPS 103
 Nazareth
 EXERCISES TOPS 105
 Nazareth

LOUD 'N' PROUD TOPS 106
 Rampant
 Nazareth
 CLOSE ENOUGH FOR ROCK 'N' ROLL TOPS 109
 Nazareth

PLAYIN' AGAIN TOPS 113
 Nazareth

15 NONESUCH H71367
 MISA ECCE ANCILLA DOMINI H71365
 Guillaume Dufay
 IMAGE (1984) ESTAMPES IMAGE SERIES 1 & II H72083
 Claude Debussy
 JAVANESE COURT CHAMELEON VOLS. I & II H72083
 Robert E. Brown

16 PVK PVLS 102
 LITTLE DREAMER PVLS 102
 Peter Green

17 PAST (C/C/R) PAST 1
 THE JAN & DEAN STORY PAST 1
 Jan And Dean

18 RCA RCA PL 25290
 ENCORE! RCA PL 25290
 Jeanne Pruett
 PROGRESSIONS OF POWER PL 13524
 Triumph

SACRED SONGS PL 13573
 Darryl Hall
 THERE'S A LITTLE BIT OF HANK IN ME PL 13548
 Charley Pride

BREAKWATER CAT PL 13500
 Thelma Houston
 FAVOURITES PL 10360
 Family Brown

NASHVILLE'S FINEST HOUR PL 43207
 Various
 THE BEGINNING SOL 2
 Midnight Star

19 REPRISE K 64042
 FRANK SINATRA: TRILOGY K 24037
 Frank Sinatra
 SHINE ON K 24037
 Kenny Rogers

20 RK RKLP 5004
 JUST YOU AND ME RKLP 5004
 Terri Hollowell

21 WARNER BROTHERS K 56775
 10 ORIGINAL SOUNDTRACK K 56810
 URBAN VERBS K 56810
 Urban Verbs

SELECT SINGLES by TONY JASPER

CHART CERTS:
 1 BLONDIE — Call Me (Chrysalis CHS 2414, PolyGram)

2 SHAM 69 — Tell The Children (Polydor POSP 136, PolyGram)

REVIEWS:
 RAMONES: Rock 'n' Roll Radio (Sire SIR 4037, WEA). From LP, End Of The Century (SRK 6077). Recent hit (8) was familiar pop classic. This isn't. Less commercial for it. Spector does little to popularise. Ramones left to own devices on strident loud number. Comes in picture bag.

ROY AYRES: Running Away (Polydor 12", POSPX 135; 7" none, PolyGram). Located on LP, The Best Of Roy Ayres (2391 429), from 1977. At one time on 7". 6.57 of mostly backing and girls voices with Ayres occasional visitor. Has good floor sound without extra plus hook. Black vinyl in plain company sleeve.

STEVE HACKETT: The Show (Charisma CB 357, PolyGram). Pic, colour bag limited 10,000. Ads MW,

RM, MM. Thick Genesis style textures with infectious commercial synthesizer riff forever lurking. Chart possibility.

FELIX CAVALIERE: Only A Lonely Heart Sees (Epic EPC 8312, CBS). Must be Young Rascal famed artist of Sixties. Warm, romantic, melodic. Ideal late-night. Play on word 'Hey' which precedes title line and gets repetitive airing near end before key change. Drums always prominent, background strings. Doesn't by its end fulfil early promise, runs too long.

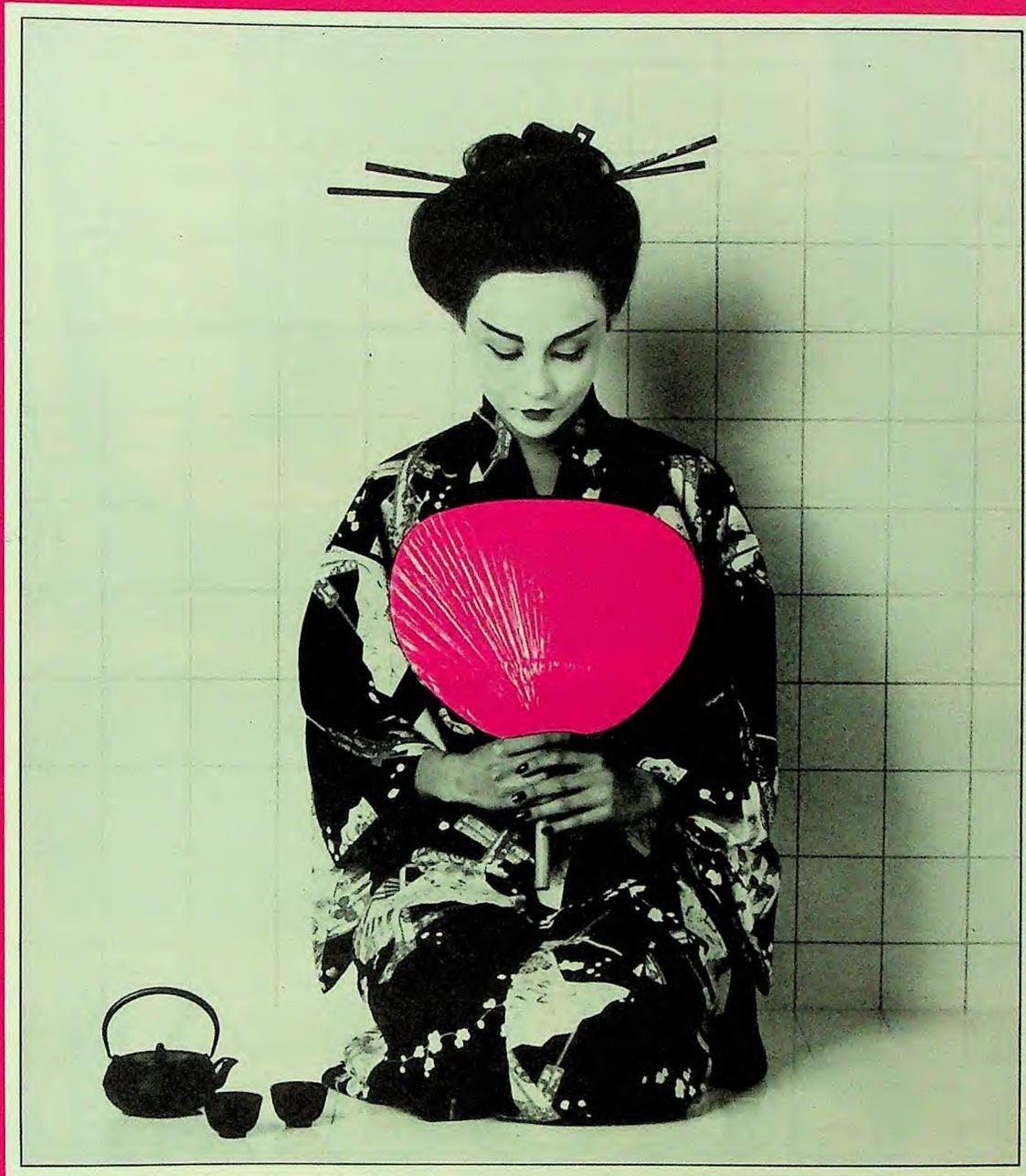
THE ETHIOPIANS: Train To Skaville (Island WIP 6596, EMI). One of the early rock-steady cuts, also found on More Intensified: Volume Two, Island's recent compilation of Jamaican re-issues. Was gorgeous in 1967, still is.

CRISPIN ST PETERS: You Were On My Mind (Virgin VS 342, Virgin). Previously Decca (2, 1967). Contrary to Virgin release, artist had three not two chart hits. From old immediate catalogue. Still pleasant.

ALAN PRICE

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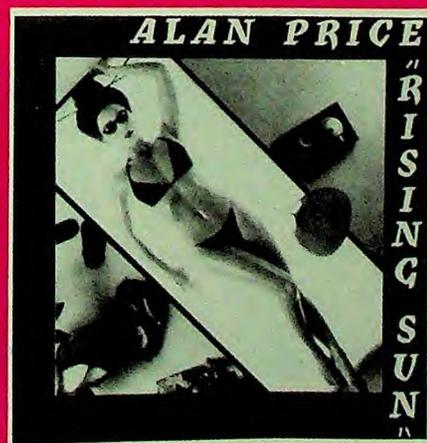
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 ● GOLD LP
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 □ SILVER LP
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 -- 1 = RE-ENTRY

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	2	DUKE Genesis	Charisma CBR 101 (F) C: CBRC 101	39	45	8	REALITY EFFECT Tourists (Tom Allom)		Logo 1019 (R) C: KLOGO 1019
2	2	7	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	40	73	4	GOING STEADY OST		Warwick WW 5078 (M) C: WW 45078
3	3	4	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	41	41	81	PARALLEL LINES Blondie (Mike Chapman)		Chrysalis CDL 1192 (F) C: ZCDL 1192
4	4	6	TEARS & LAUGHTER Johnny Mathis	CBS 10019 (C) C: 40.10019	42	51	6	OFFICIAL BOOTLEG ALBUM Blues Band (Blues Band)		Arista BBBP 101 (F) C: TCBB 101
5	5	5	HEARTBREAKERS Matt Monro (George Martin/John Burgess)	EMI EMTV 23 (E) C: TC EMTV 23	43	31	22	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)		Epic EPC 10017 (C) C: 40-10017
6	7	3	STAR TRAKS Various	K-Tel NE 1070 (K) C: CE 2070	44	39	5	GREATEST HITS VOL. 1 Cockney Rejects		Zonophone ZONO 101 (E) C: TC.ZONO 101
7	6	9	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	45	46	4	MAKE YOUR MOVE Captain And Tennille		Casablanca CAL 2060 (A) C: ZCAL 2060
8	9	26	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	46	70	16	LONDON CALLING Clash (Guy Stevens)		CBS CLASH 3 (C) C: 40.CLASH 3
9	8	4	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	UA UAG 30287 (R) C: TCK 30287	47	57	2	SKY Sky		Ariola ARLH 5022 (A) C: ZCARH 5022
10			WHEELS OF STEEL Saxon	Carrere CAL 115 (W) C: CAC 115	48	26	5	PSYCHEDELIC FURS Psychedelic Furs		CBS 84084 (C) C: 40-84084
11	10	31	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E) C: TC.EMC 3310	49	40	7	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark		Dindisc DID 2 (C) C: --
12	11	4	GLASS HOUSES Billy Joel	CBS 86108 (C) C: 40.86108	50	50	10	FREEDOM AT POINT ZERO Jefferson Starship (Ron Nevison)		Grunt FL 13452 (R) C: FB 13452
13			BARBARA DICKSON ALBUM Barbara Dickson	Epic EPC 84088 (C) C: 40 84088	51	72	13	I'M THE MAN Joe Jackson (David Kershenbaum)		A&M AMLH 64794 (C) C: CAM 64794
14	12	52	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	52	53	57	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland Int. EPC 82419 (C) C: 40.82419
15	29	2	WOMEN AND CHILDREN FIRST Van Halen	Warner Brothers K 56793 (W) C: K 456793	53	38	5	AGAINST THE WIND Bob Seger/Silver Bullet Band		Capitol EAST 12041 (E) C: TC.EAST 12041
16	20	13	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	54			KEEPING THE SUMMER ALIVE Beach Boys		Caribou CRB 86109 (C) C: 40-86109
17	13	3	FACADES Sad Cafe	RCA PL 25249 (R) C: PK 25249	55	47	5	METRO MUSIC Martha And The Muffins		Dindisc DID 1 (C) C: --
18			THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	56	53	3	CLUB SKA '67 Various		Island IRSP 4 (E) C: ZCIRSP 4
19	17	7	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F) C: POLDC 5023	57			WE'VE GOTTA GET OUTTA THIS PLACE Angelic Upstarts		C: K465806 Warner Brothers K 56806 (W)
20	15	4	ON THROUGH THE NIGHT Def Leppard	Vertigo 9102 040 (F) C: 7231 028	58	33	18	ASTAIRE Peter Skellern		Mercury 9109 702 (F) C: 7109 452
21	44	4	COUNTRY NUMBER ONE Don Gibson	Warwick WW 5079 (M) C: WW 45079	=58	71	10	CAPTAIN BEAKY AND HIS BAND Keith Michell/Twigg/Sellers/Secombe (Hugh Murphy)		Polydor 2383 462 (F) C: 3170 462
22	14	22	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40.83468	60			TENNIS Chris Rea		Magnet MAG 5032 (A) C: ZCMAG 5032
23	19	23	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	61	37	9	KENNY Kenny Rogers (Larry Butler/Kenny Rogers)		United Artists UAG 30273 (E) C: TCK 30273
24	18	5	NOBODY'S HEROES Stiff Little Fingers (D. Bennett)	Chrysalis CHR 1270 (F) C: ZCHR 1270	62		1	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C) C: 40-96000
25	21	11	THE LAST DANCE Various	Motown EMTV 20 (E) C: TC.EMTV 20	63			20 GOLDEN GREATS Dion & The Belmonts		K-Tel NE 1057 (K) C: CE 2057
26	23	23	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	64	66	21	GREATEST HITS Rod Stewart		Riva Rod TV 1 (W) C: RODTV 41
27	25	21	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: CZDL 1225	65	69	2	CATCHING THE SUN Spyro Gyra		MCA MCG 4009 (C) C: MCGC 4009
28	16	4	LOUD AND CLEAR Sammy Hagar	Capitol EST 25330 (E) C: TC: EST 25330	66	62	34	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)		Ensign ENROX 11 (F) C: ENCOX 11
29	22	7	GET HAPPY Elvis Costello (Nick Lowe)	F Beat XXLP 1 (W) C: CXXC1	=66	59	2	HIGHWAY TO HELL AC/DC		Atlantic K 50628 (W) C: K450628
30	28	8	TOO MUCH PRESSURE Selector (Errol Ross/Selector)	Two Tone CDL TT 5002 (F) C: ZCDLT 5002	68	42	3	PHOENIX Dan Fogelberg		Epic EPC 83317 (C) C: 40 - 83317
31	24	9	LIGHT UP THE NIGHT Brothers Johnson (Quincy Jones)	A&M AMLK 63716 (C) C: CKM 63716	69	48	17	GOLDEN COLLECTION Charley Pride		K-Tel NE 1056 (K) C: CE 2056
32	34	3	INITIAL SUCCESS B. A. Robertson	Asylum K 52216 (W) C: K 452216	70	63	13	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)		Epic EPC 83892 (C) C: 40.83892
33	32	9	ARGY BARGY Squeeze (Squeeze/John Wood)	A&M AMLH 64802 (C) C: CAM 64802	71	61	5	HARDER... FASTER April Wine		Capitol EST 12013 (E) C: TC. EST 12013
34	27	12	PERMANENT WAVES Rush (Rush/Brown)	Mercury 9100 071 (F) C: 7142 720	72	55	43	DISCOVERY Electric Light Orchestra (Jeff Lynne)		Jet JETLX 500 (C) C: JETCX 500
35	52	2	LOOK HEAR 10cc (10cc)	Mercury 9102 505 (F) C: 7231 303	73	36	3	HER BEST SONGS Emmylou Harris		K-Tel NE 1058 (K) C: CE 2058
36	30	18	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC2. SHDW 411	74	64	2	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)		Jet JETLX 525 (C) C: JETCX 525
37	35	21	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC. EST 12018	75		1	METAL FOR MUTHAS Various		EMI EMC 3318 (E) C: TC-EMC 3318
38	49	3	SETTING SONS Jam	Polydor POLD 5028 (F)						

ARTISTS

ABBA	43
AC/DC	66
ANGELIC UPSTARTS	57
APRIL WINE	71
BEACH BOYS	54
BLONDIE	27, 41
BLUES BAND	42
BONEY M	18
BOOMTOWN RATS	66
BROTHERS JOHNSON	31
CAPTAIN & TENNILLE	45
CLASH	46
CLUB SKA '67	56
COCKNEY REJECTS	44
COSTELLO, Elvis	29
DEF LEPPARD	20
DICKSON, Barbara	13
DION & THE BELMONTS	63
DR. HOOK	37
ELECTRIC LIGHT ORCHESTRA	72, 74
FOGELBERG, Dan	68
GAYLE, Crystal	9
GENESIS	1
GIBSON, Don	21
GOING STEADY	40
HAGAR, Sammy	28
HARRIS, Emmylou	73
JACKSON, Joe	51
JACKSON, Michael	22
JAM	38
JEFFERSON STARSHIP	50
JOEL, Billy	12
LAST DANCE	25
MADNESS	26
MARTHA & THE MUFFINS	55
MATHIS, Johnny	4
MEAT LOAF	52
METAL FOR MUTHAS	75
MICHELL/Twigg/Sellers/Secombe	58
MONRO, Matt	5
NOLANS	70
ORCHESTRAL MANOEUVRES IN THE DARK	49
PINK FLOYD	36
POLICE	8, 14
PRETENDERS	16
PRIDE, Charley	69
PSYCHEDELIC FURS	48
RAINBOW	19
REA, Chris	60
ROBERTSON, B.A.	32
ROGERS, Kenny	61
ROSE ROYCE	2
RUSH	34
SAD GAF FE	17
SAXON	10
SEGER Bob/Silver Bullet Band	53
SELECTOR	30
SHADOWS	11
SKELLERN, Peter	59
SKY	47
SPECIALS	23
SPYRO GYRA	65
STAR TRAKS	6
STATUS QUO	3
STEWART, Rod	64
STIFF LITTLE FINGERS	24
SQUEEZE	33
10cc	35
TOURISTS	39
VAN HALEN	15
WAYNE, Jeff	62
WEBB, Marti	7

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

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Leeds contract decided

WEST YORKSHIRE Broadcasting has been awarded the contract to provide the ILR service for the Leeds area from among the five applications received by the IBA. The company is chaired by retired banker Denis Corbett and the board includes writer and broadcaster Colin Welland.

On the closing date for applications for the Chelmsford/Southeast franchise the IBA had received submissions from four companies — Essex Broadcasting Company, Essex County Radio, Radio Eastway and South East Essex Broadcasting Company.

Across the country at Cardiff Broadcasting the first programme transmission will begin on Friday, April 11. The station will be the first on air since the current ILR expansion was authorised and is expected to reach almost 500,000 people. Test and engineering transmissions, including music, are already being made on the new station's frequencies — 221 metres (1359kHz) on medium wave and 96MHz VHF/FM stereo.

Initially CBS programmes will start daily at 5.55am (Sundays 6.55am) and run through to 8.05pm (Saturdays 9.05pm).

Smith tells BBC: 'Stop whingeing over money'

TERRY SMITH, managing director of Liverpool based ILR station Radio City, attacked the BBC for its "public whingeing over money" and called for an independent body to govern the BBC's finances at the recent Admap seminar on broadcasting in London.

He was voicing concern that political pressure directed at the Corporation could soon be aimed at ILR, as he charted the progress of broadcasting over the last few years.

He recalled: "It doesn't seem so long ago that the wilder end of the pop music industry and all-night disco seemed to be the only advertisers.

"The biggest single development over the past five years has been the widening of the scale of independent radio programmes.

"That famous jibe about pop and prattle never was true about ILR, but in the early days it was a little too near the truth on some stations for comfort.

"It's all very different now with the independent stations throughout the country presenting a unique blend of music, information, news, minority programmes, drama, sport and

documentaries.

"In fact, there is almost a discernible pattern in the progress of a new station. At first there is a sharp distinction between music and news and very little else. Then as confidence grows the blending, the mixing and the innovation starts. At that same point audiences start to grow, listening hours start to extend and the revenue starts to arrive in large quantities.

"But, of course, it is a fairly fine art. There is no new audience available for an independent radio station. People won't start listening just because we start broadcasting.

A fairly unique formula

Everyone of those 17 million listeners has been won over from the BBC.

"But it is obvious that ILR has found a fairly unique formula now paying rich dividends. John Bradford, now busy getting his Coventry station on the air, put it best when he said that if independent radio had done anything, it had killed off the cult of the disc jockey.

"His place has gone to the presenter able to handle all kinds of subjects and, of course, to the radio journalist.

"The trials and tribulations of the

BBC — known among some MPs as the British Begging Corporation — continue to attract the headlines.

"You may be tempted to think that the present difficulties of the BBC suit the book of independent broadcasting very well indeed. You could not be more wrong.

"The current situation at the BBC represents a real threat to the entire broadcasting industry. The lack of a clear government policy on finances has moved the corporation nearer and nearer to the clutches of the establishment and the politicians. The signs are there for all to see. Outside interference in the affairs of the

between the existing radio stations and the new ones to follow, the existing ITV contractors with their needs to find the fourth channel, the fourth channel itself and the darkest horse of all — breakfast time TV.

"How will we all fare? Certainly ITV should have no major problems. Some agencies will continue to measure their virility and position in the big league solely on their TV billings.

"TV4 will be the major development of the 80's. Many theories have been put around on how it will work out and how it will do financially.

"Breakfast time TV — if it ever happens — will be a bigger threat to the radio companies — attacking as it will the peak-time radio audiences. But to what extent? My best estimate is that it is unlikely to reach more than five per cent — 10 per cent of the population and only for very short periods of each day. A significant audience and probably a viable one, but not likely to hit the radio stations too badly.

"And can I risk treading on a few toes by disagreeing with the official Association of Independent Radio Contractors' view that there should be consultation with them over the development of breakfast-time TV. Imagine the outcry if anyone suggested that the radio companies should have to consult ITV about their evening programmes.

"Nevertheless, the new service will pose some kind of threat to the radio stations. Bigger ones are likely to come from the proposed 40 per cent levy contained in the new Broadcasting Bill and the size of some of the franchises currently being offered by the IBA.

"Taken in reverse order the chances of a new station serving say 75,000 people being viable must be very small indeed. The whole scale of costs in broadcasting convinces me that only a direct subsidy or, if you prefer the phrase, a negative IBA rental, would make very small stations possible.

"Normally the secondary rentals paid by the larger stations would be adequate to meet that particular problem. In fact the principle of larger stations subsidising smaller ones is already well established.

"But a 40 per cent levy on profits at this early stage of development will quite simply result in the money not being available. Consider the simple sums: 55 per cent in Secondary Rental, 40 per cent of what is left in levy and 52 per cent of the balance in Corporation Tax. It all adds up to a marginal rate of 88 per cent.

"Of course, there are thresholds but all of them easily reached by a large station.

"Just how do you explain to a chief engineer that he can't have an extra couple of men when he knows and you know that the net cost would only be 12 per cent anyway. It really will make a nonsense of prudent, business-like, financial control."

"It really is time this sinister business of governments using licence fee decisions to make the BBC toe the line was ended once and for all."

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November 15, 1905 – March 30, 1980

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Edited by
NIGEL HUNTER

New face and place for MPA

THE ARRIVAL of Peter Dadswell, the new secretary of the Music Publishers Association in succession to Dana Josephson, was soon followed by an office move by the MPA from its Mortimer Street premises to 7th Floor, Kingsway House, 103 Kingsway, London, W.C.2 with effect from March 31.

The new telephone number was giving the unobtainable signal at the time of writing, and this information will be notified in *MW* when the position is clarified. The new premises are more spacious than Mortimer Street, and include a boardroom which the MPA will share with the MCPS.

Dadswell comes to his new post after spending the early part of his career in the Civil Service and the last six years as contracts adviser and co-ordinator at Vickers Ltd.

"Music has been a lifelong passion," says Dadswell, "and as I have been actively involved as a user, both as an amateur choral conductor and as a brass player, I hope that what little relevant musical background knowledge I have been able to acquire will serve as a useful basis to undertake this exciting, challenging and, at present, somewhat awesome task."

Writer calls for new rule on Eurovision tiebreakers

A CALL for a more satisfactory method of resolving a dead heat in the A Song For Europe contest has been made by songwriter Geoff Stephens.

Stephens is co-author with Don Black of Happy Everything, which Maggie Moone sang in the Eurovision eliminating contest on March 26, and which tied with 132 marks each with Love Enough For Two, penned by Stephanie de Sykes and Stuart Slater and sung by Prima Donna, which was adjudged the winner after a hasty last-minute consultation with the 14 juries involved.

Stephens believes a set method should be established to meet a dead heat situation, and favours the Irish method of a reserve jury standing by specifically for this purpose or else the toss of a coin.

"I don't want this to sound like sour grapes because it's not," he told *Music Week*. "I'm not complaining because we lost, but the contingency should be prepared for instead of Terry Wogan saying 'What do we do now?'. Everything was so rushed as well because the programme had to get off the air on time to make way for the Budget news."

Fresh talent for Teleny Music

TELENY MUSIC, the publishing and production company which handles the joint ventures of songwriters Ken Howard, Alan Blaikley and Zack Laurence, has been expanding its roster of talent.

Two new singer-songwriters signed are Phil Daniels and Reg Meuross. Daniels, who plays Jimmy in the film version of *Quadrophenia* and has a starring role in a forthcoming movie called *Broken Glass*, has completed his first album for Teleny entitled *Phil Daniels And*

The Cross.

All its material was written by Daniels himself or in collaboration with keyboardist Peter Hugo-Daly from the Cross backing band. Teleny has the publishing rights, and disc rights have been leased to RCA worldwide. The LP and a single, *Kill Another Night*, are currently on the market, and a follow-up single, *Welcome To The Party*, will be released on April 25, with heavy promotion on all the product in Japan and Holland as well.

Reg Meuross, whose debut single, *Little One*, has been released by

WEA on worldwide licence from Teleny, is Devon-born, and is currently working on a series of programmes for Westward TV.

Ken Howard and Alan Blaikley as composers, with third Teleny partner Zack Laurence in the roles of arranger and musical director, are involved in BBC-2's musical *Ain't Many Angels* screened yesterday (8) featuring actors and actresses from the Anna Scher Children's Theatre in London's Islington. Teleny publishes all the songs and music, and is preparing an album which is not yet placed.

Graham Parker and Lene Lovich coup for Street Music

STREET MUSIC has signed two important songwriting deals with Graham Parker and Lene Lovich and her co-writer Les Chappell.

The Parker pact is for the world excluding the US and Canada, and covers all his new compositions, including the contents of his new album being produced in New York by Jimmy Iovine. Parker's back catalogue is administered by Street under an agreement with Parker's company, Ellisclan Ltd.

Street director Clive Calder commented: "We believe Graham to be one of the most important contemporary writers in the world

today. Together with our sub-publishers, we're going for some major covers on his songs this year.

"Although the Street deal doesn't include the US and Canada specifically, Dave Robinson and I are involved in the management and activation of Graham's material in those markets."

The deal with Lene Lovich and Les Chappell is an exclusive worldwide arrangement, and the first material comprises five songs in *Flex*, the current Lovich LP.

Street's sister company, Zomba, has consolidated deals initiated at Midem for representation of the Zomba catalogue internationally.



GIDEON WAGNER has both hands on his new worldwide publishing contract with Tony Roberts Music, flanked by Tony Roberts (left) and Mike Loveday, Wagner's manager. Roberts says: "Gideon is a writer and artist of quite extraordinary talent. All his songs are exciting and memorable, and he is able to write for almost any style of artist".

Umbrellas open at Phoenix Theatre

OPENING TOMORROW (April 10) is a romantic stage musical featuring some of Michel Legrand's best-known songs and music and which won rave reviews in New York last year.

Island's B-52 pact

LOS ANGELES: Island Music is to administer *Boo-Fant Tunes*, the publishing company of Warner/Island artists The B-52's, for the USA, Canada and the UK. The pact was arranged between Island Music president Lionel Conway and B-52's manager Gary Kurfurst.

Conway stated that the band's debut album has been "one of the most successful American new wave LPs so far" and is selling strongly in nearly all major territories.

The band has been recording its next album with producer Chris Blackwell at the Compass Point Studios in the Bahamas.

The venue is London's Phoenix Theatre, and the musical, *The Umbrellas Of Cherbourg*, is adapted from Legrand's film of the same name which got three Oscar nominations. Legrand collaborated with librettist Jacques Demy on a story of young lovers separated by war, whose roles are played in the stage production by Susan Gene and Martin Smith.

The score includes two Legrand standards, *I Will Wait For You* and *Watch What Happens* published by Northern Songs, and a symphonic suite of the music for *The Umbrellas Of Cherbourg*, coupled with theme and variations on Legrand's soundtrack score for *The Go-Between*, was released by CBS last year played by the London Symphony Orchestra conducted by the composer. A London cast album of the show will also be on CBS

RMO goes worldwide

RON McCREIGHT'S RMO Music has now completed its arrangements for worldwide representation in all major territories with the recent signing of sub-publishing agreements for France and Italy.

Following negotiations opened at Midem in January, McCreight set the deals with Marc Lumbroso of Baboo Music for France and Gabriele Abbate of Curci Music for Italy.

RMO's other international links are with Global Music for Germany, Austria and Switzerland; Pacific for Japan; Midsong for the USA and Canada; Intersong Basart for the Benelux countries; Frost for Scandinavia; Rondor Music for Australasia, and Musicpiece for South Africa.

All RMO-administered catalogues are included in the overseas agreements, among them *Aura Music*, *Classic*, *Jigsaw*, *Posse* and *Rockbottom*.

BALLYCLARE: Emerald Music, the publishing arm of Emerald Records, has signed a pact to sub-publish in the UK



and Eire the catalogue of Window Music Publishing Company, together with Ernest Tubb Music, Tomake Music and Cary and Mr. Wilson Music.

Window Music is run by noted steel guitarist Pete Drake, and its writing roster includes Linda Hargrove, Pam Rose, David Allan Coe, Larry Kington, Melba Montgomery, Jack Greene and Larry Ballard.

CAMPBELL CONNELLY has acquired the rights for the UK and other territories to the Budd Music catalogue, which includes such titles as *A You're Adorable*, *Till The End Of Time* and *Long-Haired Lover* of Liverpool. The deal was sealed recently between Campbell Connelly's Roy Berry and Buddy Kaye.



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Walker leaves Chandos three months after launch

ROBERT WALKER has left Chandos Records just three months after its launching. According to managing director Brian Couzens, Walker, who was formally in charge of marketing and promotion and A&R, left after a disagreement over policy.

Walker said the news, which came in a letter terminating his contract, came as a surprise. "Chandos was doing as well as I expected, but I am now out of a job and looking for work."

However, Walker is keeping busy. His career as a composer is developing well with half a dozen first performances scheduled for this year, including a new work for horn commissioned by Ifor James, a new cello sonata for the Cardiff Festival, and a Rachmaninov orchestration. He also has a book of poems due for publication, and needs to finish a book on Shostakovich and a second book on rock music. "But that will not provide me with a day-to-day income," he remarked.

Walker's departure from Chandos inevitably means

changes. Janet Osborn, who was for 10 years press officer with CBS Classical Division until being made redundant last year, now takes over the marketing and promotion of the company, and Brian Couzens will, for the moment at least, look after A & R.

For the meantime Chandos Records has decided to continue the system whereby distribution for specialist classical shops is run direct by the company from Bourchiers Hall, Tolleshunt, D'Arcy, Essex (tel 062 183 728, 24 hour answering service), with Lugtons and Taylors looking after orders and enquiries from other shops.

No more classical releases are anticipated from the company until May/June, though two brass band records will shortly be released, including Volcano, the prizewinning work written by Robert Simpson for the Black Dyke Mills Band, recently the subject of a TV documentary.

Fanny Robin, one act opera, Jane Manning, Nigel Waugh, Roderick Horn, Scottish Opera Chorus, Scottish Chamber Orchestra. Ricercari in memoriam Luigi Dallapiccola, Quintet for flute, violin, cello, clarinet, piano, played by the New Music Group of Scotland. Music by Edward Harper, who conducts OUP 200.

Now in his late thirties, Harper's music is couched in the post-avant-garde world, but is distinguished by a soft melodic touch. This is a very attractive record — which incidentally introduces Harper's music to the record catalogue for the first time — bringing together three works written in the middle

Seventies. The opera was composed with Jane Manning in mind, and is based on a minor character in Hardy's Far from the Madding Crowd; it is musically accessible, and quite compelling in its way, certainly on stage, and even on record.

NEW RELEASES

But for me the strength of the disc lies in the instrumental works. Both the Ricercari and the Quintet are fairly similar, quite spare, but pointedly beautiful, illustrating the composer's real love for sound impressions as well as melodic line.

Symphonies No 8 and 9, Dance Fantasy, Daniel Jones, BBC Welsh Symphony Orchestra, conducted by Bryden Thompson. REGL 359.

The BBC has a duty to broadcast new British music of all kinds, but only the best need be brought out on records. To be candid, Daniel Jones (b.1912), a prolific Welsh composer writing in a traditional idiom with just a touch of modernity, says little for me. But he is an important figure in Wales, and of his nine symphonies (No 8 written in 1972, No 9 in 1974), these are the only ones currently in the catalogue. In fact, there is only one other record of his works — devoted to chamber music.



ELIZABETH SCHWARZKOPF, above, delighted an audience at EMI Studios recently when she talked with Edward Greenfield about her late husband Walter Legge and introduced extracts from the recordings he had produced. The occasion was arranged by The British Institute of Recorded Sound as The Adrian Boult Lecture for 1980.

Bach: from the offbeat to the authentic

THERE ARE a number of intriguing Bach releases this month illustrating the varied treatment the composer receives in the 20th century — from highly authentic to electronic realisations.

Switched-On Bach by Walter Carlos was one of the largest selling classical records of all time, chalking up over five million sales worldwide in the past 12 years, and Carlos continued to sell well with other LPs, including the film score to Kubrick's Clockwork Orange.

Now another album has been produced, Switched-on Brandenburgs, a two-LP set (79227 £6.19; cassette £6.59) on which Carlos plays the six Brandenburg Concertos with synthesizers.

It should also do well, once confusion over the name is sorted out: the release is credited to Wendy Carlos who is actually one and the same person as Walter Carlos, except that the musician has had a sex change.

CBS gets a little nearer to Bach's original ideas with another release, a second volume of keyboard music played by Rosalyn Tureck on the piano, The Italian Concerto, Four Duets, and The Chromatic Fantasia and Fugue in D minor (76899 £4.99).

Trevor Pinnock is a keyboard player and director with a great concern for authenticity, but an exciting performer as well has been more than justifying his DG contract, and I anticipate good reviews for his latest orchestral disc, Bach's Overture in D major and Brandenburg Concerto No 5. As usual it is played with the English Concert and is released on Archiv 2533 440. Pinnock also features on another DG release, playing

Concertos for Two Keyboard Instruments by Antonio Soler with Kenneth Gilbert, Archiv 2533 445.

Although there are seven versions of St Matthew Passion, we have not had one from a major Bach conductor for some time which makes a new version from Karl Richter particularly welcome. While not immersed in the authentic world, Richter has a reputation for drawing inspired performances of Baroque music from his soloists — and in this particular case he has some impressive musicians to work on.

St Matthew Passion (Archiv 2723 067 4LPs, and on cassette) includes Edith Mathis, Janet Baker, Peter Schreier, Evangelist, and Dietrich Fisher-Dieskau, taking the role of Christ with The Regensburger Domspatzen, The Munich Bach Choir and Orchestra. It is also worth pointing out that the instrumental soloists are led by Aurele Nicolet and Richter himself plays harpsichord continuo.

To say that this is not a completely "authentic" performance is not to say it is not scholarly. Richter has directed the work for many years — in fact he first recorded it for Archiv 20 years ago. But this new approach contains insights gleaned over two decades, especially in the realisation that in this Passion Bach clearly indicated a double chorus effect. So this recording has been carefully made to give the impression that two choruses and two separate orchestral groups are performing the work from different areas of the church.

Finally, a new recording of Bach's The Art of the Fugue comes from Jean-Francois Paillard and Chamber Orchestra on Erato (STU 871121, 2LPs, £10.98).

The retailers' label

SAILING COMPLETELY against market trends, one retailer has chosen this spring to expand his business by starting a new record company.

Cambridge Classical Records opened in King's Parade, Cambridge, in 1976 on the prime site opposite King's College, and, not surprisingly, it has done very well. Because of its position, tourism is a major factor — its high sales months are December and July.

But managing director Edward Turner has also been inspired by the standard of music making in Cambridge, and has decided to capitalise on it. Though perhaps the best known, King's College Choir is not the only top class choir in the town, and Turner has launched his new label, Cambridge Classical Records, with a disc devoted to forgotten music sung by the Cambridge University Chamber Choir, directed by Richard Marlow.

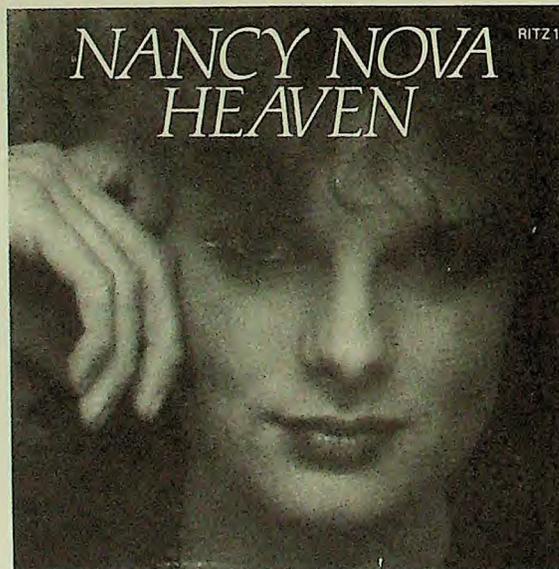
There are two works on the record, St Matthew Passion written in 1538 by Longueval and sung in

Latin and the St John Passion written in 1631 by Demantius, which is sung in German.

It is a particularly interesting release, because few people are aware of the development of the Motet Passions that led to the great works of Schutz and Bach. These works by Longueval and Demantius are examples of the predecessors, and while there is one recording of Demantius' Passion available, there is no music by Longueval in the gramophone catalogue at all.

The record (CCRS 1001) retails at £4.75, (trade price £2.75 plus 15 per cent VAT) and, at the moment, is available from Cambridge Classical Records at 5 King's Parade, Cambridge, (tel 0223 350565).

The company has signed the University Choir to make about half a dozen records a year, of varying repertoire, both ancient and modern, including works by Holst and Tippett. And Turner adds that it is hoped, also, to include some instrumental music and song recitals on the CCR label.



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FEATURE

RM's expanded market offer



RECORD MERCHANDISERS managing director Hassan Akhtar consults commercial director David Hammond.

RECORD MERCHANDISERS has not always been the record industry's favourite son.

As the industry rack jobber with Woolworth, its biggest customer, RM accounts for a large slice of turnover, yet has not been without its problems.

In recent months the company has been quietly, but effectively, consolidating its position and improving its service so that it now feels able to take on more business. Just a few weeks ago it became exclusive supplier to the Fine Fare food multiple servicing all 18 Superstores with albums and tapes, while three stores are also selling singles.

RM is thought to be pitching to other multiples though, not wishing to give the game away, a cautious managing director Hassan Akhtar says: "Everyone is aware of who the High Street chains are. One of our main concerns is that our existing customers should not suffer."

While the record industry has problems, Record Merchandisers continues striving to expand the market. DAVID DALTON assesses the company's progress in conversation with managing director HASSAN AKHTAR and commercial director DAVID HAMMOND.

As part of its continuing programme of improvements, designed to make its service more efficient and more attractive to new customers, RM recently opened a regional warehousing/distribution point in Huddersfield for an experimental period.

Capacity

"There has been a total spend of £250,000 in the last two years in an effort to improve our warehousing and distribution service," says Akhtar.

"We have doubled the capacity of our singles and new issues area and we intend to do the same in July for our catalogue section. We have also expanded our phone facility to take in all singles, plus Top 30 albums and tapes.

"As far as distribution is concerned, we have been putting pressure on our existing carriers to improve their service."

RM's commercial director David Hammond adds: "You don't turn off the tap if volume's low. You have to persevere."

Hammond joined RM last year from United Biccuits and, while he has been used to dealing with multiple stores, he has been able to contribute a fresh insight into the problems of the music business.

"He has brought skills and experience into the company that we did not have and we now have a good management blend here," comments Akhtar.

Hammond is constantly seeking to boost product and increase sales and says: "If we see the right opportunity, we capitalize on it."

"Our in-store video tie up with Woolworth and Realmheath, for example, has been creative and exciting. The idea is now accepted by the industry and the extra business done by the stores justifies it. Some of the other display activity we carried out at the end of last year also paid dividends.

"The main ability we must display is skill in providing the right product to match the profile of each of our customers," he adds.

Akhtar explains: "We have to have a creative area of the company — almost an A&R department — with its ear to the ground, exposing product to us."

Volatile

"The 'profiles' of our customers can vary greatly. Asda and Debenhams, for instance have contrasting needs."

Akhtar and Hammond are acutely aware that they are dealing with perhaps the most volatile area of the business and that their customers are most sensitive to falling profitability.

"The main concern of our customers is their profit per square

foot," says Akhtar. "If they are not happy, they will simply close down their record departments and sell other goods in their place."

"A lot of our business could be at risk if the record industry does not appreciate the needs of our customers."

One area of the market RM is seeking to exploit further is that of pre-recorded cassettes and Akhtar reports the tape to LP ratio is improving.

"We think that the industry has missed a tremendous opportunity," he says. "RRP is greater, the margin less and there is no marketing of pre-recorded cassettes. They have not been included in the BMRB charts and production is usually weeks behind LPs."

Hammond adds: "If the cassettes aren't displayed, or worse — not even stocked, they won't sell."

"A bigger push behind pre-recorded cassettes would also hold back the expansion of blank tapes."

Akhtar points to other areas of neglect.

"There is plenty of exciting new product around, but one area being neglected in marketing by the record companies is MOR."

"With the margins on which we operate it is difficult for us to open up markets like these."

While RM serves the interests of the High Street multiples, Akhtar might seem an unlikely champion of the independent retailer, yet he views the indies as the lifeblood of the industry.

"The independents provide a particular service and have maintained their market share, while we are introducing new people to the market."

"It's a pity the indies do not have a stronger and more influential retail organisation which would benefit the whole music business."

"We aim to offer an expanded market to record companies. Expenditure on leisure has remained static and has even shown some increases, though music accounts for less than two per cent of it. We must help to improve on that."

Spot a hit

The company's regional sales force is seen as an important part of the company and comprises 36 people including area managers. RM would not claim to be a hit maker, adopting more of a supportive role to records already breaking, but Hammond believes that their customers have helped to boost particular discs.

"On singles we have developed a system whereby we aim to spot a hit in advance of the chart. I reckon that Record Merchandisers and Woolworth certainly helped to make The Shadows' Don't Cry For Me Argentina a hit."

Akhtar has detected a significant change in attitude from the record companies who now, he says, recognise that RM is able to provide a service and possess skills record companies cannot or do not want to match.

This healthier state of affairs should help to provide financial results in June which Hammond predicts will be "satisfactory".

"We should be in a profitable situation — albeit marginal."

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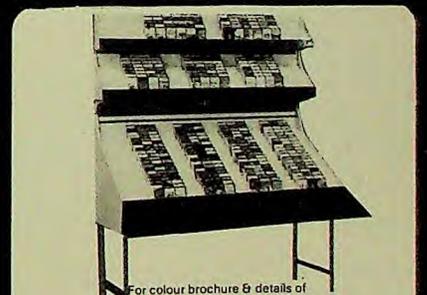
CHEAP! CHEAP! CHEAP!
We Undersell All Importers - See For Yourself Send For Our Lists TO-DAY!

GLOBAL RECORD SALES
3 Chepstow St. Manchester (061 236 5369)

TO PLACE AN ADVERTISEMENT IN MARKET PLACE
PHONE JANE BARTLETT ON 01-836 1522

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Recordshop Furniture



For colour brochure & details of our complete range of services
Phone Peter Champion
01-390 2101

ARJAY SHOPFITTERS LIMITED
54 LOWER MARSH LANE KINGSTON-SURREY
Major supplier to EMI

EQUIPMENT

WE GIVE BEST PRICES FOR SHOP STOCKS ANYWHERE IN THE COUNTRY TEL: 01-439 8087

DISPLAY TITLES BROWSER DIVIDERS for CLASSIFICATION OF ARTISTS, COMPOSERS, etc. enquiries for samples
HUNT - LEIGH
(Showcard & Display) Co., Unit C 1A, Mann Works, Bond Road, Mitcham, Surrey CR4 3HG. Tel: 01-640 7407/8

S. GOLD & SONS (Records) LTD.,
BRITAIN'S NO. 1.
Complete manufacturers' catalogue in stock at all times
Top 75 albums, singles & tapes, plus all T.V. product.
Our prices - strict trade on orders over £150 value, otherwise 3% handling charge. Free carriage on all orders above £100 ex V.A.T. We also stock a large selection of accessories e.g. 50 designs of T. Shirts; over 80 different sew on patches; 1" Button Badges; 1 1/4" Fun Badges; 1" Crystal Badges; Two Tone & Rock Badges (Circular & Rectangular); 9" Dia Target Patches; 10" x 3" Rock Patches; Reflector Stickers; Plastic Pin-on Badges & many others. Come in and see us or telephone for more information. We offer a 24 hour service to the whole of the U.K. and fast turnaround worldwide. If you want to increase your sales expand into accessories.
REMEMBER THE NAME - YOU'RE GOING TO HEAR IT A LOT.
S. GOLD & SONS (Records) LTD., 771779 High Road, Laytonstone, London E.11 4QS Phone 01-558-2121/2. 24 hour answering service 01-556-2429.

THE JAROCLIFF GROUP OF COMPANIES ALL UNDER A NEW ROOF!
COLLINS INTERNATIONAL
TEL (01) 951 3177
8 LINES NO MORE BUSY TONES!
JEFFREY COLLINS (WHOLESALE)
25 PARK WAY BURNT OAK, EDGWARE MIDDX only 25 mins from Heathrow Airport
ONLY 8 MINS FROM THE M1 MOTORWAY
OVER 1 MILLION RECORDS AND TAPES TO CLEAR!
POSITIVELY NO PIRATES OR BOOTLEGS! WE SELL OUR PRODUCT WITH DIGNITY!
OUR NEW WAREHOUSE CONTAINS THE LARGEST RANGE OF CUT-PRICE NAMED PRODUCT IN EUROPE!
BUYERS: Contact Lou Jacobs - Bulk Sales and Purchases Jeffrey Collins
SEND FOR OUR SPRING CATALOGUE - CALLERS WELCOME - SELLING IS BELIEVING

MARKET PLACE

EQUIPMENT

WILTON PACKAGING

POSTING RECORDS?
ENVELOPES to post records and **CARDBOARD BOXES** to hold LPs, Singles and cassettes
COMPETITIVE PRICES
QUICK DELIVERY

Contact Sue on 01-607 0041
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FOR SALE

Entire shop fittings of record shop in East London. EMI browsers, counter, cash register, etc., Best OFFERS:

PLEASE PHONE: 0284-61352

CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

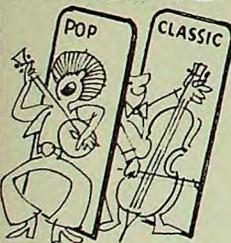
CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000 £38.00 including VAT and carriage.

Samples of all items available.

PLASTIC SALES (Leicester), LIMITED
 10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.
 Tel: 0533 833691

SEGREGATE!



With record dividers from "SIGNS FAMILIAR"

Stylish, white, plastic record dividers with smart ultra legible headings (plus trade symbols in colour if required). Unbeatable prices. Fast service. Ring or write **SIGNS FAMILIAR**, Howdale, Downham Market, Norfolk PE38 9AL. Phone: (03663) 2511/4.

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Polythene Sleeves and high quality polythene record carriers LP and single size. Printed to your own design at competitive prices. Why not let us quote NOW!

LEICESTER
 20084 / 537806

7in. card record sleeves (direct from manufacturers)

500 - £10; 1000 - £18.50;
 2000 - £35; 5000 - £85
 Record adaptors 1000 - £6.75;
 5000 - £30.

(includes VAT & carriage) CWO (callers save carriage)

Delivered by return.

We will quote you for all personally printed sleeves.

R.B.G.

Unit 12, Chamber Mill,
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 Oldham, Lancs.
 061-633-5093
 061-834-3993.

FOR SALE

2 selector 6 pocket browsers.
 4 sq. tube frame browsers.
 2 wall listening booths.
 One 14ft. x 3ft. singles storage unit for wall mounting.
 3 cassette cartridge racks with wall spacers.
 Will split if required.
 No reasonable offer refused.

Phone Nottingham (0602) 222200 evenings.

PVC ALBUM COVERS

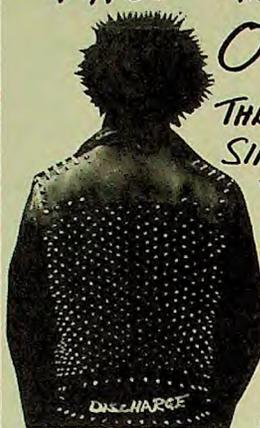
Sizes 7", LP & Double-LP. Also 200 gauge Polythene LP Covers.
 For SERVICE, QUALITY & VALUE

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M & G Packaging Ltd., 53 Pavilion Drive, Leigh-on-Sea, Essex. Tel: 0702 712381.

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PUNK AT ITS BEST
 FAST-RAW-LOUD
OUT NOW!



THE DEBUT 4 TRACK SINGLE BY

"DISCHARGE"

ON CLAY RECORDS

(CLAY) AVAILABLE

THROUGH

ROUGH TRADE, WIND UP

FRESH, RED RHINO,

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CLAY RECORDS 0782 273324

NATIONAL DISTRIBUTION

REGGAE LABEL SEEKS UK & OVERSEAS CONTACT



Dennis, Hawkeye Records,
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 Telephone 01-961-0866.

BUSINESS FOR SALE

PLYMOUTH CITY CENTRE SHOPPING PARADE

Double shop unit. Old established record/hifi business. Secure Corporation Lease. Offers invited. Apply Meese & Co., Yelverton, Devon. Tel: 082 285 2799.

NATIONAL DISTRIBUTION

SARASVATI RECORD DISTRIBUTION

We want you to see what we've got for you. Many independent record labels for UK distribution.

For catalogue & terms please phone 062-981-3011 or write to: 1 Burton Close, Bakewell, Derbyshire, DE4 1BG.

ANNOUNCEMENT

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Box number charge £1.00, and series discounts will remain at:-

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For further information contact Jane Bartlett.
 Tel: 01-836-1522. 40 Long Acre, Covent Garden, London WC2.

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POSITIONS

SMASH HITS

needs a

PRODUCTION EDITOR

We're a weekly that comes out fortnightly and need a person to join our small editorial team to help us hit our print schedules. If you're interested, you'll need a sound knowledge of/int in the music scene, magazine or newspaper experience, and the ability to sub and layout working in conjunction with our designers. You will also be the link person between editorial and printers, responsible for enforcing print schedules.

Apply to: Ian Cranna, Smash Hits, 2nd Floor, Lisa House, 52-55 Carnaby Street, London W.1.

RECORD COMPANY SECRETARIES

are you on our books? MEMO Emp. Agy 734 5774/5

SALESMAN WANTED

for Scotland & Northern England. Expanding wholesaler requires rep to cover established calls. Experienced sales reps only. Salary by negotiation. Tel: 0383-513571.

A leading independent record company requires a

CHIEF ACCOUNTANT

£10,000+, plus car

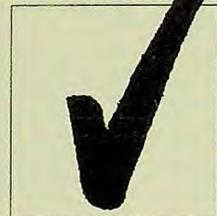
COPYRIGHT ROYALTY ACCT.

£7,000+

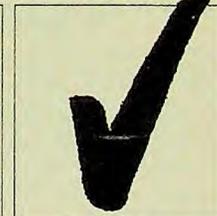
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Legal Honest



Decent Truthful



We're the Advertising Standards Authority, and it's our job to see that advertisements comply with our Code: the British Code of Advertising Practice.

It's a Code agreed by all sides of advertising. And it demands that all advertisements be legal, decent, honest and truthful.

We'd like you to know more about the Code. Your local reference library or Consumer Advice Centre should have one; alternatively, print your name and address on a postcard and we'll send you the main points free.

Then if you see a press, poster, cinema or direct mail advertisement which breaks it, post us a clipping, or as many details as possible.

Remember: It's our job to protect your interests. So it's in your interest to help.

The Advertising Standards Authority

The Advertising Standards Authority Limited, 15/17 Ridgmount Street, London WC1E 7AW.



Over a million people relax to the Johnny Arthey Orchestra every Saturday night on Radios 1 and 2...



Dooley's picture portrait gallery

Mirror, mirror on the wall...



NOT MANY years ago some rock stars would indulge in cosmetic surgery to remove pimples and acne, straighten wayward noses and restore thinning hair, but today the unorthodox face is the acceptable way to capitalise out of music.

Take, for example, Nick Satan (left) whose publicist, Waxie Maxie, was insistent that *Music Week* readers should be given a chance to view "those smouldering eyes, the bird-pulling smile, the filmstar features" (his description) of the man whose Orchid Records single, A Middle Aged Teddy Boy's Lament/Come And Tell Me Why You're Leaving Me, has just been released.



Nick, otherwise known as Mick Nash, "always wears a bizarre mask for all publicity photographs", adds Waxie, who always writes his press releases with his tongue firmly in his cheek.

The macho-looking gentleman on the right, who has obviously never heard of twin-blade razors, is an American called Michael Muffins, managed by London-based Radialchoice. We can't tell you a lot about Mr Muffins as his managers also believe that a picture speaks a thousand words, but we do know he has just been signed by Casablanca Records to an exclusive worldwide deal which calls for a minimum of seven albums — so Mr Muffins is obviously a face to watch.



Album WH5005
Cassette WH 6005
both priced at
£4.99

very likely that some of them to buy the only album of...

992 8000, or your usual wholesaler... now.

Ltd., 620 Western Avenue, London W5

American Commentary



New wave turns to a ripple. . . RCA losses . . . Strike hits sales

NEW YORK: While both industry people and the press continue to be obsessed with new wave, the chart and sales figures still encourage a cautious approach.

There was a brief flurry of interest earlier in the year, when it appeared as though that was all the radio stations wanted, but neither the sell-through nor any other quantifiable response (phone calls, polls) were there.

Thus a look at the April 5 Hot 100, for example, reveals there to be one new wave single in the Top 10 — Blondie's Call Me (and hardcore new wavers accuse the group of having de-intensified its sound) — and but three in the Top 50 (add Gary Numan's Cars and The Pretenders' Brass In Pocket).

The picture is a little brighter on the album chart, with Elvis Costello poised for a top chart assault just beneath the Top 10, and with The Pretenders, The Knack (giving them the benefit of the doubt beyond being Beatles clones), The Clash, Numan, Blondie, and The Ramones (the latter produced by Phil Spector with his familiar Sixties wall of sound approach) all in the Top 50.

As live touring acts, the market for new wave is even more limited. With the concert market for major acts soft, the potential for exposure for new acts is non-existent except for dance clubs. And, while the number of dance clubs around the country is increasing to a point where full tours can be routed intelligently, most can accommodate between 500 and 1,000 people only — hardly enough to cover expenses.

Situations where club owners or concert promoters can be flexible with price and format are yielding the best results. Examples are the \$5 (£2.32) Peter Rudge/Ron Delsener show at the Palladium here, co-sponsored by CBS and showcasing four acts, or the \$2 (\$1.00) to \$3 (£1.39) shows Feyline presents in Denver.

But, with the market as saturated with new groups as it is, radio programmers, store owners, promoters and the public are being forced into a situation where cherry picking what they want is time-consuming and risky. In better times, they all might have surged once in a while, and taken a few chances. Now the watchwords are the omni-present cautious optimism.

By IRA MAYER

THE COPYRIGHT Royalty Tribunal rejected an RIAA argument that a change in mechanical royalty rate to a percentage formula is beyond the CRT's jurisdiction.

Both the National Music Publishers Association and the American Guild of Authors and Composers are seeking to have the mechanical rate set at a percentage of the suggested retail price of records which, in effect, would make it a flexible policy similar to the European model. Hearings on the matter are expected to run for three weeks, commencing May 6.

THE RCA Corporation year-end report for 1979 indicates that the record division suffered a loss while worldwide sales increased by 13 per cent.

Although the record division is not broken down separately from the consumer electronics division, the report states that domestic sales rose 35 per cent as a result of distribution agreements with A&M and 20th Century Fox. Foreign sales rose 13 per cent, with a "slight" decline in profits.

There was no specific comment on domestic disc profits, but the report does add that by the fourth quarter the record company was operating in the black, thereby suggesting that it hadn't been earlier in the year.

The consumer electronics division reported a 10 per cent rise in revenues to \$1.76 billion for the year, with pre-tax profits declining approximately 30 per cent to \$97 million.

THE HARRY Fox Agency, which issues mechanical licences and collects royalties on behalf of publishers, is seeking to reduce the amount record manufacturers hold in reserve in the payment of mechanicals.

Citing new returns policies limiting returns to (approximately) 20 per cent, Fox president Al Berman insists there's no reason to withhold more than that amount, as had been common practice in the past.

THE URBAN Cowboy film soundtrack mentioned last week will include cuts by (in alphabetical order, for obvious reasons from a billing standpoint): Jimmy Buffett, Charlie Daniels, Eagles, Dan Fogelberg, Mickey Gilley, Johnny Lee, Anne Murray, Bonnie Raitt, Linda Ronstadt and J. D. Souther, Kenny Rogers, Boz Scaggs, Bob Seger, and Joe Walsh.

Due from Elektra/Asylum in mid-month, the film will be released early this summer — not bad for Irving Azoff's first stint as producer.

WE'RE TWO days into a New York City transit strike, with no railroads, buses or subways running, and retailers are already feeling a new crunch.

Commuters who might have carried the latest Billy Joel or whatever on bus or subway are now walking or biking or jogging, and toting no excess weight or baggage.

Broadway ticket sales, however, are booming, what with hotels booked over capacity and people stuck in the city with no way other than foot or cab (if you can find one) to get around.

OPINION

Letters

PPL poser

THERE ARE times when the apparent stupidity of the record companies reaches levels far beyond our comprehension.

We presume that Phonographic Performance Ltd is controlled by the record companies, so why should they be making it harder for the radio stations, especially Radio 1, to play records not on the playlist, i.e. new releases for review?

We have been managing artists for 13 years and neither us nor our artists have seen a penny from the PPL, which is clearly a device to raise additional pocket money for the record companies to buy people lunches with.

Not content with just keeping the money, the record companies are now operating against the interests of their artists and encouraging the BBC to be even more repressive through its playlist policy.

We would like to urge every manager or agent to make the most strenuous representations to the record companies they deal with to ask where they stand on this issue.

PETER JENNER, ANDREW KING, Blackhill Enterprises, Alexander Street, London W2.

RCA 'blunder'

WE HAVE had a letter from RCA threatening to sue us for the amount of £2.76 for display sleeves which we used to promote an RCA window on Elvis Presley!

Perhaps this illustrates the state of the record industry in this country. We have had an account with RCA for eleven years and we average £130-£180 per month and have always paid promptly. Surely it would have been a simple matter to add it to the monthly account?

We shall in future stock as little RCA product as possible.

J. BRIGHT, director, The Record Shop Ltd., Fife Road, Ton-upon-Thames, Surrey.

ANNOUNCEMENT

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JONATHAN KING has taken a year off from most music business activities and is living in New York observing the Presidential election for the BBC. But on a foray back to Britain he takes a fresh look at the music industry here — and doesn't like all he sees.

'I predict that 1981 will dawn with only 10% of the executives currently employed in the music industry still employed'

COMING BACK to Britain for a few days after living in the United States for five weeks gives a strangely objective view of the British music business.

First, television here is truly marvellous. You don't know how spoilt you are. Top of the Pops has either much improved or gained from non-familiarity, because last week was tremendous. The numbers between promo clips are hugely better — they look like expensive videos themselves. The sound is now — at last — excellent. The numbers are no longer irritatingly foreshortened, the dancers move rhythmically, the sets are colourful. All in all, it's a great showcase for musical talent appealing to the average, as opposed to specialist viewer. There is nothing to touch it on American television.

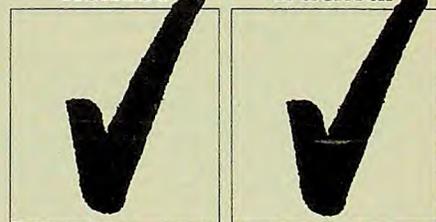
The charts, though, reflect the ever present influence of the marketing man and the lack of intelligent leadership in record companies. Why does a company pressurise to No. 1 a single by a band which would anyway have an automatic big hit by spending thousands of pounds in a "freebie — give-away" deal? Let's face it — I know all about the "instant pressure" game. Remember Gloria which charted due to the free Moon/Paloma single that went with it? But that was an attempt to start a hit with a reasonable, low level give-away. As it happened, the song was not a hit. The gamble didn't pay off. But who authorised the vast expense of pushing the Jam single to No. 1 when the group are already established in Britain and the entire business are well aware of how it got there? It damages the credibility of the record and group, does nothing for their negligible overseas sales and eats into the limited profits of their British success. No wonder the industry is in such a mess? It'll get worse. I'm predicting that 1981 will dawn with over 10 per cent of the executives currently employed in the music industry still employed.

Take the ludicrous Radio One cutback story. We, as an industry, spend fortunes on marketing and promotion hype to get our records played on the radio. Yet — as a body — we refuse to allow the biggest music station in the country to play those records all the time. Radio One could play new releases in bulk from 12-7 every morning — admittedly to small audiences, but at least that vast majority of singles and albums that get no exposure would escape the vagaries of playlist panel tastes and get a chance to build a following. I guarantee that a Fiddlers Dram would break once a month from that kind of play. What would it cost you? Nothing. What would it cost the BBC? Nothing — if we had any sense. But, no — we prefer to have two networks simulcasting for seven hours a day.

Do you know how many single hits pop out of American "night-time" play? Can you imagine how many minority, non-mass market artists sell respectable quantities of albums due to late night airplay? Any intelligent record company executive would confirm we need more exposure, not less, to increase our sales.

I tell you one thing. This objective observer will be delighted to see the small percentage of incapable "top" executives lose their jobs this year — but will be sad for the thousands of lower-down workers who will also suffer because of weak, shortsighted leadership.

Honest Truthful



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We'd like you to know more about the Code. Your local reference library or Consumer Advice Centre should have one; alternatively, print your name and address on a postcard and we'll send you the main points free.

Then if you see a press, poster, cinema or direct mail advertisement which breaks it, post us a clipping, or as many details as possible.

Remember: It's our job to protect your interests. So it's in your interest to help.

The Advertising Standards Authority

The Advertising Standards Authority Limited, 15/17 Ridgmount Street, London WC1E 7AW.



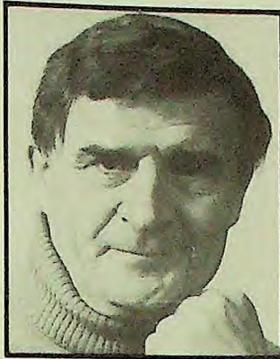
DIARY

Stars in the East

THIS MAY not be considered the ideal time to set up business dealing with the Russians, but if anyone can forge detente it is that master of diplomacy, the always gentlemanly *Mr Ronnie Bell*.

After seventeen years with Liberty Records/Liberty-UA/Liberty-United, Ronnie is striking out on his own setting up an East-West consultancy to specialise in advising British music companies on how to do business in the Eastern Bloc, and vice versa.

It is an area in which he is particularly expert, having spent the past seven years



specialising in Liberty/UA's international promotion activities and was instrumental in placing records by Paul

Anka, Kenny Rogers and Shirley Bassey in Eastern Bloc countries. He also negotiated the release of a number of classical Russian recordings through UA in this country. Ronnie started in the business as a plugger, or promotion man as they prefer to be called these days, and his unflinching good humour and typical English charm and correctness have undoubtedly contributed to his successful relationships in the Eastern Bloc.

No one is better placed to advise on such matters and his many friends in the music business and the BBC will join Dooley in wishing him great success in his new venture.



THE FACE behind the voice: Adrian Snell whose musical version of *The Passion*, available as an album on the Eastbourne-based Kingsway Music label, was broadcast on Radio 1 on Easter Sunday. Snell, who started work on *The Passion* ten years ago, is backed by the Royal Philharmonic Orchestra and supporting cast as he tells the story, taken from the *Living Bible*, in lyrics and narrative. Its Radio 1 slot is described as "a milestone in Christian communication" by Kingsway Music.



'New Boys' in town

NEW FACES: Two gentlemen whose faces will soon become familiar in the pages of *Music Week*, and at industry gatherings

Jack Craig (above left), new managing director of RCA Records (UK), has been in London for a couple of weeks familiarising himself with the company and was spotted standing among the kids at the back of the Odeon Hammersmith for Sad Cafe last week. He's desperately house-hunting, by the way, should anyone know of a suitable pad.

John Bush (above right) who takes over as the new MD of EMI Records (UK) on May 1 already owns a house in London which he has been letting while globe-trotting for EMI these past 14 years. Bush has already had a getting-to-know lunch with his future executive team and is back in London this week for more meetings.

DOOLEY

THE PRS continues to press Trevor Lyttleton to cough up £2,000 in payment of its legal costs in contesting his lawsuit over the voting list — we have no wish to rake over the well-aided pros and cons of this issue, but it would seem that PRS is adopting a somewhat Shylockian attitude in demanding its pound of flesh and its image might be better served by showing a quality of mercy towards its admittedly tenacious adversary.

THE MUSICIANS' Union press conference to announce their stand against BBC cuts was a lively affair with music provided by 13 members of the threatened orchestras who were introduced as Aubrey's Nemesis . . . Guest speaker **Kenny Everett** had some devastating quips: "The BBC management is so far removed from broadcasting, most of them haven't been near a microphone for years," and "As part of the energy-saving cuts at the BBC they've had to turn down their hearing aids" . . . And perusing a BBC handbook Everett added: "They should stop throwing out human beings instead of printing colour pictures of Kid Jensen" . . . You had to feel sorry for the BBC lady who was recording the whole affair and came in for a certain amount of stick from the speakers . . . **Geoff Love** concluded his address with the plea: "We have the highest standards of musicianship in the world . . . please help us not to lose our standards."

WEA CONSIDERING licensing country music product to Solomon and Peres to replace existing distribution arrangement . . . CBS' press statement on its new prices and margins (see Page One) was so obscurely woolly you might be forgiven for thinking they were trying to cover up the straightforward fact that they have cut dealer margin to 30 per cent — an occurrence that provoked shock horror dealer reaction when brave **Tony Morris** pioneered it last summer, but now raises barely a whimper . . . **Chas Chandler** points out that it was **Slade**, not Gary Glitter, who had the last "No. 1-in-one" — Merry Christmas Everybody in December, 1973, all of four weeks after Glitter's I Love You Love Me Love, and in June and February of that year they had two other singles going straight to the top . . . Well-known London retailer **Nathan Landau** has died of brain haemorrhage, aged 56, and his widow, Joyce, intends to continue with the two Record Case shops in Victoria and Cowcross Street.

WILL RCA's new managing director **Jack Craig** be the one to wield the axe on white elephant Co. Durham plant? . . . Baby girl, Lauren, to **Annette** and **Ed Bicknell** . . . After organising press conferences to announce that The Osmonds and Peters & Lee are splitting up is PR man **Clifford Elson** casting an apprehensive eye over other acts on his books? . . . Capital's **Kerry Juby** trying to trace all those who worked on drowned Radio Caroline for documentary on the roots of commercial radio . . . **Chrysalis** offices bereft of top execs last week as they were all at co-chairman **Terry Ellis'** wedding to **Danielle Moeller** — in the Virgin Islands.

Dooley's picture portrait gallery

Mirror, mirror on the wall. . .



NOT MANY years ago some rock stars would indulge in cosmetic surgery to remove pimples and acne, straighten wayward noses and restore thinning hair, but today the unorthodox face is the acceptable way to capitalise out of music.

Take, for example, **Nick Satan** (left) whose publicist, **Waxie Maxie**, was insistent that *Music Week* readers should be given a chance to view "those smouldering eyes, the bird-pulling smile, the filmstar features" (his description) of the man whose Orchid Records single, *A Middle Aged Teddy Boy's Lament/Come And Tell Me Why You're Leaving Me*, has just been released.



Nick, otherwise known as **Mick Nash**, "always wears a bizarre mask for all publicity photographs", adds **Waxie**, who always writes his press releases with his tongue firmly in his cheek. The macho-looking gentleman on the right, who has obviously never heard of twin-blade razors, is an American called **Michael Muffins**, managed by London-based **Radialchoice**. We can't tell you a lot about **Mr Muffins** as his managers also believe that a picture speaks a thousand words, but we do know he has just been signed by **Casablanca Records** to an exclusive worldwide deal which calls for a minimum of seven albums — so **Mr Muffins** is obviously a face to watch.



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