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# MUSIC WEEK

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## Lopez moves to top post at PolyGram

POLYGRAM HAS created a new position of managing director, PolyGram Record Operations UK, and former EMI Records MD Ramon Lopez has been hired to fill it.

Making the announcement this week, PolyGram Leisure chief executive, David Fine, said that the recent group takeover of Decca Records, "and the expansion of TV marketing activities", had made "considerable demands" on UK management.

"To consolidate and develop our UK record interests, it is necessary to strengthen management at senior level," he added.

Lopez will be responsible for all PolyGram record activities with the exception of manufacture and distribution and Fine stressed that "it is intended to maintain the separate identities and spheres of responsibility of the record companies", indicating that Phonogram and Polydor are to continue as separate entities.

But Fine added that the company would be "taking maximum advantage of nationalisation opportunities". Lopez takes up his new position next Monday (12).

Spanish-born Lopez resigned from EMI Records at the end of March ostensibly "for personal reasons".

## Studios hit hard times

By TERRI ANDERSON  
HIT BY lack of work in a contracting record industry, the cream of UK recording studios are struggling in what could become a destructive price-cutting battle.

Recently, well-known studios have been put up for sale including Decca's complete 30,000 square feet of recording space in North London. And there are continually rumours around the studio world that other first class outfits, including both old established and very new studios, are in serious trouble.

Studio rates are hovering around levels set as much as two years ago (despite the fact that most professional studios have invested

very heavily since then in new state-of-the-art equipment or acoustic refurbishing to stay competitive in a world market).

More significantly, as bookings drop, a number of major studios are having to offer cut price rates for unpopular studio time; this is proving to mean that the after 6 p.m. and weekend time — which used to be most heavily booked and was charged at an overtime rate — is now having to be sold off cheaply to attract bookings.

The problem has prompted a new company to attempt offering a solution — but it is a solution which has proved unpopular with the major studios.

The new company is ReelTime, set up by freelance tour manager Richard Ames. Having managed a

couple of years ago to arrange cut-price studio time for an unknown band by negotiating on their behalf for the use of "dead time" in a normally expensive 24-track studio, Ames decided to offer such a service professionally.

"The basic aim of ReelTime is to offer the same facilities that are available to a major band for half price, at short notice. This will enable small bands without record company support to go to a top studio and make a top-quality recording at an economic price," Ames explains.

Ames told *Music Week* that he had arrangements with about 20 of London top 24-track facilities, whereby they would keep in touch with ReelTime and give details of dead time they needed to fill at short

notice and his clients would, through ReelTime, be booked into such time for anything up to 50 per cent discount.

The plan was broached to the managers of such top-notch studios as Air London, EMI Abbey Road and the Marquee. David Harries and Ken Townshend, of the first two, told *Music Week* that they had found the idea interesting, but would not be participating. They felt that in the long run it would upset established full-price customers and could, at worst, lead to manipulation of bookings to intensify price cutting. Simon White of the Marquee said that he had turned down the ReelTime proposal because, like other studios, he wanted to keep full control of his own business.



EMI MOR division general manager Vic Lanza got to grips with the situation when he decided to sign wrestling star Big Daddy to the company. Big Daddy, shown clinching the deal, has his first single released this week, *We Shall Not Be Moved*, produced by Bob Barratt.

## LPs get TV mail-order treatment

A NEW company, Tellydisc, has been formed to specialise in marketing music packages via direct response advertising on television. The company's first package is a double Barry Manilow album, offered at £5.99 and titled *The Very Best Of Barry Manilow*. This is launched on Thames TV this week with an initial campaign of ten two-minute ads. The campaign will later be rolled into other TV areas.

Tellydisc is a joint venture between The Hutton Company (an advertising agency) and Eurodisc Ltd, a wholly-owned subsidiary of the German company Bertelsmann GmbH.

Marketing director of Tellydisc is Denis Knowles who for the past two years has held a similar position at Arista. "I am talking to several record companies about product for direct response on TV," states Knowles, "There is a high level of interest in what we are doing at Tellydisc."

Andrew Pryor, managing director of the marketing division of Eurodisc, comments that the record industry must now look to broaden the appeal of records and "stimulate sales and growth in hitherto untapped sections of the potential market."

"What we are doing is to create

on television a sort of World Records, or Readers Digest type of operation. We believe that there is a vast market for records among people who almost certainly have a music centre or some form of playing music, but no inclination to buy regularly. By approaching this market directly on television, we hope to encourage a very much broader base for the industry. This will benefit everyone since we know that successful TV direct response albums in the past have stimulated considerably increased sales of that artists' product at a retail level."

Tellydisc is preparing a package every month for the next year.

## Gilbert's needletime ultimatum

By DAVID DALTON  
LESS MONEY for less needletime. That was the simple offer made by Herbert Gilbert, general manager of Phonographic Performance Ltd, to Independent Local Radio at the

Performing Right Tribunal last week.

The tribunal will set the level of needletime payments to be made by ILR companies — currently on a sliding scale up to seven per cent of

net advertising revenue.

Having worked for PPL since 1939, Gilbert is the most important witness and the one that counsel for the Association of Independent Radio Contractors have been most eager to cross examine.

He stated that PPL was not geared to maximise profits and a suggestion that it operated as an "oppressive monopoly" in its dealings with the radio industry was "a distortion of fact".

Gilbert accepted that his company's method of assessing who should be paid how much — calculated using logs from the BBC and ITV — was "a crude arrangement" but suggested that it was a matter of "swings and roundabouts". He revealed that 67½ per cent of PPL's net distributable revenue goes to member companies, while 20 per cent is distributed to musicians employed by members and 12½ per cent goes to the Musicians Union.

PPL has shown understanding when stations have found themselves in financial difficulties as in the case of Metro, said Gilbert, and if any

## RCA to buy out Pye?

RCA EXECUTIVES in New York were this week considering the benefits of linking with Pye Records in the UK in an effort to "consolidate and strengthen" its position in this country.

Pye's joint managing director, Derek Honey, flew to New York last week amid considerable industry speculation that RCA was on the point of purchasing the record company outright from Lord Grade's ACC company.

Both companies admitted they had been talking, but both denied that any decision had been taken. RCA said it had also been having discussions with other record companies.

Pye chairman, Louis Benjamin, after initially rejecting the rumours totally, eventually told staff last Thursday that he had had "certain talks with RCA New York on ways and means of the UK operation working in some form with Pye Records". He assured staff that nothing was finalised and that the Mitcham factory and distribution functions would continue to operate.

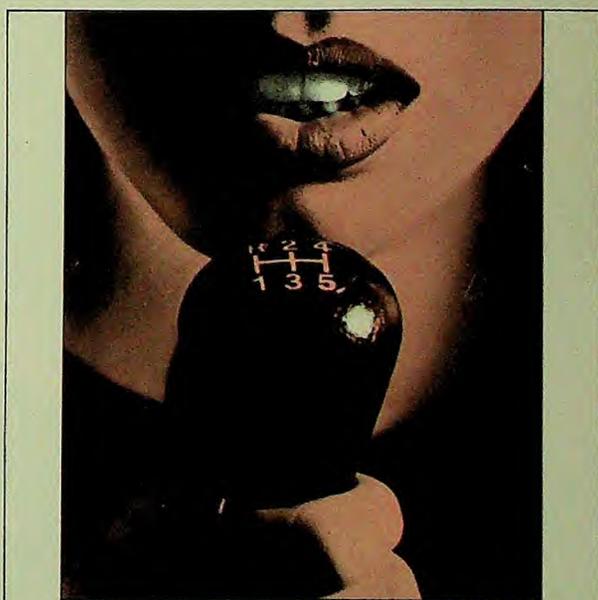
RCA is known to be unhappy with its factory location in Co. Durham and one benefit of a deal with Pye would be the use of its Mitcham plant which has a more accessible location but is in need of modernisation. Apart from some MOR and pop product, Pye's catalogue is hardly a tempting carrot for any prospective purchaser.

Rationalisation of both companies under one management with one distribution system, possibly utilising pressing facilities from another major, would seem to be a strong possibility.

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JUDIE TZUKE  
SPORTS CAR

TRAIN 9  
SHUNT 9

NEW ALBUM

marketed by  
phonogram

# IMIC piracy polemic

PIRACY AND home taping, the two most loudly and frequently trumpeted record industry woes, evoked the greatest passions in the four-day IMIC seminars.

"One more year, one more IMIC seminar on piracy," said WEA's Nesuhi Ertegun in opening the session on that subject.

Complaining once again that music publishers and others related to the industry were not contributing their fair share to anti-piracy efforts, he called for the formation of an international committee for the defence of intellectual property. The industry should be invited to contribute to a central fund that would be administered by the committee, and used to sponsor lobbying efforts for legislative reform around the world.

While the RIAA's Stan Gortikov and MCPS's Bob Montgomery gave their standard reports on combating piracy and the state of battle respectively, it was National Music Publishers Association president Leonard Feist who injected a little

fire into the session.

"Gortikov gets the medals," he said, referring to Ertegun's salutary introduction of the RIAA chief, "but publishers have the battle scars."

With Gortikov visibly upset, Feist enumerated the publishers' role in copyright infringement cases since before record manufacturers had been granted any legislative recourse in the situation.

With that, the audience entered the fray. Personal manager Steve Gold complained that record manufacturers never respond when he sends them bootlegs.

Ira Moss accused Warner Communications Inc. of "grandstanding" with its \$100,000 (£45,045) reward programme, and of de-centralising instead of co-ordinating the fight against piracy. Gortikov denied that the WCI programme demeaned or diluted the RIAA efforts, and he urged other companies to follow WCI's lead.

Similarly, heated confrontations occurred in the course of a home

taping seminar chaired by Warner's Michael Kapp. Bob Montgomery of MCPS, deputising for BPI director general John Deacon, pointed out realistically that the industry "has more to gain by asking people to pay a royalty for the right to tape than by telling them not to do it". IFPI/GVL's Norbert Thurow warned that, while that is one possible solution now being tried in Germany, it should not be viewed as a panacea.

It was Ampex's Erek Jenstad, however, who found himself clearly on the defensive after suggesting that the incentive for the consumer to tape at home might be lessened if high quality premium tape was used for pre-recorded cassettes, claiming "it's no fun to tape records yourself".

If resolutions to these problems were not forthcoming, at least both sessions gave vent to some of the frustration felt by many of the participants, particularly those from countries where the record market is currently very weak.

# The need to market more than just music

PARALLEL THEMES of caution in the industry's approach to new video technologies and the need for increased specialisation (narrow-casting) in recorded music and the new technologies were developed repeatedly by CBS Inc. president John Backe and PolyGram Group president Coen Solleveld; as well as in isolated comments in the Music Of The Eighties and Pre-Recorded Home TV seminars.

Underlying all the discussion, however, was the evermore prevalent assumption that it will be the record industry that will provide the marketing impetus to get home video off the ground.

With that assumption, both Backe and Solleveld agreed that the record industry must prepare itself to sell more than music and must begin to visualise itself as part of the broader leisure time industry, and that it cannot afford to repeat the marketing, royalty and other strategic mistakes it has made with records.

Expanding on this latter theme, RCA SelectaVision VP Seth Willenson cited the nopretuns policy video cassette makers are insisting on as the model to be followed with video discs. He suggested also that the unresolved royalty questions should be based on a wholesale rather than retail price rate —

both notions being in contrast to the way things work in the US record industry.

Backe said: "Just because a technology exists and people are interested in it doesn't mean you have a profitable business."

While warning of the need to be concerned with basic business practices, Backe suggested that "special focus markets, where you have highly motivated consumers willing to pay a premium for what interests them" will be a major growth area for home video along with "the potential for mass appeal" product.

Similarly, Solleveld stated that arrival of new technologies "does not mean acceptance, whatever gimmicks and great promise are attached and however ambitious initial sales plans may be".

He, too, warned that marketing the technology for its own sake, or merely for the sake of corporate pride would be a dangerous undertaking, especially with the various incompatible technologies confusing the consumer and making him wary of entering the market for fear of whatever machine they might buy being outdated almost immediately.

Solleveld also stressed that "we will have to find ways to offer a far wider choice of music than it is found to be feasible to do at present".

# Supporting the arts

IN STRESSING the mutual dependence of the public and private sectors in the financing of both high and popular arts, British Minister of the Arts, Norman St. John Stevas, insisted that, while the objectives of both may be different, the ultimate realisation of those objectives would be beneficial to each.

"While I am making this point about different objectives — I priming the market, you exploiting it," he said, referring to the commercial interests of IMIC participants, "I am bound to acknowledge that we are in the result mutually supportive."

"By widening so dramatically the availability of music and consequently the appreciation of

music, it has revealed on a greatly increased scale the cultural core of the discipline.

"We are partners," he added, "and I am all for investment of some public funds in selected areas of the commercial market in the hope that we may both enjoy the different returns for which we are looking."

Stevas further pointed out that arts funding has remained relatively stable in the UK, despite current "economic stringency — this means that when the economy is in better general order, the arts will once more be able to go ahead and play an even fuller role in the life of our community".

# Barry White's New Single



# Sheet Music

The title track from his forthcoming album, 'Sheet Music' is the latest in a long line of hits from the master of the emotive ballad. Don't get caught napping — stock 'Sheet Music'.



Barry White  
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JOOP VISSER (MD Charly Records), Shelby S Singleton Jr. (president Sun Records), Orion Eckley Darnell and Dave Thomas (MD Spartan Records) are pictured at a recent London reception confidently toasting success to the Masked Mystery's forthcoming UK single, *Stranger In My Place/Washing Machine* (CYS 1069).

## RCA mounts a double pronged drive for Laine/Galway album

IN MOUNTING one of its largest campaigns for some years, RCA is transferring responsibility for the Cleo Laine/James Galway album *Sometimes When We Touch* (RL 25296) from the classical to the pop division.

### Creole gets in line with CBS prices

CREOLE'S NEW price list, effective from May 1, brings dealer prices for this label's product in line with those of CBS, which distributes Creole.

Dealer price for normal seven-inch singles is now 70p (RRP £1.15); for picture discs is 97p (RRP £1.59); and for 12-inch 45s is £1.21 (RRP £1.99).

Albums with the PAST or STAG prefixes are now £2.43 (RRP £3.99); those with DYLS or PVLs are now £3.22 (RRP £5.29) except those with the STAG 41 prefix, which are £2.43 (RRP £3.99).

Where tapes are concerned, all prefixes now carry a dealer price of £3.22 (RRP £5.29) except those with the STAG 41 prefix, which are £2.43 (RRP £3.99).

Commercial marketing manager John Howes explains: "We believe that this is an album of such quality and commercial potential that we wanted to put the full weight of the company behind it. That potential is underlined by the track record of the two artists."

The album retails at £5.49 and is subject to RCA's TV LP dealer margin of 25 per cent. The TV campaign kicks off with test marketing on ATV and Granada during June — the first three weeks of the month on ATV and the last three on Granada.

RCA will monitor closely results from those areas before deciding to roll the campaign. Flexibility is also the keynote of a commercial radio ad campaign which will include Capital.

Each dealer placing an order will receive a display kit including full colour posters, streamers and LP covers, and window displays up and down the country are currently being negotiated by sales reps. A further 2,000 posters on the London Underground will also be placed.

## Gigolo album to get heavy ad support

POLYDOR AND CIC are mounting a heavy advertising campaign to support the release of the film *American Gigolo*. Said a Polydor spokesman: "With the success of the Blondie single, *Call Me*, of which Polydor has exclusive rights on the full length version and the James Last single, the company is confident of a major chart LP."

CIC's campaign includes high density radio advertising on Capital, Clyde, City, Piccadilly, Trent, Metro, Beacon, Tees, Plymouth Sound and Cardiff coinciding with the release of the film. Press advertising will be centred on the two London evening papers, the rock press, *Ms London*, *Girl About Town*, plus local daily papers. Window streamers and displays are available. There will also be special American *Gigolo* promotion nights at discos, starting May 10 at Birmingham's Top Rank.

## Elton and Roxy Music singles

ELTON JOHN has a new single, *Little Jeannie* (XPRES 32), released by Rocket this week. It is taken from the new album, *21 at 33*, which will be released in mid-May.

TO PROMOTE the new Roxy Music single, *Over You* (Polydor POSP 93), whole page ads will be taken in *Record Mirror*, *MM*, *NME* and *Sounds*. A "massive advertising and point of sale campaign" will launch the new Roxy Music album, *Flesh and Blood* (Polydor POLH 002), at the end of May.

BLUEPRINTS RECORDS releases Karel Fialka's debut album, *Still Life* (BLUP 5003), this week. An extensive marketing campaign features heavy advertising in the music press, *Time Out* and *New Manchester Review* and display boards. The first 5,000 copies will retail at £3.99. Also released by Blueprint this week is B.B. Gabor's first British album release, *B.B. Gabor* (BLUP 5004). Gabor hails

# A&M moves into film soundtracks

A & M RECORDS is moving into the movie soundtrack business, having secured the worldwide rights to the British rock musical, *Breaking Glass*, starring Hazel O'Connor.

The announcement, by A & M senior vice-president Derek Green, marks the first time that the UK company has become involved in such a project.

Hazel O'Connor has written all the songs for the film and the soundtrack, which will be released in July, just prior to the West End premiere of the film scheduled for mid-August.

Hazel will make her debut on A & M on May 22 with a single from the movie called *Writing On The Wall* (AMS 7530).

A & M is planning, in the words of Derek Green, "enormous promotion" to support the release of the album. GTO Films is handling distribution of *Breaking Glass* and it plans a multi-media campaign through August and September as the film moves into national screenings.

RSO RECORDS is importing copies of the soundtrack album from the *Star Wars* follow-up film, *The Empire Strikes Back*. The 2LP set includes a 12-page booklet featuring stills from the film. RRP is £8.75. (Catalogue number RS2-4201).

EDDY GRANT has his new single released on May 16, instead of May 3 as was originally planned. It is a double A side featuring *My Turn To Love You* along with *Lose* and available on seven (GUY 7) and 12 inch (Guy 3712) and will be backed with ads in *NME*, *Melody Maker*, *Sounds*, *Record Mirror* and *Black Echoes*.

CHERRY RED Records is to release the second album by British Lions, the group that was formed by Mott The Hoople members and includes John Fiddler, Morgan Fisher, Overand Watts, Buffin and Ray Major. The album is released this week and entitled *Trouble With Women*.

A NEW independent from Birmingham, Reddingtons Rare Records, releases its second single, a double A Side by *Mayday*. Entitled *Day After Day/Love In The Space Age*.

RARE-RHYTHM Records, a new Manchester independent, releases its first single in June, a double A Side by Manchester band Steve McGarry's *First Offence*. It is entitled *I've Had Enough/How Does It Feel To Be Free?* The label has five acts on its books but is looking for more. Tapes should be sent to 1 Lucy Street, Manchester M15 4BX. Tel: 061 872 3816.



PETER GABRIEL'S follow-up to his Top Five hit *Games Without Frontiers* is *No Self Control* (Charisma CB 360). The first 30,000 copies will be available in picture bags.

PHONOGRAM IS rush-releasing I'm Forever Blowing Bubbles, the West Ham United Supporters' Club theme song, backed with *Here Comes The Fleet*. The single will be packed in a special sleeve and catalogue number is West 1. The football team are in this year's FA Cup Final.

## Jet's big promo push for Girl, Magnum & Moore

JET IS undertaking an intensive promotional campaign for three of their main acts, Gary Moor's *G Force*, *Magnum* and *Girl* during May and June. This is combined with a sales promotion offering dealers "an attractive range of discounts" on eight of their current rock albums. Full details of the discount campaign are available from CBS sales reps or from Ray Cooper at Jet.

As further back-up, Jet will be providing browser cards, full colour posters and 300 in-store displays and full page ads in the consumer music press covering both new product and back catalogues from the three acts.

Jet is also re-releasing the first album from Birmingham heavy metal band Quartz. Re-titled *Deleted*, it is being packaged in a brown paper sleeve with an inner lyric sheet and will retail at £3.49. Ads will appear in the trade and consumer music press and will include a competition. Prizes will be linked with local record stores and applicants will have to show proof of purchase which will be included with the albums.

## Warner Bros signs Carly Simon

CARLY SIMON has been signed to an exclusive long term worldwide recording contract by Warner Bros. Records. First album under the new agreement, *Come Upstairs*, has been completed and will be released in the UK next month. The title cut is likely to be the first single from the album. Ms Simon had a number of hits with Elektra in the Seventies, including *You're So Vain*, *Mockingbird* and *Nobody Does It Better*.

DESMOND DEKKER has now signed to Stiff and is currently in the studio recording a new album under the production of Lol Geller. The album will include the new version of *Israelites* currently available on Stiff.

THE REGENTS, who had a big hit with their first single, *7Teen*, have signed to Arista for the world excluding the US and Canada. First single under the deal is *See You Later* (ARIST 350). A tour and debut album are planned for July.

TOUR DE Force, the first act to be signed to Harvey Goldsmith's new

management company, have signed to Liberty United Artists Records. A single is due shortly.

RED SHADOW Records (formerly known as Red Records) has signed two new bands — *The Spiders* and *The Teenbeats*. The *Spiders*' first single, out now, is a new version of *Tommy James* and the *Shondells* hit *Mony Money* (REDS 004). The *Teenbeats* are currently playing pubs and clubs in the London area and a single is planned for release in two months time. Red Shadow has engaged Jan And Deane Publicity to handle all their artists.



SPARTAN HAS signed a distribution deal with Cockney Records, a new label set up by South London club owners Mickey Finch and Roy Evans. First release

under the deal is the single *When You're A Star* (CR 001) by London reggae band *Release*. Cockney is based at 259 Barking Road, London. Tel: 01-474 3634.

LOGO RECORDS has signed The Books to a worldwide long-term recording deal. Their debut single, *Broadcast Broadcast* (BOOK 1), is released on May 16 and details of a UK tour are to be announced shortly.

PVK RECORDS has signed singer/songwriter Richard Newman to a worldwide recording deal. He is currently working on his debut album for the label.

DES DOLAN'S Hammer Records has signed Deptford R&B band *Rubber Johnny*. A single is due next month and an album will follow in September.

HEAVY METAL band *Mythra* who have sold over 15,000 copies of their EP on the Guardian label have signed to Pinnacle's Street Beat label. A four-track EP in both 7" (LAMP 2) and 12" (LAMP 2 — 12") is being rush-released by Pinnacle.

## BPI raids Bonaparte

BOOTLEG AND counterfeit records were found when BPI solicitors last week visited premises belonging to the wholesale and retail organisation Bonaparte Records and the homes of two of its directors.

Following the granting to the BPI of Anton Piller orders against Bonaparte Records and directors Guy and Stephen Melhuish, solicitors went to the company's head office at 284 Pentonville Road, London, two of the firm's retail outlets at 101 George Street, Croydon and 31 Market Square, Bromley, and the homes of Stephen and Guy Melhuish.

Bonaparte had extensively advertised its alleged bootleg and counterfeit albums in the *NME*.

In the High Court, the company and the Melhuish brothers gave undertakings not to knowingly make, sell or distribute bootleg or counterfeit recordings during an adjournment of the hearing which was granted for three weeks.

## Xanadu deal

JET RECORDS has secured the world rights, excluding the US and Canada, to the soundtrack from the musical fantasy film *Xanadu*, starring Olivia Newton-John and Gene Kelly. Jeff Lynne of ELO has written five songs for the movie including the title track.

First single to be taken from the soundtrack, *I'm Alive* (Jet 179) by ELO is released on May 16.

# Companies bid for 'Dan Dare' rights

THE FIFTIES cartoon strip *Dan Dare* is to be adapted for a TV series with music co-ordinated by Gary Osborne and Lem Lubin who will also produce a spin-off album featuring star performers.

ATV is backing the project, and a number of record companies are already bidding for the record rights, although year-long negotiations to make the series only came to fruition last week.

The series will be made at Elstree Studios by ATV in association with Lee Lacey Associates and Phenomenal Films and the executive producers are to be Leon Clifton and Paul de'Savary. It is expected to go "on the floor" next January and will be screened in the autumn of 1981.

Osborne, known for his collaborations with Elton John and with Jeff Wayne on *War Of The Worlds*, and Lubin, a former CBS and Rocket A & R man, have been appointed musical directors for the TV series and will be executive producers of the album.

"Some of the music will be written by Lem and myself, some by myself with other writers, and there will be some classical content," Osborne told *MW*.

"We plan the album to stand on its own, but of course it will also benefit from the 13-week TV series. We intend to use some major stars on the album — but they will be chosen to fit the characters, not just for the sake of having their names on the album."

## BBC faces union blacking

FOLLOWING THE BBC's final approval of the proposed radio cuts — which include the axing of five orchestras — the Musicians Union has re-affirmed its intention to hit back with industrial action.

"Redundancy notices have been served and if they are carried out on June 1, the orchestras will come out on strike on that date and all engagements with the BBC will be blacked, subject to a secret ballot of members," says John Morton, general secretary of the MU.

"Discussions are continuing and we are hoping that the decisions can still be modified."

It seems unlikely, however, that the corporation will back down from its firm stance and a protracted dispute seems certain. While the BBC does not wish to anticipate events, contingency plans are being formulated to fill airtime with pre-recorded tapes of music.

Events which would suffer from a lengthy dispute are the Proms and the Light Music Festival. A determining factor in the length of the dispute could well be the ability of the ad hoc players to withstand financial hardship.

## Tribunal

FROM PAGE ONE

company did not require the full nine hour needletime limit, PPL is willing to accept a reduced pro rata sum, as in the case of LBC.

Yet the value of records as programme material is shown, he argued, by the fact that representations have been made to PPL by the IBA, by Ceceilia Garnett when secretary of AIRC and by Radio City for an increased amount of needletime.

Gilbert went on to contend that "broadcasters are cashing in on the popularity of records" and that rather than the record industry causing their records to be played on the radio, the commercial radio stations actively sought the use of records. He dismissed the many suggestions made earlier in the hearing that radio exposure boosted sales of records and contributed to the prosperity of the record industry.

Gilbert expressed concern about the effect of "extensive" and "intensive" listening to the radio coupled with the greater reach of needletime recordings. He said that the listener was being encouraged to listen more "intensively" and that figures showed that a large number of radio listeners do not listen to their own records and tapes.

The going rate for ILR's needletime use should be nine per cent of net advertising revenue after a sliding scale for new stations, he

suggested.

Questioned about the revelations in *Music Week* (April 26) of growing militancy among independent record companies about the running of PPL, Gilbert replied: "No one has approached me making this complaint."

Yet when tested on the assertion that the agreement between the Musicians Union and PPL is tantamount to a restrictive practice, he confidently predicted that his board members would reply with "a unanimous no".

He suggested that the complaints resulted from an "uninformed view".

Counsel for AIRC, A. J. Bateson, seemed to reveal a new standpoint in exchanges with Gilbert over the BBC's use of "review" time when he said: "I'm not asking this tribunal to award something free of charge." At the outset of the case AIRC seemed to be challenging the whole concept of payment for broadcasting records.

Bateson's most telling comparison was between the £1,200,000 paid by the BBC for needletime on Radios One to Four and the most recent payment of £2,400,000 paid by the 19 ILR stations. When challenged with these figures, Gilbert said that a comparison was "meaningless" without comparing the usage of needletime by each of the services.

Gilbert also resisted the suggestion that the ex-gratia payments of 12½ per cent to the MU are "payments which PPL is neither entitled nor required to make".

Maintaining his theme to the end Gilbert said: "Sound recordings are the lifeblood of a commercial broadcasting company", being offered a constantly growing repertoire, while the percentage fee remains constant.

After closing speeches by counsel it is hoped that the tribunal will end this week.

## Football

PYE RECORDS has triumphed in the *Music Week/Adidas* soccer tournament winning this year's *Music Week Cup* in a 1-0 victory over Ice Records on Monday (5). This was a replay following a 1-1 draw.

DEAR

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WELCOME

# HELEN REDDY



## *on her 1980 UK Tour*

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Monday 5 May LONDON, Royal Albert Hall  
Tuesday 6 May BRIGHTON, Brighton Centre  
Monday 12 May IPSWICH, Gaumont  
Tuesday 13 May MANCHESTER, The Apollo  
Wednesday 14 May BIRMINGHAM, Odeon  
Thursday 15 May BRISTOL, Hippodrome  
Friday 16 May HARROGATE, The Royal Hall  
Saturday 17 May SOUTHPORT, New Theatre  
Sunday 18 May LONDON, Wembley Conference Centre  
Monday 19 May BOURNEMOUTH, Winter Gardens  
Wednesday 21 May SLOUGH, The Fulcrum Centre



**RUSH RELEASED!** Helen Reddy's brand new single **TAKE WHAT YOU FIND**  
CL 16147. Produced by Ron Haffkine

RETAILING

# Reggae directory

**DISTRIBUTORS**

Mojo Distribution, 94 Craven Park Road, London NW10. 01-961 3363. Mainly British-released records.  
 Jetstar Distribution, 38 Craven Park Road, London NW10. 01-961 4422. Pre and British released. One stop. Nationwide distribution.  
 Lightning Records, 841 Harrow Road, London NW 10. 01-969 5255. British-released, limited titles.  
 G.G. Records, 56 Addington Square, London SE5. 01-701 6042. Own label distribution and a few small labels.

**MAIN IMPORTERS OF PRE-RELEASE PRODUCT**

Jetstar Distribution. (See under distributors).  
 Daddy Kool Records, 94 Dean Street, London W1. 01-437 3535.  
 Hawkeye Records, 24 Craven Park Road, London NW10. 01-961 0866.

**LABELS**

Arawak, 3, Library Parade, Craven Park, London NW10.  
 Burning Sounds (in receivership), 379 Harrow Road, London W9. 01-960 7121.  
 Bushay, 154 Rucklidge Avenue, London NW10. 01-961 3752.  
 Cactus/Creole, 2 Bank Buildings, Craven Park, London NW10.  
 Cruise, 275 Kensal Rise, London W10.  
 Cha-Cha/E.J., 21A Craven Park Road, London NW10. 01-961 0734.  
 City Sounds/Neville King, 494 New Cross Road, London SE14. 01-691 6765.  
 D.E.B., 29 Battersea Rise, London SW11. 01-223 9040.  
 D Roy/Niagra, 5 Felixstowe Road, Kensal Green, London NW10. (Own van for London deliveries).  
 Daddy Kool/Silver Camel, 94 Dean Street, London W1. 01-437 3535.  
 Empire, 115, Stoke Newington Road, London N15.

*WITH SO many small independent reggae record labels around, Music Week has compiled a list of speciality reggae labels, the main distributors and importers of Jamaican pre-releases. Also, as a service to dealers, the latest news and views on the reggae/ska/rock steady movement and the emergence and development of the 2-Tone sound are featured in a special supplement in this week's magazine.*

Ethnic Fight, 336 Coldharbour Lane, London SW9. 01-737 4162.  
 Freedom Sounds, 206 Church Road, London NW10. 01-451 3394.  
 G.G., 56 Addington Square, London SE5. 01-701 6042.  
 Greensleeves/Cool Rockers, 44 Uxbridge Road, London W12. 01-743 3272.  
 Grove Music, 425C Harrow Road, London W10. 01-969 2824.  
 Hawkeye, 2A Craven Park Road, London NW10. 01-961 0866.  
 Inner City, 93 Battersea Rise, London SW11. 01-228 9921.  
 I.S.D.A., 162 Poynters House, Queensdale Road, London W11.  
 Jama/Love, 1, Brixton Station Road, London SW9. 01-737 3557.

K.I.M., 34, Peckham High Street, London SE15. 01-732 4236.  
 Nationwide/Terminal, 112 Stoke Newington High Street, London N16.  
 One Stop Music, 3 Boundaries Road, London SW12. 01-675 5452.  
 Orbitone/Tackle, 2, Station Offices, Station Road, London NW10. 01-961 6702.  
 Ritz Sound, 460 Leyton High Road, London E10. 01-358 3410.  
 Skynote, 154 Rucklidge Avenue, London NW10. 01-961 3752.  
 Soundiff, 278 Kirkdale, London SE26. 01-634 2526.  
 Spartan, London Road, Wembley, Middlesex. 01-903 4753/6.  
 Star/Parma/Ocean, 78 Craven Park

Road, London NW10. 01-961 3363.  
 Starlight/Black Joy, 17 Craven Park Road, London NW10. 01-965 5039.  
 Strong Like Samson/Thompson Sounds, 17A Craven Park, London NW10. 01-965 5039.  
 Studio 16/K & K/Joe Gibbs, 29 Lewisham Way, London SE14. 01-691 0070.  
 Success, 31 Glenarm Road, London E5. 01-986 7761.  
 Third World/Live & Love/Justice/Paradise, 261 High Road, London N15. 01-802 0164. (Own van for London deliveries).  
 Town & Country, 95 Downs Road (Ground Floor), London E9. 01-985 8060.  
 Trojan/Attack/B & C/Horse, 326 Kensal Road, London W10. 01-969 6651.  
 Union Records, 55 Boscombe Road, London W12. 01-743 2138.  
 Unity, 520 Harrow Road, London W9. 01-960 4631.  
 Venture, 994 Harrow Road, London NW10.  
 Voyage, 264 Lavender Hill, London SW11. 01-223 6543.  
 Warrior/Ballistic, 94 Craven Park Road, London W10. 01-961 3363.  
 Ziggy/Fairdeal Productions, 48 Churton Street, London SW1. 01-821 8842.

**BOOK REVIEW**

THE RELAXED gent on the cover of Roger Driscoll's *Practical Hi-Fi Sound* book hints at the mood of the book itself. The theory and practice of hi-fi and its history, the basic properties of sound, and information on acoustics are all set out and worded in a sufficiently relaxed fashion to soothe the lay reader's fear of being blinded by science and drowned in jargon.

In most cases — or at least often enough to keep communication between written page and reader's brains going — Dr Driscoll explains his terms as he goes along. His very succinct history of the development of the record, and the equipment it is played on, is short and precise enough to be learned by heart by would-be hi-fi bores. Also — for at least one reader — the chapter on what sound is, how it is transmitted and received, and how it is measured allowed understanding of the whole thing to dawn for the first time at a sadly late age.

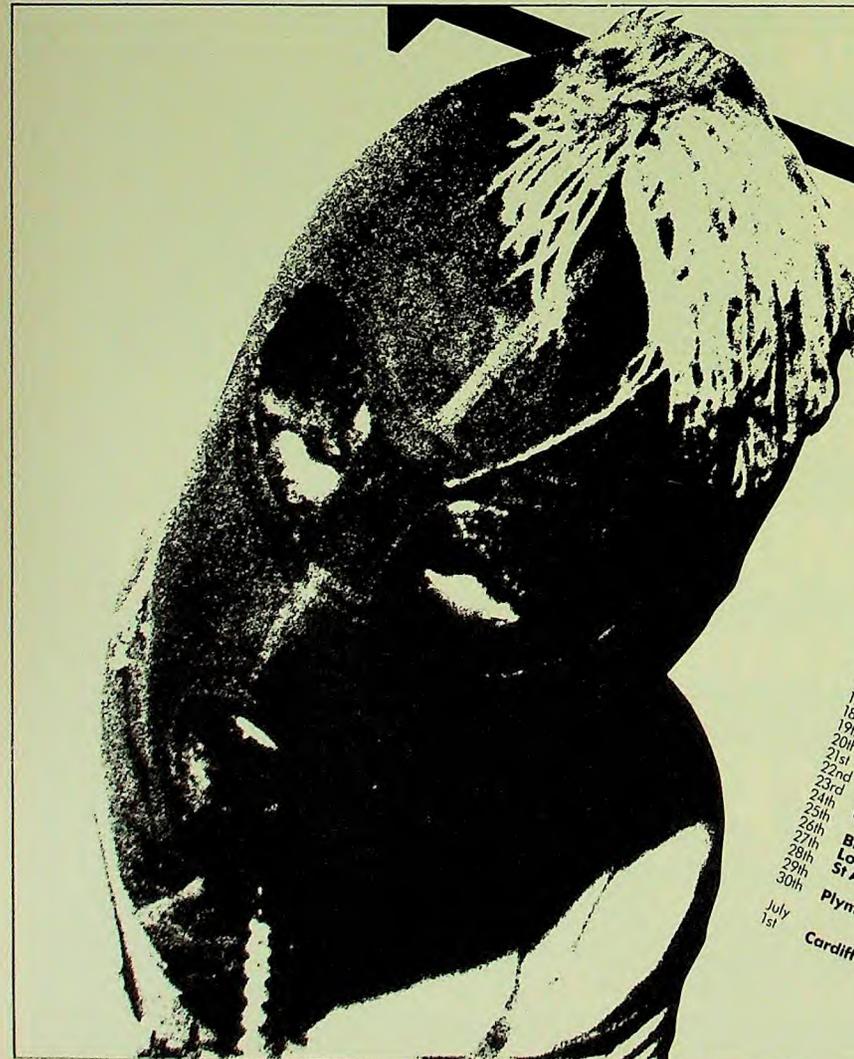
Dr Driscoll goes on to deal with hi-fi hardware, and tries to help the enthusiast (who needs not necessarily be keen on spending a fortune) decide what he wants.

The book deserves to reach the mass of quality-seeking music lovers as well as just hi-fi fanatics.

*Practical Hi-Fi Sound*, by Roger Driscoll. Published by Hamlyn Publishing Group Ltd, Astronaut House, Feltham Middx on April 23. Retail price: £6.

Turn to page 28 for Music

Week's black music special supplement.



## AMSON

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- 7th Redcar - Coatham Bowl
- 8th Blackburn - King Georges
- 9th Sheffield - City Hall
- 10th Gravesend - Woodville Halls
- 11th Norwich - St Andrews Halls
- 12th Bradford - St Georges Hall
- 13th East Rifford - Porterhouse
- 14th Manchester - Apollo
- 15th Hanley - Victoria
- 16th Abertillery - Metropole Theatre
- 17th Leicester - De Montfort Hall
- 18th Portsmouth - Locarno
- 19th Birmingham - Odeon
- 20th London - Electric Ballroom
- 21th St Albans - City Hall
- 22th Plymouth - Fiesta
- July 1st Cardiff - Top Rank



GRADUATE 'ACTING MY AGE'  
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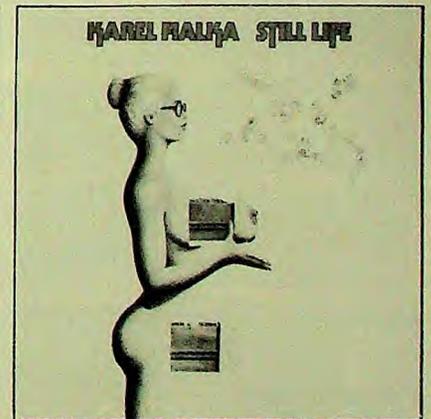
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## TALENT

Edited  
by  
CHRIS WHITE

## Grappelli &amp; Menuhin string along

THERE ARE few more extraordinary partnerships in music than the one based on the mutual admiration of two master violinists — Stephane Grappelli and Yehudi Menuhin.

Since they were brought together for the first time on the Michael Parkinson Show — a rare instance of truly creative television — they have played together and made three very successful records.

And now, a fourth is being released by EMI, coinciding with a television documentary made of the recording sessions at Abbey Road

last year.

The new record is called *Strictly For The Birds* (EMD 5533, and on cassette, £5.40) and contains melodies featuring all kinds of birds, from *A Nightingale Sang* in Berkeley Square to *Lullaby of Birdland* by George Shearing and

"I have watched Menuhin since he was very young," he said. "Of course, when we play together, everything must be written down, and that is something new for me — when I play alone, I am given the chord and I just improvise on that."

"But it is very interesting still and

orphanage while the First World War raged outside.

With that kind of background you either sink or swim, and Grappelli, backed by his unique talent for the jazz violin, has coasted along, occasionally in the shadows, but mostly in the limelight.

He is now 71, yet as active as ever and has recently been touring this country playing his evergreen classics with as much verve and subtlety as he did back in Paris in those legendary days with Django Reinhardt in the Hot Club de France.

But the Menuhin connection is important to him and so are players like Diz Dismay, the guitarist John Etheridge and the American bass player Brian Torff with whom he plays.

"I would be unhappy if there was nothing new. But I am like a chameleon, I play in a certain way with certain accompaniment, and it is marvellous playing with young players. That keeps me young."

*Strictly For The Birds* contains a memory of another great partnership Grappelli maintained — with George Shearing, the blind English pianist. During the Second World War, those two musicians toured England incessantly — managed by Lew Grade — and Grappelli talks with particular affection and respect of the friendship between the two.

Grappelli now lives the life of a nomad by choice — his wish, he says, is to finish up his life in a hotel.

"I am not blasé, I am pleased everywhere I am going. I have done everything I want and I am doing everything I want."

## By NICOLAS SOAMES

the great classic *Sweet Georgia Brown*.

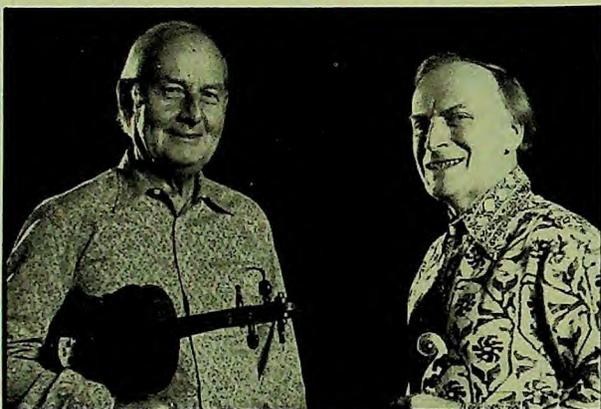
The songs are presented in the inimitable style that marked the first three releases, but it is important to note that both Menuhin and Grappelli really enjoy playing these arrangements by Max Harris.

For Grappelli, these sessions are particularly invigorating.

Menuhin is such a nice person to work with."

Grappelli started living an extraordinary life at an early age. By the time he was seven, he knew what it was like to be a dancing pupil under the extravagant influence of Isadora Duncan.

And he also knew what it was to suffer from malnutrition in an



STEPHANIE GRAPPELLI and Yehudi Menuhin.

New book of  
Elvis portraits

BANTAM BOOKS is to publish *Elvis: Newly Discovered Drawings*, featuring 40 pencil portraits by Nashville artist Betty Harper of the legendary rock star, available for the first time in book form.

During the last two decades commercial artist Ms Harper has created — but never sold — over 10,000 finished drawings of Presley, spanning his entire career. It is only recently, however, that she has finally taken the decision to publish some of the portraits.

*Elvis: Newly Discovered Drawings* is published on May 23.



CELEBRATING HIS Eurovision success with the song, *What's Another Year*, Johnny Logan flew into London for a *Top Of The Pops* appearance and to attend a champagne breakfast hosted by Epic Records, his record company worldwide. The event coincided with more good news — the single had more than 70,000 UK orders, less than 48 hours after the contest was screened.

Beat offer new  
bands a chance

THE BEAT return to the road at the end of May, after completing their debut album, *I Just Can't Stop It* produced by Bob Sargeant. Tracks on the LP include the Top Ten single, *Hands Off She's Mine*, an up-date of the old Andy Williams hit, *Can't Get Used To Losing You*, and newer material.

The band's tour takes them through until the end of June. A special feature will be that The Beat are offering the opening slot of each gig to local bands and any groups interested in playing with The Beat when they hit their town should contact Go Feet Records at PO Box 320, Birmingham B29 7PR.

## TIP SHEET



SHRINK, pictured above and otherwise known as "the enigma in the golden face", does not have a record contract and he figures it is time he got one. A dozen gigs and three records (A&M) in 1979 generated some kind of cult following and a cameo role in *Breaking Glass*, the soon-to-be-released film about the British music scene. A video was made of his single, *Valid or Void*, which was shown by Nicky Horne on Thames TV which led to a TV spot in Holland.

Shrink has a cassette of his demos and an interested production team in Wally Brill and Robin Langridge (producers of Karel Fialka for *Blueprint* and about to become artists in their own right as *Network* for Phonogram). He can be seen at the Rock Garden on May 13 or contacted through Charlie Gillett, Oval Records, 11 Liston Road, London SW4. (01) 622 0111.

## Disco show

OF PARTICULAR interest to club and mobile DJs in the Midlands is an exhibition of discotheque sound, lighting and effects equipment to be held on Sunday, May 11 at the St. Johns Hotel, Warwick Road, Solihull. Billed as the Midlands largest ever disco equipment exhibition, the admission is 75p.

## The Tanks are coming!

## Patriotic songs 'are sure to sell a million'

NERVE GAS Limited is a company founded by two American expatriates living in London. Devoting their talents to composing and packaging gimmick-singles, the company's founders, Tommy Thompson and Aston Ford, have recently put together a couple of songs about the US hostages in Iran.

The Tanks, and, *Second to None*, capture the mood of patriotism and frustration which has swept the US. The company has already received preliminary support for its project and wants to turn a single out within

30 days. Music publishers and record companies have begun to come forward and a deal is being sought.

The Tanks is an intensely patriotic song and uses a heavy metal sound with a pulsating beat and a clear macho lead vocal. The B-side, *Second to None*, is lighter, more lyrical tune with an almost country and western sound.

Ford told *Tipsheet*: "It's really hard to overstate the feelings back there." Any company interested in participating contact: Tommy Thompson at (01) 404 5011.

## Young writers seek deal

TWO YOUNG songwriters are currently looking for a publishing and/or recording deal. They are 20-year-old Steve Kennedy, a sales rep for *Hi-Fi For Pleasure*, and 24-year-old professional musician Robin Bibi, former lead guitarist with *The Misdemeanours*.

## Mellow music

HORST DIETER Boldt has privately financed and produced an LP of mellow standards which he calls *Elegant and Enchanting Ruth*. He now needs a distributor and promoter.

"The LP was manufactured in Germany and is of a better pressing quality than most of the product of today. It is on a private label and features the voice of a young lady singing international evergreens." Contact Horst Dieter Boldt, 38 Nutbush Lane, Torquay, Tel. (0803) 66100.

The two have been writing together for four months and already one of their songs *It Doesn't Matter*, has been picked up by Brian Oliver's *Neon Music*. *Chrysalis* is also interested in another number, the ska-flavoured *Ain't Going Home Tonight*, and another four songs have been placed with publishers.

Kennedy, who can be reached at *Hi-Fi For Pleasure* (Tel: 01-836 1522), says: "I think we write good pop music, simple songs but which are commercial. Robin and myself started writing together after seeing a *Melody Maker* small-ad. We are interested in a long-term publishing deal of a recording contract where we can perform our own songs."

## Three theatres for hire

THE DEARTH of good central London concert venues has been a cause for complaint in the music industry for a considerable time. "The answer seemed obvious," says Jenny Beavan and Geoff Francis. "There are good theatres standing empty on Sundays with facilities not normally available to the concert promoter. We have been able to negotiate a package with the management of certain West End theatres and are now able to offer three of these for hire, all in prime positions — The Piccadilly, The Albery and Wyndham's Theatre."

Details include, for The Albery Theatre: seating capacity of approximately 979, cost for eight hour hire £1,300 plus VAT; The Piccadilly Theatre: approximately 1,154 seats, cost for eight hour hire £1,350 plus VAT, and Wyndham's Theatre approximately 759 seats £1,250 for eight hour hire.

For more specifics on this badly needed amenity, contact Jenny Beavan and Geoff Francis, c/o The Production Office, Albery Theatre, St. Martins Lane, London WC2N 4AH. (01) 240 1694.

DAVE COUSINS, lead singer and principal songwriter of *The Strawbs*, has signed a long-term contract with *Old School Songs*, a company formed by Cousins, Chas Cronk (bass player with the band) and Kevin Wyatt-Lown. The company is in the process of setting up worldwide sub-publishing rights for its catalogue which includes Cousins' material from the last

## QUICK TIPS

two *Strawbs* albums, *Burning For You*, and *Deadlines*, and the as yet unreleased, *Heartbreak Hill*, and is interested in hearing from publishers who feel that they have an active contribution to make.

*Old School Songs'* first production, an album by *Dave Cousins* and *Brian Willoughby*, has been leased to *Passport Records* for the US and Canada. Contact: *Dave Cousins* or *Kevin Wyatt-Lown*, *The Music Works*, 23 Kenwell Road, London N7. (01) 609 0808/1091.

FRENCH SINGER *Louis Sthory* is looking for a British recording deal. *Sthory*, who shared the same singing teacher as *Mireille Mathieu* in France and spent two and a half years at the *Royal School of Music* over here, has had *She's Not Yours* released by *Philips Records* in France and it is already picking up sales.

*Sthory's* UK representative, *Dave Burgess* says: "At the moment we are looking for a lease deal for *She's Not Yours*, which is very much in the style of *Euro-disco*. The single has already sold out its initial pressings in France."

"*Louis Sthory* has a lot of other songs waiting to be recorded and he will be going back into the studio at the end of the month. We are also currently fixing up some TV dates." *Burgess* can be contacted at 552-393818.

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- 6th May - National Stadium, Dublin
- 7th May - Civic Hall, Belfast
- 9th May - New Theatre, Oxford
- 10th May - Gaumont, Southampton
- 12th May - Fairfield Hall, Croydon
- 13th May - Odeon, Birmingham
- 14th May - The Centre, Brighton
- 16th May - Rainbow Theatre, London
- 17th May - Rainbow Theatre, London
- 18th May - Apollo, Manchester
- 20th May - Usher Hall, Edinburgh
- 21st May - Apollo, Glasgow
- 22nd May - City Hall, Newcastle
- 23rd May - City Hall, Newcastle
- 24th May - Southport Theatre

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**MUSIC WEEK**

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ORDER FORM CHART

# TOP 75 SINGLES

This Week				Last Week				Wks on Chart				TITLE / Artist (producer) / Publisher				Label number			
£	1	1	8	GENO	Dexy's Midnight Runners (P. Wingfield) EMI	Parlophone R 6033 (E)	£	39	67	2	POLICE & THIEVES	Junior Murvin (Perry) Blue Mountain	Island WIP 6539 (E)	41	NEW	CRYING	Don McLean (L. Butler) Acuff Rose	EMI 5061 (E)	
▲	2	15	2	WHAT'S ANOTHER YEAR	Johnny Logan Bocu	Epic EPC 8572 (C)	40	17	12	DANCE YOURSELF DIZZY	Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo 1 (C/CR)	42	NEW	THEME FROM MASH	The Mash (T. Z. Shepherd) Chappell	CBS 8536 (C)		
3	2	4	COMING UP	Paul McCartney (McCartney) McCartney	Parlophone R 6035 (E)	£	43	56	6	HI FIDELITY	Elvis Costello & The Attractions (Nick Lowe) Plangent Visions	F. Beat XX 3 (W)	44	45	3	STRANGE TOWN	Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison	Polydor POSP 34 (F)	
4	3	5	CALL ME	Blondie (G. Moroder) Famous Chappell/EMI	Chrysalis CHS 2414 (F)	45	40	3	IN THE CITY	Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2068 866 (F)	46	18	9	JANUARY FEBRUARY	Barbara Dickson (Alan Tarney) ATV	Epic EPC 8115 (C)		
5	4	5	SILVER DREAM MACHINE	David Essex (David Essex) April/Imperial Wizard Songs	Mercury BIKE 1 (F)	47	21	11	POISON IVY	Lambertas (P. Collins) Carlin	Rocket XPRES 25 (F)	£	48	71	2	THE SEDUCTION (LOVE THEME)	James Last Band (G. Moroder) Famous Chappell	Polydor PD 2071 (F)	
6	5	6	TOCCATA	Sky (Sky/Clarke/Bendall) Martin-Coulter/Sky Writing/UA	Ariola ARO 300 (A)	49	33	8	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison	Polydor POSP 113 (F)	50	48	3	LOVE ENOUGH FOR TWO	Prima Donna (Slater/De Sykes/Preskett) Bath	Ariola ARO 221 (A)		
£	7	13	4	THE GROOVE	Rodney Franklin (Buckmaster/Butler) Malscaboorn	CBS 8529 (C)	51	60	3	PLATINUM BLONDE	Prelude (I. Green/D. Winter) George Carr	EMI 5046 (E)	52	NEW	PULLING MUSSELS	Squeeze (J. Wood/Squeeze) Rondor	A&M AMS 7523 (C)		
▲	8	23	2	GOLDEN YEARS (LIVE EP)	Motorhead (Motorhead/N. Raymond) Leosongs/Jobete	Bronze BRO 92 (E)	53	NEW	5	MESSAGES	Orchestral Manoeuvres In The Dark (M. Howlett) Dinsonga/Virgin	Dindisc DIN 15 (C)	54	43	3	ALL AROUND THE WORLD	Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2068 903 (F)	
▲	9	31	2	NO DOUBT ABOUT IT	Hot Chocolate (M. Most) Stave/Nickelodeon/Intersong/RAK	RAK 310 (E)	55	57	3	SOMETHING'S MISSING	Chords (A. Arturs) And Son/Bryan Morrison	Polydor POSP 146 (F)	56	53	3	NEWS OF THE WORLD	Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2068 996 (F)	
10	11	6	MY PERFECT COUSIN	Undertones (R. Bechirian) Warner Brothers	Sire SIR 4038 (W)	57	37	6	DEAR MISS LONELY HEARTS	Phillip Lynott (P. Lynott/K. Wolvern) Puk/Chappell	Vertigo SOLO 1 (F)	58	NEW	NO SELF CONTROL	Peter Gabriel (S. Lillywhite) Clearline/Hit & Run	Charisma CB 360 (F)			
£	11	19	3	I SHOULD A LOVEDYA	Narada Michael Walden (Narada Michael Walden) Rondor/Warner Brothers	Atlantic K 11413 (W)	59	54	3	DAVID WATTS	Jam (V. Coppersmith-Heaven/C. Parry) Devray/Carlin	Polydor 2069 054 (F)	60	26	9	LET'S DO ROCK STEADY	Bodynatchers (Roger Lomas) Sparta Florida	2Tone CHSTT 9 (F)	
12	10	7	CHECK OUT THE GROOVE	Bobby Thurston (-) Peterman/Carlin	Epic EPC 8348 (C)	61	NEW	LET'S GET SERIOUS	Jamaica Jackson (Stevie Wonder) Jobete/Black Bull	Motown TMG 1183 (E)	62	44	6	ROUGH BOYS	Peter Townshend (C. Thomas) Eal Pie	Atco K 11460 (W)			
13	6	10	KING - FOOD FOR THOUGHT	U.B.40 (B. Lamb) Graduate/New Claims/ATV	Graduate GRAD 6 (S/P)	63	64	3	MY FRIEND JACK	Boney M (-) Morgan/Shapiro Bernstein/Heath Levy	Atlantic/Hansa K 11463 (W)	64	51	4	SO GOOD SO RIGHT/IN THE THICK OF IT	Brenda Russell (A. Fischer) Rondor	A&M AMS 7515 (C)		
▲	14	36	2	HOLD ON TO MY LOVE	Jimmy Ruffin (R. Gibbs/B. Weaver) RSO/Chappell	RSO 57 (F)	65	52	3	MODERN WORLD	Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2068 945 (F)	66	49	9	THE MONKEES EP	Monkees (J. Barry/Boycel/Hart) Screen Gems/EMI	Arista ARIST 326 (F)	
▲	15	25	5	DON'T MAKE WAVES	Nolans (Ben Findon) Blacksheep	Epic EPC 8349 (C)	67	NEW	MIDNIGHT DYNAMOS	Matchbox (P. Collins) Magnet	Magnet MAG 169 (A)	68	46	12	STOMP	Brothers Johnson (Quincy Jones) Sunbury	A&M AMS 7509 (C)		
16	8	7	SEXY EYES	Dr. Hook (R. Haffkine) April	Capitol CL 16127 (E)	69	NEW	BODY LANGUAGE	Detroit Spinners (Love/Zager) Carlin	Atlantic K 11392 (W)	70	42	9	TURN IT ON AGAIN	Genesis (David Hentschell/Genesis) Hit & Run	Charisma CB 356 (F)			
£	17	58	2	MIRROR IN THE BATHROOM	The Beat Go Feet (B. Sargeant) Copyright Control	GO FEET 2 (F)	71	47	7	LIVING AFTER MIDNIGHT	Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8379 (C)	£	72	75	2	HOLIDAY 80 EP	The Human League (Human League/J. Lockie) Dinsonga/Virgin	Virgin SV 105 (C)
18	7	12	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners (M. Zager) Ardmore & Beechwood/EMI/Carlin Atlantic K 11432 (W)	Atlantic K 11432 (W)	73	NEW	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES	Jona Lewie (B. Andrews)	Stiff Buy 73 (E)	74	72	2	SO LONG	Fischer-Z (M. Howlett) Rondor	United Artists BP 342 (E)			
19	12	9	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood (Leon Haywood) Sunbury	20th Century TC 2443 (R)	75	NEW	LADY	Street Whispers (D. Griffey/Whispers) Chappell	Solar SO 4 (R)	75	NEW	LADY	Street Whispers (D. Griffey/Whispers) Chappell	Solar SO 4 (R)				
£	20	20	8	WHEELS OF STEEL	Saxon (Saxon/Hinton) Heath Levy	Carrere CAR 143 (W)	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												
▲	21	30	3	FOOL FOR YOUR LOVING	Whitesnake (-) Sae Breeze/Whitesnake/Dump-Eaton	United Artists BP 352 (E)													
22	9	6	TALK OF THE TOWN	Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 12 (W)														
£	23	27	3	THE GREATEST COCKNEY RIP OFF	Cockney Rejects (P. Wilson) Signatune	Zonophone Z 2 (E)													
24	16	9	MY OH MY	Sad Cafe (Eric Stewart) St. Annes	RCA SAD 3 (R)														
£	25	55	2	SHE'S OUT OF MY LIFE	Michael Jackson (Quincy Jones) Sunbury	Epic EPC 8384 (C)													
£	26	29	3	BREATHING	Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5058 (E)													
▲	27	32	4	STARING AT THE RUDE BOYS	Ruts (Mick Glossop) Virgin	Virgin VS 327 (C)													
▲	28	39	3	LET'S GO ROUND AGAIN	Average White Band (Average White Band/D. Foster) Average/Island	RCA AWB 1 (R)													
29	14	6	WORK, REST AND PLAY MADNESS EP	Madness (Langer) Warner Brothers	Stiff BUY 71 (E)														
▲	30	41	3	JUST CAN'T GIVE YOU UP	Mystic Merlin (C. Kippas) DJM	Capitol CL 16133 (E)													
▲	31	38	3	THIS WORLD OF WATER	New Musik (Tony Mansfield) April	GTO GT 268 (C)													
▲	32	35	5	FOREST	The Cure (Robert Smith/Mike Hedges) APB	Fiction FICS 10 (F)													
33	28	11	NE-NE-NA-NU-NU	Bad Manners (Roger Lomas) Sunbury	Magnet MAG 164 (A)														
£	34	34	4	TAKE GOOD CARE OF MY BABY	Smokie (Smokie) Screen Gems/EMI	RAK 309 (E)													
£	35	61	2	YOU GAVE ME LOVE	Crown Heights Affair (B. Decoteaux) Planetary Nom	Mercury MER 9 (F)													
£	36	63	2	THE BUCKET OF WATER SONG	The Four Bucketeers (N. Graham) PVA	CBS 8393 (C)													
37	24	7	MISSING WORDS	Selector (E. Ross/Roger Lomas) Selector Copyright/RAK	2 Tone CHSTT 10 (F)														
38	22	11	KOOL IN THE KAFTAN	B.A. Robertson (Britten) Myaxe/United Artists/Cop. Con.	Asylum K 12427 (W)														

**A-Z (TOP WRITERS)**

- All Around The World (P. Weller) 54
- Body Language (Fuchs/Scott) 69
- Breathing (Bush/Kelly) 26
- Call Me (Moroder/Stain) 4
- Check Out The Groove (Brown/Leston) 12
- Coming Up (McCartney) 3
- Crying (Orbison/Melison) 41
- Dance Yourself Dizzy (Baker/Seagol) 40
- David Watts (R. Davies) 59
- Dear Miss Lonely Hearts (Lynott/Bain) 77
- Don't Make Waves (Findon/Myers/Puzey) 15
- Don't Push It (Haywood) 19
- Fool For Your Loving (Coverdale/Milestone/Forest) 21
- Forest (Smith/Tolhurst) 32
- Going Underground (Waller) 49
- Geno (Ronald/Archer) 1
- Golden Years (Live EP) Various 8
- Hi Fidelity (Costello) 43
- Hold On To My Love (B. Weaver) 14
- Holiday 80 EP (Marsh/Oakley/Ware) 72
- In The City (P. Weller) 45
- In The Thick Of It (Russell) 64
- I Shoulda Lovedya (Stevens/Walden/Wills) 11
- January February (Torney) 46
- Just Can't Give You Up (Bullard/Dorsey) 30
- King/Food For Thought (UB40) 13
- Kool In The Kaftan (Britten/Robertson) 38
- Lady (Caldwell) 75
- Let's Do Rock Steady (Thompson) 60
- Let's Get Serious (Ward/Garrett) 61
- Let's Go Round Again (Gorrie) 28
- Living After Midnight (Tipton/Halford/Dowling) 71
- Love Enough For Two (Slater/De Sykes) 50
- Messages (McCluskey/Humphreys) 53
- Midnight Dynamos (S. Bloomfield) 67
- Mirror In The Bathroom (The Beat) 17
- Missing Words (Davis) 37
- Modern World (P. Weller) 65
- My Friend Jack (Luker/Lund/Rowley/Gill) 63
- My Oh My (Young/Emerson) 24
- My Perfect Cousin (O'Neill/Bradley) 10
- Ne-Na-Na-Nu (Deane) 33
- News Of The World (B. Foxton) 56
- Night Boat To Cairo (McPherson/Barson) 29
- No Doubt About It (Moss/Glen/Burns) 9
- No Self Control (P. Gabriel) 58
- Platinum Blonde (B. Hume) 51
- Poison Ivy (Leiber/Stoller) 47
- Police & Thieves (Murvin/Perry) 39
- Pulling Mussels (Tilbrook/Difford) 52
- Rough Boys (Townshend) 62
- Sexy Eyes (Mother/Stogall/Waters) 16
- She's Outa My Life (T. B. Walker) 25
- Silver Dream Machine (Essex) 5
- So Long (J. Watts) 4
- Something's Missing (C. Pook) 55
- Staring At The Rude Boys (Ruts) 27
- Stomp (Johnson Bros) 68
- Temperton (T. Mansfield) 31
- Strange Town (P. Weller) 44
- Take Good Care Of My Baby (Goffin/King) 34
- Talk Of The Town (Hynde) 22
- The Bucket Of Water Song (J. Gorman) 36
- The Greatest Cockney Rip Off (Geggus/Turner/Riordan) 23
- The Groove (Franklin) 7
- Thema From Mash (Altman/Mandel) 42
- The Monkees EP (Diamond/Boycel/Hart) 66
- The Seduction (Love Theme) (J. & R. Last) 48
- This World Of Water (T. Mansfield) 31
- Tocatta (Trak/Teak) 6
- Turn It On Again (Banks/Collins/Rutherford) 70
- What's Another Year (S. Healey) 2
- Wheels Of Steel (Byford/Quinn/Oliver/Dawson/Gill) 20
- Working My Way Back To You (Linnz/Randell) 18
- You Gave Me Love (Ida Rold) 35
- You'll Always Find Me In The Kitchen At Parties (Lewis/Trussell) 73

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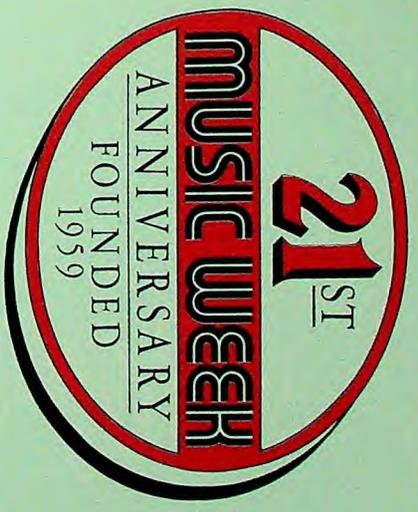
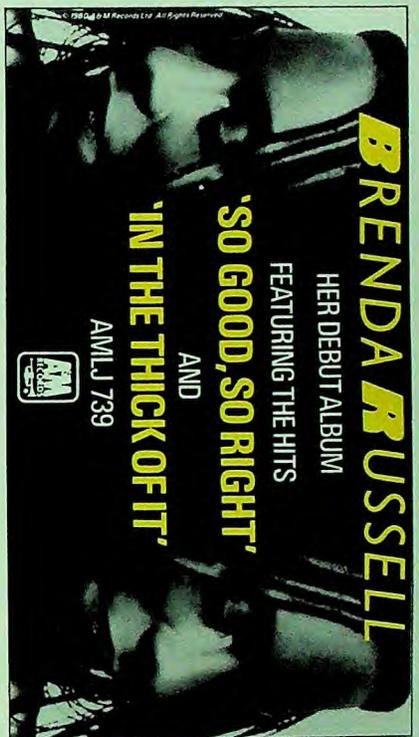
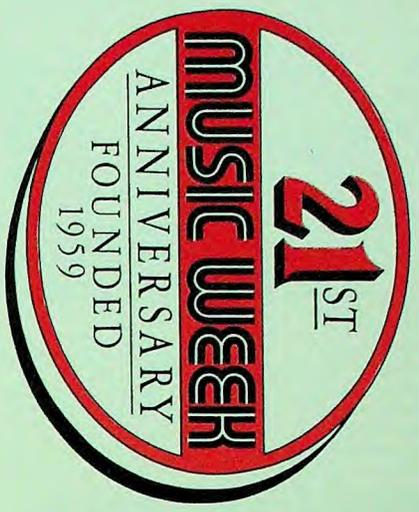
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# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



# TOP 75 ALBUMS

Week-ending May 10, 1980

**NEW** = NEW ENTRY  
 \* = PLATINUM LP (300,000 units as of Jan. '79)  
 \* = GOLD LP (100,000 units as of Jan. '79)  
 \* = SILVER LP (50,000 units as of Jan. '79)  
 - 1 = RE-ENTRY

1	SKY 2 Sky	Arifa ADISKY 2	26	<b>NEW</b> SPORTS CAR JUDIE Tzuke	Rocket TRAIN 9
2	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1	27	<b>NEW</b> JUST ONE NIGHT Eric Clapton	RSD RSDX 2
3	GREATEST HITS Rose Royce	Whitfield RRTV 1	28	<b>NEW</b> THE CORRECT USE OF SOAP Magazine	Virgin V 2156
4	SUZU QUATRO'S GREATEST HITS Suzu Quatro	RAK EMTV 24	29	BRITISH STEEL Judas Priest	CBS 84160
5	DUKE Genesis	Charisma CBR 101	30	OUTLANDOS D'AMOUR Police	A&M AMLH 68502
6	TWELVE GOLD BARS Status Duo	Vertigo QUOTV 1	31	TEARS & LAUGHTER Johnny, Marhis	CBS 10019
7	BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253	32	TELL ME ON A SUNDAY Mart Webb	Polydor POLD 5031
8	HYPNOTISED Undertones	Sire SRK 6088	33	HEARTBREAKERS Matt Monro	EMI EMTV 23
9	BY REQUEST Lena Martell	Ronco RTL 2046	34	MARAUDER Magnum	Jet JETLP 230
10	HEAVEN & HELL Black Sabbath	Vertigo 9102 752	35	BRAND NEW AGE UK Subs	Gea GEMLP 106
11	EMPTY GLASS Peter Townshend	Atco K 50699	36	SOLO IN SOHO Philip Lynott	Vertigo 9102 038
12	BARBARA DICKSON ALBUM Barbara Dickson	Epic EPC 94088	37	BABY'S GOT A GUN The Only Ones	CBS 84089
13	WHEELS OF STEEL Saxon	Carrere CAL 115	38	THE LAST DANCE Various	Motown EMTV 20
14	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018	39	COUNTRY NUMBER ONE Don Gibson	Warwick WW 5079
15	CHAMPAGNE & ROSES		40	ORCHESTRAL MANOEUVRES IN THE DARK	
41			42		
43			44		
45			46		
47			48		
49			50		
51	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	51	THE WALL Pink Floyd	Harvest SHDW 411
52	SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083	52	20 GOLDEN GREATS Dion & The Belmints	K-Tel NE 1057
53	PARALLEL LINES Blondie	Chrysalis CDL 1192	53	20 GREATEST HITS Real Thing	K-Tel NE 1073
54			54	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	United Artists UAG 30287
55			55	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
56			56	WOMEN AND CHILDREN FIRST Van Halen	Warner Brothers K 56793
57			57	PERMANENT WAVES Rush	Mercury 9100 071
58			58	MIDDLE MAN Boz Scaggs	CBS 86094
59			59	STRANGE BOUTIQUE Monochrome Set	Dindisc DID 4
60			60	ON THROUGH THE NIGHT Def Leopard	Vertigo 9102040
61			61	LOUD AND CLEAR Sammy Hagar	Capitol EST 25330
62			62	LIGHT UP THE NIGHT Dorothy Johnson	
63			63		
64			64		
65			65		

## INTERNATIONAL



LOS ANGELES: Michael Jackson was presented with a gold disc here for the album *Off The Wall* and the single *Don't Stop 'Til You Get Enough* to commemorate his UK sales success. Pictured at the presentation are, left to right: Dennis Killeen, vice-president CRI West Coast Operations, Shirley Brooks, CRI administration, Dick Asher, deputy president and chief operating officer, CBS Records Group, Jackson, Bruce Lundvall, president CBS Records division, Freddy DeMann, from Jackson's management, and Ron Weisner, also from his management.

## UK and Eire share Cavan honours

CAVAN: The first prize in this year's Cavan International Song Contest was shared by the UK and Eire. Love Is A Strange Thing written by Ed Welch and sung by Michael Price from Bristol tied with a country song, Farewell Party, written by Teresa O'Donnell and sung by Harry Ramsbottom and Patricia Origen.

The top prize money of £2,000 was split between the two winners, and Welch, an outright winner of the same event two years ago, insisted that Teresa O'Donnell accepted the trophy.

The second prize of £600 and Cavan crystalware was awarded to Sarolta Zalantay's composition A True Friend representing Hungary,

and the third award of £400 and Cavan crystal was shared between Eire in the shape of the Eileen Reid-Jim Day song I Accuse, and First Love Is The Sweetest written and sung by Paraic Dwyer representing the UK.

Section B of the contest, sponsored by the Derragara Inn, Butlersbridge and restricted to songs about Cavan, was won by Colm C. Wilkinson singing his own song Cavan, which received £600.

The Cavan event is sponsored by Cavan Crystal Ireland Ltd. and the Irish Tourist Board, with the MCPS contributing towards the cost of the accompanying orchestra.

# EMI and Skala join up to pioneer in-store video

From SUE BAKER  
AMSTERDAM: In conjunction with the Skala TV hire firm, EMI Records in Holland has launched a scheme to encourage dealers in the use of video as an in-store promotional aid.

In the first fortnight of operation, about 70 retailers have taken video equipment on a leasing contract with Skala and a further 120 now have a video set in action in their record departments. There

**Dateline:  
Amsterdam**

are, therefore, 190 copies of EMI's specially prepared promotional tape in use in record stores throughout Holland.

The man behind the idea is Jan Gaasterland, EMI sales manager, who explained his thinking for *Music Week*.

"Because the turnover of the record market is dropping slightly, dealers are in need of a new item. For the future, this will be the video disc or pre-recorded video cassette.

"In the short term, it makes sense to use video for extra in-store promotion to create a larger turnover. The difficulty is the investment for the dealer. It can cost him 4,000 guilders (£883) for the equipment. This is why we have arranged a special leasing deal through Skala."

Under this arrangement, the dealer hires the video equipment for 125 guilders (£27.59) per month, excluding BTW (VAT), over an 18-month period. EMI then supplies a promotional tape featuring two songs each from Anne Murray, Kenny Rogers, Don McLean and Rob de Nijs.

Between the songs is information about the catalogue items from these artists. The programme lasts for 30 minutes, and plays twice on each tape. EMI plans to change the tape every four to six weeks and is already making the second one, which is based on the Hit Explosion No. 12 LP.

Gaasterland said: "The scheme is proving to be popular with the dealers, and I really hope that my colleagues in the other record companies will follow up this idea."

## Jurado wins case against Aphrodite

From JORDI RUEDA

BARCELONA: Tribunal No. 3 in the Alicante Court of Justice has found in favour of songstress Rocío Jurado in a claim she brought against the Aphrodite SL company.

Ms Jurado had accused the company of releasing a cassette bearing her photograph but featuring a voice that was not her own.

The court ordered Aphrodite to withdraw from the market all copies of the offending cassette, and compensate and indemnify Ms Jurado to the sum of 175,000 pesetas (£1,106). The court's judgment stated that the company's act in issuing such a cassette transgresses the fundamental rights of a person recognised in the Spanish Constitution under Article 18, the right to one's own image.

This is the first Tribunal of Justice verdict against the widespread practice of passing off cassettes which are cover version as the original article and similar lawsuits are now in progress.

## GERMANY

# Silver celebration for Intersong Hamburg



Heinz T. Voigt

INTERSONG CELEBRATED its 25th anniversary on April 24 with a gathering at Onkel Po's, Hamburg's famous music club.

Intersong Hamburg today is one of the biggest and most successful companies within the PolyGram publishing division, itself among the top three international publishing organisations.

It all began as a modest private

company in 1945 when the Viennese brothers, Jean and Julian Aberbach, founded their Hill & Range Songs Inc. in New York, specialising initially in country and western music. They proceeded to become one of America's most successful publishing enterprises, with writers

In 1956, the Aberbachs acquired 50 per cent of Elvis Presley's two publishing companies, which proved to be an immensely profitable association. The previous year they had started building a chain of international branches, which were eventually sold to Deutsche

Deutsche Grammophon, coming under the banner of the newly-founded Artemis BV Group, Holland, with Heinz Voigt and Dr. Wolfgang Hix as the new managers, succeeded in 1972 by Wolfgang Kretzschmar. On May 15, 1974, Aberbach GmbH changed its name to Musikverlag Intersong GmbH, and, with a few exceptions, this name is now used throughout the world.

Since its foundation, Intersong has administered and partly owned James Last's Happy Music Verlag, Hans Bertram's Liliton Musikverlag, Hildegard Knef's Edition Tinta and Dalish Lavi's Edition Daliah. Last has been particularly successful as both writer and artist and three other distinguished Intersong composers are Leo Leandros, whose songs are sung by his daughter Vicky, Draf Deutscher, and Horst Jankowski, whose Walk In The Black Forest is one of Intersong's most successful copyrights.

"Any suggestion that Intersong Hamburg is just a collection agency is nonsense," declared Heinz T. Voigt, now president of PolyGram's publishing division. "The company is engaged in all facets of publishing, including print, and master products. It provides funds for the development of promising young writers, and will continue to do so in the future."

Voigt added that in four cases out of five, Intersong discovers new talent before the latter has secured recording deals. He estimates the Intersong repertoire to be 70 per cent international product and 30 per cent German.

## From MICHAEL HENKELS in Hamburg

contracted to them of the calibre of Burt Bacharach and Hal David, Doc Pomus and Phil Spector, and Jerry Leiber and Mike Stoller.

Grammophon, with the exception of those in the UK, Italy and Mexico.

1955 also marked the birth of the German Aberbach company. During its early years, it acted mainly as the local representative of the Presley companies and after a five-year association with the German performing right society, Aberbach GmbH became a full member of GEMA, an unusual occurrence because it was still an American company.

By 1961, Aberbach had established nine new companies to represent various American publishers in Germany, Austria and Switzerland, among them Hal Fein's company, Fein GmbH, the Musikerverlag Barton with its Frank Sinatra repertoire and Shadows Music GmbH a.o.

In 1957, when manager Peter Moesser left, Otto Demler became professional manager until 1960, and was succeeded by Rudolf Slezak until 1966. During the early Sixties, Bert Kaempfert worked as staff arranger for Aberbach.

In 1966, all of Aberbach's 100 per cent-owned companies and shares held by Aberbach in foreign and/or administered companies were sold to

promotion treatment and plans are made to launch the band in the UK, Italy, France, Switzerland and Austria as well as in Germany. Metronome believes that Accent's single, I'm A Rebel, has international hit potential.

Hansa in Berlin has been contemplating the possibilities of a new rock label for two years. In contrast to Metronome, Hansa has been pushing its new Rocktopus line internationally from day one.

"We are thinking in terms of promoting to the rock media throughout the world," said Hansa vice-MD Hans Blume. "They will be serviced with full information and interviews with the artists, and apart from this, the fans will be reached with an international schedule of gigs."

Hansa started its Ohr and Pitz labels 10 years ago, and was a pioneer of German rock in parallel with Metronome's Brain label, which is still very much around.

Rocktopus opened up with albums by German groups Dick & Alex and the Nightawks. Then followed singles by three English bands, Japan, the Outline and the Opposition, and Dutch group, Urban Heroes, made its debut with an album and a single. Another British band with a Rocktopus single out is the Runs.

## Better times for rock bands

BETTER TIMES are here for German rock groups. Leading bands are selling well, exemplified by Scorpions (more than 200,000 LPs and musicassettes of *Lovedrive*), three albums by Kraftwerk which together have exceeded 450,000, and three LPs by Eloy (331,000). Through these impressive statistics, Harvest can lay claim to being the top German rock label now.

Two companies, once pacemakers in the field of German rock music, have founded new labels specially for new groups. In Hamburg, Metronome has launched Reflektor with five bands signed — Accept, Stop, Dr. Koch Ventilator, Dr. Seltsam and Propaganda, and Extrabreit.

Said Metronome marketing manager Klaus Eberts: "After the disco rage, new wave, punk and ska are the only trends discernible at the moment. With Reflektor we are aiming for a new public which has been focused during the past two years by new music publications which have appeared in various big cities. Their readers are the ones most interested in new albums, new trends and live gigs and we are advertising in these papers to reach this public."

Accent is the first Reflektor group to receive the full



Sailing  
Vietnam  
Arms Of Mary  
Baker Street  
So You Win Again  
Rivers Of Babylon  
Morning Has Broken  
Ring My Bell  
Video Killed The Radio Star

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ISLAND  
MUSIC

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**COCNEY REJECTS**  
*Bubbles*  
 the other version  
 THE PERFECT COCKNEY  
 PLOTTING  
 22

Both singles not taken from the album - Greatest Hits Vol. 1

**THE HOLLIES**  
 THE AMAZING NEW SINGLE  
*Soldier's Song*



2059 245 Order from Polygram (01-590 8044)

**WILDLIFE**  
 DEBUT SINGLE  
*Burning*  
 CHS 2430

TAKEN FROM THE ALBUM 'BURNING' CHR 1288



Chrysalis

# TOP 75 SINGLES

Week-ending May 10, 1980  
 ● MILLION (PLATINUM)  
 ● 1/2 MILLION (GOLD)  
 ● 1/4 MILLION (SILVER)

1	GENO	Dexy's Midnight Runners	Parlophone R 6033	26	BREATHING	Kate Bush	EMI 5058	51	PLATINUM BLONDE	Prelude	EMI 5046	
2	15	WHAT'S ANOTHER YEAR	Johnny Logan	32	STARING AT THE RUDE BOYS	Ruts	Virgin VS 327	52	NEW	PULLING MUSSELS	Squeeze	A&M AMS 7523
3	2	COMING UP	Paul McCartney	39	LET'S GO ROUND AGAIN	Average White Band	RCA AWB 1	53	NEW	MESSAGES	Orchestral Maneuvres In The Dark	Dindisc DIN 15
4	3	CALL ME	Blondie	14	WORK, REST AND PLAY MADNESS EP	Madness	Stiff BUY 71	54	43	ALL AROUND THE WORLD	Jam	Polydor 2058 903
5	4	SILVER DREAM MACHINE	David Essex	41	JUST CAN'T GIVE YOU UP	Mystic Merlin	Capitol CL 16133	55	57	SOMETHING'S MISSING	Chords	Polydor POSP 146
6	5	TOCCATA	Sky	38	THIS WORLD OF WATER	New Musik	GTO GT 268	56	53	NEWS OF THE WORLD	Jam	Polydor 2058 995
7	13	THE GROOVE	Rodney Franklin	35	FOREST	The Cure	Fiction FICS 10	57	37	DEAR MISS LONELY HEARTS	Philip Lynott	Vertigo SOLO 1
8	23	GOLDEN YEARS (LIVE EP)	Motorhead	28	NE-NE-NA-NU-NU	Bad Manners	Magnet MAG 164	58	NEW	NO SELF CONTROL	Peter Gabriel	Charisma CB 360
9	31	NO DOUBT ABOUT IT	Hot Chocolate	34	TAKE GOOD CARE OF MY BABY	Snakia	RAK 309	59	54	DAVID WATTS	Jam	Polydor 2059 054
10	11	MY PERFECT COUSIN	Undertones	61	YOU GAVE ME LOVE	Crown Heights Affair	Mercury MER 9	60	26	LET'S DO ROCK STEADY	Body snatchers	2 Tone CHSTT 9
11	19	I SHOULD'A LOVEDYA	Narada Michael Walden	63	THE BUCKET OF WATER SONG	The Four Bucketeers	CBS 8383	61	NEW	LET'S GET SERIOUS	Jermaine Jackson	Motown TMG 1183
12	10	CHECK OUT THE GROOVE	Bobby Thurston	24	MISSING WORDS	Selector	2 Tone CHSTT 10	62	44	ROUGH BOYS	Peter Townshend	Atco K 11460
13	6	KING - FOOD FOR THOUGHT	U.B.40	22	KOOL IN THE KAFTAN	B. A. Robertson	Asylum K 12427	63	64	MY FRIEND JACK	Boney M	Atlantic/Hansa K 11463
14	36	HOLD ON TO MY LOVE	Jimmy Ruffin	67	POLICE & THIEVES	Junior Murvin	Island WIP 6639	64	51	SO GOOD SO RIGHT/IN THE THICK OF IT	Branda Russell	A&M AMS 7517
15	25	DON'T MAKE WAVES	Melrose	17	DANCE YOURSELF DIZZY	Liquid Gold				MODERN WORLD		

15	25	DOON T'WANK TRAILS Molans	Epic EPC 8349
16	8	SEXY EYES Dr. Hook	Capitol CL 16127
17	58	MIRROR IN THE BATHROOM The Beat Co Feet	FEET 2
18	7	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Detroit Spinners	Atlantic K 11432
19	12	DON'T PUSH IT, DON'T FORCE IT Leon Haywood	20th Century TC 2443
20	20	WHEELS OF STEEL Saxon Carrere	CAR 143
21	30	FOOL FOR YOUR LOVING Whitesnake	United Artists BP 352
22	9	TALK OF THE TOWN Pretenders	Real ARE 12
23	27	THE GREATEST COCKNEY RIP OFF Cockney Rejects	Zonophone Z 2
24	16	MY OH MY Sad Cafe	RCA SAD 3
25	55	SHE'S OUT OF MY LIFE Michael Jackson	Epic EPC 8384

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LIMITED EDITION PICTURE RAO

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THE EYES HAVE IT

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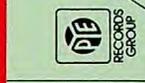
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Hit Single 'She's Out Of My Life'

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# MUSIC WEEK MUSIC WEEK MUSIC WEEK

**COCINERY REJECTS**  
*Bubbles*  
 the other version

Both singles not taken from the album - Greatest Hits Vol 1

**THE HOLLIES**  
 THE AMAZING NEW SINGLE  
*Soldier's Song*



2059 246 Order from Polygram (01-590 6041)

**WILDLIFE**  
 DEBUT SINGLE  
*Burning*  
 CHS 2430

TAKEN FROM THE ALBUM 'BURNING' CHR 1288

Chrysalis

# TOP 75 SINGLES

1	GENO	Dexy's Midnight Runners	Parlophone R 6033
2	15	WHAT'S ANOTHER YEAR	Epic EPC 8572
3	2	COMING UP	Parlophone R 6035
4	3	CALL ME	Chrysalis CHS 2414
5	4	SILVER DREAM MACHINE	Mercury BIKE 1
6	5	TOCCATA	Ariola ARO 300
7	13	THE GROOVE	CBS 8529
8	23	GOLDEN YEARS (LIVE EP)	Bronze BRO 92
9	31	NO DOUBT ABOUT IT	RAK 310
10	11	MY PERFECT COUSIN	Sire SIR 4038
11	19	I SHOULD'VE LOVED YA	Atlantic K 11413
12	10	CHECK OUT THE GROOVE	Epic EPC 8348
13	6	KING - FOOD FOR THOUGHT	Graduate GRAD 6
14	36	HOLD ON TO MY LOVE	RSO 57
15	25	DON'T MAKE WAVES	Epic EPC 8349

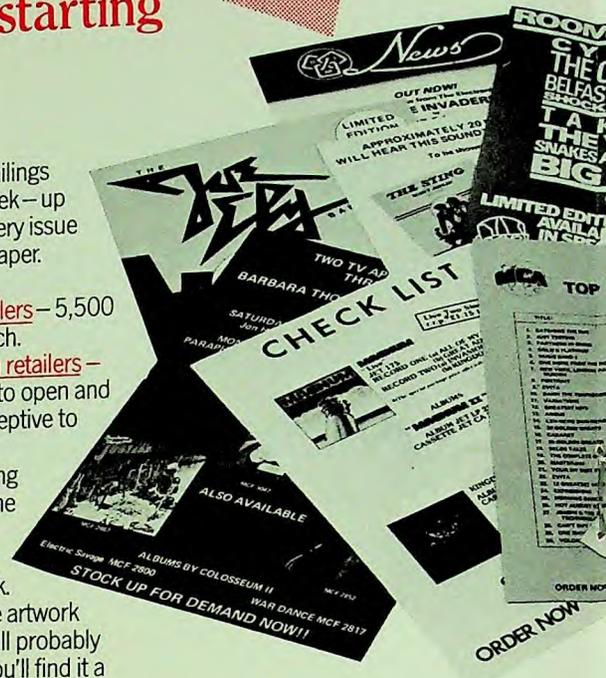
26	29	BREATH	Kate Bush
27	32	STARING	Ruts
28	39	LET'S GET	Average V
29	14	WORK, I	Madness
30	41	JUST CA	Mystic M
31	38	THIS WC	New Mus
32	35	FOREST	The Cure
33	28	NE-NE-N	Bad Manne
34	34	TAKE GO	Smokito
35	61	YOU GAY	Crown Hei
36	63	THE BUG	The Four B
37	24	MISSING	Selecter
38	22	KOOL IN	B. A. Rober
39	67	POLICE E	Junior Mu
40	17	DANCE	Liquid Gold

## Record companies - put 'em in

A new service starting week ending May 24th

From that date your dealer mailings can be sent out with Music Week - up to 4 inserts in the centre of every issue of the UK's no. 1 music trade paper. Consider the advantages.

- \* reach 99% of the UK's retailers - 5,500 of them - for as little as 3p each.
- \* achieve greater impact with retailers - with fewer individual mailings to open and examine they will be more receptive to your message.
- \* save time - no more collating and envelope stuffing. Send the material to us by Wednesday and it will be in the retailer's Music Week the following week.
- \* ultimately, why not send the artwork and let us do the printing. You'll probably save even more money and you'll find it a lot more convenient.



# MUSIC

# Dealers -pull 'em out

This Music Week service is not just good for record companies. There are also advantages for you.

\* easier to read, easier to file – because all the product information you need will be together in one neat package.

\* streamline your ordering system – it becomes easier when everything arrives on the same day – along with your indispensable copy of Music Week.

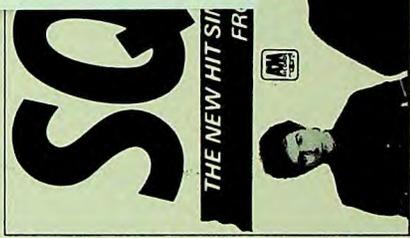
For more information about the Dealer Pack ring Jonathan Ward at Music Week, 01-836 1522.



# MUSIC WEEK

15	25	0001	WALK TALK	Nolans	Epic EPC 8349
16	8	SEXY EYES	Dr. Hook	Capitol CL 16127	
17	58	MIRROR IN THE BATHROOM	The Beat Go Feet	FEET 2	
18	7	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners	Atlantic K 11432	
19	12	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood	20th Century TC 2443	
20	20	WHEELS OF STEEL	Saxon Carrere	CAR 143	
21	30	FOOL FOR YOUR LOVING	Whitesnake	United Artists BP 352	
22	9	TALK OF THE TOWN	Pretenders	Real ARE 12	
23	27	THE GREATEST COCKNEY RIP OFF	Cockney Rejects	Zonophone Z 2	
24	16	MY OH MY	Sad Cafe	RCA SAD 3	
25	55	SHE'S OUT OF MY LIFE	Michael Jackson	Epic EPC 8384	

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7 CAB 502 12 CAB L 502  
DESTINED TO BE THE BIGGEST NOVELTY RECORD THIS YEAR! ... ON SALE HERE  
DISCO INTERNATIONAL

Epic EPC 8384

# Michael Jackson

Hit Single 'She's Out of My Life'

# MUSIC WEEK MUSIC WEEK MUSIC WEEK

**COCKNEY REJECTS**  
*Bubbles*  
 the other version  
 THE GREAT-EST COCKNES-  
 PLORES  
 22

Both singles not taken from the album - Greatest-hits Vol. 1.

**THE HOLLIES**  
 THE AMAZING NEW SINGLE  
*Soldier's Song*



2059 246 Order from Polygram 01-590 90441

**WILDLIFE**  
 DEBUT SINGLE  
*Burning*  
 CHS 2430

TAKEN FROM THE ALBUM 'BURNING' CHR 1288



Chrysalis

# TOP 75 SINGLES

Week-ending May 10, 1980  
 \* MILLION (PLATINUM)

1	GENO	Dexy's Midnight Runners	Parlophone R 6033
2	15	WHAT'S ANOTHER YEAR	Epic EPC 8572
3	2	COMING UP	Parlophone R 6035
4	3	CALL ME	Chrysalis CHS 2414
5	4	SILVER DREAM MACHINE	Mercury BIKE 1
6	5	TOCCATA	Ariola APO 300
7	13	THE GROOVE	CBS 8529
8	23	GOLDEN YEARS (LIVE EP)	Bronze BRO 92
9	31	NO DOUBT ABOUT IT	RAK 310
10	11	MY PERFECT COUSIN	Sire SIR 4038
11	19	I SHOULD'A LOVEDYA	Atlantic K 11413
12	10	CHECK OUT THE GROOVE	Epic EPC 8348
13	6	KING - FOOD FOR THOUGHT	Graduate GRAD 6
14	36	HOLD ON TO MY LOVE	RSD 57
15	25	DON'T MAKE WAVES	Epic EPC 8349

26	BREATH	Kate Bush	
27	STARING	Ruts	
28	LET'S GO	Average V	
29	WORK, F	Madness	
30	JUST CA	Mystic Me	
31	THIS WC	New Musical	
32	FOREST	The Cure	
33	NE-NE-N	Bad Manners	
34	TAKE GO	Smokie	
35	YOU GAY	Crown Hi	
36	THE BUG	The Four B	
37	MISSING	Selector	
38	KOOL IN	B. A. Robertson	
39	POLICE	Junior Mur	
40	DANCE	Liquid Gold	

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Weight of insert	20% contract advertisers (weekly)	17½% contract advertisers (three)	15% contract advertisers (twice)	10% contract advertisers (monthly)	non contract advertisers
Up to 5 gms	£150	£170	£190	£225	£300
Up to 10 gms	£200	£225	£250	£300	£400
Up to 15 gms	£250	£285	£315	£375	£500
Up to 20 gms	£300	£340	£375	£450	£600

Size  
 A4 single sheet  
 Conditions

1. No advertisement inserts will be accepted.
2. No half tones or illustrations above 2 inches square can be included.
3. No more than 4 inserts per company can be accepted in any one issue.
4. Delivery to Music Week no later than 9 days prior to cover date.

The Dealer Pack - one more good reason for turning to Music Week.

Ask for details of special poster rates.

# MUSIC WEEK

Spotlight Publications, 40 Long Acre, London WC2E 9JT. 01-8361522

15	25	NEW	MOVERS	DOOR TO DOOR	25	Jam	2058 945
16	8	NEW	SEXY EYES	Dr. Hook	Capitol CL 16127	THE MONKEES EP	Arista ARIST 326
17	58	NEW	MIRROR IN THE BATHROOM	The Beat Go Feet	FEET 2	MIDNIGHT DYNAMOS	MAG 169
18	7	NEW	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners	Atlantic K 11432	STOMP	A&M AMS 7509
19	12	NEW	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood	20th Century TC 2443	BODY LANGUAGE	Atlantic K 11392
20	20	NEW	WHEELS OF STEEL	Saxon Carrere	CAR 143	TURN IT ON AGAIN	Charisma CB 356
21	30	NEW	FOOL FOR YOUR LOVING	Whitesnake	United Artists BP 352	LIVING AFTER MIDNIGHT	CBS 8379
22	9	NEW	TALK OF THE TOWN	Prentenders	Real ARE 12	HOLIDAY 80 EP	Virgin SV 105
23	27	NEW	THE GREATEST COCKNEY RIP OFF	Cockney Rejects	Zonophone Z 2	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES	Stiff BUY 73
24	16	NEW	MY OH MY	Sad Cafe	RCA SAD 3	SO LONG	United Artists BP 342
25	55	NEW	SHE'S OUT OF MY LIFE	Michael Jackson	Epic EP 8384	LADY	Solar SO 4

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 460 conventional record outlets by the British Market Research Bureau Ltd.

**'RAPPERS DELIGHT'... 'CAN YOU FEEL THE FORCE'...**  
**'AIN'T NO STOPPING US NOW'... 'BAD GIRLS'... 'BOOGIE WONDERLAND'...**  
**'WE ARE FAMILY'... 'HOLDIN' ON'... 'WE GOT THE GROOVE'... 'TAXI PAIA'... 'WE GOT THE FUNK'...**  
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RECORDS GROUP

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 FROM THE ALBUM 'ARGYBARGY'



**NEW SINGLE LIMITED EDITION PICTURE DISC**

**MARCEL MARTEL**

THE EYES HAVE IT

METAL URBANE (DUB)

RADIO 1 FEATURED FORTY

blu

BLU 2005



**Michael Jackson**

Hit Single

**'She's Out of My Life'**

EPC 8384

## American Commentary



### New blood in singles chart... PolyGram/RSO fall out over prices...Magnavox opposed

NEW YORK: The singles chart is currently spawning a number of hot new acts, though so far in only two out of more than a dozen cases are the singles generating album momentum as well.

Leading the way is Christopher Cross on WB, whose debut LP in the Doobies mould has been three months in climbing to the top 10. And for those who doubt that a disco dance record can still have impact, Casablanca's Lipps Inc., brainchild/production of Steven Greenberg (another essentially one-man creation), is mid-twenties on both the singles and albums charts.

Arista's Air Supply, the result initially of a singles deal with Australians Graham Russell and Russell Hitchcock, is No. 3 on solid promotion alone. Arista picked up the album option when the single, Lots Of Love, started picking up airplay, and the LP is now out. A fully fledged campaign to exploit the image of the group will build around the question "Air who?"

Gary Numan, who's had an easier time of it in the UK than here, has finally scored with Cars. As a result, Atco will re-service the LP, Replicas, and re-release Are Friends Electric as a "follow-up" single. Similarly, MCA is re-releasing the 1978 Rupert Holmes disc, Pursuit Of Happiness.

Canadian Bruce Cockburn is also having his first success here via Millenium, though he's long been a major attraction in his home territory. Tipster Kal Rudman has been promoting Cockburn regularly, as he has been doing for Bernadette Peters. She is best known as a comedienne and actress in film and TV, her Gee Whiz single showing strength primarily in adult markets.

One final single of promise — Cristina's Ze remake of Leiber and Stoller's Is That All There Is — was pulled by the company in face of a court injunction issued on behalf of the writers. Ze itself is merrily publicising Stoller's wife's testimony that "in 14 years of marriage, I never saw my husband as upset as when he was listening to that record". The injunction was granted on the basis of significantly altered lyrics.

POLYGRAM HAS raised its wholesale prices three per cent as of May 1, although there was reportedly considerable dissatisfaction internally over RSO president Al Coury's steadfast refusal to go along with the increase.

As a result, RSO product — RSO being the only PolyGram-distributed label not wholly owned by the conglomerate — is unaffected, along with classical product.

PolyGram planning VP Jules Abramson also informed accounts that the company would withdraw co-op advertising support from dealers promoting blank tape and/or home taping in the same ads as PDI-related product.

In a strongly worded letter that went out to some 300 accounts, Abramson stated: "We shall not honour any advertising claim or credit, even though accompanied by a PolyGram advertising authorisation issued without prior advice of the blank tape copy".

## By IRA MAYER

HOPES FOR a speedy authorisation of the Magnavox AM stereo system were short-lived as competitors have made it known that they will challenge the Federal Communications Commission decision.

Leader of the opposition is Leonard Kahn of Kahn Communications, who says he is willing to fight the FCC in the courts if necessary.

Engineers at the recent National Association of Broadcasters meeting generally seemed to agree that the choice of the Magnavox system was a poor one.

LAWYERS FOR Sam Goody Inc. and its two indicted officers are seeking dismissal of the case accusing them of trafficking in counterfeit records on the basis of prosecutorial misconduct.

Apparently, however, they are building an argument that would fight the charges based on claims that the relationship between the FBI and the RIAA is improper, that the FBI has been "used by the record industry to lessen price competition" through its sanction of the RIAA more or less to threaten record companies with prosecution for dealing with jobbers "whose wares later turn out to be counterfeit".

WARNER BROS has started a new retail-orientated publication called Merch about, of course, merchandising campaigns.

Included in the first issue are news of new signings, a list of point-of-purchase materials currently available, a directory of WEA offices where the materials can be obtained, a mini pop-up display (Van Halen this time), and instructions for building a browser bin for singles from empty LP jackets.

WB has generally been credited as having superior art and editorial design for such items, and the demise of its Waxpaper publication last year has left a void that Merch may indeed fill.

SHORTS: Russ Regan and Mike Stewart have confirmed plans to start a production company, Regan handling A&R, Stewart overseeing business affairs... Don Ellis, long-time A&R VP at CBS (and briefly at Motown), has joined Kendun Studios in LA, where it is expected he will eventually create a label... Ken Buttice has been given the title to go along with the job he's been doing at Elektra/Asylum since the departure of Chuck Plotkin in 1978 — vice-president, A&R... Joe Dash promoted to VP/GM at CBS Masterworks... as expected, Hal David has been formally elected president of ASCAP... Bob Jamieson appointed VP marketing, creative operations on the staff of Richard Asher.

## PUBLISHING

Edited  
by  
NIGEL HUNTER

### Nisbet and Beck clinch Arthur Lowe deal

NISBET AND Beck Music has concluded a master deal with RCA for the release of a single by actor Arthur Lowe, Captain Mainwaring of the BBC TV series Dad's Army, and more recently Potter in the TV series of the same name. The song is And Yet, And Yet and will be released during May.

The company has also just completed an album, in association with Artie Mogull, MCA Records and Bernard Theobalds, featuring Rab Noakes. The album is to be issued in the UK and America shortly.

Ben Nisbet and Ronnie Beck have also signed a new band, Mug Shots, to a worldwide music publishing contract and a label deal is currently being arranged. The company's act, Felix and The Cats, are in the studios from May 12 with producer Peter Collings of Matchbox, laying down tracks for a new single. The group are signed to GTO on a worldwide basis.

### MPA votes against joining photo-copying scheme

MUSIC PUBLISHERS Association members have voted by a two-to-one margin against joining the Scottish pilot scheme for photo-copying licensing (MW March 15).

An analysis of the voting revealed that most publishers with substantial printed music catalogues opposed participation, and those who were in favour of joining the scheme were mostly companies with little involvement in the print side of music publishing.

The results of the MPA ballot have been conveyed to Lord Wolfenden, who is chairing the committee on photo-copying, and he has decided that, in the circumstances, music should be excluded altogether from the Scottish scheme, a view with which the MPA council concurs.

CHAPPELL MUSIC appointments and changes recently include the naming of Ian Reid as senior professional executive and Jennifer Kay as professional executive, contemporary standard repertoire.

Jeff Chegwin has joined Chappell Music as professional executive, pop exploitation. He was formerly with EMI's MOR division, where he was assistant to producer Bob Barratt.

## CLASSICAL

Edited  
by  
NICOLAS SOAMES

### Two operatic releases not to be missed

TWO MAJOR new operatic releases have been announced this month, including the long-awaited recording of Verdi's Luisa Miller, conducted by Lorin Maazel.

Luisa Miller has been consistently successful since it was first produced at Covent Garden nearly two years ago, and it was clear then that a recording with the same cast would almost certainly be viable commercially.

Until that production, Luisa Miller, written in 1849, was one of the least well-known Verdi operas in this country, although there were two recordings in the catalogue, one by Cleve and one by Maag.

The new 3 LP set (2709 096 £16.50) which, it is important to note, is available on two cassettes retailing at £11.50, is the one to stock. It features Katia Ricciarelli, Elena Obraztsova, Placido Domingo, Renato Bruson and Gwynne Howell, and it has been

made with the Chorus and Orchestra of the Royal Opera House, Covent Garden.

The other major release comes from Decca — Puccini's Tosca, which is already available in eight other versions, the most recent from Colin Davis and Phonogram.

But this new set (D/K 134D £10.50) is a significant addition because it brings together three major figures in the operatic world, Mirella Freni who takes the title role, Luciano Pavarotti as Cavaradossi and Sherrill Milnes as Scarpia.

Freni and Pavarotti have already acclaimed Puccini partnerships behind them, La Boheme and Madam Butterfly, and no doubt this will do equally well. It is conducted by Nicola Rescigno, who has conducted at Glyndebourne, and the soloists are joined by the London Opera Chorus and the National Philharmonic Orchestra.

### Once more with feeling

HOW OFTEN can popular works be re-recorded? How many versions of one work can the market sustain? The answer appears to be infinite.

May features a number of releases from the major companies of immensely popular works — clearly, someone, somewhere is convinced that money is to be made from more versions of Dvorak's New World and Tchaikovsky's Piano Concerto No. 1.

There were 33 versions of Dvorak's New World Symphony. There are now 34 — Decca's justification for a new release from the Vienna Philharmonic Orchestra under Kirill Kondrashin (SXDL/K 7510) obviously being because this is a digital recording.

There are also now 34 versions of Tchaikovsky's Piano Concerto No. 1, the new total reached by Andrei Gavrilov and the Philharmonia Orchestra conducted by Riccardo Muti (ASD 3818/TC). EMI's justification is the much acclaimed performance given by these artists in the Royal Festival Hall last year.

There are 31 versions of Beethoven's Symphony No 6, The Pastoral, and Muti again, but this time with the Philadelphia Orchestra, now makes it 32 (ASD/TC 3854).

### Euro win seals Bocu's success

THIS YEAR should be a very good one for Bocu Music in view of its publishing rights to the Eurovision winner, What's Another Year, for the world with the exception of Eire.

Bocu general manager Carole Broughton has known Shay Healy, writer of the song, for some time, and Healy in fact scored a No. 1 in Eire with a parody of an Abba song, Bocu publishing the Abba catalogue in the UK and Eire. Bocu wanted What's Another Year, and held talks with Healy and his business advisers, finally securing the song's rights two weeks before the Eurovision final at The Hague.

Other current Bocu activity centres on the Captain and Tennille's single, No Love In The Morning, Tomas Ledin's Swedish Eurovision entry, Right Now, Felix Cavaliere's forthcoming album and single Only A Lonely Heart Sees, both sides of the new El Coco single, and Jonathan King's It's Illegal, It's Immoral, It's Unhealthy But It's Fun on WEA.

Bocu writer Kevin Kitchen has had three of his songs covered recently by Clout, Chlites and Laura Brannigan.

### John Culshaw

THE CLASSICAL music world has been saddened by the death of John Culshaw on April 26, aged 55.

Culshaw's interest in music was inspired while he was a serviceman during the Second World War and attended a concert by Rachmaninov. He later wrote a biography of the composer, and joined Decca's publicity department in 1946.

He transferred to classical production, and earned a first-class reputation among Decca's classical artists and the business in general through his enthusiasm, skill and meticulous attention to detail. The classical stars with whom he worked included Clifford Curzon, Sir Georg Solti, Herbert von Karajan and Joan Sutherland, and Culshaw coaxed Benjamin Britten into the Decca studios to record his operas and most of his other works.

Culshaw's main musical monument is the first complete recorded set of Wagner's Ring, recorded during his tenure of management of Decca's classical recording division from 1956 to 1967. This undoubtedly was a major factor that led to him being awarded the OBE in 1966, and he explained in his book, *Ring Resounding*, that he recorded the cycle as an experience to be heard and enjoyed in the home and not merely as the reproduction of a stage performance.

From 1967 to 1975, Culshaw was head of music programmes for BBC TV, during which time he was associated with series by André Previn and commissioned Britten's opera, Owen Wingrave. Since 1975, he freelanced as a record producer, and music journalist.

# Successful Publishers Distribute Printed Music Through Music Sales.

This week's Top 75 Chart amounts to a pat on the back for Music Sales' organisation and selling methods. For it shows that the vast majority of successful publishers rely on Music Sales to distribute the printed music to their top selling songs.

No less than a massive 51 out of 75 titles are now obtainable from our computerised warehouse at Bury St. Edmunds. Yet that is only a small part of the story. Publishers know that they can rely on our aggressive sales force to get the biggest possible

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Telex 21892.

## TOP 75 SINGLES

**MUSIC WEEK**  
Week ending April 26, 1980

1	2	CALL ME Blondie	Chrysalis CHS 2414	26	30	CHECK OUT THE GROOVE Bobby Thurston	Epic EPC 8348	51	NEW	FOOL FOR YOUR LOVING Whitesnake	Shout Artists BP 352
2	12	GENO Dazy's Midnight Runners	Parlophone R 6033	27	70	THE GROOVE Rodney Franklin	CBS 8529	52	75	SO GOOD SO RIGHT/IN THE THICK OF IT Brenda Russell	AbM AMS 7517
3	1	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Detroit Spinners	Atlantic K 11432	28	25	WHEELS OF STEEL Saxon Carrera	CAR 143	53	NEW	NEWS OF THE WORLD Jam	Polydor 2058 995
4	4	KING - FOOD FOR THOUGHT U.B.40	Graduate GRAD 6	29	15	STOMP Brothers Johnson	AbM AMS 7509	54	NEW	MODERN WORLD Jam	Polydor 2058 945
5	5	SEXY EYES Dr. Hook	Capitol CL 16127	30	32	HI FIDELITY Elvis Costello & The Attractions	F. Beat XX 3	55	35	ALL NIGHT LONG Rainbow	Polydor POSP 104
6	9	SILVER DREAM MACHINE David Essex	Mercury MCKE 1	31	51	STARING AT THE RUDE BOYS Ruts	Mercury MCKE 1	56	NEW	LOVE ENOUGH FOR TWO Prima Donna	Mercury ARO 221
7	62	COMING UP Paul McCartney	Parlophone R 6035	32	37	DEAR MISS LONELY HEARTS Philip Lynott	Vertigo SOLO 1	57	NEW	STRANGE TOWN Jam	Polydor POSP 34
8	3	DANCE YOURSELF DIZZY Liquid Gold	Polo 1	33	31	HIM Rupert Holmes	MCA 565	58	54	DO YOU REMEMBER ROCK 'N' ROLL RADIO Ramones	Mercury MCKE 1
9	8	TALK OF THE TOWN Pretenders	Real ARE 12	34	17	TURNING JAPANESE Vapors	United Artists BP 334	59	NEW	THE WORLD OF WATER New Musik	GTO GT 288
10	7	NIGHT BOAT TO CAIRO Madness	San BUY 71	35	NEW	I SHOULD'A LOVED YA Narsala Michael Walden	Atlantic K 11413	60	61	GIRL Shy	Gallery GA 1
11	24	TOCCATA Sky	Ariola ARO 300	36	36	NE-NE-NA-NA-NU-NU Bad Manners	Magnet MAG 164	61	73	DAYDREAM BELIEVER Anne Murray	Capitol CL 16123
12	14	DON'T PUSH IT, DON'T FORCE IT Leon Haywood	Mercury MCKE 1	37	33	THE MONKEES EP Monkees	Arista ARIST 326	62	58	LOVE AND LONELINESS Motors	Mercury VS 283
13	11	JANUARY FEBRUARY Barbara Dickson	Epic EPC 8115	38	38	CLEAN CLEAN Buggles	Island WIP 8584	63	NEW	DAVID WATTS Jam	Polydor 2058 054
14	23	MY OH MY Sad Cafe	RCA SAD 3	39	41	ROUGH BOYS Patar Townshend	Atco K 11460	64	49	I'M THE FACE High Numbers	Back Door DOOR 4
15	10	POISON IVY Lambert & Raj	Rocket XPRES 25	40	44	ALL FOR LEYNA Billy Joel	CBS 8325	65	40	TAKE THAT LOOK OFF YOUR FACE Marti Webb	Polydor POSP 100
16	13	TURN IT ON AGAIN Genesis	Mercury MCKE 1	41	55	FOREST The Cure	Fiction FICS 10	66	NEW	JUST CAN'T GIVE YOU UP Mythic Marlin	Capitol CL 16133
17	19	KOOL IN THE KAFTAN B. A. Robertson	Arylum K 12427	42	21	ECHO BEACH Martha & The Muffins	Dindisc DIN 9	67	50	HOLLYWOOD TEASE Girl	Jet 176
18	16	LIVING AFTER MIDNIGHT Judas Priest	CBS 8379	43	NEW	IN THE CITY Jam	Polydor 2058 866	68	52	MAGNUM LIVE E.P. Magnum	Jet 175
19	18	MY WORLD Secret Affair	I-Spy SEE 5	44	NEW	BREATHING Kato Bush	EMI 5058	69	NEW	LET'S GO ROUND AGAIN Average White Band	Mercury AWB 1
20	6	GOING UNDERGROUND/DREAMS OF CHILDREN Jam	Mercury MCKE 1	45	47	TELL THE CHILDREN Sham 69	Polydor POSP 136	70	NEW	PLATINUM BLONDE Prinkide	EMI 5046
21	29	MY PERFECT COUSIN Unlabeled	Mercury SIR 4038	46	28	TOGETHER WE ARE BEAUTIFUL Fern Kinney	WEA K 79111	71	39	SPIRIT OF RADIO Rush	Mercury RADIO 7
22	20	HAPPY HOUSE Souzise & The Banishes	Polydor POSP 117	47	NEW	THE GREATEST COCKNEY RIP OFF Cockney Rejects	Zonophone Z 2	72	NEW	MY FRIEND JACK Bonny M	Mercury/Hansa K 11463
23	26	MISSING WORDS Solocator	2 Tone CHSTT 10	48	42	LIQUIDATOR/LONG SHOT KICK DE BUCKET Harry J All Stars/Pioneers	Trojan TRO 9063	73	NEW	SOMETHING'S MISSING Chords	Polydor POSP 148
24	22	LET'S DO ROCK STEADY Bodysnatchers	2 Tone CHSTT 9	49	NEW	ALL AROUND THE WORLD Jam	Mercury 2058 903	74	67	TELL ME ON A SUNDAY Marti Webb	Polydor POSP 111
25	34	DON'T MAKE WAVES Noters	Epic EPC 8349	50	72	TAKE GOOD CARE OF MY BABY Smoke	RAK 309	75	27	ANOTHER NAIL IN THE HEART Squeeze	AbM AMS 7507

16	10	IRON MAIDEN Iron Maiden	EMI EMC 3330
17	NEW	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075
18	18	REGGATTA DE BLANC Police	ABM AMLH 64792
19	15	SNAKES & LADDERS Gerry Rafferty	United Artists UAK 30298
20	28	17 SECONDS Cure	Fiction FIX 004
21	22	OFF THE WALL Michael Jackson	Epic EPC 83468
22	16	PRETENDERS Pretenders	Real RAL 3
23	30	ANIMAL MAGNETISM Scorpions	Harvest SHSP 4113
24	21	FACADES Sed Cate	RCA PL 25249
25	20	ONE STEP BEYOND Meatloaf	Siff SEZ 17
41	42	STRING OF HITS Shadows	EMI EMC 3310
42	25	GLASS HOUSES Billy Joel	CBS 86108
43	35	INITIAL SUCCESS B. A. Robertson	Asylum K 52216
44	32	EAT TO THE BEAT Blondie	Chrysalis CDL 1225
45	52	STAR TRAKS Various	K-Tel NE 1070
46	38	WILD HORSES Wild Horses	EMI EMC 3326
47	34	SKA 'N' B Bad Manners	Magnet MAG 5033
48	37	FIRST LADIES OF COUNTRY Various	CBS 10018
48	43	SPECIALS Specials	2 Tone CDL TT 5001
50	44	DOWN TO EARTH Rainbow	Polydor POLD 5023
66	49	TOO MUCH PRESSURE Selecter	Two Tone CDL TT 5002
67	61	GREATEST HITS VOL. 1 Cockney Rejects	Zonophone ZONO 101
67	69	NOBODY'S HEROES Siff Little Fingers	Chrysalis CHR 1270
69	73	HIGHWAY TO HELL AC/DC	Atlantic K 50628
70	47	GET HAPPY Evis Costello	F. Beat XLTP 1
71	51	SKY Sky	Arista ARLH 5022
72	-	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532
73	NEW	THE INCOMPARABLE ELLA Ella Fitzgerald	Polydor POLTV 9
74	NEW	PROGRESSIONS OF POWER Triumph	RCA PL 13524
75	39	GOOD MORNING AMERICA Various	K-Tel NE 1072

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

IT'S ALRIGHT, It's Alright, SHO NUFF. Ensign ENY 37 (F)  
 IT'S NOT A WONDER, Intro: Night And Day/Reminiscing, LITTLE RIVER BAND. Capitol CL 16141 (E)

JEZEBEL, The Honeymoon Is Over, JON STEVENS. CBS 8302 (C)

KISS THIS ONE GOODBYE, Make Up Your Mind, ANDREW GOLD. Elektra/Asylum K 12441 (W)

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MAMA, Put Me Down Softly, JACKIE CHALLONER. WEA K 18207 (W)  
 MOVE A LITTLE CLOSER, Rescue Me, SPRINGWATER. Fabulous JC 6 (A)  
 MY TOWN, I'm Your Man, GHOSTS. Arista ARIST 347 (F)

NIGHT MAN, Love Has Tied My Wings, JOHN STEWART. RSO 61 (F)  
 NO SOUND FROM 25, Hollywood Babylon, IAN NORTH. Aura AUS 115 (SP)  
 NO WAY, You Jane, THE DONKEYS. Back Door DOOR 6 (F)

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PLAY MY RECORD, Sooty Is A Rudie, ARTHUR KAY'S ORIGINALS. Red Admiral NYMPH 002 (P)

RAININ' THROUGH MY SUNSHINE/CAN YOU FEEL THE FORCE, You To Me Are Everything/I Can't Get By Without You, REAL THING. Pye 7P 178 (A)  
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 SAD SONG, Don't Let Go, ELLEN FOLEY. Epic EPC 8561 (C)

SEE YOU LATER, Oh Terry, REGENTS. Arista ARIST 350 (F)  
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THEME FROM MASH, Shimmering Heart, FRANCISCO YGELSIA. EMI 5067 (E)

THAT'S WHAT JOHN SAID, Crazy Alice, MOTORS, Virgin VS 349 (C)  
 TIMES ARE BAD, A Is For Action Man, TRIMMER AND JENKINS. Charisma CB 362 (F)

TO BE HOME AGAIN IN ENGLAND, Somebody Needs, KEVIN KEEGAN. Goal 1 (A)  
 12 ENGLE STREET, Various R&B, VARIOUS. Pye 12P 5016 (A)

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15 TK (CBS) CAT IN THE HAT Bobby Caldwell TKR 83386

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## SELECT SINGLES by TONY JASPER

SELECT CERTS GRACE SLICK Dreams (RCA PB 9534, RCA) Flip, Angel Of Night fine heavy rock cut, more in current rock chart trends. A Side is powerful and emotive but rather long, more suggestive of artist's continued potential, album mettle. It will be a pleasure though if RCA's choice is right, but suggest early switch if no immediate response.  
 BARCLAY JAMES HARVEST Capricorn (Polydor POSP 140, PolyGram) Long lasting BJH write good LP cuts, song choruses in particular. Rarely suggest they know immediate, instant feel necessary at beginning of 45. Here, quiet, reflective opening lacks distinctiveness. Over-worked programmers may go no further.

HOLLIES Soldier's Song (Polydor 2059 246, PolyGram) Mike Batt arranged and produced, moving powerful ballad immaculately vocalised but basic emotional thrust of lyric verse will not find too many identifiers. Last group hit The Air That I Breathe, 1974 (2).

ALLAN CLARKE Slipstream (Elektra/Curb K 12442, WEA) Busy release time for Clarke (see Hollies), edited off expected Legendary Heroes LP, light-weight pop song with catchy ever hovering chorus which eventually gets handclaps. Limited potential.

JAH WOBBLE Betrayal (Virgin VS 337, Virgin) Arresting drum play around title riff main feature of 45 from PIL bass man. Humorous pic bag.

SPACE On The Air (Pye 7P 5015, Pye) Inspired atmospheric disco with JS Bach credited. Floats and soars over basic floor beat. 1977 chart hit, Magic Fly (2).

THE PHOTOS Irene (Epic EPG 8517, CBS) Touted band with photogenic lead singer Wendy Wu. Four track colour bag. Cut has variety, basically set in low key, good rhythmic drive, male back-ups thickened. Late play with bass runs effective. Doesn't jump off grooves though, perhaps because no one element accentuated.

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 - - - 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	3	3	SKY 2 Sky	Ariola ADSKY 2 (A) C: ZCSKY 2	39	24	8	COUNTRY NUMBER ONE Don Gibson	Warwick WW 5079 (M) C: WW 45079	
2	5	5	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	40	50	11	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: -	
3	2	11	GREATEST HITS Rosa Royce	Whitfield RRTV 1 (W) C: RRTV 41	41	42	35	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E) C: TC. EMC 3310	
4	5	3	SUZI QUATRO'S GREATEST HITS Suzi Quatro	RAK EMTV 24 (E) C: TC-EMTV 24	42	25	8	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C) C: 40.86108	
5	4	6	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	43	35	7	INITIAL SUCCESS B. A. Robertson (Robertson/Britten)	Asylum K 52216 (W) C: K 452216	
6	6	8	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	44	32	25	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: CZDL 1225	
7	7	4	BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253 (E) C: TCK 30253	45	52	7	STAR TRAKS Various	K-Tel NE 1070 (K) C: CE 2070	
8	8	3	HYPNOTISED Undertones	Sire SRK 6088 (F) C: SRC 6088	46	38	3	WILD HORSES Wild Horses	EMI EMC 3326 (E) C: TC-EMC 3326	
9	12	4	BY REQUEST Lena Martell	Ronco RTL 2046 (R) C: 4C 2046	47	34	3	SKA 'N' B Bad Manners (Roger Lomas)	Magnet MAG 5033 (A) C: -	
10	9	3	HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402	48	37	4	FIRST LADIES OF COUNTRY Various	CBS 10018 (C) C: 40-10018	
11	14	2	EMPTY GLASS Peter Townshend	Atco K 50699 (W) C: K-50699	= 48	43	27	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	
12	11	5	BARBARA DICKSON ALBUM Barbara Dickson	Epic EPC 84088 (C) C: 40-84088	50	44	11	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F) C: POLDC 5023	
13	13	5	WHEELS OF STEEL Saxon	Carrere CAL 115 (W) C: CAC 115	51	59	61	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40.82419	
14	19	25	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC. EST 12018	52	26	4	SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083 (C) C: 40-84083	
15	53	2	CHAMPAGNE & ROSES Various	Polystar ROSTV 1 (F) C: -	53	60	85	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F) C: CZDL 1192	
16	10	3	IRON MAIDEN Iron Maiden	EMI EMC 3330 (E) C: TC-EMC 3330	54	48	22	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC2. SHDW 411	
17	17	17	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075 (K) C: OCE 2075	55	-	1	20 GOLDEN GREATS Dion & The Belmonts	K-Tel NE 1057 (K) C: CE 2057	
18	18	30	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	56	17	17	20 GREATEST HITS Real Thing	K-Tel NE 1073 (K) C: CE 2073	
19	15	3	SNAKES & LADDERS Gerry Rafferty	United Artists UAK 30298 (E) C: TCK 30298	57	46	8	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	UA UAG 30287 (E) C: TCK 30287	
20	28	2	17 SECONDS Cure	Fiction FIX 004 (F) C: FIXC 004	= 57	67	5	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000	
21	22	26	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	59	45	6	WOMEN AND CHILDREN FIRST Van Halen	Warner Brothers K 56793 (W) C: K 456793	
22	16	17	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	60	63	16	PERMANENT WAVES Rush (Rush/Brown)	Mercury 9100 071 (F) C: 7142 720	
23	30	2	ANIMAL MAGNETISM Scorpions	Harvest SHSP 4113 (E) C: TC-SHSP 4113	61	70	2	MIDDLE MAN Boyz Scaggs	CBS 86094 (C) C: 40-86094	
24	21	7	FACADES Sad Cafe	RCA PL 25249 (R) C: PK 25249	62	75	2	STRANGE BOUTIQUE Monochrome Set	Dindisc DID 4 (C) C: -	
25	20	27	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	63	55	8	ON THROUGH THE NIGHT Def Leppard (Tom Allom)	Vertigo 9102 040 (F) C: 7231 028	
26	17	17	SPORTS CAR Judie Tzuke (Muggleton/Paxman/Tzuke)	Rocket TRAIN 9 (F) C: SHUNT 9	64	54	8	LOUD AND CLEAR Sammy Hagar (Sammy Hagar/John Carter)	Capitol EST 25330 (E) C: TC: EST 25330	
27	17	17	JUST ONE NIGHT Eric Clapton	RSO RSDX 2 (F) C: RSDXC 2	65	56	13	LIGHT UP THE NIGHT Brothers Johnson (Quincy Jones)	A&M AMLK 63716 (E) C: CKM 63716	
28	17	17	THE CORRECT USE OF SOAP Magazine	Virgin V 2156 (C) C: -	66	49	12	TOO MUCH PRESSURE Selecter (Errol Ross/Selecter)	Two Tone CDL TT 5002 (F) C: ZCDLT 5002	
29	17	4	BRITISH STEEL Judas Priest	CBS 84160 (C) C: 40-84160	67	61	9	GREATEST HITS VOL. 1 Cockney Rejects	Zonophone ZONO 101 (E) C: TC.ZONO 101	
30	27	56	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	= 67	69	9	NOBODY'S HEROES Stiff Little Fingers (D. Bennett)	Chrysalis CHR 1270 (F) C: ZCHR 1270	
31	31	10	TEARS & LAUGHTER Johnny Mathis (Jack Gold)	CBS 10019 (C) C: 40.10019	69	73	6	HIGHWAY TO HELL AC/DC	Atlantic K 50628 (W) C: K450628	
32	33	13	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	70	47	11	GET HAPPY Elvis Costello (Nick Lowe)	F Beat XXL 1 (W) C: XXX1	
33	36	9	HEARTBREAKERS Matt Monro (George Martin/John Burgess)	EMI EMTV 23 (E) C: TC.EMTV 23	71	51	6	SKY Sky	Ariola ARHL 5022 (A) C: ZCARH 5022	
34	40	4	MARAUDER Magnum	Jet JETLP 230 (C) C: JETCA 230	72	-	1	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532 (W) C: K4-50532	
35	23	4	BRAND NEW AGE UK Subs	Gem GEMPL 106 (F) C: GEMK 106	73	17	17	THE INCOMPARABLE ELLA Ella Fitzgerald	Polydor POLTV 9 (F) C: POLTVM 9	
36	29	3	SOLO IN SOHO Phillip Lynott	Vertigo 9102 038 (F) C: 7231 028	74	17	17	PROGRESSIONS OF POWER Triumph	RCA PL 13524 (R) C: -	
37	57	2	BABY'S GOT A GUN The Only Ones	CBS 84089 (C) C: 40-84089	75	39	3	GOOD MORNING AMERICA Various	K-Tel NE 1072 (K) C: CE 2072	
38	41	15	THE LAST DANCE Various	Motown EMTV 20 (E) C: TC.EMTV 20						

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## SUPPLEMENT

## MARLEY FLIES IN

BOB MARLEY and The Wailers have been confirmed to be playing London this June. The reggae superstar is headlining a Crystal Palace Garden Party on June 7 as part of his European tour. Further UK dates are expected to be announced. A new Marley album is planned and a single, Can You Love And Be Loved is due for release by Island on May 23.

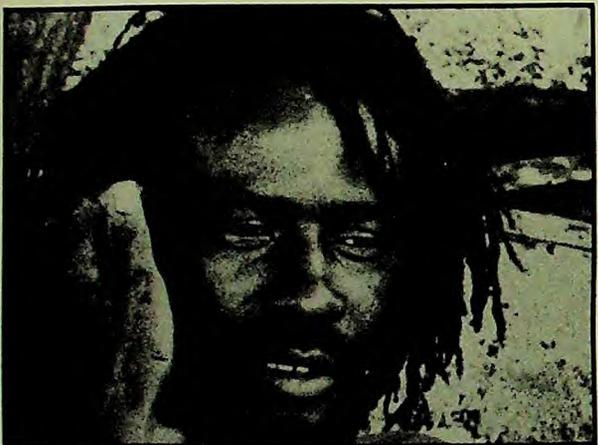
Marley & The Wailers recently played at Zimbabwe's Independence celebrations as official guests of the country's new government. The band's current single is Zimbabwe, taken from the Survival album.



## Island intensifies ska campaign

ISLAND IS continuing the campaign centred around its extensive ska catalogue. The next album in the Original Ska Series is The Rock Steady Years, Catch This Beat (IRSP 7) released on May 16. Earlier releases in the series which are selling well are More Intensified (IRSP 3) and Club Ska 67 (IRSP 4). The albums are backed with press ads and merchandising.

Also continuing is Island's Plundering The Archives series featuring Sue, Island's soul/r & b/blues label of the mid-sixties. Steel Pulse's new album, Caught You Dancing is released on May 9, with the title track out as a single a week later. Lynton Kwesi Johnson's new album Bass Culture is released this week as is Desmond Dekker's Shanty Town single.



TO COINCIDE with the release of the long awaited Burning Spear (pictured above) album, Hail H.I.M. (Spear RDC 2003), EMI is supplying full colour posters and album-size display cards to selected specialist dealers and ethnic outlets. Advertisements will also feature in the specialist music press.

DEL ROY'S D-Roy label this month releases the new Heptics album, Little Girl (BRLP 1004) and Magic Lady by Sonia (BRLP 1006). Upcoming singles include Rise With A Smile by Johnny Clark, Love by The Heptics, Hard Time by Sonia and Bidy Brown's Honesty on the Niagra label. D-Roy has its own van distribution service and its product is also available through Jet Star, Mojo and Rough Trade. D-Roy is based at 5, Felixstowe Road, London NW10. 01-960 0547.

LATEST RELEASE on the Matumbi Records label is Bevin "Bagga" Fagan's version of Wishing On A Star. Founder member of Matumbi with Dennis Bovell, and lead vocalist with the band, Bevin, who penned the band's Point Of View, which provided them with their first chart entry, has, more recently, been in the studio with percussionist Fergus Jones. A double A side, c/w Blah, Blah, Blah, Wishing On A Star (12RIC 108) is Bevin's first solo single on the label.

Reggae  
round-upVirgin's new  
approach

HAVING SCRAPPED its Front Line label, Virgin has changed its emphasis on black music. At its peak, the label handled 15 artists, but Virgin now has chosen to concentrate on the five artists it has retained — Twinkle Brothers, the Mighty Diamonds, I-Roy, U-Roy and the Gladiators. The last Front Line release was last November and the next records from the Virgin artists will be from The Gladiators and I-Roy, expected towards the end of May or June. These will appear on the Virgin label.

The label name was dropped because Front Line no longer represents, it seems, the mood of the artists. The roster was pruned largely because the company lost its valuable export market to Nigeria when that country banned the import of records last year.

Virgin still looks to export its black product, though, and France, for instance, is still a healthy export market.

DENNIS BOVELL, who has established himself as one of this country's leading reggae producers, is planning to open his own 24-track recording studio near London Bridge. Bovell's credits — as well as his work with Matumbi — include productions for Janet Kay, Errol Dunkley, The Pop Group, The Slits and Linton Kwesi Johnson. Under the pseudonym Blackbeard, his solo album, I Wah Dub, was released in the UK via EMI in February. Bovell has recently completed the soundtrack for the upcoming film Babylon.

LEWISHAM BAND Headline, fronted by Michael Riley formerly of Steel Pulse, have been signed up by Virgin Records. The band has just completed recording a single with Denis Bovell.

TOGETHER NOW for some years, The Tamblins are perhaps better known in this country for their work with Peter Tosh, with whom they have worked for the past two years, providing backing harmonies on his last two albums, Bush Doctor and Mystic Man, and accompanying him throughout two European tours.

In their own right, however, The Tamblins are no newcomers to the reggae charts — Ting-A-Ling gave them their first hit and was followed by a re-work of The Temptations' Wish It Would Rain. The trio's new single is the Randy Newman classic Baltimore c/w Laying Beside You, written and originally issued by Eugene Record of the Chi-Lites.

Already attracting much attention on the ethnic market, Baltimore which was produced by Robbie Shakespeare and Sly Dunbar, has now been released on the Taxi label via EMI (12 RIC 110). Taxi currently has four records in the Jamaican Top 10.

A NEW version of Desmond Dekker's classic single, Israelites, is now available through Stiff in both 7" (BUY 70) and 10" (BUY IT 70) versions.

Ska: blessing  
in disguise?

## Reggae revival could follow shortly

"REGGAE MUSIC at the moment is facing its worst ever crisis," states Mo Claridge of Ballistic Records. "The 2 Tone ska revival has really hit in terms of what can cross over and what the radio stations feel obliged to play — this should have been reggae's year for airplay, but it's not happening."

"Reggae is probably the most rebel form of music available, but you can't preach the glory of Jah to the average geezer from East Grinstead. So reggae loses out again."

"Some of the worst culprits are producers thinking that if they 'do over' say, a good soul record with a soft rhythm and add some doo wops in the background, they have a formula for a hit record. Lovers rock they call it, and the good quality ones are few and far between. The frightening thing about it is that Jamaica thinks lovers rock is what is happening over here, which could spell disaster for reggae if it wasn't for the talents of Royal Rasses, Sugar Minott, Roy Cousins among many others."

"It is unfortunate for reggae music generally that because of the amount of product available — at the last count over two hundred and thirty labels — of which the average high street shop will know Island, Virgin, Ballistic, EMI, Trojan and

Greensleeves, and maybe 10 more — the total market is being scratched — yet reggae will probably be first in line for cuts now that everybody needs something cutting."

"Although the future is always uncertain, the feeling at Ballistic is one of enthusiasm. We have just finished sessions with The Rasses and the Joe Jackson Band which we are pretty excited about. Another venture is George Oban Levi, bassist with Aswad. We also have the new outing with Delroy Washington and from Jamaica the latest from Freddie McGregor."

"Ballistic refuses to prostitute the label by picking up old ska masters. Instead we are moving forwards and looking to the future. Anyway, if history is to repeat itself, after ska comes rock steady and then reggae."

● MEANWHILE Howard Berman, Liberty/United Artists marketing manager believes reggae is going to come back in a big way.

"I think the best demonstration of our commitment to reggae is that of the various licensed labels which we handled, the only label which we decided to continue with was Ballistic."

"It is obvious to anyone that the ska revival has, to a certain extent, 'creamed off' the cross-over market which seemed destined to belong to reggae. However, with song-orientated acts of the calibre of Prince Lincoln and The Rasses, I have no fears at all that it is only a matter of time before that much promised reggae breakthrough occurs in the UK."

Trojan all set for a  
successful summer

TROJAN IS undertaking three campaigns during May to consolidate on the recent ska, rock steady and reggae boom inspired by the current mod/skinhead cult.

Following Trojan's recent chart entry with the original ska version of Skinhead Moonstomp by Simaryp, it is releasing Skinhead Moonstomp — The Album (TRLS 187) by the same band, with a teaser campaign spread over three consecutive issues of Sounds, Record Mirror and NME starting May 17.

Also, the series of six albums entitled Creation Rockers (TRLS 180-185) featuring original ska, rock steady and reggae material from 1966 to 1979, is to be advertised in Black Echoes, Sounds NME, Black Music and Record Mirror.

Further, during May Trojan is making available 15 early Seventies albums with the TBL prefix on a "one-off once only" basis in the

original sleeves and quantities of around 1,000 of each title. The albums will not be available from Trojan's normal distributor CBS, but from selected wholesalers who should call Trojan's general manager Clive Stanhope (01-961 4565) for further details. The albums will retail at £3.95 each.

"These are being released as a result of strong demand from the public who are determined to get the original item," says Clive Stanhope, "Hence the original sleeves, although the records will of course be new and improved pressings. Five of the albums are part of the now famous Tighen-up series."

On an optimistic note, Stanhope adds: "Although the record business is currently fairly doom laden, Trojan's first three months UK sales have increased threefold on the same period last year and we are hoping to maintain this over the summer months when reggae usually enjoys a seasonal boost."

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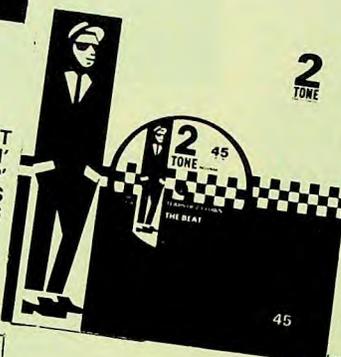
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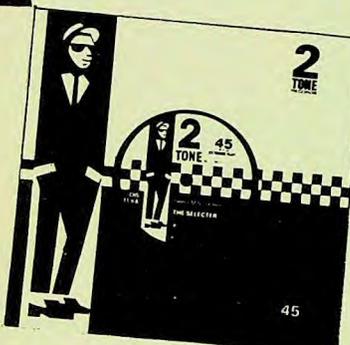
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CHS TT7

THE BODYSNATCHERS.  
'LET'S DO ROCK STEADY'  
c/w 'RUDER THAN YOU'  
CHS TT9



2 TONE

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THE SELECTER  
MISSING WORDS  
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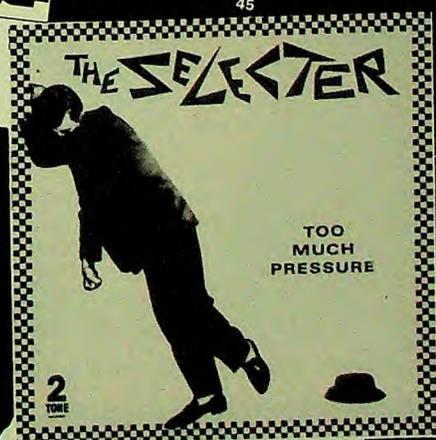


2 TONE

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# 2 TONE

RECORDS

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SUPPLEMENT

# Tonic for the trade

THERE IS a memo on the wall of Chrysalis A&R director Roy Eldridge's office urging everyone in the company to go and see a new band called The Specials. "They are the hottest talent around," says Eldridge, "and I will reimburse people's expenses as I think everyone should go and see them."

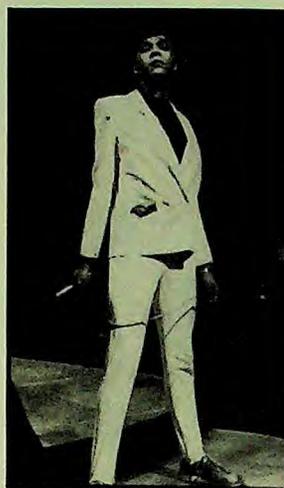
Eldridge saw the band on their first London date, amazingly only a year ago, and says that they were the most exciting act he has seen since the Sex Pistols.

That gig led to an unusual deal where a record company not only committed itself to an act, but a whole label as well. And from a band that was "just another name on another list", as Eldridge described it, a phenomenon has developed that is known throughout the business and will probably never be repeated. 2-Tone has had a 100 per cent chart record since that signing.

"I went to see them expecting nothing, just seeing another band," recalls Eldridge. "But it was the best thing I had seen for so long, and they were so exciting I started talking to the band that night and over the next few days. The more we talked, and the more they explained their ideas about the label identity the more it seemed to make sense."

"What they wanted was to have the facility to help out other bands playing what they felt was a similar kind of music. The deal we structured was very easy. We said we would finance up to 10 singles with a maximum budget of £1,000 each and we would guarantee to release six of them. As it has turned out, we haven't refused one."

"They were so strong in terms of



PAULINE BLACK of *The Selecter*

what they wanted with the label and the other bands they had in mind, we were prepared to take the risk involved — although as it has turned out, it hasn't been that much of a risk."

The only bands that are actually signed to Chrysalis now are The Specials and The Selecter, with The Bodysnatchers having a second single option on the 2-Tone label. Madness has signed to Stiff and The Beat have their own Go Feet label through Arista, charting on 2-Tone on the way.

Eldridge admits that he was not out to sign up, or create anything other than a good exciting band with good lyrics. It was not even because they were playing reggae, he says, although his assessment of The Specials' ability to choose acts has no doubt benefited Chrysalis without paying huge advances. (He even claims other record companies

would have been willing to double Chrysalis' offer).

"We agreed an amount of money that wasn't that excessive, but I think they had what they wanted," he explained. "They weren't into winding up the record industry to make lots of money. What they did want was to get enough money to get their own career going and enough freedom to help other bands."

"I don't think they see themselves having long-term deals with acts, and I don't think they want to be a fully-fledged record company, but to give acts that they personally like a chance."

"If a group wants to stay with 2-Tone then we will help them stay involved, and if they want to go off, that's their decision — as with Madness and The Beat. I don't think we would have wanted to pressure them into staying because that would be against the 2-Tone philosophy."

But for all its success, Eldridge does not see the company taking on a similar deal. The Specials, he says, were unique and it is rare to find a band with that much talent, let alone ideas for helping other acts.

By the same token, he is sceptical about there being a reggae boom, as such. Whatever the type of music, strong songs and good acts are always needed to keep the industry fresh he says. And the 2-Tone label has encouraged people back into record shops which must be good for the industry as a whole.

Judging by the success of 2-Tone, Eldridge has been proved right. And it has been reggae that has done it. As Eldridge says: "It was dance music that I first started buying, Motown and Stax stuff that I heard at parties. That is what gets people into the record shops in the first place."



THE SPECIALS: 'hottest talent around'

## Success up Greensleeves



THERE ARE an estimated 230 reggae labels with product available. One of the most successful over the last year has been Greensleeves. The Greensleeves label and the associated Cool Rockers label are devoted entirely to reggae.

Started three years ago, Greensleeves releases both British and Jamaican product. Artists launched in the UK include Dr Alimantado, Capital Letters, Reggae Regulars and Sister Love. To date, the company has released 12 albums and fifty singles.

Distributed in the UK by Spartan and Jet Star, Greensleeves is also well established in Europe, especially in France and Germany.

Capital Letters (pictured left) were voted Best Newcomers in the recent *Black Echoes* readers' poll. They established themselves with their first released *Smoking My Ganga* which lasted over six months in the reggae charts and narrowly missed entering the national charts.

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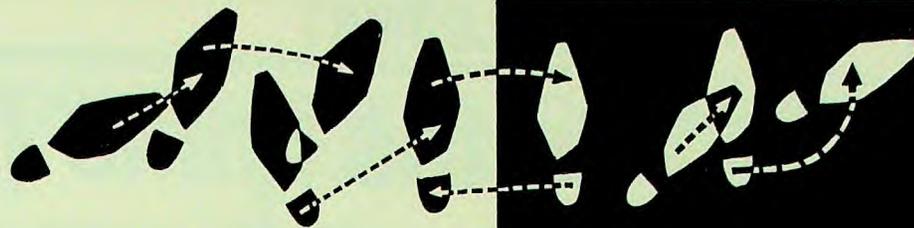


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MATUMBI BEGAN their recording career in the early seventies with Trojan Records, but tended to concentrate on re-workings of popular soul numbers resulting in the unsatisfactory The Best Of Matumbi album.

It was in 1976 that Matumbi made their name in a big way with reggae audiences when they released After Tonight for Safari Records, a forerunner to the currently fashionable lovers rock. The follow-up, Man In Me, written by Bob Dylan, was equally successful, and both tracks were later released as a double A side by Trojan (TRO 9027).

Then, while the band was engaged in contractual difficulties with Trojan, Matumbi releases became anonymous, released on the Rama label without the benefit

The British reggae scene has spawned a number of successful groups who have crossed over from the reggae charts to the national charts. Leaders among these are Matumbi and Steel Pulse.



MATUMBI

of promotion or even label credits although purchasers on the reggae market were well aware of the identity of the group. From this period, their album, Ah Who Seh? Go Deh! and the singles (for their own Matumbi Music Corporation label) Guide Us Jah and Music In The Air are the most impressive.

After various other projects, the group signed to EMI Records and debuted for the label with the album Seven Seals which yielded the single Bluebeat And Ska as well as Empire Road, the theme music to a national TV series. A tour with Ian Dury And The Blockheads helped establish the group on a wider footing. Matumbi's second album for EMI was Point Of View, their next single will be My Love, and they start work on a new album next month.



STEEL PULSE: career took off with Handsworth Revolution album.

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● STEEL PULSE really came to prominence in the summer of 1978 with the release and immediate charting of the album Handsworth Revolution.

The band's initial gigs, around 1972, were confined to the local pubs and clubs around Birmingham. But eventually they earned enough to finance the first Steel Pulse single, a song called Kibudu, Mansetta And Abuku, which was released on Dip, a small reggae label.

By 1977, when the London punk scene was at its peak, Steel Pulse received an invitation to play at the Vortex club, on a bill headed by Generation X. Later that year a one-off single called Nyah Luv was released on Anchor. It reached number one on the British reggae charts. Tours with the Stranglers and later with Burning Spear followed.

In 1978 they signed to Island Records and played their first headlining tour. The single Ku Klux Klan hit the MW Top Fifty. Handsworth Revolution followed and went straight into the album charts.

Their latest album, Caught You Dancing, is released on May 9. UK and European dates are to be announced shortly.

For details of reggae labels, distributors and importers, see page 6.

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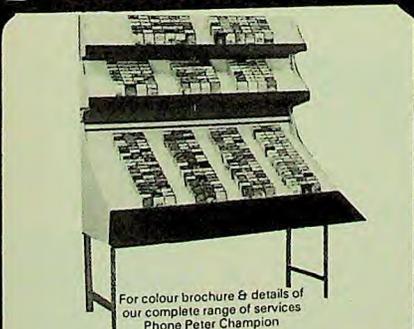
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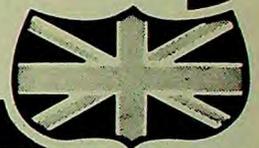
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Correspondent — Representative wanted by leading Japanese publisher of Rock Magazines. RUSH complete bio (including address and telephone number), resumé, photo, salary desired and sample article to MW BOX NO. 752. All applications will be treated confidentially and materials received will not be returned. DEADLINE — May 19th, 1980. Persons selected for interview will be notified by mail as to time and place of interview.

RECORD IMPORTERS/  
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require  
A VAN SALES REP.  
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Leading Independent Record Company  
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# MARKET PLACE

## DISCS



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Complete manufacturers' catalogue in stock at all times  
Top 75 albums, singles & tapes,  
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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" (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.

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The following records are on sale at 50p each and are in picture covers:  
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Queen — Bicycle Race/Fat Bottomed  
Girls  
Donna Summer — Dim All The Lights  
Boney M — Rasputin/Painter Man  
Andrew Gold — Never Let Her Slip  
Away  
Bob Marley & The Wailers — Is This  
Love  
Art Garfunkel — I Only Have Eyes For  
You

Send SAE for list of over 2000 titles, some from as low as 20p plus VAT.  
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IN MARKET PLACE  
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ON  
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Made from 500 gauge seamless tubing, giving  
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They include:  
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All of quality and attractively packaged,  
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We deliver ex-car at time of call.  
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7in. card record sleeves (direct from  
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500 — £10; 1000 — £18.50;  
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Polythene Sleeves and high quality  
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single size  
Printed to your own design at  
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BROWSER DIVIDERS  
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Tel: 01-640 7407/8

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23 wood L.P. browsers.  
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Good condition.  
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Sizes 7", LP & Double-LP. Also 200  
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For SERVICE, QUALITY & VALUE  
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The 'Art Deco' Orchestra (Conducted by Ronnie Hazlehurst)  
RAPHAEL RECORDS RRS. 102  
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Available from:  
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Chart Albums • Top Range Back Catalogue  
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ROBLAND:— (0524) 419161  
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All enquiries welcome

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(London and the South of England)

Do you want to increase your turnover by 10-15%?  
We are offering a Van Sales Service of merchandising goods such as:  
Badges, Patches, Posters etc. at the BEST possible prices.

### INTERESTED

GIVE US A RING! (West Drayton 46425)

## MANUFACTURERS!

Are you satisfied with Sales of Your Merchandising Products?  
We have the Outlets and we WILL increase your distribution.

### INTERESTED

GIVE US A RING!

or drop us a line to:

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Cash in on this Booming  
Business with our three best  
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1. Crystal Badges
2. 1" Button Badges (200  
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KIDS GO TO THE SHOP WITH  
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made to your design — minimum 250  
Quick & competitive service —  
Direct from major UK manufacturer.  
Samples & prices sent on request.  
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60 Falconwood Avenue,  
Welling, Kent.  
Attention shops! . . . Pop,  
Punk & New Wave Group  
badges from stock.

## NATIONAL DISTRIBUTION

### REGGAE LABEL SEEKS UK & OVERSEAS CONTACT



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Harlesden, London NW10.  
Telephone 01-961-0866.

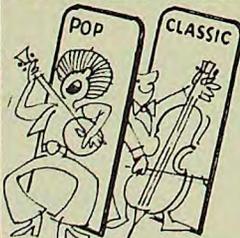
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#### BIRMINGHAM

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Fixtures fittings and goodwill  
£1,000 O.N.O. stock at  
valuation.  
All replies in the first instance to  
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#### Equipment

### SEGREGATE!



### With record dividers from "SIGNS FAMILIAR"

smooth, white, plastic record dividers  
with smart, ultra legible headings  
(plus trade symbols in colour if required)  
Unbeatable prices. Fast service. Ring or write  
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Howdale, Downham Market,  
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#### Services

#### RECEPTIONS UNLIMITED

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Promotion Parties  
anywhere, anytime

450 4919 340 4587

# OPINION

WE HAD to write to thank you for convincing us to take an advertisement in *Music Week*.

When the special rock and roll revival issue came along we placed a 1/7th ad to tell *MW* readers about some of the old rock masters we had available for licence — but we never expected the results to be so dramatic!

In the first week after the ad we received four telexes, five phone calls and nine letters inquiring about product

## Music Week advertising brings results

availability and terms and conditions. Even more impressive to us (but confirming what you had told us about *MW*'s circulation in Europe), we got

response not just from Britain, but also from Norway, Holland, Belgium and Germany.

With these kind of results we only wonder why everyone doesn't advertise in *Music Week*.

DAVID LAST, San Juan Record & Tape Club, PO Box 262, Ryder Station, Brooklyn, New York, NY 11234.

(The above letter was addressed to Dick Broderick, *Music Week*'s sales representative in New York).

# Join Club 2000 and get LPs cheaper than trade

DID YOU notice the full page ad for EMI's new Club 2000, formerly World Record Club? On offer are any two records or cassettes from EMI's full-price best sellers list, plus a couple from RCA, at £1.99 each, with a promise of generous discounts on future selections.

The advertisement contains the following mind-boggling statement: "More and more record stores today are under pressure to stock only the latest releases and top chart hits. Therefore a lot of good music is hard to find and dealers can rarely

## LETTERS

*Music Week* welcomes letters on all subjects relating to the music industry. Write to: The Editor, *Music Week*, 40 Long Acre, London WC2

afford to offer you a worthwhile discount. But not for music enthusiasts who join Club 2000 . . . etc".

That comes from a company which must get the larger percentage of its income from the retail trade, and I rate that as the most incredible

thing I have seen after ten years in this strange business.

Needless to say, nobody from EMI need put this particular dealer under any "pressure" to buy anything in future. Perhaps I'll join the club myself, as the opening offer comes cheaper than trade price, even counting the Music Centre discount.

In fact, if every dealer in the country joined Club 2000 it might freak out their computer and if they feel as badly as I do they might all forget to pay the bill.

I hope that you will take this up with EMI and hopefully get a retraction of this type of advertising.

MICHAEL EAGLETON, Chiltern Sound, Spittal Street, Marlow, Bucks.

## Obscenity: the risk to family listening

I HAVE just had a copy of the Pretenders LP returned to me by a customer with the complaint that it contains obscenities.

She had bought it because she liked their Brass In Pocket single and had no reason to think that the LP would be obscene. She listened to it in the same room as her 12 year old daughter, and her mother and found herself painfully embarrassed by the crudity and offensive language.

They say that for every customer who complains there are maybe 20 who feel the same but don't get round to it. In this case there are probably some who feel afraid of being considered prudish in this age of increasing media crudity.

It would, therefore, seem good business, not to mention good

manners, for record companies to give a clear indication to dealers and public when they are offering offensive product.

We play a large part in influencing formative minds, yet appear to be under no restraining influences.

I believe we should go into the Eighties looking up for inspiration (and risk the occasional dollop in the eye) rather than down to the gutter or the crotch.

This doesn't mean that we have to be reduced to selling pap — there are plenty of artists who can put in an aggressive performance without stooping to the level of the anti-social yob.

R. MORGAN, A to Z Records, Tarring Road, Worthing, Sussex.

## PPL challenge

RE: "Indies Challenge to PPL" (*Music Week* April 26) I am delighted to know that someone is finally tackling this hitherto secret society.

As a record production company we attempted to join PPL two years ago as one of the labels releasing our product was not a member, only to be told we were ineligible because we were not a record company. Therefore, despite a heavy investment in production, we receive no income whatsoever from PPL.

PPL should be representing the interests of artists, musicians, record producers, record production companies and record companies so perhaps someone would care to explain why the board of PPL should only include record company executives?

TONY PRIOR, Claude Hopper Productions, Shepperton Middlesex.

# PERFORMANCE

## Alan Price

GEORDIE ALAN Price remains one of the most satisfying pop performers that anyone could wish to see. A distinctive voice, a wide range of highly-listenable music and a disarming stage manner all combine to make his live appearances musical events.

Price's latest UK tour ties in with the release of his new album for Jet, called *Rising Sun*. The title track is his Eighties re-make of the Animals oldie, *House Of The Rising Sun*.

His Theatre Royal, Drury Lane, concert on Sunday pleased the fans and should shift a few albums for Jet. It included favourite oldies like *Don't Stop The Carnival*, *Poor People* from the film *O Lucky Man*, *The Jarrow Song*, and his recent airplay hit, *Just For You*.

Also included was a stunning

version of *You've Lost That Lovin' Feeling*, the jaunty *Mr. Sunbeam* and a sample of some of the music to be found on his new album.

It was all done in the familiar Alan Price style and that is what the audience wanted. His music remains contemporary but doesn't stray too far from what his fans want.

CHRIS WHITE

## Jack Jones

JACK JONES has always been a welcome visitor to these shores and his annual concerts, like those of his fellow American vocalist Johnny Mathis, are guaranteed sell-outs. He has also cultivated much of the same following — young married couples and a fair representation of those in the 40-upwards age group.

It is easy to see why . . . his style changes little but retains all the

polish of latter-day crooners, the songs are always melodic and every lyric can be heard, and he presents the image of the all-American romantic hero — with a hint of boyishness.

Watching Jack Jones perform is an undemanding exercise. He flows through *Wives And Lovers*, *Bewitched*, *This Is All I Ask* and *If*. A couple of obligatory tracks from his latest Polydor album, *I've Been Here All The Time*, are thrown in and he brings on his old dad, Allan Jones, for a rousing rendition of . . . you've guessed it, *The Donkey Serenade*.

No surprises — apart from perhaps the appearance of Jones senior — but a musically performance typical of the many which have kept Jack Jones in the limelight for the last two decades.

CHRIS WHITE

# DOOLEY

THERE MUST have been quite a few burning ears in the record business last week as gossip reached fever pitch . . . The RCA/Pye rumours brought forth speculation about who would head any hypothetical joint operation, assuming that RCA MD Jack Craig returns to New York to replace Bob Fead who (at presstime) had still not confirmed reports that he was leaving . . . Joint Pye (or PRT as it is now known) managing director Derek Honey must, of course, be a hot favourite to be chief at RCAPRT, but gossips last week suggested that Michael Levy or Mickie Most should be considered . . . Meanwhile Louis Benjamin had the quote of the week in the *Daily Mail*: "I don't even know anyone at RCA," he is alleged to have said, but he told Dooley later that the *Mail* had missed "in the UK" off the end of his sentence.

MEANWHILE, over at Polydor and Phonogram there was much speculation as to the extent of Ramon Lopez's involvement in their companies . . . Those indie MDs seeking changes at PPL are meeting this week to consider their next move, and Dooley understands that as well as a couple of them, plus a PolyGram representative, being invited to join the board, some indie companies may be upgraded to full members of PPL which will effectively increase their annual PPL advance on royalties . . . TV promo film man Jon Roseman's former American partner Bruce Gowers forming a new company in Hollywood with Paul Flattery and Simon Fields.

AT HAMBURG airport recently, Phonogram boss Ken Maliphant found himself in a queue chatting to Chancellor of the Exchequer Sir Geoffrey Howe and was just about to bring up the subject of a blank tape levy when an aide whisked Howe away . . . That Northampton Development Corporation promo single with the scintillating title *60 Miles By Road Or Rail*, sung by Linda Jarmin of Buggles fame, has been snapped up by EMI's MOR division for commercial release . . . Eye-catching copy line in HMV shop *Time Out* ad: "The biggest selection of video cassettes in Britain today is in a record shop" . . . Former Decca A&R manager Frank Rodgers running own label Hotel Records from his home (459 5402) and has first release, *All Shook Up*, by the Columbia Brothers (brother Louis and promo man Martin Sunley, both CBS staffers) out via Spartan.

OUR MAN at IMIC amused by Chrysalis' Des Brown reminding Irwin Steinberg of his forecast four IMICs ago that there would be only five record companies in the US by 1981; by Gerhard Schulz of Teldec insisting: "I feel as though I can better talk music with a banker and money with a musician"; and by Island Music's Lionel Conway pointing to a lack of a US social base, particularly in fashion-consciousness, as primary reason for the new wave's difficulty in breaking Stateside . . . In *Campaign* magazine's Top 250 big advertising spenders for 1979, EMI Records came 88th having spent £2,048,000.

# BACKDOOR

## NEW RELEASES

DALEK I —  
DALEK I LOVE YOU. DOOR 5

HENRIETTE C —  
ROCKIN' ON THE RED BOOK. DOOR 7

STILL AVAILABLE  
THE HIGH NUMBERS-I'M THE FACE DOOR 4  
THE REELS-PREFAB HEARTS. DOOR 3

### AVAILABLE FROM:

Bonaparte Records, 284 Pentonville Rd., London (01-278 3482)  
Rough Trade, 202 Kensington Park Rd., London W11 (01-727 4312)  
Red Rhino, 9 Gilly Gate, York (0904-36499)  
Scotia Records, Jeffrey St., Edinburgh (031-557 0029)  
Music Sales, Whinfield Lane, Carrick Furgess, N. Ireland (0231-65422)  
Polygram Record Services (01-590 6044)

# BACKDOOR

# GRAHAM PARKER

## T H E U P

## ESCALATOR



GRAHAM PARKER

HIS FIRST ALBUM ON STIFF

PRODUCED BY JIMMY IOVINE

RELEASED MAY 23

THE UP ESCALATOR

SEEZ 23 (CASSETTE Z SEEZ 23)

ENGINEERED BY SHELLY YAKUS

OUT NOW - THE SINGLE

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BUY 12 GET 1 FREE - ORDER THRU' CBS 01 960 2155

FIRST 15,000 ONLY £3.99

STUPEFACTION BUY 72