

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

MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 70p

Phenomenal response to best of ELO

ON NOVEMBER 23, Jet Records releases worldwide the Electric Light Orchestra's Greatest Hits album. It features 11 hits including Evil Woman, Livin' Thing, Turn To Stone and Mr Blue Sky.

Dealer response to the album has been "phenomenal" and advance orders have assured that the album will ship platinum.

Jet will be launching an extensive marketing, advertising and promotions campaign to back up the release. Week ending November 24 there will be full page ads in the rock and trade press; week ending December 1 there will be radio ads on peak time breakfast shows on Capital, BRMB, Piccadilly, City, Clyde, Forth, Metro and Hallam; further consumer paper ads will appear week ending December 8 and the radio ads will be repeated at the same peak times December 17 to 21.

Window displays, mobiles and a full colour poster featuring the LP plus ELO back catalogue will also be available. And Jet is already planning a booster campaign for the album for the beginning of 1980.

First video package for record retailers

By SIMON HILLS

INTERVISION IS offering its range of pre-recorded videocassettes for retail to record dealers in a new deal between Wynd-Up Distribution and a leading hardware manufacturer.

Under the deal, Wynd-Up offers an in-store video cassette player and screen at reduced prices to advertise the product — with a VHS videogram at £155 per annum and a television at between £60 and £95, depending on size. And the tapes cost from £13.46 dealer price with a RRP of £17.95 plus VAT.

Already 30 dealers have taken up the Intervisio range through Wynd-Up, with a further three dealing with Intervisio direct. And dealers can also take up Intervisio's option of hiring out the cassettes at £5.95 for three days with a £2 mark-up.

The dealer can have access to the whole package under a five-year contract with an option of 12 months, providing the TV rental company is notified three months before the end of the first year of hiring, or just a stock of cassettes.

A rack is supplied at £110 for three years rental, but is offered free

if 60 cassettes are ordered. The dealer has to order a minimum of 12 cassettes, or he can take the option of the rack with 48 cassettes.

All the tapes — which include 20 one-hour music packages with artists such as Jimi Hendrix, Stevie Wonder, Steve Miller, Roxy Music and Andy Gibb — are supplied on a sale or exchange basis. Most dealers have also taken cassettes of films as well.

"We are able to offer the dealer a unique opportunity to cash in on the boom of video marketing," said Wynd-Up's John Champion. "We can offer the dealer a comprehensive deal."

An example of the sort of package available to dealers is a recorder at £155, a 20 inch television at £73.60, three years' rack rental at £110 and 12 one-hour cassettes at £18.75, which all comes to a total of £563.60.

"I would estimate that it has been taken up by 30 to 40 dealers," Champion continued. "It is successful in certain places, but we are in at the ground floor — it is a thing for the 80s. It is expanding, and I have sold two today from inquiries that have come along."

Intervisio co-MD Richard Cooper says that none of the record dealers going direct through Intervisio have been dissatisfied with the range, and he expects that more will take it up, claiming that there have been plenty of re-orders over the past six months.

"We are well aware that within the present market in the UK — about 96,000 users — the average age is between 27 and 37," said Cooper. "I suspect they are looking for more of the album variety of music and I suspect it is more middle of the road."

Full details of the tape prices, in VHS or Betamax format, run at £13.46 dealer and £17.95 RRP for a 30 minute tape, £18.75 and £25.00 for one hour and £26.78 and £35.70 for a two hour tape. All prices are exclusive of VAT.

Radio stations accused

From RODNEY BURBECK
MIAMI BEACH: The most contentious subject in the American music industry today — radio stations encouraging home taping — was an early topic raised at the 1979 Musexpo, which opened here on Sunday.

The growing practice of stations playing new hit albums without interruption and advertising their intention to do so has overwhelmed all other problems in the industry, and the subject was aired in the first Musexpo seminar which concerned international lawyers and their role in licensing and management.

Lawyer Stephen Machat told the meeting that he had heard a local Miami radio station announcing that the new Stevie Wonder album would be played all the way through without interruption.

"That programme was sponsored by Memorex Blank Tape," he said, adding: "How long are we going to sit back and let this piracy go on?"

Another lawyer, Kim Guggenheim, suggested one solution would be an additional broadcast fee to discourage stations from using albums as entire programmes.

Nearly 3,000 industry delegates are attending this fifth Musexpo, representing over 1,000 companies from 42 countries.

• More Musexpo reports next week.

London dealers snub GRRC effort

By TERRI ANDERSON

A BAKERS' dozen of independent dealers was all that South London could muster for the GRRC meeting at Croydon last week. London dealers' lack of interest is even greater than this tiny number indicates, because two of those at the meeting had travelled from the Midlands.

Polygram bid rests on Decca shareholders

THE OUTCOME of Polygram's bid for certain of Decca's recording and music publishing interests now hinges on an extraordinary general meeting of Decca shareholders to be held before the end of the year.

Decca chairman Sir Edward Lewis disclosed the bid during the company's AGM last week, writes our City correspondent. Perhaps mindful of the EMI debacle, Sir Edward would not reveal the sum of money involved at this stage, but the sale would have to be ratified by shareholders in due course.

Besides eliminating trading losses which were £1.6 million in the year to March, and "which have continued on an increasing scale in the current year," Sir Edward said the proceeds of the sale would enable Decca to make a significant reduction in group borrowings. These were £35 million in the March balance sheet, and City speculation is that the sale will raise a net £10 million after redundancy costs.

There will inevitably be

GRRC chairman Laurie Krieger (who with secretary Harry Tipple shared the top table with guest speaker John Fruin, WEA MD) remarked with some disgust that "there must be scores of dealers within very easy distance of here", and although the meeting coincided with Hallowe'en this was felt to be a hardly strong enough explanation for the abysmal attendance.

Despite this, the evening's discussion covered a number of topics, one being the news which had broken that day of Polygram's take-over of the Decca music division.

Harking back to Fruin's own speech at the WEA conference, when he said that his company's aim was to be "the dealer's friend" Tipple remarked: "Decca has always been the dealers' friend, and we feel today's news is worrying because the company which has taken them over has recently not been known as such."

Fruin commented in return: "In the old days Decca cultivated the 'sympathy sell' and at the same time gave a very high and costly service. But the ability to do this is something which has gone, and will never come back. A lot of companies have looked at Decca in the past five years, so this take-over was really inevitable."

Asked about the prospects of the

record industry dropping RRP, Fruin said that action was likely before the spring. It would be necessary to alter the royalty calculation system, which might mean that artists' royalties could be paid on an agreed average retail price (as in France) or on trade price (as in Germany).

"If we at WEA do something it would not be our intention to do it piecemeal; it would be a complete change of policy, and we would do it after maybe six months study. Probably we will do nothing," he said. It was suggested that the MTA might conduct a survey of dealer opinion on the abolition of RRP, as had been done on the question of five per cent returns.

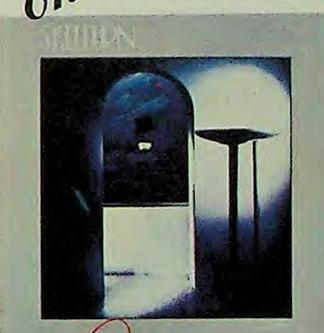
Reminded that "window displays do sell records", Fruin willingly agreed, and accepted a comment from Liz Ainley, of Ainleys in Leicester, that it was very frustrating for a dealer with large window space to be kept waiting for a display rep's visit.

He added: "As you know, we combined our sales, promotion and display forces for economic reasons, and the area I expected the most trouble in was display, but really it has not been an area from which I have had very much aggravation."

The suggestion that WEA could

PETER SKELLERN

is putting
on the Ritz



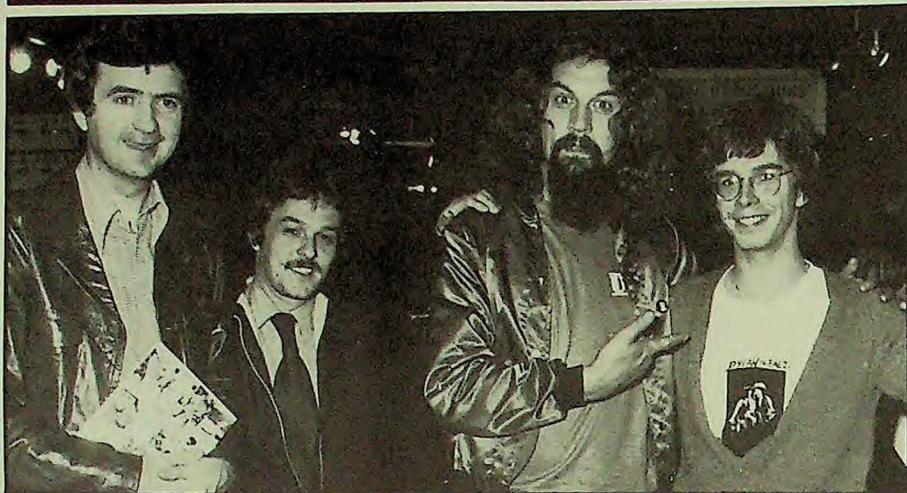
Astaire




Album 9109 702
Cassette 7109 452



NEWS



Spartan goes Public

UK SALES and distribution for Public Records, the new label that has been launched by Patrick Campbell-Lyons and Gloria Sattin, is to be handled by Spartan. First single under the deal is Japanese Girls by Urban Gypsy, released this week. An unusual feature of Public is that there is no royalty structure — all profits from record sales are divided equally between the label and the performer.

BILLY CONNOLLY made a personal appearance at the Virgin Megastore, Oxford Street, London where he signed copies of his new Polydor album. Pictured, (l to r): George McManus, Polydor marketing manager, Bob Hedgecock, Polydor's West-End representative, Billy Connolly and Virgin's John Fewings.

BG's campaign lights up scene

A MASSIVE publicity campaign has been launched by Polydor to promote the Bee Gees Greatest album (RSO RSDX 1).

Full page ads have already appeared in the music trade press and future ads include the Sun, Daily Mail, Observer, Tune In, Smash Hits, Ms London and space has been taken in the Woolworths and Access booklets.

Display activity will include posters and there will be illuminated displays featuring the Bee Gees logo and sleeve front.

A poster campaign will cover 264 sites throughout the Greater London area for two months.

MCA/INFINITY is launching a big campaign titled Our Hot 12 Inches on the release of five 12" disco singles during November.

The singles are: Cordon Bleu by Stix Hooper (MCAT 536); Music by One Way featuring Al Hudson; Do You Love What You Feel by Rufus and Chaka Khan; Dancing In Outer Space by Atmosfear (MCAT 543) and I Just Can't Control Myself by Nature's Divine.

All the singles have an RRP of £1.59 and will be backed with press ads in all the disco and trade publications, in-store and window displays and explanatory leaflets for customers. Disco promotion will be handled by Sally Ormsby.

CHERRY RED Records releases its second compilation album, Labels Unlimited (A Second Record Collection) on November 16 with a retail price tag of £4.25. It features 16 tracks by 16 bands, all the numbers having been released previously as singles on independent labels. Bands included are Rudi, Crisis, Poison Girls and Second Layer.

POLYDOR RELEASES the new Jam album, Setting Sons (POLD 5028) on November 16 to coincide with the band's nationwide tour.



The LP features the single Eton Rifles.

There will be expensive ads in the rock press and joint advertising with HMV, Virgin and Our Price. Ads will also appear in Time Out, Smash Hits, Miss London, Shoot, National Student, Sunday Mirror and Sunday Mail. There will be flyposting and posters, logo cards, mobiles and badges available to dealers.

THE FIRST 2,500 copies of the Billy J Kramer single, Blue Christmas, released by Hobo Records this week (HOS 010), will be pressed on blue vinyl and packaged in clear sleeves with a handwritten message from Kramer on the label.

TO PROMOTE the new Yvonne Elliman single, Love Pains (RSO 46) and her forthcoming album Yvonne (RSS 16), Polydor will be taking ads in Music Week, Record Mirror and Smash Hits.

TO COINCIDE with his promotional visit to Britain on December 3, Polydor will be taking advertising for Jack Jones in the Radio Times, Daily Mail and Miss London to promote the album, Nobody Does It Better (2383 547). Display posters will also be available. A new Jack Jones single, The Love Boat, the theme from the TV series of the same name, is to be issued by Polydor on November 23.

ALVIN LEE'S Ten Years Later have an album, Ride On, released on Polydor this week. The release will be backed with ads in the rock press and on Capital Radio. The band tours the UK from November 26.

Prepare yourself for

Night Rains
the new album
from
Janis Ian



With each successive release, Janis Ian has been developing as a singer/songwriter to be reckoned with — both artistically and commercially. 'Night Rains' is her strongest offering yet.

Containing the popular new single, "Fly Too High" it's going to cause a deluge of requests. Make sure you're ready.

Single: 'Fly Too High' CBS 7936
Album: 'Night Rains' CBS 83802
Cassette: CBS 40-83802

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

Sire signs Sports

SIRE HAS signed Australian group The Sports exclusively to the UK; a single, Who Listens To The Radio (currently in US Billboard top 50), and an album, Don't Throw Stones, are to be released this month. The band released an EP on Stiff earlier this year and were special guests on the Spring tour by Graham Parker and the Rumour. They are in London at present rehearsing for a second LP and a tour of the US.

CANNED ROCK, the group that financed and TV-advertised their own album, have signed with Pinnacle for the distribution of their next album, Live (CAN 003). The group's publishing company, Canned Rock Music, has signed an administration deal with Andrew Heath Music. Pictured at the signing (l to r): Dougie Kennard of Canned Rock, Sam Mortimer (Andrew Heath Music), Don Maxwell (Canned Rock), Tony Berry (Pinnacle Records) and seated John Bright (group's manager).



MANCHESTER-BASED group Salford Jets have signed to RCA and their first release on the label is an EP (in full colour bag) selling for the price of a single. The Salford Jets EP is out on November 30.

THE MOMENTS, who were previously with All Platinum Records distributed by Phonogram, and had such hits as Girls and Jack In A Box, have re-named themselves Ray, Goodman and Brown and signed directly with Phonogram UK on the Mercury label. Their first single under the new deal and new name is Special Lady (Mercury 6008

800), produced by Vincent Castellano. It will be available in a limited edition picture bag.

THE ORIGINAL Mirrors have signed to Phonogram and a single, Could This Be Heaven (Mercury 6007 245), is released this Friday in a picture bag. The record will be backed up promotionally by flyposting in London, and adverts in the trade papers and Time Out magazine. The latter advert will include a phone-in number to hear the new single.

NEWS



ONE OF the last signings to Decca before news of the Polygram deal was announced by Sir Edward Lewis was BBC TV Generation Game hostess Isla St. Clair, making a return to recording. Results of the signing are a new album for Christmas called *Isla* (SKL 5317) and a single, *Child In A Manger* (F 13881) released next Friday. Pictured with Ms Clair are Roger Bull (marketing), her manager Peter Pritchard, Tracey Bennett (A&R) and Keith Bennett (head of press and promotion).

Aston to head CBS field sales

JOHN ASTON has been appointed field sales manager CBS with effect from November 1. In his new position he will have responsibility for all field sales people, and will have reporting to him area managers George Logan, John Young, Joe Redmond, Mike Robertson and Jim Evans. Aston joined CBS in 1975 as a salesman.

MIKE VAN PRAAG, previously commercial planning manager with Polygram, becomes director of operations for Arista. Reporting to marketing director Denis Knowles he will be responsible for all aspects of manufacturing, distribution and marketing... The IBA has appointed James Conway to the new post of London area officer. Previously an information officer with the authority, he will have responsibility for developing relations with public bodies and representatives and with the public... Sir John Rodgers becomes chairman of Audio International Recording Studios in board changes at the company owned jointly by



Radio Luxembourg (London) and MAM. Richard Millard continues as managing director and Roy Smith remains company secretary, while MAM will be represented by Bill Smith and Geoffrey Everitt, and Luxembourg by Hubert Terheggen and Paul Le Drullenc... Su Richardson becomes Manx Radio's music supervisor from November 19 and will have control over the content of all daily shows, while continuing with her own morning programme.

TONY HAMLIN has resigned as managing director of Relay Records to go into the business of aircraft leasing. John Winnert takes over as

MfP's first 45 for Christmas

BUDGET RECORD company Music For Pleasure is releasing its first ever single — although managing director Richard

Pizza jazz

A NEW Pizza Express label has been created by Peter Boizot to provide an outlet for jazz sessions recorded at that London venue. First albums from the label are Braff Plays Bing, Volume One (PIZZA 5501), and Snub Mosley Live At The Pizza Express (PIZZA 5502).

Product is available through Lugtons which is also handling new label OBM. Initial releases on OBM are a single and album from Kenny Johnson.

Baldwyn emphasised this week that the company had no intention of entering the singles market full-time.

The record is Bread And Fishes/And All The World Sang by the St. Winifred's School Choir from Stockport who are best-known for their musical contribution to the Brian And Michael number one hit, Matchstalk Men, and who have made several TV appearances in their own right, including Wake Up Sunday and Your Hundred Best Hymns.

The single, catalogue number FP 899, will retail at usual price and have its own MIP logo. It will be distributed through the EMI sales force.

Baldwyn explained: "We are obviously aiming it at the Christmas market and the record will be available in a coloured bag which will also feature the lyrics. This is a project we are all excited about."

Relay MD... Anne McDonald, formerly with Creole and Charly Records to the Tony Hall Group of Music Companies as A&R and creative adviser... Naomi Gordon, formerly production manager at Arista to Virgin Records production department.

ROGER ST PIERRE who heads his own promotion operation, has formed a new management company with Clive Solomon, already his partner in the Twist and Shout oldies record shop. Grandmark Ltd has been set up specially to handle the management of Squire and the V.I.P.s, two bands on the London club circuit. Grandmark operates from 17, Nelson Road, Greenwich, London SE 10 (01-858 8892).

BARRY ALEXANDER, managing director of Richcourt Music has been appointed personal manager to the New Seekers... Nick Stolberg, formerly in the marketing division of Pinnacle Records to assistant professional manager DJM Publishing.



BEACON RADIO'S new breakfast show presenter from this week is Peter Wagstaff. He was at Radio Trent for four years and has just returned from Australia where he spent a year at Sydney's Radio 2KA.

Abba LP ships double platinum

FOR THE first time in its history, CBS UK has shipped an album double platinum — 600,000 copies — before its release date.

The album in question is Abba's Greatest Hits Vol. 2 released on the Epic label on November 2. Volume One of Abba's Greatest Hits has already passed the two million mark in the UK alone. The group arrived in this country at the weekend to start their first British tour for nearly three years.

FRANCHISE group under the name Radio Clifton has already declared itself in the running for the Independent Local Radio contract for Bristol in anticipation of a Home Office announcement.

The group comprises local business people who also have broadcasting production experience.

Radio Clifton is currently based at 40 Falcondale Road, Westbury-on-Trym, Bristol BS9 3JU.

THE CHRISTMAS album by Emmylou Harris, Light of the Stable, which has been rush released by WEA, is aimed at, and specially recorded for, the UK and European market; it is not being released in the US. It features, as well as Hot Band members, Neil Young, Linda Ronstadt, Dolly Parton and Willie Nelson as guest backing vocalists.

News in brief...

PUBLIC AWARENESS of Pythons should shoot up many notches this week, with the almost simultaneous release of *The Life of Brian* album, and a single — Brian c/w *Always Look On The Bright Side Of Life* — on Warner Brothers, and the movie, and the book, all of the same name. The WB album offers 51.46 minutes playing time for RRP £5, and advertising for it includes full pages in *Melody Maker* and *NME*, and the *Guardian* and *Private Eye*. Posters are being provided for in-store display. All the Monty Python regulars and guests such as Spike Milligan, Neil Innes and George Harrison, are featured in book, film, and records.

CLIFF RICHARD will be undertaking several in-store personal appearances during his UK concert tour, promoting his current chart album, *Rock And Roll Juvenile*. Richard has just finished a European tour which included dates in West Germany — where he

is currently No 1 — and the 30 British dates he will be playing were completely sold out as long ago as August.

YET ANOTHER single is being issued to tie-in with the Year Of The Child — this time it is Rupert The Bear by Maria Morgan, well-known to millions of people via her Friday lunchtime networked programme, *A Handful Of Songs*, produced by Muriel Young for Granada TV. The picture-bagged single is released by President Records (PT 480) and is a new version of the song which was a hit for Jackie several years ago.

MCA IS mounting a big campaign for the release of a new album and single by M whose Pop Muzik single is approaching three million sales worldwide. The album, *New York, London, Paris, Munich* is released November 30. The single, *Moonlight and Muzak* (MCA 541) is released this week. Press ads, window displays, mobiles and posters are included in the campaign.

THIS WEEK, Jet releases a double A sided single from ELO. The two tracks, both taken from the *Discovery LP*, are *Confusion* and *Last Train To London* (JET 166). There will be a free sticker with a limited number of copies.

MUSIC WEEK

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Sings Her GOLD DISC Award Single

One Day, At A Time

RL873

SUPERIOR RADIO CAMPAIGN

STILL A BEST SELLER AFTER A RECORD BREAKING 62 WEEKS IN THE IRISH TOP 20 DISTRIBUTION

ALSO A BEST SELLER 'DO YOU WANT YOUR OLD LOBBY WASHED DOWN CONSHINE' BRENDAN SHINE PLAY 122

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RELEASE RECORDS

NEWS

News in brief...

POSTERS, TV and national cinema advertising worth £250,000 is being bought this autumn by blank tape manufacturers TDK. The poster campaign started on November 1, using British Posters national sites in shopping precincts and high streets. The campaign is to relaunch two of the tapes in the TDK range, with the copy line "When you hear how they sound you'll see what we mean." The announcement of this campaign was hard on the heels of BASF's revelation of its plans to spend £1 million on advertising its blank tape range in 1980.

FOLLOWING THE success of TV promotion for Mike Oldfield's last album, Virgin again includes TV advertising in the campaign for the artist's new studio album, *Platinum* (V 2141), released on November 23. Dealer price for the LP, produced by Tom Newman, who worked on *Hergest Ridge* and *Tubular Bells*, is set at £3.26.

FOLLOWING THE success of the current single *When You're In Love With A Beautiful Woman* Capitol is rushing releasing the new Dr Hook album — *Sometimes You Win* (EST 12018) this Friday. The initial marketing campaign centres on a £9,000 prime time radio ad campaign on Capital, Clyde, Piccadilly, City, BRMB and Metro.

VIRGIN HAS acquired distribution rights to Elvis, Scotty and Bill — *The First Year* (KING 1), believed to be the earliest live recording of young Presley with his first band. The disc has never previously been available in the UK and only available in the US on mail order. RRP for the disc is £6.99 with dealer price set at £4.25.

FOOTBALL: GAS Songs/Heath Levy beat EMI 1-0 which means Gas remain at the top of the Music Week/Adidas League with a 100 per cent record after six games. This week they play EMI again, this time in the Cup. Late result: Ice 4 Chappells 3.

EMI & Polygram in 'crucial video experiment'

EMI AND Polygram have signed a distribution deal for video cassettes which is seen by both companies as a "preparation for the mass-marketing of videodiscs."

Under the terms of deal, EMI will copy Polygram programmes on to video cassettes on three formats — VCR-LP, VHS and Betamax — with Polygram clearing the programmes and recommending retail prices, designs, packaging and publicity. But there is only one music cassette among the six on the market so far — the New York City Ballet performing works by Tchaikovsky, Bizet and Brahms.

Under the Spectrum trademark, the cassettes — which also include *The Pawnbroker*, a Charlie Chaplin series, *Barbapapa* (13 cartoons for children) and a soccer compilation — will be sold to the retail trade through the newly-formed EMI Tape Video sales force.

No details have been yet released on forthcoming catalogue, but there will be regular updates for everyone on the EMI/Polygram mailing list.

Head of EMI Audio Visual Services, Donald MacLean said: "Polygram and EMI are similar businesses and we both believe that the video disc will be the next big industry — where we will be in competition. Polygram and EMI are convinced that the first big video market will be in Britain.

"This is a crucial experiment," he added. "It is crucial because we intend to make it pay. We have 20 salesmen on the road dedicated to selling blank and pre-recorded tape."

And Don Schulzman, head of Polygram's video division, said that

pre-recorded tapes will still sell, regardless of blank tape, in the same way as pre-recorded audio cassettes sell. He backed up his contentious statement by saying a lot of people want to buy instant products.

Maclean added that sales went up on video cassettes after being shown on television. EMI claims it has had orders for 1,000 units of its 12 existing cassettes in the first three weeks the sales force has been on the road.

EMI's Emitel has also opened a new video studio with full shooting facilities at the Audio Visual Services building in London's Dean Street. Cost per shooting day is £65 and £45 per half day. It is open from 8.30am to 12.30pm and 1.30pm to 5.50pm or all day until 5.30pm.

● GREASE AND Saturday Night Fever will be available on video disc following an agreement between the RCA corporation and Paramount Pictures, which gives RCA licence to use 75 of Paramount's films for its Selecta Vision video disc system. And negotiations are currently taking place to release pop music titles, as well as an option with Paramount to release its future films.

GRRC meeting

make up small DIY wall display packs (a dozen extra LP sleeves would be a good basis) drew cautious approval. "It is a good idea for me to think about," said Fruin.

Krieger raised the matter of the timing of deliveries. "Some dealers have been finding that records have been available from one-stops before they can get them themselves. It would be very bad if one-stops, because of the size of their orders, were getting preferential treatment."

As far as WEA is concerned, Fruin replied, the opposite was true; one-stops knew that they would get their supplies after the initial orders from the indies had gone out.

However, he added: "All companies have A, B, C, and D lists

Decca sale

redundancies, said Sir Edward, but the number cannot be forecast at present. With the aid of retraining programmes, it was hoped to redeploy as many as possible within other parts of the Decca group.

Answering questions after the meeting, Sir Edward, who will be 80 next birthday, said he had no plans to retire.

Decca shares fell on the announcement of the proposed sale — the City had been expecting news of talks perhaps leading to a takeover of the whole group. But, shorn of its loss-maker, the remainder of the group will now be a more tempting takeover proposition.

A brief statement issued by Polygram said that discussions have taken place with Decca Ltd.,

Changes at Radio Two

RADIO TWO is to introduce programme changes which, says Two's controller Charles McLelland, "are going to strengthen listening patterns". Latest BBC figures set the network's average daily patronage at 14.5 per cent of the population.

Programmes axed from January 21 are Peter Murray's *Open House*, *Folkweave* and *Family Favourites*, though the concept of the long running Sunday lunchtime show will remain. Murray will from January 19 host *Weekend Special*, from 10am to 1pm Saturdays and 10am to 1.30pm Sundays.

David Hamilton will host the weekday lunchtime slot, while Ed Stewart switches from Radio One to present an afternoon request show. Another newcomer to the station is former Radio Clyde DJ and presenter of TV's *Game Show* Steve Jones, who takes over the early morning programme from Tony Brandon. Brandon is leaving to concentrate on acting.

The changes also affect evening output which currently features a specialist type of music between 7pm and 10pm. From January every evening will have a more general flavour, providing something for everyone.

BPI blanket ads budget?

AN IDEA which has been brought up by dealers several times, but which has never been greeted with much enthusiasm by the manufacturers, has apparently suddenly gained official popularity.

John Fruin surprised dealers at the Croydon GRRC meeting by revealing that the BPI is seriously considering raising a joint industry budget to pay for a kind of blanket advertising of records and pre-recorded tapes. The aim would be to promote recorded music as a whole, not individual labels or titles.

The idea has been mooted by GRRC members before, but has

never been acted upon, although GRRC secretary Harry Tipple recalled that about 10 years ago a plan to raise a levy on manufacturers and dealers to pay for music advertising of a similar kind failed because the retailers, not the manufacturers, were unwilling to cooperate. The current discussions do not involve any charge on retailers.

Tesco aims up-market

WHEN THE NEW 100,000 sq. ft. Tesco superstore in the Weston Favell development centre, near Northampton, opened on November 1, it was clearly aiming for "up-market" image in all departments, including records and tapes.

The Music World shop within-a-store stocks the very high total of 3,000 titles, with a graded discount system covering catalogue items (mostly 50p off), current releases (80p, £1 or £1.50), and bestsellers and special promotions (up to £2 discount on £6-plus albums). The area — where a specially designed rack allows cassettes to be browsed next to the relevant LPs — is dominated by what the store is proud to claim is the UK's first back-projected video screen, 6ft by 4ft in size and serviced by Captain Video. Music World, which may become a feature of Tesco's other biggest stores, is merchandised by Pickwick.

FROM PAGE ONE

of dealers, and those at the bottom may well find that a one-stop nearby has supplies before them. But the priority lists do not necessarily contain shops which give us the biggest orders — it depends on how a dealer co-operated with the salesmen, how he works on breaking new acts etc."

Tipple asked about suggestions circulated recently that at least one major was thinking of suggesting to its D, or lower C, dealers that they should close their direct accounts and buy from wholesalers and one-stops.

"There's nothing new about that idea," Fruin replied. "In 1963, which was two years before EMI went out of wholesaling, we looked at dealers who spent less than £10 a week with us which amounted to about 1,000 accounts, and we were

losing money on them. But in the end nothing was done. I am well aware of this problem, and I know that reducing the number of accounts we call on, as I did this summer, will encourage small dealers who are no longer visited to go to the nearest one-stop. I'm not sure how I feel about that."

When Tipple said that a growing number of dealers were being dealt with sharply for late payment, Fruin agreed that the manufacturers had tightened up generally on credit because of the general economic situation, and this was the reason that dealers' requests for an extended credit scheme this Christmas had been turned down.

On the difficulty of ordering WEA catalogue singles, Fruin willingly admitted that his company's policy needed a change.

FROM PAGE ONE

shareholders at an extraordinary general meeting before the end of the calendar year."

Meanwhile, EMI's shares were standing at a 23p premium over Thorn's seven-for-20 share swap at a year's peak of 147p at the close of trading last Friday.

Thorn's bid, launched last month, is expected to be officially declared next Monday (12), but City observers are expecting a counter offer before this date. A favourite in this respect is Gulf & Western, whose Paramount subsidiary's negotiations to acquire a £70 million half-stake in EMI's music operations were aborted in September, but Gulf vice president Martin Davis denied last week that a bid is planned.

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Grab RACEY's great new party single

'Such A Night' C/W 'There's A Party Going On'

RAK 301 (Special Full Colour Picture Bag).

Taken from the album 'Smash And Grab'. Album SRAKX 537 Cassette TC-SRAKX 537

SPECIAL OFFER RRP £3.99 and special dealer price on all albums and cassettes **STILL STANDS** ordered before November 31st 1979 – so hurry, **ORDER NOW!**

Extensive Radio Campaign starts November 22nd.



EMI 'SMASH AND GRAB' the new album by RACEY... a fair cop at £3.99 **RAK**

Licensed Repertoire Division, EMI Records Ltd., 9 Thayer St., London W1. 01-486 7144. Sales and Distribution, 1-3 Uxbridge Road, Hayes, Middlesex. 01-759 4532/4611 & 848 9811

RETAILING

Look back with Tudor

A VERY well-known figure in record retailing, Jean Gold of Tudor Records, North London, is retiring, and her shop has been bought by an equally well-known figure on the other side of the industry, Alan Davison, MD of Laser Records and a former director of Lightning. In saying goodbye to the record trade, Jean Gold here takes a brief look back at over 20 years in the business.

WE'VE SEEN 'em come and we've seen 'em go. Now we've sold our business and it's our turn to retire gracefully from record retailing — and very peculiar it feels too.

No more "pop checks", weekend orders, Monday morning orders, poring over the chart positions in an endeavour to gain a blinding flash of insight as to the next No. One in order to meet the unexpected demand—life will indeed be dull. And no more feelings of panic when the Christmas orders come flooding in — have we overbought this time? (we never did but the seemingly unending deliveries of boxes was quite unnerving).

Since our modest debut into the record industry 22 years ago we've seen many changes, not all of which are bad and not all good. The HMV franchise, so valued in those days, has been long forgotten except by the few veteran retailers now remaining. I remember with what relief we greeted the news that we had been granted the agency, for we felt we could not call ourselves a record shop without being able to sell the "Dog Label" classics and also Elvis Presley (then an HMV artist).

We watched with great regret the demise of Thompson, Diamond and Butcher, via the great Rank organisation, and the relegation of Lugton's to distributors of "other labels". Friendly, personal service was the keynote of our suppliers in those happy days.

We have also watched reps come and go. Some have fallen by the wayside, but they were obviously not the right material for such a fast moving industry. Others whose potential was obvious from their first visit have progressed into senior management and we have been pleased to see their qualities recognised. And there are those who plainly have no desire to do other than a really good job of representing their companies, calling quietly each month and ensuring that their customers know all they should about their products.

The abolition of RPM and the supply by each manufacturer of their own product and distributed lines only, brought about the major changes which have made the industry what it is today. With the end of RPM came the storm of price-cutting initiated by the multiple stores, who saw cheap records as the draw to bring customers into their shops, then hopefully to purchase their own-brand lines on which the mark-up was vastly greater. This period lasted long enough for many older and smaller record shops to wither away under the onslaught, and the chains with their greater buying power to proliferate.

Since the record companies went it alone we have seen their sales forces expand and contract as marketing fashions and general economic conditions have varied. From one representative introducing the monthly supplements to as many as four salesmen covering singles, monthly releases and displays, and back again to one person wearing many hats — to the experienced retailer it has actually been quite entertaining, although the wastage of money and discarding of personnel is not really that funny.

I've done my stint on the committee of the GRR (as it was then), having been a member for several years. I think perhaps in those days it was a more effective voice of the retailer than it is now, when it is merely a subdivision of the MTA. Certainly we seemed to command more support and we appeared to be more active on behalf of our side of the industry.

During our 22 years in retailing we have made many friends among both our customers and our suppliers. We shall miss them all dreadfully, although we hope some will remain in touch. We are grateful for all the kindness and courtesy which has been extended to us by everyone in the industry for all these years and which we know will continue to be given to our successors.

Enter the Chiron quiz and have some champagne on us!

THERE IS a case of Moët et Chandon champagne and a signed copy of the Guinness Book of Records for a dealer who knows the recipe for the world's longest banana split and the answers to a few other questions vital to the survival of the human race.

All the answers can be worked out from the new Guinness Book of Records Mindbender family cassette quiz game, launched this month on Ivan Berg's Chiron label, and this contest for dealers is being run by MW in conjunction with Ivan Berg Associates.



THE KEY to the quiz!

Introduced by Norris McWhirter, editor and compiler of the world famous bible of curious information, the cassette game aims to be fast, competitive and exciting, and is arranged to get progressively more difficult.

First prize is a case of champagne, and there are 25 runner-up prizes of one bottle of Moët et Chandon. Every winner will receive a copy of the 1980 edition of the Guinness Book of Records, signed by McWhirter, who will make the presentation of the first prize at the MW offices.

The competition is open to all record dealers in the UK and their staff. On the coupon below are eight questions. Listen to the Mindbender 1 cassette, skill levels 1, 2, and 3. Work out the

answers from the information on the cassette — the answers required are NOT the same as those actually given on the cassette.

Fill in the entry form, and complete it with your name and address, and name of shop or record department. Post it to Mindbender Competition, Music Week, 40 Long Acre, London WC2B 9JT.

Closing date is November 30, and the winner and runners-up will be drawn from all correct entries by MW editor, Rodney Burbeck. Mindbender cassettes are distributed by Spartan Records.

MUSIC WEEK MINDBENDER CHAMPAGNE COMPETITION QUESTIONS

1. How much longer was the longest finger nail than the largest stuffed bird?
2. For how many minutes was Mr Glen T Woodrich sitting in a tree?
3. How many more gallons of topping than whipped cream were in the longest banana split?
4. Where in South Korea did the largest mass wedding take place?
5. In March of this year, how many species of birds had the world champion bird spotter not spotted?
6. What did Douglas Mein eat?
7. For how many years has Miriam Hargrave been a qualified driver?
8. For how many months was John Hogg jailed on 27th November 1975?

NAME:

ADDRESS:

NAME OF SHOP/RECORD DEPT:

1

2

3

4

5

6

7

8

Retailers' reprieve

DEALERS WHO were not relishing the thought of having two albums with the same title — by the same artist — to add to the potential confusion of a busy Saturday, can relax. Neil Young has retitled his forthcoming 2-LP, which was to have been called Rust Never Sleeps — the same as his current album. This live double set, recorded on Young's recent US tour with his band Crazy Horse, is now to be called Live Rust. Release is scheduled for December, at RRP £7.50.



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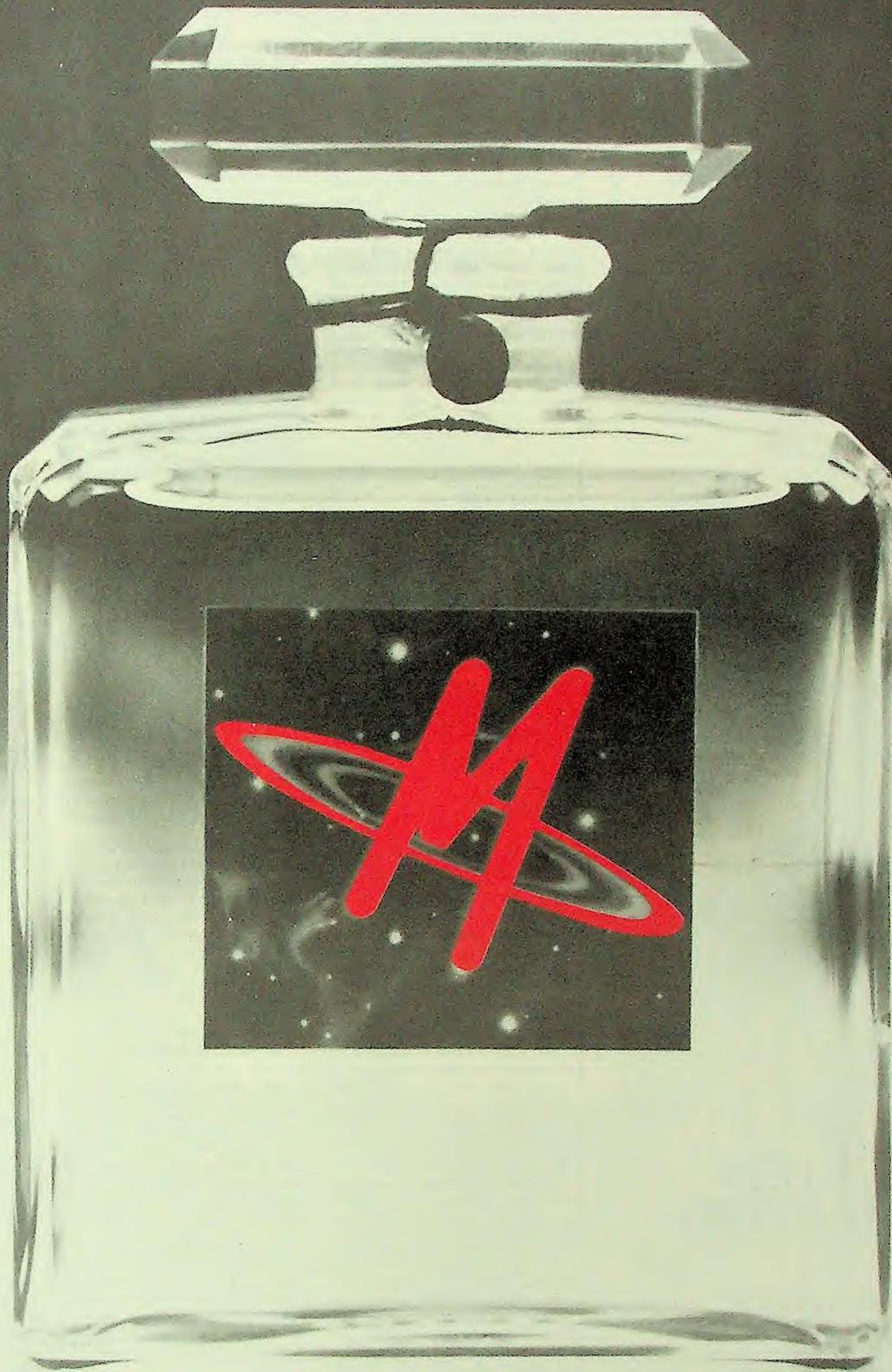
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• martha and the muffins

din 4 — "insect love/cheesies and gum"

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INTERNATIONAL

A video first by
Blondie album

From MIKE REYNOLDS

LOS ANGELES: An industry first is being claimed by Chrysalis Records and Jon Roseman Productions in the shape of a video version of Blondie's *Eat To The Beat* album.

Commissioned by Chrysalis and Blondie's management, the album was videoed on location and on a soundstage in New York at a production cost of \$100,000 (approximately £50,000). Profits will be split between Chrysalis and Blondie after this sum has been recouped, and negotiations are in progress with pay cable systems and video software distributors to catch the Christmas market.

STEVIE WONDER hardly endeared himself to the 500-odd journalists whom he had bussed into the Malibu Hills for a preview of his long-awaited *Secret Life Of Plants* album.

Most of them went straight from work to avoid missing the coaches, and found the LPs were being played in tents, one side per tent. There were no refreshments, no smoking was permitted, there was little seating capacity, and security guards prevented anyone from leaving.

Nobody got a drink until midnight or got back to LA before the wee small hours. Even Motown personnel present were visibly underwhelmed by the occasion, which was summed up by one tired and hungry scribe as "a gigantic Wonder ego-trip".

PETER NERO is suing RCA for a total of over \$8 million over alleged unpaid royalties on his record sales for the label. He is claiming \$2,600,000 covering the period September 1971 to February 1979, plus \$6 million in damages, and authority to audit RCA's books.

The pianist made 20 albums for RCA between 1960 and 1968 for a basic royalty of five per cent of the list price for records sold during and after the contract period.

In 1977 in similar suits filed against RCA, Jose Feliciano sued for breach of contract and fraud in a case which was settled out of court, and Rod McKuen charged RCA with

Dateline:
Los Angeles

making instant cutouts of his LPs to his financial and personal detriment. SIX MUSIC publishing executives, four of them based in Los Angeles, have founded the Organisation of Creative Music Publishers, a non-profit-making venture to inform and educate songwriters about the value of full-service music publishers.

The founders are Arista Music vice president and general manager Billy Meshel; Casablanca Music vice president Steve Bedell; April/Blackwood Music West Coast director of operations Irwin Mazur; Inmusic Productions general manager Eddie Lambert; Buttermilk Sky Associates president Murray Deutch, and House of Gold Music vice president Bob Montgomery.

The first informal meeting of the OCMPP takes place on November 14 in the conference room of CBS Los Angeles.

ARISTA RECORDS is mounting what it terms the "most extensive, multi-levelled LP strategy in the label's history" in the promotion of Barry Manilow's *One Voice* album.

The campaign involves radio promotion, sales and marketing measures and a four-tier advertisement plan lasting through Christmas on the LP, which is Manilow's first studio album since *Even Now*, which went triple platinum.

DESPITE assassination attempts by theatre critics, *Evita* continues its triumphant progress in America. The show returns to LA on January 12, having grossed \$2,301,861 and 48 cents during its previous nine-week run.

THE RECENT changes at the top of the CBS Records hierarchy came at a time when the sister television network found itself in its weakest position in some years and were announced at the same time that CBS top man William Paley had met network brass to try to develop strategies for strengthening their ratings position (they're currently in third place following NBC's upsurge under Fred Silverman's leadership) and to stem the flow of news personnel to other networks.

All of which makes the record division's profit outlook that much more significant in terms of overall company performance. Records were blamed for a major portion of the 47 per cent dip on net earnings during the first half of this year. Wall Street analysts now predict that, while third quarter revenue will probably be slightly down this year over last, nets in the final quarter will flatten out.

Profits for the CBS broadcast group more than offset losses in the record group for this year's third quarter, with the company posting an overall rise in net income of \$53.1 million for the quarter, up nine per cent over the previous year. Nine month revenue was \$2.62 billion, with income of \$136.7 million, down 3 per cent over last year.

As for the specific record division changes, industry observers suggest that Walter Yetnikoff's shifting of energies to the new ventures division represents a lateral move, and that the appointment of Dick Asher as deputy president and chief operating officer is a slight erosion of Bruce Lundvall's power. Insiders, however, have also been saying that Lundvall is the man "to get CBS back into music" — a definite allusion to the departure of Jack Craig, known as a strict "bottom line" man.

Video

BOTH TRADE and consumer press here are devoting increasing space to video, and several new publications devoted exclusively to that medium are slated for next year.

Currently, similar to the recent IBM-MCA joint venture for the development of videodisc systems, Sony Corporation of Japan and NV Philips of Holland have announced an agreement whereby the two companies will exchange patent rights on various laser-directed audio and videodisc systems. Both companies hope to develop interchangeable products (rather than joint efforts), and thereby establish a hold at the consumer level for their type of system — and rival incompatible competitors.

Another interesting experiment has been launched co-operatively by Hurrah, a 600-capacity rock disco, Time-Life Video, and Video-Vision, an indie production and distribution company. The club has installed several large-screen advent video beams and 25 TV sets that are hooked into the club's regular (and excellent) sound system. Time-Life will provide rock 'n' roll cassettes for the format, which will alternate with Hurrah's usual live entertainment.

And, for all the recent cutbacks in record company budgets, almost all are maintaining and continuing to produce video product for their artists, stockpiling material for the time when videocassettes and/or discs become widely popular.

Cable TV stations, in fact, are already a major outlet for record company material, which is often made available free to the stations in exchange for the exposure. As the combination of satellite and cable technologies grows, and more cities are linked to cables, the hunger for music material will inevitably become greater.

The changing
face of CBS

FROM IRA MAYER IN NEW YORK

WITH THE Federal prime interest rate upped to 14½ per cent (and most big businesses paying two per cent and more above that for their money), a Federal Reserve demand that banks keep more cash on reserve and a general tightening of credit opportunities, it is as though a new wrench has been thrown into the industry's plans for overcoming current recession conditions.

The rhetoric continues to say "things are getting better", and from an internal point of view (the industry may perhaps finally be owning up to its returns problem)



this may be so. But even President Carter's own economic advisory committee, while citing that retail statistics for September were not as depressed as expected, warns that things are going to get worse before we see any significant turnaround and/or upswing.

Certainly, consumer dollars are going to be ever more carefully spent. Expansion moves of any sort, be they at record companies, pressing plants, retail or racks, are going to be costlier than anticipated, and many will no doubt be put on hold. And while record labels may indeed have the lid (at least temporarily) on high-priced signings, they are going to have to continue to absorb the costs of the signings made in the last few years.

With the US economy so sluggish, then, and with the dollar a relatively cheap buy to outsiders, one must begin to wonder about the relative position of foreign versus domestic labels. It is too early to draw any conclusions about the long-range effects of the tightened money situation, but it would seem logical to anticipate still more outside interest in the US record market.

Another monitor of currently "improving" market conditions are, naturally, the charts. The number of albums entering the charts in positions of 40 or higher has risen dramatically because it takes fewer copies to make the grade. Consider that, during the October 20 week, four of the top 10 albums had been out less than a month, and that the two discs in the top 10 that had been on release longest (Supertramp at 30 weeks, the Knack at 17) were claiming but two million units each. The strength of all those newcomers last spring and summer was not because they were doing so well, but because the competition (or what there was of it) were selling through at such moderate levels.

Pricing

DISCUSSION OF pricing, the one potentially important and explosive issue that could have enlivened an otherwise routine National Association of Recording Merchandisers (NARM) regional meet here was barred repeatedly by legal counsel.

NARM lawyers feared possible Justice Department accusations of price fixing or other breaches of US anti-trust laws. Indeed, two executives acting on their own companies' legal advice (Harry Anger of Polydor and Larry

Gallagher of RCA) refused to sit on the manufacturers' panel as scheduled.

Among the recurring themes during the day-long sessions were manufacturer and merchandiser calls for "getting records out of the hands of artists and back into the hands of record companies", the explosive growth of the blank tape market, retailer complaints about manufacturer dallying in return allowances for defectives, manufacturer insistence that most discs returned defective are not so (suggesting rather that hardware quality outstripped software quality and there will never be "perfect sound"), and retailer complaints about diminished advertising and promotion dollars, with the manufacturers insisting that "we haven't cut back, we've become more selective".

ON THE matter of home taping, WEA's Joe Smith signed an open letter asking radio stations for "understanding and responsible restraint" regarding the playing of new albums *in toto* with deejay recommendations that this would be a good time for home taping.

"What we can hope," concluded Smith, "is that no legitimate radio programmer will deny all the parties involved in the creation and marketing of records their right to profit from their success".

As in Europe, manufacturers here are experimenting with encoding processes that would make home taping impossible, and are also seeking some method of legislative redress — whether in the form of a blank tape tax that would go to a copyright fund or through some change in the current copyright law which would alter the allowance.

Revenues

QUARTERLY REPORTS: Warner Communications Inc. posted record revenues, income and earnings per share for the third quarter including a 21 per cent sales increase for the music division, though profits for that division were down 17 per cent over 1978. Half of the sales increase was attributed to inclusion of Warner-Pioneer Japanese revenues. Of the WCI labels, Atlantic had the best quarter in its history, with sales of \$45 million.

RCA, which does not break down group or division figures quarterly, reported overall sales up 10 per cent over 1978 to \$1.8 billion for the third quarter, though profit dropped 5.7 per cent to \$66 million. The report noted that RCA Records "which operated at a loss in the second quarter, returned to overall profitability in the third quarter, although it trailed its year-ago performance substantially and domestic operations, exclusive of the RCA Record Club, continued to be unprofitable".

Meanwhile, K-tel International posted a 33 per cent rise in sales and a 500 per cent increase in earnings for fiscal '78-'79 ended June 30. Total revenues for the year were almost \$167 million, with a profit of \$3.7 million or \$1.02 per share.

JIMMY HASKELL, composer-arranger-conductor, has founded Horn Records in Los Angeles. The label will be independently distributed, with an emphasis on top 40 and dance (i.e. disco) formats. The first release is Stinger, a disco version of Rimsky-Korsakov's *Flight Of The Bumble Bee*.

Haskell is on the hunt for masters and MOR artists looking for a new label, but warns openly: "I'd rather put money in the production, not the artist's pocket". Marketing director for the new venture is Ken Ayoub, ex-RCA Canada, and secretary-treasurer is Haskell's wife, Barbara, formerly with Verve.

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INTERNATIONAL

Piracy ravaging Greek industry

ATHENS: The sale of pirate cassettes in Greece is now running at a greater volume than the sale of legal cassettes and records combined, exceeding 75 per cent of the total market, according to *Business And Finance*, an English-language business weekly.

It estimates that the Greek government is losing up to £5 million a year in revenue as a result of pirate

activity, and that a draft bill on record copyright has "got lost" three times on the way to parliament for ratification.

In the article titled *The Greek Recording Industry - A Pirate's Paradise*, the magazine says Greece and Portugal are Europe's most pirate-afflicted countries, on a level with Egypt, but more fortunate than Turkey and the Persian Gulf states, where piracy is devouring more than 90 per cent of the market.

In Greece, pirate cassettes sell for less than half the price of the genuine article, but in Turkey the price differential is minimal. In Saudi Arabia, pirated local cassettes sell for four rials each, one-fifth of the price of a legal cassette. International repertoire sells for half the legal price.

The magazine cites an occasion when Athens police raided a retail outlet in central Athens three times in one day. They confiscated some 4,000 pirate tapes on each raid. Each time the police returned they found the store had been completely restocked by pirate suppliers.

Police report, in fact, that many pirate suppliers guarantee their outlets that confiscated cassettes will be replaced immediately.

The result is increasing anger from local recording executives over the lack of progress with a new copyright bill.

Michael Matsas, managing director of Minos Matsas Records, is the local industry's anti-piracy co-ordinator and chairman of the local branch of IFPI, the International Federation of Producers of Phonograms and Videograms. He predicts that if piracy proliferates at its present rate, then the Greek record industry will simply have to close down.

And Alan Boxer, managing director of EMI Greece, says: "We either check piracy now or there will be no new recording taking place in five years time."

In Greece now, only 10 per cent of records produced locally make any profits. The record industry employs 10,000 people directly, 6,000 of them in the retail sector, and last year contributed nearly £250 million to the Greek national income.



STOCKHOLM: King Carl Gustaf of Sweden (left) holds a copy of the double record album, *A World Of Friends*, presented to him by EMI Sweden managing director Rolf Nygren (right). The album was made by EMI Sweden for the Children's International Summer Villages, a Swedish appeal associated with the International Year of the Child. Attending the presentation were appeal chairman Ulf Ekeland (second from left) and Lars Edihm, one of the initiators of the album.



AMSTERDAM: To mark over 100,000 sales on its recent Reggae compilation, K-tel Holland presented an original oil painting of Bob Marley to Island Records, which contributed many of the tracks contained in the album. Seen at the presentation, from left, are K-tel International A&R co-ordinator Ian A. Wiener, Island Records International chief Phil Cooper, K-tel Holland general manager Peter Kloeth and A&R manager Rob Lemmon.

Copyright case fails

VIENNA: A test case brought by Austrian copyright society Austro-Mechana against a private individual here for making recordings on a video tape-recorder appears to have finally failed.

At the first hearing, the court found the society had failed to prove its allegation of copyright breach and this finding was confirmed later at the Regional Court of Appeal. In Austrian law, this ends the matter for there is no further appeal allowed in such a case.

But it is believed Austro-Mechana

will now seek another test case in an effort to reach the Supreme Court for a verdict which it hopes will finally clear the air over legal difficulties on video-recorders here.

● A German-language production of the stage musical *Evita*, by Tim Rice and Andrew Lloyd-Webber, is planned for the Theater an der Wien, but not until 1981.

Negotiations are currently going on between theatre chief Rolf Kutschera and US producer Harold Prince.

RUPERT HOLMES

New Single

ESCAPE
(The Piña Colada Song)

c/w

DROP IT
INF 120

taken from the
forthcoming
album
*'Partners in
Crime'*

Andy Peebles
Record of the Week
on Radio One



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*"Damn
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MCF 3044

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c/w **DON'T BRING ME DOWN**

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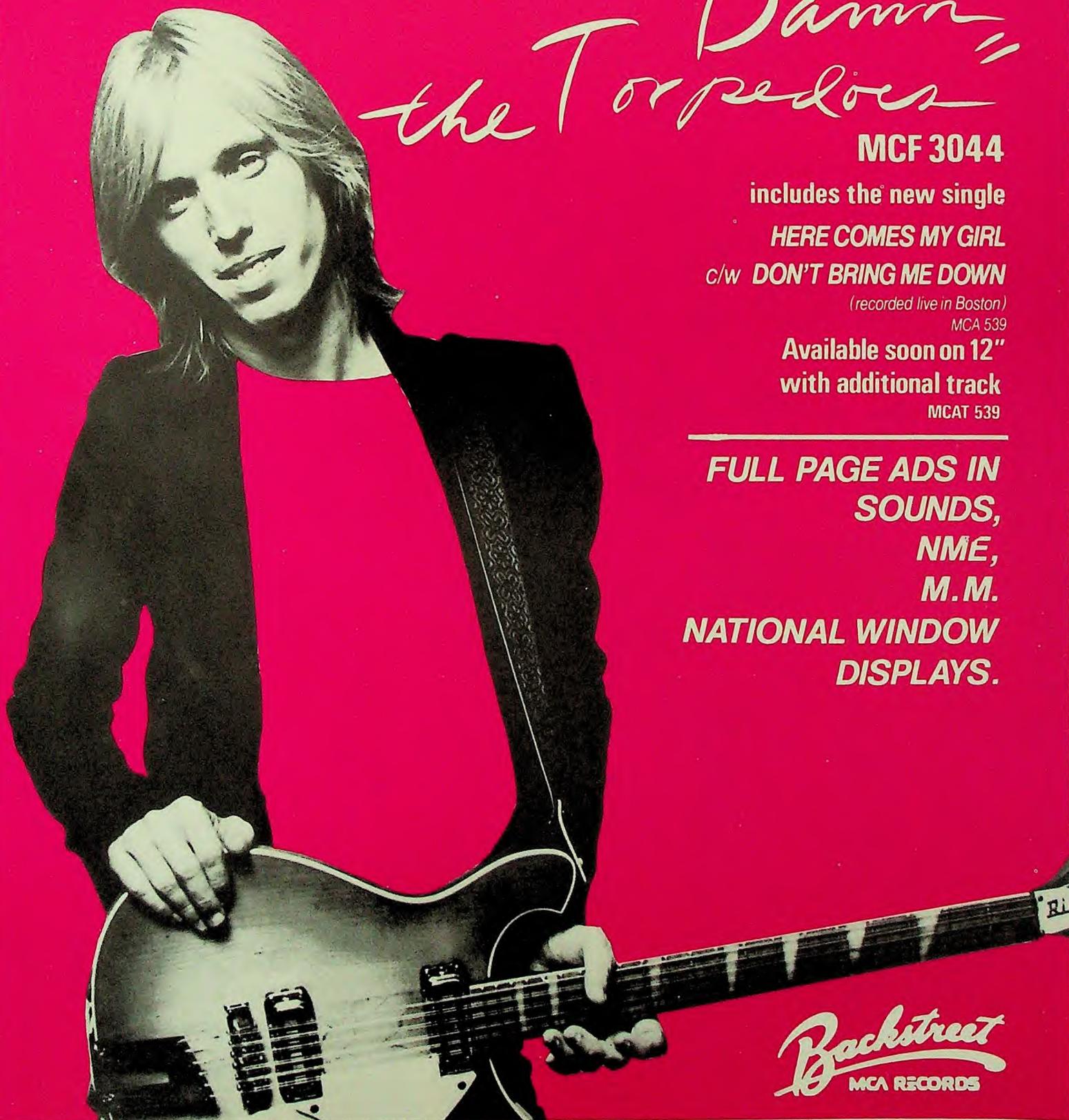
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MCA 539

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CLASSICAL

DG to release Kremer series

GIDON KREMER, the 32 year old Russian-born violinist who won the Tchaikovsky Competition in 1970, is now embarking on a series of recordings for DG, following a recording career encompassing work for Melodiya, EMI and other labels.

The first DG record is a compilation of works by Beethoven, including the Romance in G and Schubert, the Polonaise, in B flat, performed with the London Symphony Orchestra conducted by Emil Tschakarov (DG 2531 193 £5.06).

The next few discs will include mainstream repertoire, both concertos and sonatas. More will also be heard of Emil Tschakarov, a past prizewinner in the Karajan conducting competition.

In fact, Kremer is something of a Karajan protege as well — Karajan once remarked that Kremer "is the best violinist we have — but Kremer's Western career has taken some time in developing."

He won the Rhine/Elizabeth competition in Brussels in 1967, but was unable to accept the many invitations to play in the West.

"In the eyes of the Moscow Agency, the prize was not enough to allow me a certain number of concerts, or even trips outside the country," recalls Kremer. "That only changed after the Tchaikovsky."

Kremer studied for some eight years under David Oistrakh, who did much to personally further his career, but it was only last year that the authorities finally allowed Kremer to travel freely to the West. Since then he has appeared with

most of the leading conductors, including Abbado, Bernstein, Davis, Giulini and Karajan.

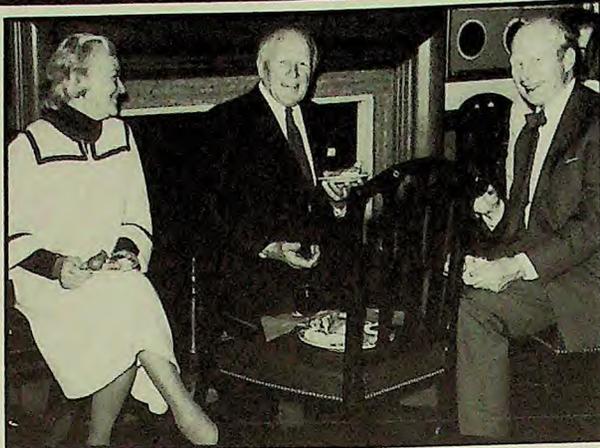
Unlike many Russian violinists, he has a very wide repertoire, ranging from the early Baroque to contemporary music. He has premiered many new works — by Henze, Stockhausen, Denisov and Alfred Schnittke among others. "I inherited that interest in new music from my grandfather, (also a violinist). For my violin recitals, I always select pieces that the public may not have had the chance to hear before," he says.

Kremer also inherited from his grandfather a Guadagnini violin.

"The Guadagnini belongs to the family and I belong to the Guadagnini — until recently that was one and the same." Then I found a new violin in America Stradivarius dating back to 1734." And it is on this instrument that he now plays.

Kremer made his first record in Riga, the town of his birth, in 1968. He went in to the recording session not really knowing which works he was going to play, and came out having put together pieces by Geminiani, Locatelli, Paganini, Wieniawski and Kreisler.

That's the kind of temperament behind Kremer, which should result in some very interesting performances.



Concerto for Violin and Orchestra, Opus 17. Concerto for Violoncello and Orchestra, Opus 12. Manoug Parikian, violin, Moray Welsh, cello, Royal Liverpool Philharmonic Orchestra, conducted by David Atherton. Financial assistance from the Arts Council. RHS 363 £4.75.

Though Hugh Wood's (born 1932) Chamber Concerto is fairly avant-garde in style, these two works written on either side of it are more lyrical not to say traditional in vein — but not to the extent of other distinctively British composers like Robert Simpson, or William Mathias. But the Violin Concerto, for all that, has one of the most striking and effective openings of modern concertos — and whereas some of what follows is uneven in inspiration, there is a lot of drama which bears repeated listening. It is played with great commitment by

Parikian, for whom it was written. The Cello Concerto is, to my mind, a less interesting work, with too many of the orchestral ideas relying on late-romantic cliché, though Wood is undeniably too skilled a composer to write music that is boring. For those with a contemporary music section only.

New releases

Apollo (1928) Orpheus (1947), Orchestra of St John's, Smith Square, conducted by John Lubbock, Enigma Records, K 53585 £5.

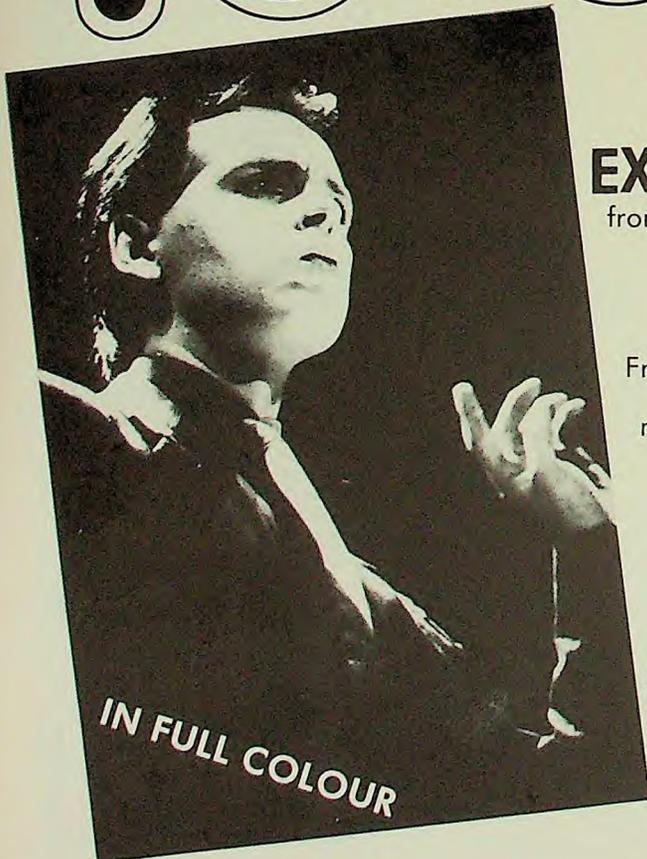
This is the first record to appear from the new St John's/Enigma partnership and it proves what most musicians have known for a long time — that this orchestra is

Edited by
NICOLAS SOAMES

THE HARPISST Sidonie Goossens, her brother, the oboist Leon Goossens, and Walter Ficket (left) managing director of Lugton and Co the distributors were among the guests at a launch party for Unicorn's charity release, Greensleeves and other classical favourites. The record (MS 1000) is a compilation of favourites, including Albinoni's Adagio, Bach's Air from Suite No 3, Vivaldi's Winter, from The Four Seasons and Vaughan Williams' Fantasia on Greensleeves, and the Goossens were among the musicians who have their services. John Williams plays Aconquija Maxima by Augustin Barrios, the trumpeter John Wilgram plays the Voluntary by Jeremiah Clarke, and Jack Brymer plays on the Concertino for Clarinet and Strings.

really very good indeed, a group to which the players are personally committed. There is playing of great style in the neo-classical medium of Apollo, both from the strings and from the solo violin of the leader, Richard Deakin. Orpheus, written in 1947, is marvellously atmospheric, at times bleak, at times reminiscent of the Soldier's Tale. But the challenge that faces Enigma Records is building up the orchestra into a well-known recording name which should be helped by the excellent reviews the record is likely to get, and by the regular provincial touring it does. It is interesting to note that the image will be the Orchestra conducted by Lubbock, — Lubbock himself is not interested in projecting himself as a major figure. And it emphasises the fact that the Orchestra regards itself as a chamber group with everyone pulling his weight. Highly recommended.

FOTO~ROCK



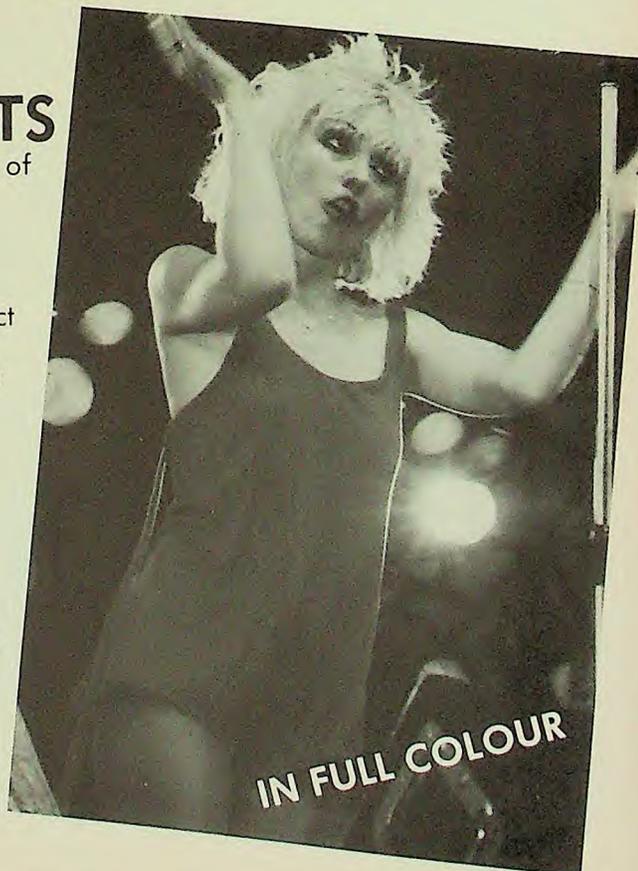
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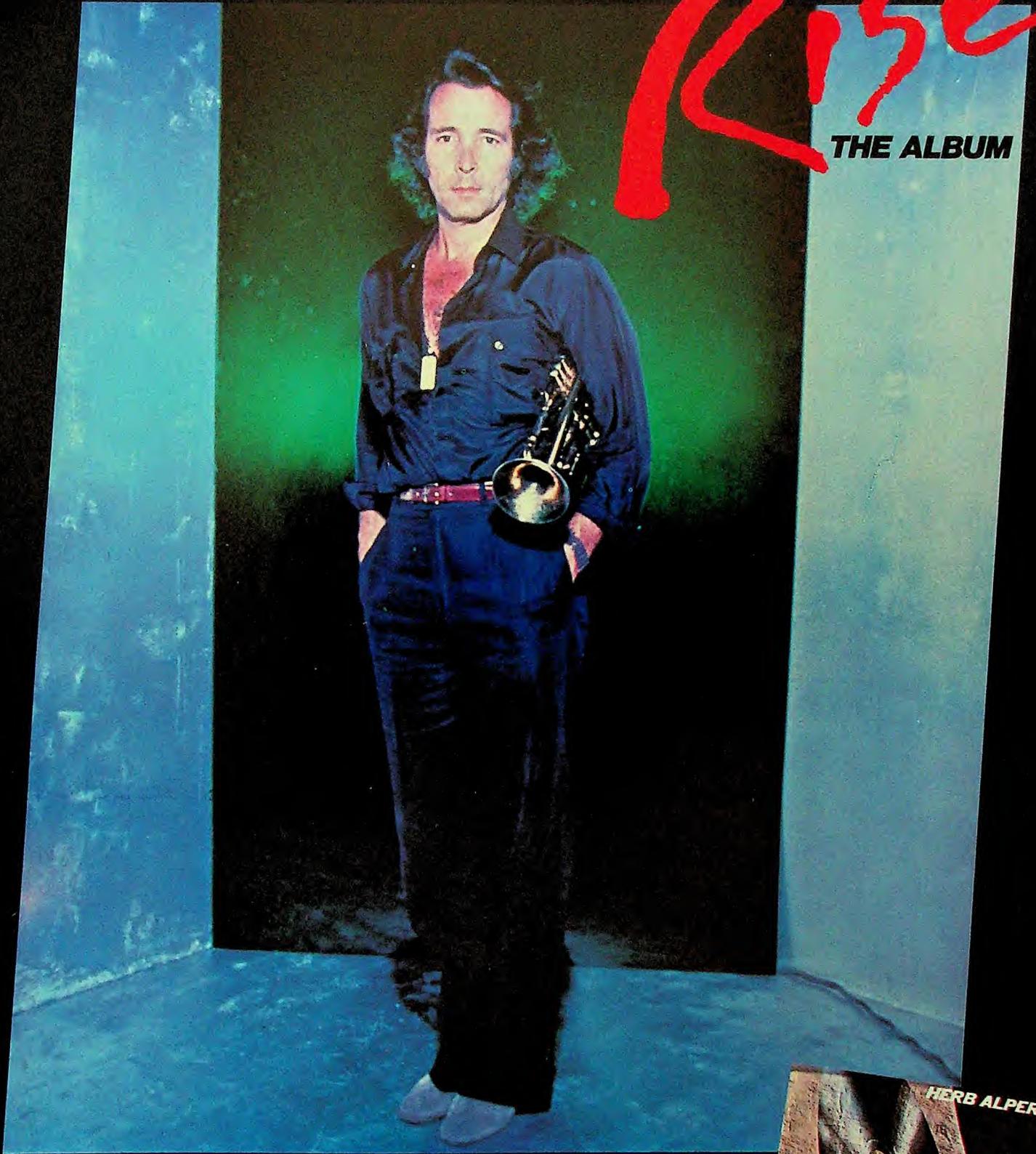
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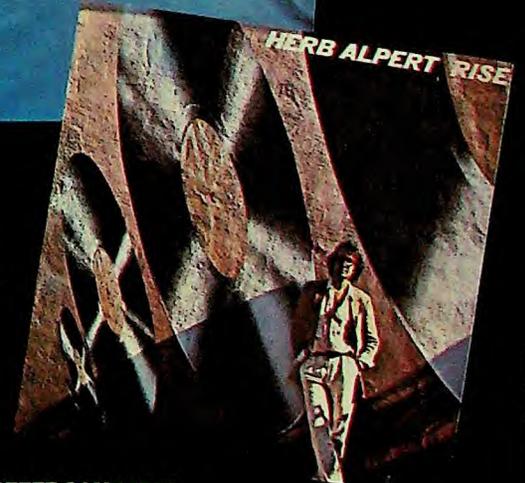
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TALENT

Edited by
CHRIS WHITEThe double life of a
rock 'n' roll producer

BOB SARGEANT leads a double musical life — well-known as a freelance radio producer for Radio One's John Peel show which has resulted in him working with more than fifty bands on live sessions, he is also carving out a name for himself as a record producer working with many new wave acts.

Sargeant started his musical career as the vocalist and keyboard player for Newcastle band, Junco Partners, which released an album on Phonogram and regularly toured Europe. After making the move to London, he formed Everyone with Andy Roberts (ex-Liverpool Scene) and recorded an album for B&C.

Later Sargeant accepted an offer to join the Mick Abrahams Band, which made a couple of LPs for Chrysalis, before starting out on a solo career. As an RCA signing, Sargeant made an album called First Starring Role which he also produced and during this same period he also worked in close collaboration with Mick Ronson in



BOB SARGEANT

production and songwriting.

Two years ago Sargeant started Titanic Productions with Peter Kerr, co-owner of Pathway Studios in North London and subsequently producer of the Motors.

"Our policy was to concentrate on new wave music and we were soon working with names like the Motors, Eddie And The Hot Rods and the Transmitters," he says.

"We built up a small roster of artists and were able to give a lot of attention. When you have been in a band yourself, it is easier to relate to

groups and their problems. I certainly knew what I was up against."

Sargeant's role as freelance producer for the Peel radio show came after producer John Walters heard some of his work.

"He asked if he could use some recordings on the show and what was originally just a week's work has gradually developed into a two-year job."

Among the names he has worked with on the show: The Fabulous Poodles, Police, Joe Jackson, Generation X, Tubeway Army, Lindisfarne and Dollar.

Sargeant feels that there is lot of new talent around at the moment but thinks that record companies are not doing sufficient to root it out.

"The standard of music is generally good although a lot of the edge has been taken out of new wave. The reason is probably that everyone is looking to hit singles nowadays."

So far as the music scene in his native Newcastle is concerned, Sargeant adds: "It is very insular there. The North East of England is isolated and it is not easy for bands to make the transition to London."

Meanwhile among the singles he has produced during the last months have been ones by Nicky And The Dots, The Molesters, Transmitters and Rhonda. In addition he has produced two albums, The Fall's Live At The Witch Trials and The Transmitters 24 Hours.



SCREEN IDOLS one of the first signings to the new EMI Cobra label, have just finished a nationwide tour playing as support to Darts and are seen here celebrating after the London Hammersmith Odeon gigs. The band's debut single is *Blind Man (COB 2)* and they have recently released their first album, *Premiere (CBRI001)*. Left to right, back row: Simon Davies (A&R manager), Paul Watts (general manager EMI International) and Tony Squire (head of A&R); front, Tony Smith of Screen Idols and Geoff Appleby of Screen Idols, Alan Kaupé (EMI LRD managing director), Michelle Fieddu, Ched Cheesman and Woody Woodmansey of Screen Idols.



HARRY NILSSON recently signed with Phonogram for the world excluding the US and took the opportunity to visit the London offices of the company to meet staff. His first product under the deal will be an album, as yet untitled, to be released in the New Year. Also present at the meeting were representatives of Phonogram International and from Eaton Music who handle his publishing for the UK. Left to right: Mark Warrick (Eaton Music professional manager), Terry Oates (Eaton Music md), Bas Hartong (Phonogram International A&R director), Ken Maliphant (Phonogram UK md), Nilsson, Jan Corduener (pop product department general manager, Phonogram International) and Gibson Kemp (international division manager, Phonogram UK).

Haley's return

THE ORIGINAL rock and roller, Bill Haley returns to the UK for a concert tour which includes a spot on this year's Royal Variety Show.

Co-inciding with the visit, Sonet Records is releasing a new album, *Everyone Can Rock And Roll*, recorded earlier this year at Muscle Shoals in Alabama and produced by Englishman Kenny Denton.

Haley will be playing The Venue in London on November 17, 18, 19 and 20.

DISCOS

Edited by
JERRY GILBERTTwo quit the
Disc
Jockeys
Federation

THE DISC Jockeys Federation lost two of its officers when the governing council met in London recently. Secretary Tony Holden and PRO Mike McLean both resigned owing to pressure of business, and Bill Forrester, secretary of the London Organisation of Disc Jockeys, and James Fish Heron, who holds a similar position at Clyde Coast DJA, were appointed acting secretary and PRO respectively.

The council accepted a new standard form of contract, which takes a further step towards protecting both the DJ and the employer, while at the same time accepting a standard code of practice for DJs. Other DJF activities include discussions with the PRS about a proposed license for DJs, and a look towards geographical expansion. With representatives from DJ associations at Hampshire and South Sussex in attendance with a view to becoming affiliated, the federation now stretches to the four corners of the country.

"We have now formed an exhibition committee to make sure we are represented at all major disco exhibitions in the country next year," James Heron, told *Music Week*.

MCA hot on the
heels of hits

THE BIG selling import, Dancin' In Outer Space, from Atmosfear has been picked up by MCA from the Elite label. And it's just one of a series of disco records featured heavily in MCA's November disco campaign.

The eight minutes long unedited instrumental is available on 12" (as well as the edited version on 7"), and this, plus four other hot items, has prompted MCA to launch a promotion under the slogan Our Hot 12 Inches.

Dancin' In Outer Space was released last Friday (November 2), while this week sees the release of Cordon Bleu from Stix Hooper (another import biggie), Music by One Way (featuring Al Hudson), and Do You Love What You Feel? by Rufus and Chaka Khan. The fifth release, available from the following

week (16), is I Just Can't Control Myself from Nature's Divine.

All singles will have a recommended retail price of £1.59 and disco promotion will be handled by Sally Ormsby.

The Al Hudson, Rufus and Stix Hooper releases will be available in special coloured bags for the first 10,000 copies, and then revert to the MCA 12" disco bag. They will be backed up with press ads, in store and window displays featuring streamers, sleeves and badges, and leaflets aimed at the customers.

Pye: in with the imports

THE LICENSING of hot import product continues. Pye, having snapped up the hotties from Lowrell and Jupiter Beyond, now plans to release the marathon novelty number Rappers Delight by the Sugarhill Gang (Sugar Hill) and We Got The Funk by Positive Force (Turbo). Both labels are part of the All Platinum stable, but both releases will appear on the Sugar Hill label in the UK.

The 12" version of Rappers Delight runs for a staggering 15 minutes on the top side and the catalogue numbers are SH 101 and SHL 101 respectively. Edited versions form the B side in each case. We Got The Funk is backed with Tell Me What You See (SH 102/SHL 102), available on 7" and 12". But a spokesman for Pye emphasises: "We have not picked up the All Platinum catalogue."

Another big import seller which Pye has ponced on is Dave and Billie's (Come To The) Wedding Reception from the Invite label. It has been mailing selected white labels to important people in the disco industry and plans a December 1 release.

DISCO TOP 40

- 1 (1) DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 2 (5) LADIES' NIGHT, Kool & The Gang (Mercury KOOL 7)
- 3 (2) YOU CAN DO IT, Al Hudson & The Soul Partners (MCA/MCAT 511)
- 4 (3) STRUT YOUR FUNKY STUFF, Frantique (Phil Int PIR 7728)
- 5 (6) I DON'T WANT TO BE A FREAK, Dynasty (Solar FB 1694)
- 6 (4) STAR, Earth, Wind & Fire (CBS 7902)
- 7 (8) RISE, Herb Alpert (A&M AMS 7465)
- 8 (7) MY FORBIDDEN LOVER, Chic (Atlantic)
- 9 (13) OK FRED, Erroll Dunkley (Scope SC6)
- 10 (22) IT'S A DISCO NIGHT, Isley Bros (Epic EPC 7911)
- 11 (10) HOW HIGH, Cognac (Electric WOT 41)
- 12 (28) BOOGIE ARMY, Chosen Few (Ariola AHAD 548)
- 13 (12) DEJA VU, Paulinho Da Costa (Pablo Today STEP 3)
- 14 (18) COME ON AND DO IT, Poussez (Vanguard VS 5015)
- 15 (19) SING A HAPPY SONG, O'Jays (Phil Int PIR 7825)
- 16 (—) BOOGIE ON DOWN, Hudson People (Virgin VS 30112)
- 17 (19) DIM ALL THE LIGHTS, Donna Summer (Casablanca CAN 162)
- 18 (—) DANCIN' IN OUTER SPACE, Atmosfear (Elite Import)
- 19 (11) GONNA GET ALONG WITHOUT YOU NOW, Viola Wills (Ariola/Hansa AHA 546)
- 20 (—) RIGHT IN THE SOCKET, Shalamar (Soul Import)
- 21 (15) CAN'T LIVE WITHOUT YOUR LOVE, Tamla Jones (Polydor STEP 1)
- 22 (40) MELLOW MELLOW RIGHT ON, Lowrell (AVI Import)
- 23 (49) THE IVER DRIVE, Jupiter Beyond (AZ Import)
- 24 (31) FEELING GOOD, BEING BAD, Mary Stavin (Ariola ARO 179)
- 25 (14) STREET LIFE, The Crusaders (MCA MCAT 513)
- 26 (—) THE RAPPER DELIGHT, Sugarhill Gang (Sugar Hill Import)
- 27 (43) LET ME KNOW (I HAVE THE RIGHT), Gloria Gaynor (Polydor STEP 5)
- 28 (—) STILL, The Commodores (Motown TMG 1166)
- 29 (—) NO MORE TEARS (ENOUGH IS ENOUGH), Donna Summer & Barbra Streisand (Casablanca CAN 174/CBS 13 8000)
- 30 (—) ON MY RADIO, Selecter (2-Tone CHS TT4)
- 31 (44) EXPANSIONS, Lonnie Liston-Smith (RCA PB 9450)
- 32 (24) GROOVE ME, Fern Kinney (WEA K 79101)
- 33 (42) BABY BLUE, Dusty Springfield (Mercury DUSTY 4)
- 34 (—) WE GOT THE FUNK, Positive Force (Turbo Import)
- 35 (16) JUMP THE GUN, Three Degrees (Ariola ARO 183)
- 36 (37) GET UP AND BOOGIE, Freddie James (Warner Bros Import)
- 37 (—) DON'T LET GO, Isaac Hayes (Polydor STEPX 4)
- 38 (38) FEEL THE REAL, David Bendeth (Sidewalk SID 113)
- 39 (34) CORDON BLEU, Stix Hooper (MCA Import)
- 40 (32) SWEET TALK, Robin Beck (Mercury Import)

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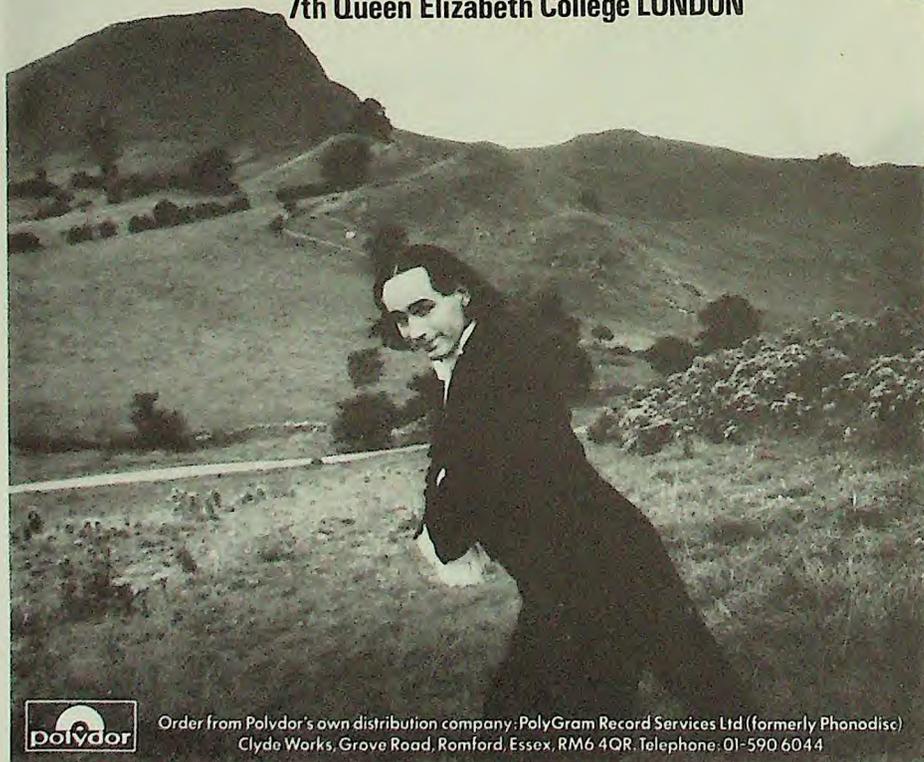
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26th Lady Mitchell Hall CAMBRIDGE
27th and 28th Venue LONDON
29th Univ. of Surrey (Rag Ball) GUILDFORD

DECEMBER 1st BRADFORD University
7th Queen Elizabeth College LONDON



ALBUM REVIEWS

DIANA ROSS

20 Golden Greats. Motown EMTV 21. Producers: Various. Big budget TV campaign for this compilation starts this week, and should ensure very healthy Christmas sales. Just as Ms Ross's artistic output in the past few years has been a little uneven, so the tracks are not all of the same memorable quality as the best — Reach Out And Touch, I'm Still Waiting, Surrender, Stop Look Listen. But fine for its potentially very wide market.



ROD STEWART

Greatest Hits. Riva RODTV 1. Certain Christmas success, with £300,000 worth peak TV ads beginning on November 21, and a very good tracklisting featuring what really are the best cuts by Stewart over his years as enfant terrible/superstar.



STEVIE WONDER

Journey Through the Secret Life of Plants. Motown TMSP 6009. Producer: Artist. Long-awaited 2-LP from the increasingly less-rock-oriented Wonder will doubtless please his armies of faithful fans, but lacks any great excitement or interest for the uncommitted. Wonder regards this album as a great personal achievement, as composer and artist. It certainly has great merit, conceptually and musically, and for prestige can be ranked with the mammoth research work on plants' sense and feeling — the book of the same name on which the music is based; a very worthy opus to have and keep on the reference shelves but not necessarily to have great fun with. Even Wonder himself is quoted as being unsure of what his fans will make of it all.



GLADYS KNIGHT & THE PIPS
20 Golden Greats. Tamla Motown STML 12122. Producer: various. A compilation of the group's biggest hits spanning the years 1966-1972 and it's all good stuff. Includes material from the pens of Bacharach, Kristofferson and Ashford & Simpson. Best tracks: I Heard It Through The Grapevine, Take Me In Your Arms and Daddy Could Swear, I Declare. A must for any fan of the groups and a useful item for the Christmas stocking.



DONNA SUMMER
On The Radio — Greatest Hits — Volumes One & Two. Casablanca CALD 5008. Produced by Giorgio Moroder and Pete Bellotte. Includes No More Tears with Barbra Streisand, MacArthur Park and Love To Love You Baby. Class production, class performances.



COZY POWELL

Over The Top. Ariola ARL 5038. Produced and engineered by Martin Birch. Instrumental album of power and quality. Not just as might be expected, a self-indulgent drumming extravaganza, but some fine bluesy rock. Musicians include such luminaries as Gary Moore, Jack Bruce, Max Middleton and Bernie Marsden.



MATUMBI

Point Of View. Matumbi Records/EMI. RDC 2001. Producers: Errol Thompson and Matumbi. Starting on the "One View" side Come With Me is indicative of what is to follow on this album — beautiful silky vocals by Glaister Fagan over a relaxed easy backing. The hit single Point Of View is featured on side two, which might help sales, and the wonderfully laid-back Good Book and Dennis Bovell's Ordinary Man make this album a treat for a wide audience, with its crossover between pop and heavier dub strains. But reggae albums seem to have had a lot

of difficulty hitting the charts unless they're by Bob Marley or Peter Tosh. This is one of the most likely to change that.

ELLEN FOLEY

Night Out. Epic/Cleveland. EPC 83718. Producers: Ian Hunter and Mick Ronson. Bruce Springsteen is a genius. He has influenced countless artists and Ellen Foley is probably the best to emerge from those he has inspired. Hunter and Ronson have done wonders with the production with echoes of Phil Spector and the later 70s powerhouse production resounding throughout the album where Ms Foley pours her heart out like an Aretha Franklin of the seventies. Look out for Phillip Rambow's Night Out, the opener We Belong To The Night and Graham Parker's Thunder And Rain.

VARIOUS

Propaganda. A&M AMLE 64786. Producers: various. A follow up to last year's No Wave album, this sampler features live cuts by Squeeze, Joe Jackson and Police recorded in the US, while side two includes four previously unreleased numbers from Squeeze, The Secret, Bobby Henry and Shrink, plus album tracks from Joe Jackson and The Reds. The bands featured are riding high currently and fans will want to complete their collections.

VARIOUS

Stax Gold: The 20 Greatest Hits. Stax STX 3013. Names like Isaac Hayes, William Bell and Judy Clay, the Staple Singers, and Booker T & The MGs, and numbers like Theme From Shaft, Private Number, Dedicated To The One I Love, Time Is Tight, Knock On Wood and Soul Limbo. Some of the best of the Stax catalogue here which will be useful for those becoming acquainted with the catalogue, and a treasured addition for those who had the music first time around.

THE INMATES

First Offence. Radar. Rad 25. Producer Vic Maile. Pure R&B from the latest — and possibly the last — Radar signing. Gritty stinging vocals come courtesy of Bill Hurley and although it is highly derivative Dirty Water, The Walk and the ballad If Time Could Turn Backwards are pretty stunning. The Walk has great choppy timing.

RICHARD AND LINDA THOMPSON

Sunnyside. Chrysalis. CHR 1247. Producers: John Wood and Richard Thompson. Impressive album from a couple who have grown from the British folk scene, and the backing musicians read like a Folk Who's Who with Dave Pegg, Simon Nicol, John Kirkpatrick, Sue Harris, Kate and Anna McGarrigle, Dave Mattacks and Gerry Rafferty. The music is lovely, but the cover, a spoof on holiday camps for which they are being sued, is effectively disgusting.

**

BELLAMY BROTHERS

The Two and Only. Curb Records. BSK 3347. Producer: Michael Lloyd. Lightweight country rock from the duo who are currently getting a lot of airplay with the single, If I Said You Had A Beautiful Body, which is taken from this album. Most of the songs are written by the brothers themselves, although there is a cover version of May You Never by John Martyn.

**

BILL HALEY & THE COMETS

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Chart Newcomer . . . by Chris White

Rockabilly rebels

MATCHBOX: Rockabilly Rebel (Magnet MAG 155)

THE BAND was formed in 1977 by Graham Fenton (lead vocals), Steve Bloomfield (lead and steel guitars), and Freddie Poke (bass guitar and vocals), after the break-up of the original Matchbox And The Hellraisers.

They were joined by Gordon Scott (rhythm guitar) and Jimmie Redhead (drums, percussion and vocal) early in 1978 — both were originally with The Cruisers.

Matchbox's proud claim is that every member of the band doubles on at least two instruments and all are vocalists in their own right. The band has been described as being rockabilly although the members themselves insist that they are not a revival band as more than half of their set consists of original material and the other half of original arrangements of obscure early Fifties numbers by such artists as Hank Williams, Johnny Horton and Eddie Cochran.

They claim that the only tie they retain with the standard images

of rock 'n' roll bands is their tribute to Gene Vincent, via a musical tribute which does not include his hits but instead some relatively unknown songs that he recorded in 1956.

However, Matchbox do insist that they write and play in the old style and this probably accounts for the group's immense popularity among fans.

Matchbox feature in a new 25-minute film, *Born Too Late*, the first 10 minutes of which is devoted to explaining the current rock and roll scene. The following 15 minutes features the band — both onstage and an interview with guitarist Graham Fenton.

SINGLES SYMBOLS

- ▲ forecast to rise
- £ sales increase over week
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- gold disc (500,000 sales)

NEW new entry

US Action

FOURTEEN NEW entries on single chart, combining old and new. Stevie Wonder in at 51 and newly reconstructed Jefferson Starship at 64, with massive promotional build-up centred on the respective LPs. Single newcomers are Moon Martin and Shoes, the latter also registering a 15-point climb in the LP chart. Gaining momentum are Atlantic's Blackfoot, Polydor's Isaac Hayes, Scotti Bros and Ian Lloyd, and Warner's Lauren Wood, while Barbra Streisand and Donna Summer leaped another 23 places to 10. Five newcomers in album chart, including Fleetwood Mac at 7 and Streisand at 51.

Germany

STILL TOPPING singles list is Cliff Richard's *We Don't Talk Anymore*, with El Lute by Boney M second and *A Walk In The Park* by the Nick Straker Band third. A large leap by Thom Pace from 16 to 6 with *Maybe*, and Abba, Suzi Quatro, Al Hudson and Blondie new entries. Peter Laffay tops LP chart with *Frei Sein*, with Boney M's *Oceans Of Fantasy* second and Alan Parsons' *Eve* third. Parsons also in at 20 with *Pyramid*.

Hot Air ... by David Dalton

RADIO STATIONS across the board are behind Thin Lizzy's latest single Sarah, yet the disc hiccupped in the sales chart last week.

Also experiencing problems is Marianne Faithfull. EMI has refused to distribute her latest album because of the lyrical content of *What D'Ya Do*, so it is just as well that the offending track was not chosen as the single. Her *Ballad Of Lucy Jordan* — which EMI is handling — has been picked out by Paul Burnett on Radio One and is also in the *Featured Forty*.

Stevie Wonder's long-awaited album has met with a mixed reception, yet the single — *Send One Your Love* — should fare better and is a *Luxembourg Powerplay* this week.

Starjets hovered around the lower reaches of the chart with their last offering, while receiving little airplay. This time on the advice of a number of jocks across the country *School Days* has been pulled from the album and should enjoy a better response from programmers.

Christmas would not be Christmas without a Crosby record to play and MCA have obliged by releasing *Gone Fishin'* which should fill many an easy listening slot.

Also harking back — though not quite so far — Electric has re-released *The Move's Flower's In The Rain* c/w *Blackberry Way* and DJs will probably want to remind listeners of how good the group was.



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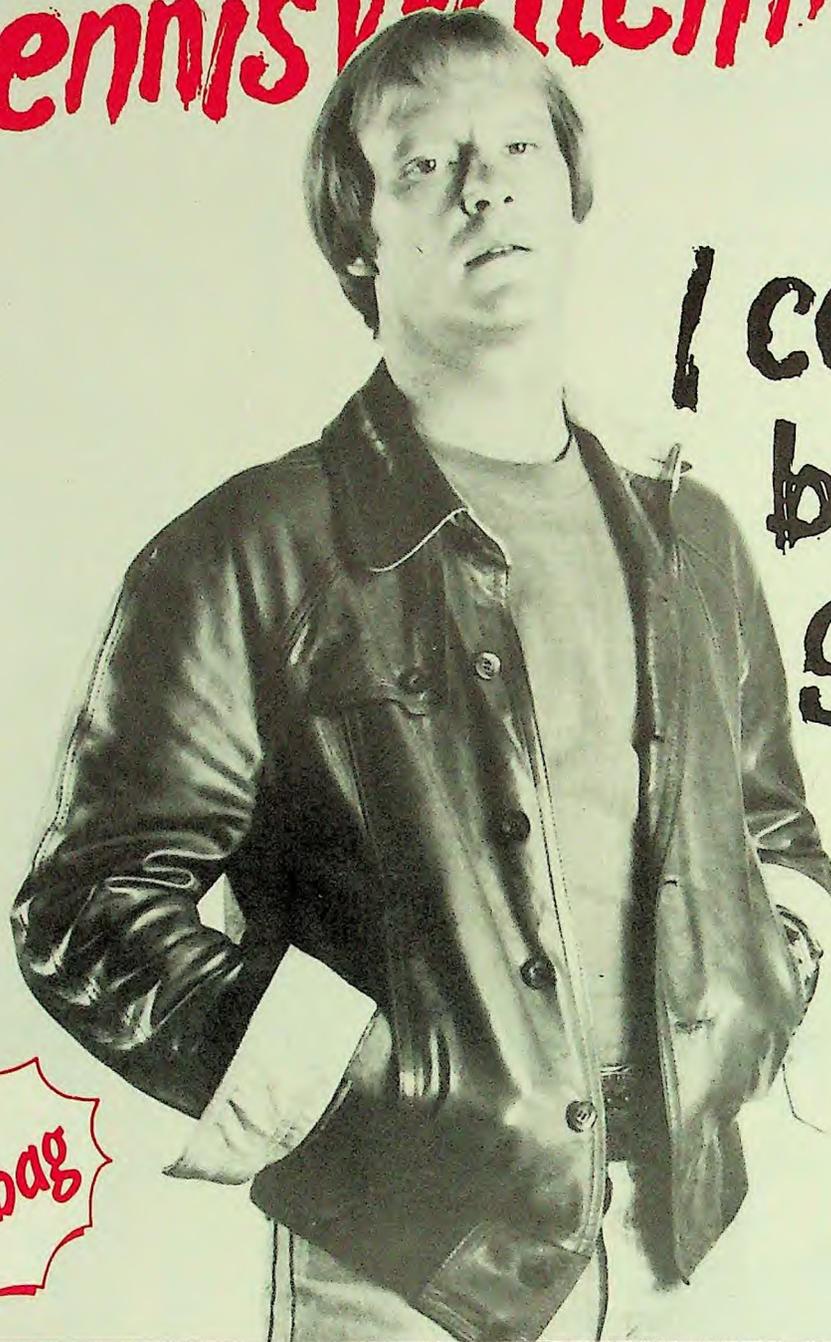
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MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
£ 1	2	8	WHEN YOU'RE IN LOVE Dr Hook (Ron Hasskine) / ATV	Capitol CL 16039 (E)
2	1	7	ONE DAY AT A TIME Lena Martell (G. Elrick) / Valentine	Pye 7N 46021 (A)
£ 3	4	4	GIMME GIMME GIMME Abba (B. Andersson/B. Ulvaeus) / Bocu	Epic EPC 7914 (C)
4	3	8	EVERY DAY HURTS Sad Cafe (Eric Stewart) / St Anne's	RCA PB 5180 (R)
£ 5	10	4	CRAZY LITTLE THING CALLED LOVE Queen (Queen) / Queen/EMI	EMI 5001 (E)
6	8	6	TUSK Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) / Bright	Warner Bros K 17468 (W)
▲ 7	29	2	ETON RIFLES Jam (Vic Coppersmith—Heaven/Jam) / And Son	Polydor POSP 83 (F)
8	9	6	GONNA GET ALONG WITHOUT YOU NOW Viola Wills (J. McCabe) / Francis Day & Hunter	Ariola/Hansa AHA 546 (A)
▲ 9	21	5	ON MY RADIO Selecter (Roger Lomas) / Copyright Control	Two Tone CHSTT 4 (F)
▲ 10	32	2	STILL Commodores (Commodores/J. Carmichael) / Jobete	Motown TMG 1166 (E)
£ 11	20	4	SHE'S IN LOVE WITH YOU Suzy Quatro (Mike Chapman) / Chinnichap/RAK	RAK 239 (E)
12	5	8	VIDEO KILLED THE RADIO STAR Buggles (Buggles) / Carlin/Island	Island WIP 6524 (E)
13	11	8	O.K. FRED Erroll Dunkley (Aussie Hibbart) / In Dispute	Scope SC 6W/L
14	7	8	CHOSEN FEW Dooleys (Ben Findon) / Blacksheep	GTO GT 258 (C)
▲ 15	26	5	THE SPARROW Ramblers (K. Parrott) / EMI/St. Annes	Decca F 13860 (S)
16	6	9	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson (Quincy Jones) / Carlin	Epic EPC 7763 (C)
£ 17	23	8	MAKING PLANS FOR NIGEL XTC (Steve Lillywhite) / Virgin	Virgin VS 282 (C)
18	16	7	STAR Earth Wind & Fire (M. White) / Rondor	CBS 7902 (C)
▲ 19	28	3	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico (Elvis Costello) / In Dispute/Plangent/Visions	2 Tone TT 5 (F)
20	15	5	MY FORBIDDEN LOVER Chic (Edwards/Rodgers) / Warner Brothers	Atlantic K 11385 (W)
▲ 21	33	3	LADIES NIGHT Kool & The Gang (Eumir Deodato) / Planetary Nom	Mercury KOOL 7/12 (F)
▲ 22	27	6	LUTON AIRPORT Cats UK (Curtis/Worsley) / Curtis/Carlin/A-Z	WEA K 18075 (W)
23	12	8	MESSAGE IN A BOTTLE Police (Police/Nigel Gray) / Virgin	A&M AMS 7474 (C)
24	14	8	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels (J. Boylan) / April	Epic EPC 7737 (C)
▲ 25	42	3	KNOCKED IT OFF B. A. Robertson (T. Britten) / Myaxe/United Artists/Kongridge Mews	Asylum K 12396 (W)
▲ 26	31	5	RISE Herb Alpert (Alpert/Badazz) / Rondor	A&M AMS 7465 (C)
£ 27	72	3	NO MORE TEARS (ENOUGH IS ENOUGH) Donna Summer/Barbra Streisand (Klein/Moroder) / Sunbury/Cop Con CBS 8000 (A/C)	Casablanca/CBS CAN 174/
28	22	5	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND... Sex Pistols/Ten Pole Tudor (Cook/James) / Warner Brothers	Virgin VS 290 (C)
29	30	3	HE WAS BEAUTIFUL (CAVATINA) Iris Williams (W. Ridley) / Robbins	Columbia DB 9070 (E)
▲ 30	35	4	I DON'T WANT TO BE A FREAK Dynasty (Leon Sylvern/Dick Griffey) / In Dispute	Solar FB 1894 (R)
31	18	9	SINCE YOU'VE BEEN GONE Rainbow (R. Glover) / Island	Polydor POSP 70 (F)
£ 32	34	4	YOU'VE GOT MY NUMBER Undertones (R. Bechirian) / Warner Brothers	Sire SIR 4024 (W)
33	25	11	YOU CAN DO IT Al Hudson & The Soul Partners (Camp/McCord/Robertson) / ATV	MCA 511 (E)
£ 34	38	4	SAD EYES Robert John (George Tobin/Mike Piccirillo) / Careers/Chrysalis	EMI American EA 101 (E)
35	13	7	DREAMING Blondie (M. Chapman) / EMI	Chrysalis CHS 2350 (F)
36	17	8	QUEEN OF HEARTS Dave Edmunds (Dave Edmunds) / Heath Levy	Swan Song SSK 19419 (W)
▲ 37	43	4	SARAH Thin Lizzy (T. Visconti/Thin Lizzy) / Chappell/Pint	Vertigo LIZZY 5 (F)
38	19	8	WHAT EVER YOU WANT Status Quo (Pip Williams) / Shawbury/Eaton/EMI	Vertigo 6059 242 (F)

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
▲ 39	46	4	BIRD SONG Lone Lovich (R. Bachirian) / Street	Stiff BUY 53 (E)
£ 40	74	2	IT'S A DISCO NIGHT (Rock Don't Stop) Isley Brothers (Isley Brothers) / Carlin	Epic EPC 7911 (C)
41	37	6	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor (Dino Fekaris) / ATV	Polydor STEP 5 (F)
▲ 42	47	3	IF YOU REMEMBER ME Chris Thompson (R. Perry) / Chappell	Planet K 12389 (W)
▲ 43	50	4	CAN'T GET ENOUGH OF YOUR LOVE Darts (Roy Wood) / Magnet	Magnet MAG 156 (E)
£ 44	65	2	ROCKABILLY REBEL Matchbox (P. Collins) / Magnet	Magnet MAG 155 (E)
45	24	10	BACK OF MY HAND Jags (Astley/Chapman/Humphries) / Warner Brothers	Island WIP 6501 (E)
£ 46	45	3	TRYOUTS FOR THE HUMAN RACE Sparks (Moroder) / Heath Levy/Island	Virgin VS 289 (C)
47	41	4	SMASH IT UP Damned (Damned/Armstrong) / Rock	Chiswick CHIS 116 (E)
48	48	3	SPOOKY Atlanta Rhythm Section (B. Buie) / Lowrey/Chappell	Polydor POSP 74 (F)
49	39	4	NUCLEAR DEVICE (WIZARD OF AUS) Stranglers (Stranglers/Winstanley) / April/Albion	United Artists BP 318 (E)
50	NEW		MONKEY CHOP Dan-I (Dan-I) / Intersong	Island WIP 6520 (E)
51	NEW		ONE STEP BEYOND Madness (Clive Langer/Alan Winstanley) / Mellow Disc	Stiff BUY 56 (E)
52	70	2	NEVER 'AD NOTHIN' Angelic Upstarts (J. Pursey) / Singatune	Warner Brothers K 17476 (W)
£ 53	54	3	YOU'RE A BETTER MAN THAN I Sham 69 (J. Pursey/P. Wilson) / Mann	Polydor POSP 82 (F)
54	49	5	HEARTACHES TONIGHT Eagles (B. Szymoczky) / Warner Brothers	Asylum K 12394 (W)
55	36	6	SPIRIT BODY & SOUL Nolan Sisters (Findon) / Blacksheep	Epic EPC 7796 (C)
£ 56	61	2	NUNC DIMITTIS (THEME FROM TINKER TAILOR...) Paul Phoenix (Barry Rose) / J&W Chester/Editions/William Hanson	HAVE 20 (S)
£ 57	59	3	GOODBYE STRANGER Supertramp (Supertramp/Peter Henderson) / Rondor	A&M AMS 7481 (C)
£ 58	66	2	JEALOUSY Amil Stewart (B. Long) / ATV	Atlantic/Hansa K 11386 (W)
£ 59	56	4	SO MUCH TROUBLE IN THE WORLD Bob Marley & The Wailers (Bob Marley & The Wailers/Alex Sadkin) / Rondor	Island WIP 6510 (E)
60	NEW		LET YOUR HEART DANCE Secret Affair (D. Cairns/I. Page) / Brian Morrison	I-Spy SEE 3 (F)
£ 61	64	4	BABY BLUE Dusty Springfield (D. McKay) / Eaton/Carlin	Mercury DUSTY 4 (F)
£ 62	73	2	HOT SHOT Cliff Richard (Richard/Britten) / Mews/Kongridge/United Artists/Myaxe	EMI 5003 (E)
63	40	14	IF I SAID YOU HAVE A BEAUTIFUL BODY Bellamy Brothers (M. Lloyd) / Famous Chappell	Warner Brothers K 17405 (W)
64	NEW		LONG WAY FROM HOME Whitesnake (Martin Birch) / Seabreeze	United Artists BP 324 (E)
65	NEW		NIGHTS IN WHITE SATIN Moody Blues (T. Clarke) / Tyler	Deram DM 161 (S)
66	71	2	GLORIA Jonathan King (J. King) / Essex	Ariola ARO 198 (A)
67	NEW		THEME ONE Cozy Powell (Martin Birch) / Maribus	Ariola ARO 189 (A)
68	44	11	CARS Gary Numan (G. Numan) / Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)
69	NEW		A NIGHT AT DADDY GEE'S Showaddywaddy (Showaddywaddy) / Carlin	Arista ARIST 314 (F)
70	55	8	SHAPE OF THINGS TO COME Headbones (Peter Ker) / EMI	RSO 40 (F)
71	53	14	THE PRINCE Madness (A. Clanger Prod.) / Warner Brothers	2 Tone CHSTT 3 (F)
72	57	13	LOVE'S GOTTA HOLD ON ME Dolmar (C. Neill/Oscar) / Arnakata/Warner Bros.	Carrere CAR 122 (W)
73	52	9	KATE BUSH LIVE ON STAGE Kate Bush (Kelly/Bush) / Kate Bush/EMI	EMI MIEP 2991 (E)
74	51	7	POINT OF VIEW Matumbi (Matumbi/Thompson) / EMI	Matumbi RIC 101 (E)
75	NEW		I ONLY WANT TO BE WITH YOU Tourists (Tom Allon) / Chappell	Logo GO 370 (C)

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

A-Z (TOP WRITERS)

A Night At Daddy Gee's (T. Boyce/T. Lee)	69
I Only Want To Be With You (Hawker/Raymonde)	75
Baby Blue (Downes/Horn/Wolley)	61
Back Of My Hand (Walkington/Alder)	45
Bird Song (Lovich/Chappell)	39
Can't Get Enough Of Your Love (J. Dunner)	43
Cars (G. Numan)	68
Chosen Few (Findon)	14
Crazy Thing Called Love (Mercury)	5
Don't Stop Til You Get Enough (Jackson/Phillips)	16
Dreaming (Harry/Stein)	35
Eton Rifles (P. Walker)	7
Every Day Hurts (Toung/ Stimpson/Emerson)	4
Gimme Gimme Gimme (Anderson/Ulvaeus)	3
Gloria (King/Tozzi/Bigazzi)	56
Goodbye Stranger (R. Davis/R. Hodgson)	57
Gonna Get Along Without You Now (Keller)	8
Hot Shot (Britten/Robertson)	62
Don't Want To Be A Freak (H. Beard)	30
If You Remember Me (Bayer/Sager/Hamlich)	42
Heartache Tonight (Henley/ Frey/Seger/Souther)	54
He Was Beautiful (Cavatina) (Myers/Laine)	29
I Said You Had A Beautiful (D. Bellamy)	63
I Only Want To Be With You (Hawker/Raymonde)	75
Jealousy (Lang/May/Morris)	58
It's A Disco Night (Rock Don't Stop) (Isley Brothers)	40
Kate Bush Live On Stage (Kate Bush)	73
Ladies Night (Brown/Kool & The Gang)	21
Knocked It Off (Britten/Robertson)	25
Let Me Know (Fekaris/Perrin)	41
Let Your Heart Dance (D. Cairns/I. Page)	60
Long Way From Home (D. Coverdale)	64
Love's Gotta Hold On Me (J. Vanda/T. Bazar)	72
Luton Airport (Curtis/Worsley)	22
Making Plans For Nigel (C. Moulding)	17
Message In A Bottle (Sting)	23
Message To Your Rudy (R. Thompson)	19
Monkey Chop (S. E. Lewison)	50
My Forbidden Lover (Edwards/Rodgers)	20
Nunc Dimittis (Theme from Tinker Taylor/Burgon)	56
Never 'Ad Nothin' (Mensforth/Cowie)	52
Nights In White Satin (J. Hayward)	65
No More Tears (Enough Is Enough) (Lubiano/Roberts)	27
Nuclear Device (Wizard Of Aus) (Strangler)	49
O.K. Fred (J. Holt)	13
One Day At A Time (Wilkin/Kristoferson)	2
One Step Beyond (C. Campbell)	51
On My Radio (Davies)	9
Point Of View (Fagan/Davis)	74
Queen Of Hearts (Devito)	36
Rise (A. Armar/A. Radazz)	26
Rockabilly Rebel (S. Bloomfield)	44
Sad Eyes (Robert John)	34
Sarah (Lynott/Moore)	37
Shape Of Things To Come (Headbones)	70
She's In Love With You (Nicky Chinn/Mike Chapman)	11
Since You've Been Gone (Ballard)	31
Smash It Up (Scabbes/Vanlan Ward/Sensible)	47
So Much Trouble In The World (Bob Marley)	59
Spirit Body & Soul (Findon/Myers/Puzey)	55
Spooky (Blue/Cobb/ Shapiro/Middlebrooks)	48
Star (M. White/M. Dal- Bario/A. Willis)	18
Still (L. Richie Jr.)	10
The Devil Went Down (Various)	24
The Great Rock 'N' Roll Swindle (Temple/Cook/James)	28
Theme One (G. Martini)	67
The Prince (Lee Thompson)	71
The Sparrow (Jordan)	15
Tryouts For The Human Race (R&R Mae/Giorgio Moroder)	46
Tusk (L. Buckingham)	6
Video Killed The Radio Star (Woolley/Horn/Downes)	12
What Ever You Want (Parfitt/Brown)	38
When You're In Love (Evan/Stevens)	1
You Can Do It (Alicia/Myers/McCord)	33
You're A Better Man Than I (Hug/Hugg)	53
You've Got My Number (J. O'Neill)	32

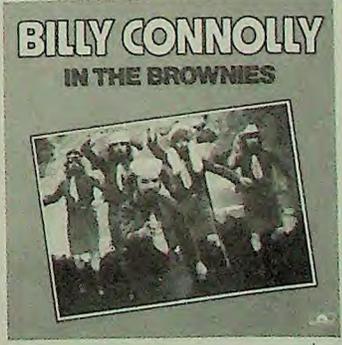
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Taken from the album "Riotous Assembly" - 2383 543

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OUR HOT 12 INCHERS!



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TOM PETTY AND THE HEARTBREAKERS

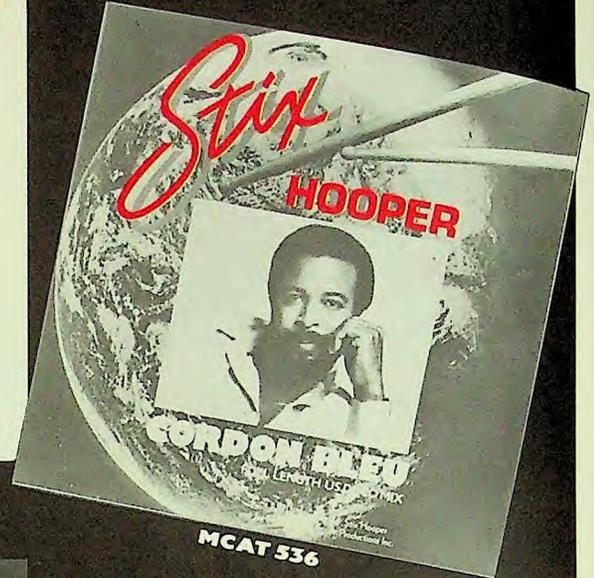
MCAT 539

LYNYRD SKYNYRD



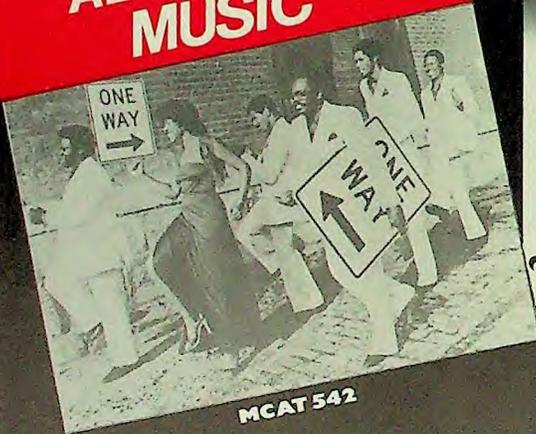
FREEBIRD
SWEET HOME ALABAMA
DOUBLE TROUBLE

MCAT 251



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ONE WAY FEATURING
AL HUDSON
MUSIC



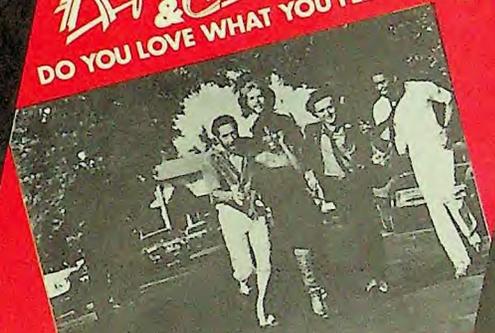
MCAT 542



Moonlight and Muzak

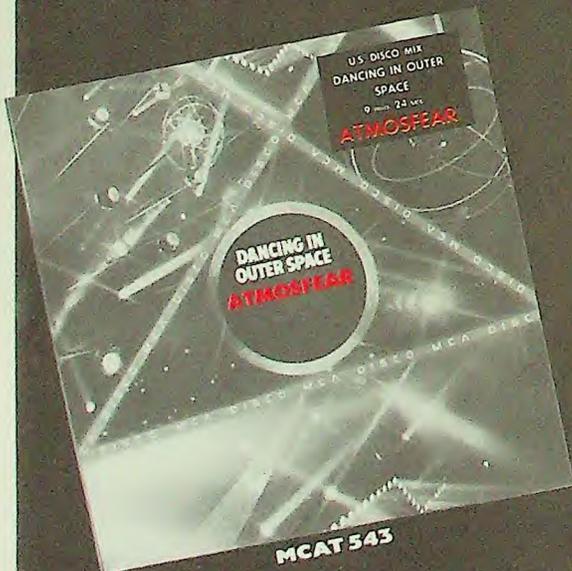
MCAT 541

Rufus & Chaka
DO YOU LOVE WHAT YOU FEEL



Special U.S. DISCO MIX

MCAT 531



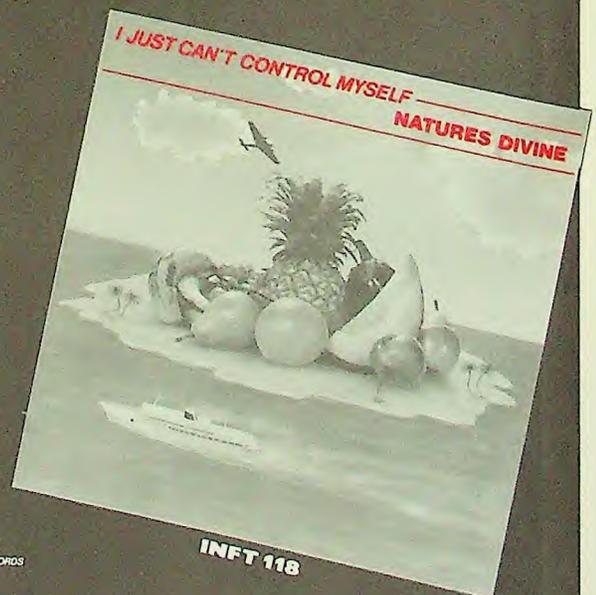
U.S. DISCO MIX
DANCING IN OUTER SPACE
ATMOSPHERE

DANCING IN OUTER SPACE
ATMOSPHERE

MCAT 543

THE BEST ON 12"

(Also available on 7")



I JUST CAN'T CONTROL MYSELF
NATURES DIVINE

INFT 118

MCA RECORDS



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SPECIAL PLAYS

RADIO TWO: ALBUM OF THE WEEK

GREATEST HITS Dusty Springfield Philips 9109 629

RADIO TWO: DAVID HAMILTON'S ALBUM OF THE WEEK

THE CHOSEN FEW The Dooleys GTO G TLP 040

CAPITAL: PEOPLE'S CHOICE

IS IT LOVE YOU'RE AFTER Rose Royce

CLYDE: CURRENT CHOICE

ELECTRICITY Orchestral Manoeuvres In The Dark

DOWNTOWN: MUSIC MOVER

LET YOUR HEART DANCE Secret Affair

FORTH: STATION HIT

KID RUNAWAY Rubettes

LUXEMBOURG: POWERPLAY

SEND ONE YOUR LOVE Stevie Wonder

TEES: PEOPLE'S PIC

CALL OF THE WILD Lindisfarne

BBC SCOTLAND: SINGLE OF THE WEEK

IS IT LOVE YOU'RE AFTER Rose Royce

MANX: ALBUM OF THE WEEK

MATHIS MAGIC Johnny Mathis CBS

PENNINE: PENNINE PIC

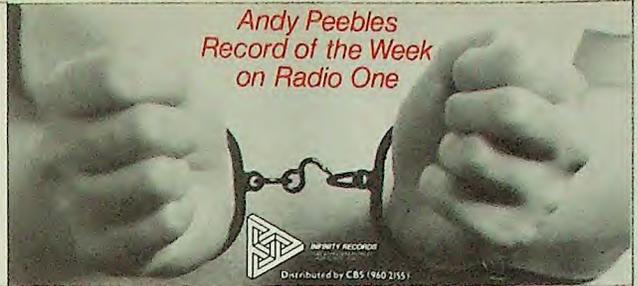
RUPERT HOLMES

New Single

ESCAPE INF 120

(The Piña Colada Song)

Andy Peebles
Record of the Week
on Radio One



AIRPLAY ACTION

	RADIO ONE	BBC SCOTLAND	BBC NORTHERN	BBC MIDS	BBC SOUTH	BBC WEST	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORRELL	PENNINE	PENNY	REDFERNS	ROSCOPH	SOUND	TEES	TERTI	THAMES	VALLEY	VICTORY	
ALPERT, HERB Rise A&M AMS 7465 (C)																											
ATLANTA RHYTHM SECTION Spooky Polydor POSP 74 (F)																											
BATT, MIKE Lady Of The Dawn Epic EPC 8004 (C)																											
BENSON, GEORGE Hey Girl Warner Brothers K 17472 (W)																											
BELLAMY BROTHERS Wet T-Shirt Curb K 17487 (W)																											
BLUE OYSTER CULT In Thee CBS 8003 (C)																											
BOOMTOWN RATS Diamond Smiles Ensign ENY 33 (F)																											
BUFFETT, JIMMY Fins MCA 532 (C)																											
CHEAP TRICK Dream Police Epic EPC 7880 (C)																											
COMMODORES Still Motown TMG 1166 (E)																											
COWBOYS INTERNATIONAL Trash Virgin VS 293 (C)																											
DAN-I Monkey Chop Island WIP 6520 (E)																											
DARTS Can't Get Enough Magnet MAG 156 (E)																											
DELEGATION Put A Little Love On Me Ariola ARO 188 (A)																											
DOLL Cinderella With A Husky Voice Beggars Banquet BEG 26 (W)																											
DORE, CHARLIE Pilot Of The Airways Island WIP 6526 (E)																											
DYLAN, BOB Man Gave Names . . . CBS 7970 (C)																											
DYNASTY I Don't Want . . . Solar FB 1694 (R)																											
EAGLES Heartache Tonight Asylum K 12394 (W)																											
ELECTRIC LIGHT ORCHESTRA Confusion/Last Train Jet 166 (C)																											
ELIMAN, YVONNE Love Pains RSO 46 (F)																											
FAITHFULL, MARIANNE Ballad Of Lucy Jordan Island WIP 6491 (E)																											
FOLEY, ELLEN We Belong To The Night Epic EPC 7847 (C)																											
FORBERT, STEVE Romeo's Tune Epic EPC 7945 (C)																											
GAYNOR, GLORIA Let Me Know Polydor POSP 2021 (F)																											
GIBSON BROTHERS Que Sera Me Vide Island WIP 6525 (E)																											
GOMM, IAN Hold On Albion DEL 7 (F)																											
HARLEY, STEVE Freedoms Prisoner EMI 2994 (E)																											
HARTMAN, DAN Hands Down Blue Sky SKY 6896 (C)																											
HOLMES, RUPERT Escape Infinity INF 120 (C)																											
IAN, JANIS Fly Too High CBS 7936 (C)																											
INMATES The Walk Radar ADA 47 (W)																											
ISLEY BROTHERS It's A Disco Night Epic EPC 7911 (C)																											
JACKSON, JOE I'm The Man A&M AMS 7479 (C)																											
JACKSON/HAYES Feels Like The First Time Polydor POSP 87 (F)																											
JOHN, ROBERT Sad Eyes EMI America EA 101 (E)																											
JOHNSON, MICHAEL Night Won't Last . . . EMI America EA 102 (E)																											
JUVET, PATRICK Swiss Kiss Casablanca CAN 165 (A)																											
JONES, RICKI LEE Danny's All Star Joint Warner Brothers K 17477 (W)																											
KING, JONATHAN Gloria Ariola ARO 199 (A)																											
KOOL & THE GANG Ladies' Night Mercury KOOL 7 (F)																											
KORGIS Youn 'N' Russian Rialto TREB 108 (A)																											
LANE, RONIE Kushty Rye Gems 12 (R)																											
LEWIS, LINDA 109 Jamaica Highway Ariola ARO 181 (A)																											
LEWIS, RAMSEY Spring High CBS 8007 (C)																											
LINDISFARNE Call Of The Wild Mercury 6007 241 (F)																											
LOBO Where Were You MCA 523 (C)																											
LOVICH, LENE Bird Song Stiff BUY 53 (E)																											

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

MUSIC WEEK

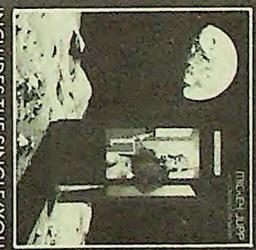
ALBUMS CHART

TOP 75 ALBUMS

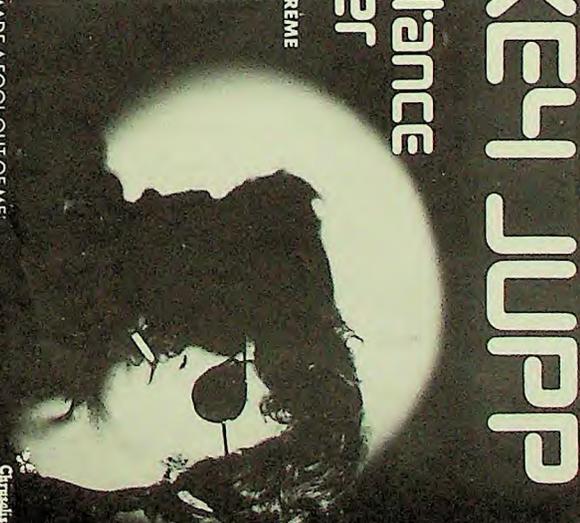
WEEK ENDING NOVEMBER 10 1979

1	2	TUSK Fleetwood Mac	•	Warner Brothers K 66088
2	1	REGGATTA DE BLANC Police	⊙	A&M AMILH 64792
3	11	ROCK 'N' ROLLER DISCO Various		Ranco RTL 2040
4	5	LENA'S MUSIC ALBUM Lena Martell	□	Pye N123
5	10	GREATEST HITS 1972-1978 10cc		Mercury 9102 504
6	4	SPECIALS Specials		2 Tone CDL TT 5001
7	NEW	GREATEST HITS Rod Stewart	⊙	Riva ROD TV 1
8	NEW	GREATEST HITS VOL. 2 Abba		Epic EPC 10017
9	7	THE FINE ART OF SURFACING Boomtown Rats		Ensign ENROX 11
10	NEW	THE SECRET LIFE OF PLANTS Stevie Wonder	•	Motown TMSP 6009
11	6	OFF THE WALL Michael Jackson	•	Epic EPC 83468
12	3	EAT TO THE BEAT Blondie	⊙	Chrysalis CDL 1225
13	8	THE LONG RUN Eagles	•	Asylum K 52181
14	17	OUTLANDOS D'AMOUR Police	•	A&M AMILH 68502
15	63	20 GOLDEN GREATS Mantovani		Warwick WW 5067
16	16	ONE STEP BEYOND Madness		Siff SEEZ 17
17	13	I AM Earth Wind & Fire	•	CBS 86084
35	20	THE PLEASURE PRINCIPLE Gary Numan	•	Beggars Banquet BEGA 10
36	29	DOWN TO EARTH Rainbow	□	Polydor POLD 5023
37	24	SKY Sky	•	Artoia ARLH 5022
38	28	MARATHON Santana		CBS 86098
39	27	ONE VOICE Barry Manilow	□	Arista SPART 1106
40	39	FACADES Sad Café		RCA Victor PL 25249
41	32	THE RAVEN Stranglers	□	United Artists UAG 30262
42	NEW	BEE GEE'S GREATEST HITS Bee Gees		RSO RSDX 001
43	38	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419
44	NEW	20 SMASH DISCO HITS (THE BITCH) Various		Warwick WW 5061
45	51	RUMOURS Fleetwood Mac	⊙	Warner Bros. K 56344
46	NEW	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer		Casablanca CALD 5008
47	49	LAST THE WHOLE NIGHT LONG James Last	⊙	Polydor PTD 001
48	60	REALITY EFFECT Tourists		Logo 1019
49	47	PLEASURE & PAIN Dr. Hook		Capitol EAST 11859
50	26	A CURIOUS FEELING Tony Banks		Charisma CAS 1148
51	33	IN THROUGH THE OUT DOOR Led Zeppelin	•	Swan Song SSK 59410
52	52	NOT THAT I AM BIASED Max Boyce	□	EMI MAX 1002
53	36	VOULEZ VOUS Abba	⊙	Epic EPC 86086
54	48	LIVE AND LEARN Elkie Brooks		A&M AMILH 68509
55	42	LOVE HUNTER White Snake		United Artists UAG 30264
56	62	THE CHOSEN FEW Dooleys		GTO GTLP 040
57	37	MANILOW MAGIC Barry Manilow	⊙	Arista ARTV 2
58	41	DAYS IN EUROPA Skids		Virgin V 2138

MICKELLY JUPP
NEW ALBUM
Long Distance Romancer
CHR 1261
PRODUCED BY GODLEY & CREME



INCLUDES THE SINGLE "YOU MADE A FOOL OUT OF ME"



Chrysalis

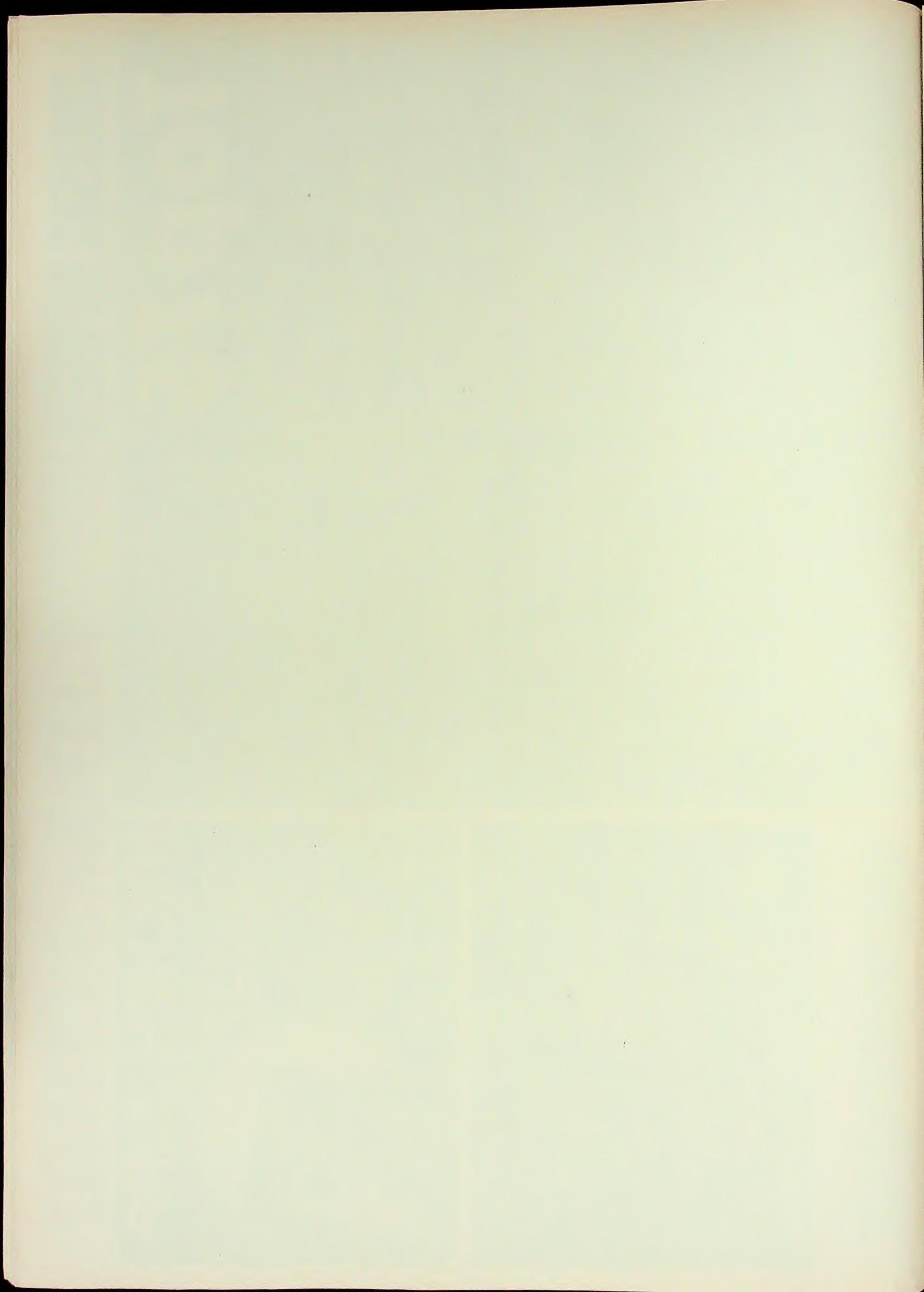
DAVID WILKINS
Includes the new single
"I Found You"
HR 13876



TXS-R 137 (Album)
KIXCR 137 (Single)



SHOWBANDS



BRITISH MUSEUM

MUSIC WEEK

TWO GIRLS WITH NO. 1 IN MIND!

Donna Summer & Barbra Streisand
together for the first time on
'NO MORE TEARS (ENOUGH IS ENOUGH)'



CAN 174

HERB ALPERT RISE

THE HIT SINGLE

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'SHE DOESN'T LOVE YOU ANYMORE'

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING NOVEMBER 10 1979

1	2	WHEN YOU'RE IN LOVE Dr. Hook	Capitol CL 16039	35	13	DREAMING Blondie	Chrysalis CHS 2350
2	1	ONE DAY AT A TIME Lena Martell	Pye 7N 46021	36	17	QUEEN OF HEARTS Dave Edmunds	Swan Song SSK 19419
3	4	GIMME GIMME GIMME Abba	Epic EPC 7914	37	43	SARAH Thin Lizzy	Vertigo LIZZY 5
4	3	EVERY DAY HURTS Sad Cafe	RCA PB 5180	38	19	WHAT EVER YOU WANT Status Duo	Vertigo 6059 242
5	10	CRAZY LITTLE THING CALLED LOVE Queen	EMI 5001	39	46	BIRD SONG Lene Lovich	Stiff BUY 53
6	8	TUSK Fleetwood Mac	Warner Bros K 17468	40	74	IT'S A DISCO NIGHT (Rock Don't Stop) Isley Brothers	Epic EPC 7911
7	29	ETON RIFLES Jam	Polydor POSP 83	41	37	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor	Polydor STEP 5
8	9	GONNA GET ALONG WITHOUT YOU NOW Viola Wills	Ariola/Hansa AHA 546	42	47	IF YOU REMEMBER ME Chris Thompson	Planet K 12389
9	21	ON MY RADIO Selector	Two Tone CHSTT 4	43	50	CAN'T GET ENOUGH OF YOUR LOVE Darts	Magnet MAG 156
10	32	STILL Commodores	Motown TMG 1166	44	65	ROCKABILLY REBEL Matchbox	Magnet MAG 155
11	20	SHE'S IN LOVE WITH YOU Suzi Quatro	RAK 299	45	24	BACK OF MY HAND Jags	Island WIP 6501
12	5	VIDEO KILLED THE RADIO STAR Buggles	Island WIP 6524	46	45	TRYOUTS FOR THE HUMAN RACE Sparks	Virgin VS 289
13	11	O.K. FRED Errol Dunkley	Scope SC 6	47	41	SMASH IT UP Damned	Chiswick CHS 116
14	7	CHOSEN FEW Dooleys	GTO GT 258	48	48	SPOOKY Atlanta Rhythm Section	Polydor POSP 74
15	26	THE SPARROW Ramblers	Decca F 13660	49	39	NUCLEAR DEVICE (WIZARD OF AUS) Stranglers	United Artists BP 318
16	6	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson	Epic EPC 7763	50	NEW	MONKEY CHOP Dan-I	Island WIP 6520
17	23	MAKING PLANS FOR NIGEL XTC	Virgin VS 282	51	NEW	ONE STEP BEYOND Madness	Stiff BUY 56
				52	70	NEVER 'AD NOTHIN' Angelic Upstarts	Warner Brothers K 17476
				53	54	YOU'RE A BETTER MAN THAN I Sham 69	Polydor POSP 82
				54	49	HEARTACHE TONIGHT Eagles	Asylum K 12394
				55	36	SPIRIT BODY & SOUL Nolan Sisters	Epic EPC 7795
				56	61	NUNC DIMITTIS (THEME FROM TINKER TAILOR...) Paul Phoenix	Different HAVE 20
				57	59	GOODBYE STRANGER Supertramp	A&M AMS 7491
				58	66	JEALOUSY Anni Steward	Atlantic/Hansa K 17386

EMIS

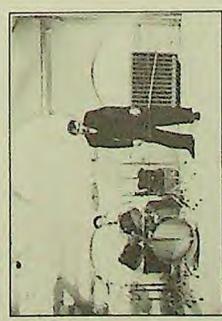
DEMEANORS

SINGLE
EMI 5013

WHITE ROOM
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Nosferatu

ALBUM UAG 30251
CASSETTE TCA 30251

BP 320
LA
THE LONDON ALBUMS

18	16	STAR Earth Wind & Fire	CBS 7902
19	28	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico	2 Tone TT 5
20	15	MY FORBIDDEN LOVER Chic	Atlantic K 11385
21	33	LADIES NIGHT Kool & The Gang	Mercury KOOL 7/12
22	27	LUTON AIRPORT Cats UK	WEA K 18075
23	12	MESSAGE IN A BOTTLE Police	A&M AMS 7474
24	14	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels	Epic EPC 7737
25	42	KNOCKED IT OFF B. A. Robertson	Asylum K 12396
26	31	RISE Herb Alpert	A&M AMS 7465
27	72	NO MORE TEARS Donna Summer/Barbra Streisand	Casablanca/CBS CAN 174/CBS 8000
28	22	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND Sex Pistols/Tanpole Tudor	Virgin VS 290
29	30	HE WAS BEAUTIFUL (CAVATINA) Iris Williams	Columbia DB 9070
30	35	I DON'T WANT TO BE A FREAK Dynasty	Solar FB 1694
31	18	SINCE YOU'VE BEEN GONE Rainbow	Polydor POSP 70
32	34	YOU'VE GOT MY NUMBER Undertones	Sire SIR 4024
33	25	YOU CAN DO IT Al Hudson & The Soul Partners	MCA 511
34	38	SAD EYES Robert John	EMI America EA 101
59	56	SO MUCH TROUBLE IN THE WORLD Bob Marley & The Wailers	Island WIP 6510
60	NEW	LET YOUR HEART DANCE Secret Affair	1-Spy SEE 3
61	64	BABY BLUE Dusty Springfield	Mercury DUSTY 4
62	73	HOT SHOT Cliff Richard	EMI 5003
63	40	IF I SAID YOU HAVE A BEAUTIFUL BODY Bellamy Brothers	Warner Brothers K 17405
64	NEW	LONG WAY FROM HOME Whitesnake	United Artists BP 324
65	NEW	NIGHTS IN WHITE SATIN Moody Blues	Deram DM 161
66	71	GLORIA Jonathan King	Ariola ARO 198
67	NEW	THEME ONE Cozy Powell	Ariola ARO 189
68	44	CARS Gary Numan	Beggars Banquet BEG 23
69	NEW	A NIGHT AT DADDY GEE'S Showaddywaddy	Arista ARIST 314
70	55	SHAPE OF THINGS TO COME Headboys	RSO 40
71	53	THE PRINCE Madness	2 Tone CHSTT 3
72	57	LOVE'S GOTTA HOLD ON ME Dollar	Carrere CAR 122
73	52	KATE BUSH LIVE ON STAGE Kate Bush	EMI MIEP 2991
74	51	POINT OF VIEW Matumbi	Matumbi RIC 101
75	NEW	I ONLY WANT TO BE WITH YOU Tourists	Logo GO 370

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ABBA

GREATEST HITS VOLUME 2

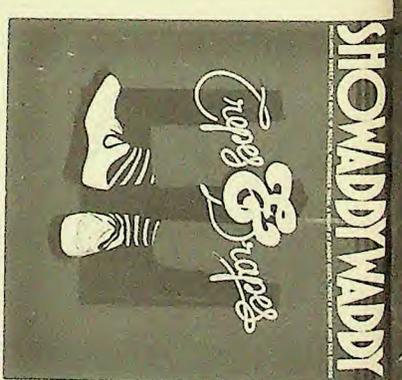
14 GREAT TRACKS
INCLUDING THE NEW SINGLE
'GIMME, GIMME, GIMME'

ABBA Greatest Hits Vol. 2

10017
ALSO ON CASSETTE



18	9	Status Quo	Vertigo 9102 037	59	74	Ruts	Virgin V 2132
19	19	STRING OF HITS Shadows	EMI EMC 3310	60	NEW	ECHOES OF GOLD Adrian Brett	Warwick WW 5062
20	12	BOMBER Motorhead	Bronze BRON 523	61	31	SURVIVAL Bob Marley & The Wailers	Island ILPS 9542
21	14	PARALLEL LINES Blonde	Chrysalis CDL 1192	62	43	SLOW TRAIN COMING Bob Dylan	CBS 86095
22	NEW	OUT OF THIS WORLD Moody Blues	K-Tel NE 1051	63	67	THE VERY BEST OF LEO SAVER Leo Sayer	Chrysalis CDL 1222
23	15	DISCOVERY Electric Light Orchestra	Jet JETLX 500	64	46	REPLICAS Tubeway Army	Beggars Banquet BEGA 7
24	30	MIDNIGHT MAGIC Commanders	Motown STMA 8032	65	50	UNLEASHED IN THE EAST Judas Priest	CBS 83852
25	22	BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708	66	40	ROCK 'N' ROLL JUVENILE Giff Richard	EMI EMC 3307
26	21	MR. UNIVERSE Gillan	Acrobat ACRO 3	67	73	MATHIS MAGIC Johnny Mathis	CBS 86103
27	34	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	68	56	THE ADVENTURES OF THE HERSHAM BOYS Sham 69	Polydor POLD 5025
28	25	QUADROPHENIA OST	Polydor 2625 037	69	53	WELCOME TO THE CRUISE Judie Tzuke	Rocket TRAIN 7
29	59	NEW HORIZONS Don Williams	K-Tel NE 1048	70	58	RISQUE Chic	Atlantic K 50634
30	23	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560	71	45	I CAN SEE YOUR HOUSE FROM HERE Cameo	Decca TXS 137
31	65	HOT TRACKS Various	K-Tel NE 1049	72	64	THE BEST OF THE DOOLEYS The Dooleys	GTO GTTV 038
32	35	UNDERTONES Undertones	Sire SRK 6081	73	61	ANOTHER KIND OF BLUES UK Subs	Gem GEMLP 100
33	55	LIVE KILLERS Queen	EMI EMSP 330	74	NEW	MILLION MILE REFLECTIONS Charlie Daniels Band	Epic EPC 83446
34	18	OCEANS OF FANTASY Boney M	Atlantic/Hansa K 50610	75	NEW	CREPES & DRAPES Snowaddywaddy	Arista ARTV 3



CREPES & DRAPES

Album: ARTV 3, Cassette: ARTVC 3.

ARISTA

Lenas Music Album
is a very special collection of songs from



Lena Martell
Includes the smash hit single 'One Day, At A Time'

STRAIGHT INTO THE CHARTS

Includes the smash hit single 'One Day, At A Time'

ARISTA RECORDS

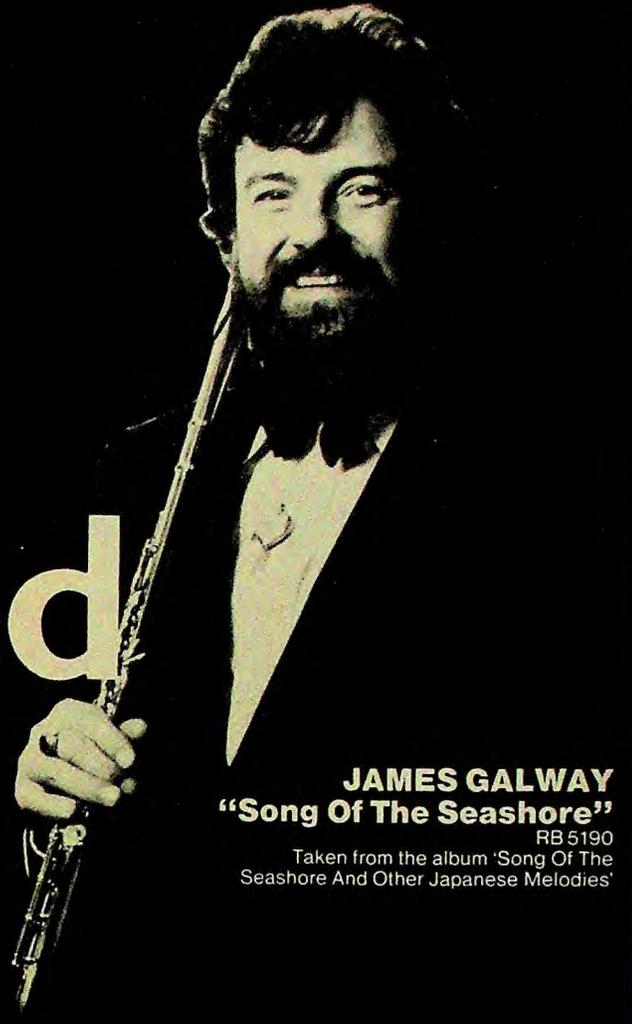
★ chart single ★ IT'S A DISCO NIGHT (Rock don't stop)

The Isley Brothers





BONNIE TYLER
"I Believe In Your Sweet Love"
PB 5187



JAMES GALWAY
"Song Of The Seashore"
RB 5190
Taken from the album 'Song Of The Seashore And Other Japanese Melodies'

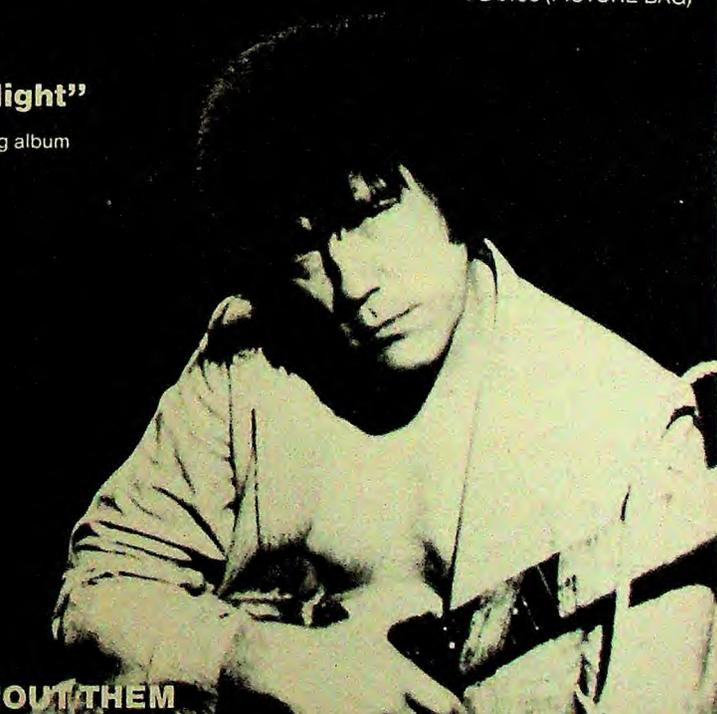
Singled out for success



GERARD KENNY
"Crime That Pays"
PB 5196

ALEX HARVEY
- THE NEW BAND
"Shakin' All Over"
PB 5199 (PICTURE BAG)

PHIL DANIELS
+ THE CROSS
"Kill Another Night"
PB 5198 (PICTURE BAG)
Taken from the forthcoming album
'Phil Daniels + The Cross'



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DON'T GET CAUGHT WITHOUT THEM

RELEASES

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

DIAMOND SMILES, Late Last Night, BOOMTOWN RATS. Ensign ENY 33 (F)
 DISCOMANIA, Fat People, JOE TEX. TK TKR 7565 (C)
 DIXIE CHICKEN, Swing Low Sweet Chariot, REVIVAL. United Artists BP 325 (E)
 DON'T ASK ME HOW I KNOW, Take Good Care, TRAPEZE. Aura AUS 114 (A)
 DO I LOVE YOU (INDEED I DO), Sweeter As The Days Go By, FRANK WILSON. Motown TMG 1170 (E)
 DON'T GIVE ME YOUR SYMPATHY, If You Don't Need Lovin', JOHN MILES. Decca FR 13882 (S)
 DREAM BABY DREAM, Radiation, SUICIDE. Island WIP 6543 (E)

I'LL GET STONED, Never Give It Up, SHADES. Seahorse SH 1 (P)
 IS IT LOVE YOU'RE AFTER, You Can't Run From Yourself, ROSE ROYCE. Warner Brothers K 17456 (W)
 IN THE BROWNIES, The Welly Blues, BILLY CONNOLLY. Polydor POSP 89 (F)
 IRON FOR THE IRON, Ball And Chain, PLANETS. Rialto TREB 109 (A)

PIANO LESSON NO. 5, Most People Are Nice, FRANK MILLS. Polydor POSP 90 (F)
 PHONE ME, Dearest, CLOSE CONTACT. Coma CUT 5 (F)
 PRETEND, Restless Wind, DON ESTELLE. United Artists BP 323 (E)

EGO TRIPPING OUT, Instrumental, MARVIN GAYE. Motown TMG 1168 (E)

FALL OUT, Nothing Achieving, THE POLICE. Illegal IIL 001 (A)
 FEEL IT, Feel It Dub, MELLOW ROSE. Decca F 13870 (S)
 FIRE ON SOWETO, Pap's Land, SONNY OKUSON. Radio 12 RIC 105 (E)
 FOOD FOR THOUGHT, Nanu Nanu, BARRON KNIGHTS. Epic EPC 8011 (C)
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 KEEP ON DOING IT, It Ain't Nothing, CIRRUS CORPORATION. Mercury 6007 240 (F)

RAINBOW WATERS, Mission Bell, DRIFTWOOD. Jigsaw JIG 1 (F)
 RIVER DRIVE (EAST), River Drive (West), JUPITER BEYOND. Pye 7P 5012 (A)
 SEVENTEEN, My Boy Flat-Top, BOYD BENNETT. King Product KING 455374 (Midland)
 SICK AND TIRED OF ALL THIS DISCO MUSIC, Now I've Made My Mind Up, MICKIE MOORE. Chopper CHOP 11 (S)

LET ME FILL YOUR WORLD WITH LOVE, You're A Fantasy, BIZARRE. Polydor 2059 178 (F)
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 LOVE'S OUT TO LUNCH, Rubber Hunger, ANNETTE PEACOCK. Aura AUS 113 (A)

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 SPRING RAIN, Sugar Dumping, DESTINY. ORCHESTRA/SHARONTESS. Destiny DS 1007 (P)
 SUCH A NIGHT, There's A Party Going On, RACEY. RAK 301 (E)

GOING STEADY, Cortinas/Listen Listen Listen, THE LAMBRETTAS. Rocket XPRES 23 (F)

MONDAY MORNING FEELING, First Cut Is The Deepest, TITO SIMON. Splash SP 006 (F)
 MOTIONS, Spartans, CRAZE. Cobra COB 3 (E)
 MY SHOOTING STAR, Computer Date, CC MAN. Scope SC 9 (W)
 MY LOVE AIN'T LOVIN' ME NONE, Simple Song, THE REG WEBB BAND. Orchid OR 100 (A)

THE SHAPE I'M IN, Where Would We Do (What Would We Do), CHILD. Ariola AHA 553 (A)
 THINGS TO MAKE AND DO, Nuclear Power, ANGLETRAX. Ariola AHA 554 (A)
 THIS IS IT, Will It Last, KENNY LOGGINS. CBS 7987 (C)
 THIS IS THE WAY, Who Can It Be, STILETTOS. Ariola ARO 200 (A)
 UFO, Teenage Confusions, THE MONOS. Victor PB 5206 (R)
 UFO, The Piano Player And Me, CLEM DANE. Klub 23 (A)

HOLD TIGHT, Angel Eyes, SWEET LIGHT. Klub 22 (A)

NEW GUITAR IN TOWN, Pick Me Up, LURKERS. Beggars Banquet BEG 28 (W)
 NIGHT LOVER, Oh, So Proud, LIMOUSINE. State STAT 98 (W)
 NOW I'M SPOKEN FOR, Secret Agents, YACHTS. Radar ADA 49 (W)
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WHAT A NIGHT, If You Weren't Afraid, GIORGIO. Oasis 7 (C)
 WILD ROVER, Lark In The Dark, JEEP. Airport AIRP 001 (Airport)
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I DON'T WANNA/RED LONDON, Ulster, SHAM 69. Step-Forward SF 4 (A)
 I GOT A CRUSH ON YOU, New York, RENTALS. Rental Records RENT 1 (RT)

PARANOIA STATION, Jacqueline Foster, MICK DOREY AND THE SIRENS. Illegal ILS 0016 (A)

A HOUSE FOR SALE, Runaway, CONNIE LAVERNE/CHANTELLES. Destiny DS 1008 (P)
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 BURN, Need Love, MELBA MOORE. Epic EPC 7968 (C)

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 CLEAN CLEAN, Flying Man, BRUCE WOOLLEY. Epic EPC 8024 (C)
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 COLORADO COOL-AID, Days Of Me And You, RED SOVINE. All Gusto GUSTO 101 (Midland)
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 Lenny Zakatek AMLH 64777

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 Delegation ARL 5035 (ZCARL 5035)
 HACIENDA VIEW
 Linda Lewis ARL 5033 (ZCARL 5033)

3 AURA (PYE)
 NEO
 Ian North AUL 706 (ZCAUL 706)

TOTUS PORCUS
 Harry Strutters BLP 12196
 ROCKIN' THE BLUES
 Geoff Bradford BLP 12142

5 BRAIN (LOGO)
 ACCEPT
 Accept 0060 188

6 BUDDAH (PYE)
 HANGIN' HEAVY
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Welcome to the video age!

VIDEO IS seen in many quarters as a saviour for the ailing entertainment industry. But a new medium brings new problems in both technical and copyright fields. SIMON HILLS looks at both.

AS VIDEO begins its ascent into the heady heights — and risks — of mass markets, there is one problem that seems to ride above all others. Everybody thinks that it is their business.

The list is obvious: film makers, producers, record companies, film companies, television companies, hard and software producers are all clamouring for their share of the anticipated profits. But no one needs a re-vitalised market more than the music industry.

It is no coincidence that EMI has its own audio visual services company specifically to move into the software market. RCA has spent vast amounts developing its own video disc machine and Philips will open a video disc factory at its Mullard plant in Blackburn next year.

For the music industry there is little doubt that the disc is seen as the area to move into — although a lot of manufacturers have argued that people are not going to opt for disc equipment when they can record direct from their TV by tape. And with Captain Video, Realmheath and Topic, all doing very well out of selling space on promotional tapes for record shops, there is some living proof that it has its place in the market.

There is no doubt that the disc has fantastic potential. Machines using the optical laser system, where a minute laser beam picks up readings on a disc that spins at about 1,500 rpm, are available at between £500 and £600 at current prices. Discs cost up to £10 for two hours' playing time.

Also under development is the RCA Selecta Vision system, which is cheaper and more basic, using a diamond stylus to pick up magnetic particles ingrained in the disc revolving at 450 rpm. The machine will be available at £300, but the discs are not expected to be much cheaper. A launch date is to be announced next month.

The optical laser system can be compatible with digitally recorded audio discs, although with a less complicated matrix of readings needed, it can be reduced in size to 4½ inches. Which system wins is entirely open to speculation.

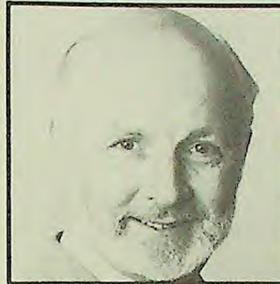
Donald MacLean, head of EMI Audio Visual Services, is confident that it will be the disc that will take over as the primary communication device over the next decade.

"Every record producer is going to come to a decision to have visual images with every record," he predicts.

At the IMIC 1979 conference MacLean commented: "A few months ago the publishing industry identified videograms as a new form of publishing. Then the broadcast industry announced that this was just another method of delivering their product. Next the motion picture industry defined it as another channel of non-theatrical distribution of movies.

"Now my friends in the music business are starting to point out that retailing discs and tape is their business, and that they're the big boys. Of course, they're all correct, and if they do not start talking to each other about it soon, then the video business — which is developing its own identity anyway — is in for an uncomfortable adolescence."

His predictions go further into the entertainment industry, where video will be linked with information services. A tuner will be used for instant broadcast information, a video disc player will be the prime entertainment medium, viedata will be used for an unlimited supply of general and specific information, a cassette for temporary storage and a micro processor to link all these facilities.



MACLEAN: confident

But already record dealers have seen the potential of video promotions on tape. At Captain Video Bruce Higham has quoted figures compiled by the BMRB that show that record sales can be increased on some product by up to 80 per cent with in-store video.

It was done by comparing specific record sales with shops that have video and those that don't. The results are by no means conclusive because of the problems of matching stores, but there is a general increase of about 30 to 35 per cent on sales.

"We charge the labels about £1.60 per store per month, which is really quite cheap," says Higham. "It started off at being about £12. The BMRB figures have been consistent over six months — there are very few other promotional aids which can do that."

And it is that promotional aid that is rocking the industry at the moment. What we are seeing now is the tip of the iceberg. Donald MacLean has admitted that video as a medium will inevitably change the shape of existing media. And it means that the record industry will be looking for much more visual acts.

Thus, the rock industry could have to re-evaluate its whole marketing structure, its A&R departments and its promotions. At the moment, it is the promotions departments who seem most willing to adapt, simply because the hardware is available in the right places to make use of their output.

The consumer market is a much more difficult one to evaluate. Other than pilot tests in America by Philips, there is little evidence to give any clue as to where public taste will lie.

A lot of video pundits see information as the favourite in preference to music — still thought of as something you lie back and listen to, or dance to in the disco, although watching it as well is catching on.

IPC has moved in with its own range of video cassettes, indicating the publishers' interest and fear of missing out on video's expansion, and Intervision, the pre-recorded video entertainment company, has noticed that soft-porn movies sell very well while music sales are modest.

"We are well aware that within the present UK market, say 96,000 users, the average age comes out at between 27 and 37, and we then look to see what type of music our people are looking for," says Intervision co-MD Richard Cooper.

That figure of 96,000 is bound to grow. And Cooper is confident that he will keep selling tapes when the discs come into operation. People will still have cassette recorders, he points out, and by looking at what isn't available on television he can judge where his potential markets lie.

But there are still great problems with both the disc and tape, like the question of compatibility and the mad scramble by companies to get their hands onto popular feature films. At present there are at least five types of cassettes on the market, which probably won't change. And there is a foreseen battle between Sony together with Philips (who have exchanged patents) and RCA over the marketing of the video disc.

At this stage of the game, healthy competition could turn into outright warfare at the cost of potential sales, and quality of product. EMI is holding back specifically to avoid this, it certainly can't afford any mistakes. At the same time, no one wants to get left behind.

Although, with its primary use being home-taping of TV programmes, compatibility of tapes isn't of too much concern, it could be fatal to the development of the disc. But the new medium is here to stay, and every industry has got to prepare itself for the onslaught that will come when the big boys move in with a vengeance.



PHILIPS VIDEO DISC PLAYER

WHILE THE music industry smacks its lips in anticipation of the profits that will come from video, its mouth is drying at the thought of the piracy that might arise, and of its competitors moving in before it has had a chance to grab its claim to what it sees as a vital development.

It does not want to make the same mistakes as it has with audio discs over piracy and home taping. And, with the complications of the visual dimension, royalties are going to be even harder to pick up, and copyright has to be protected.

Mechanical Copyright Protection Society managing director, Robert Montgomery, in his capacity as general administrator of the Mechanical Right Society, has been involved in setting up a schedule for royalty rates, and in doing so, has found himself faced with all the problems of whom should pay how much throughout negotiations to "force it into the open," as he describes it.

The contentious issues for the music industry are whether video should carry a 10 per cent maximum royalty — higher than for audio product — and whether royalty payments should be collected at the point of manufacture rather than from the film producer as with the film industry.

"The distribution of video films is more akin to that of records," Montgomery explains. "It's coming into people's homes, so we would like to have a royalty per copy. If you're getting a large number of copies sold, then the copyright owner would like to be there.

Agreements needed

"We need agreements with the manufacturers in the video industry stating how the money is going to be paid. We want the royalties paid at the point of manufacture. If you write the rules wrongly, you can make the arrangement with the company who have made the film, and then find it's gone into liquidation.

"That is difficult, because they are not used to that sort of approach. The film companies may go to the producer. We say no, because although the producer may have the licence, he may be working under a shell company formed for the one film, which could no longer exist."

The issue is an important one for publishers. Whereas film companies have traditionally paid a royalty for the music they use when heard in cinemas, the implications go far further for that product when it is possibly going into potentially millions

Getting the royalties right

of homes. Music publishers want their share of the money that it will bring in.

With video companies using music and not realising that the musical material is copyrighted — or thinking that any necessary royalties have been paid through the original release — the publishers are afraid that this money will not be forthcoming.

"There are a number of sharp letters going round at the moment," Montgomery admits. "There are a lot of distributors who come along and say: 'why do we have to pay?' They tell us to go back to the producer, but we must go against them. We want the people who make the product, or the music business will never control the thing."

All music used on videograms has to be licensed and the relevant royalties paid, so the publishers simply refuse a licence unless royalties are paid to their satisfaction.

Yet big problems have been encountered because the publishers do not want to hold the industry back by forcing unrealistic royalty rates — either with film or pure music. And both film and music industries have been critical of the rates that the MCPS has set out.

However, the MCPS points out that it has allowed for a manufacturing allowance so that manufacturers will not have to pay the full amount until the industry starts paying its way. At the moment, according to Montgomery, the manufacturers will find that the maximum rate they are going to pay is 6¼ per cent — and it will be some years before that goes up.

"We tried to devise a schedule because no one else has devised one," explains Montgomery. "We produced what we thought was a helpful schedule, having talked to a large number of producers from EMI to VCL.

"We are actually ahead of Europe. The French society has got an all-embracing deal and finds it difficult to decide what it is going to do. And in Germany there is also a scale. But neither is actually issuing licensee yet.

"We have to do it by agreement because the British publisher wants to remain independent, but the time must come pretty soon when money has changed hands on this. We can stop

people licensing. If the National Front wants to make a film with Land Of Hope And Glory, Boosey & Hawkes could say no."

Big companies are not paying royalties at the moment because of an agreement of trust between the MCPS, on behalf of MHS, and themselves. The MCPS claims that it knows what the companies are releasing, and, because it takes a large capital investment to set up a video company anyway, it will not be too difficult to keep track of what they are planning to release.

What has got to be decided is if the firms are going to set up their own copyright departments or not. It is complicated by the publishers' independence which could lead to wild exchanges by companies using hundreds of pieces of music copyrighted through nearly as many publishing companies.

"Although we are not concerned with anything other than music, we may have to be a clearing house," Montgomery agrees. "You are going to have to have some sort of system to find out who the copyright owners are.

"Most of the producers are playing ball with us and this is the point. We know who owns the copyrights on everything in the country, so it could be done and it could be rather large. You've got to have the same sort of agreement as with the record companies."

Getting together

Whether this agreement is forthcoming remains to be seen. But Montgomery comments: "We haven't managed to get the big companies together, but we know what they are up to. There are a number of very big names who have said we've got to get together on this. Many of them have asked us about the rates."

There are going to be problems similar to the record industry with home taping — although with fewer companies and the high price of video cassettes, this is not seen as an immediate problem of the sort of scale has contributed to bringing the record industry to its knees.

But there is a general consensus that the industry does not want to make the same mistakes again. Like it or not, royalties have to be paid, and everybody has to start thinking ahead.

And, as Montgomery says of trying to settle a rate that is fair to everybody: "It's like walking a tightrope across the Niagara Falls . . ."

PERFORMANCE

Boomtown Rats: Hammersmith Odeon

THE RATS, and particularly lead singer/frontman Bob Geldof have been described as copyists of just about every 1960s rock band going. Whatever, they remain one of Britain's best bets for international success during the next decade and certainly their stage act, as proved by the Hammersmith gigs, is one of the most exciting to be seen.

Bob Geldof is a star — there can be no doubt about that. Okay, the comparisons have been made with Jagger and others but the fact remains that he is an enigmatic figure and has an incredible hold over his audience.

I Don't Like Mondays must go down as one of the records of 1979 if not remembered as *the* record of the year. It has power, drama and melody — attributes which have helped give it across-the-board appeal. Other Rats classics such as Rat Pack and Like Clockwork, plus tracks from the Ensign albums including the latest, *The Fine Art Of Surfacing*, have an individuality which can only auger well for the future.

At present the Boomtown Rats have yet to achieve any measure of success in the US, but once the Americans do latch on to their talents, then it can only be Britain's loss. They are without a doubt Britain's finest contemporary rock band.

CHRIS WHITE

Red Beans & Rice, Lew Lewis Reformer, The Inmates: Electric Ballroom

THE LAST thing the music industry needs is a R&B revival — but that doesn't stop some fine bands doing their stuff in the wake of Dr Feelgood, Eddie and the Hot Rods *et al.*

R&B has this knack of transcending age/cultural/intellectual barriers with such a clean sweep, it's surprising that the records don't sell in larger quantities. But all five bands tonight — Chrysalis signing The Bogey Boys and The Little Roosters were also included — gave a good evening's dancing, with Lew Lewis giving a stunning performance and leaving the crowd shouting "Lew, Lew, Lew". Hero worship from people in their twenties could only come from this music.

Red Beans and Rice gave a subdued set with only *Pretty Woman* bringing any life into what is a great band in other venues. The band was popular though with the audience warming to the soft, slightly abrasive vocals from the lead singer.

But Lew Lewis was triumphant. He played a set with no numbers

particularly standing out, but providing a hard-rocking, pulsating orgy of rock and roll with the audience dancing rather than watching, their movements punctuated with occasional whoops and screams.

The Inmates found it difficult to follow Lewis and his band, especially with the audience still a little sore about not being given a second encore. But helped out by the Rumour brass section on various numbers they turned out a good set, again, not their best, but one that improved as the night, and alcohol consumption moved on.

Bill Hurley's vocals were as scratching and wild as ever over slightly sloppy guitar work from all quarters at time but Unreliable shone through as did *The Walk* (also done by Red Beans). And the ballad *If Time Could Turn Backwards* was a marvellous rendition of resentful, slightly selfish blues with Hurley's voice so sharp it could almost slice the microphone in half.

Yep, R&B always provides a great night out. We don't want a revival, folks, but a little more imagination — like the Inmate's version of *The Walk* — and a couple of hit singles wouldn't go amiss.

SIMON HILLS

Gladys Knight & The Pips: The Dominion

AFTER SOME 25 years in showbusiness and with countless hit

records to their credit, Gladys Knight & The Pips must rank among the most popular of transatlantic recording artists to visit the UK. And their recent gig at the Dominion Theatre, Tottenham Court Road, was proof that even if the hit records do run out, the outfit are still guaranteed a long future so far as live gigs are concerned.

Gladys Knight remains an underrated singer — her voice contains power, emotion and contrasts. *The Way We Were* is still a show-stopper, *Best Thing That Ever Happened To Me* is another example of the way that she can handle a ballad, and songs like *Midnight Train To Georgia* and *I Heard It Through The Grapevine* have found their own niche in the vast repertoire of the group.

The concert held few surprises: Gladys and the Pips together, the Pips doing their own solo spot, and then Gladys taking the stage alone, before all being re-united for a selection of some of their best-known hits. It was a relatively short performance — 60 minutes — but one that obviously delighted the fans. And an excellent lesson in musicianship.

CHRIS WHITE

Steve Harley: Hammersmith Odeon

CYNICAL, AMUSED, bitter, almost desperately eager to impress but determined not to show it; Harley reminded his packed audience: "It's years since I've been

here" — but nothing had changed. Harley's relationship with his fans, who packed the Odeon for this one-off gig, was just as it had always been, mutual admiration expressed through cheers and heckling from the latter and sneers and compliments from the artist. But when he led them into the traditional community singing highlight of all Cockney Rebel concerts, *The Best Years Of Our Lives*, voices were cracking with emotion all round.

The first few minutes were not too impressive and Mr. Soft was approached so flatly by Harley that it sounded vaguely boring. By the first bars of *Love's A Prima Donna* it was becoming obvious that, one-off or not, the band had put their backs into rehearsals. The most likeable evidence of this came with a neat rearrangement of the other song which has become a Harley trademark, *Here Comes The Sun*. It had been given a tightly-knit rock sound, with a touch of the old theatricality; good stuff. A new song called *Dino* proved that Harley's talents in writing can still sparkle, but the long eulogy for the 17-year-old on whose story it was based was rather tastelessly over the top — although when it muddled its way to a close it did get a roar of approval (or was it relief that he was at last going to stop talking and sing?).

Harley, the Hamlet who always seems to be playing in his own private rock melodrama, proved that after so long an absence he could instantly recreate the old megavolt electrical charge between himself and his fans. Somewhere someone should be able to turn that into another bright run of commercial success, for a man who really has got something special about himself and his performance.

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ADVERTORIAL

Five years on — still going strong

ASK ANYBODY in the music business to name half a dozen promotion men and without doubt the name Alan James will crop up.

He would come instantly to mind, not because of some flashy stunts he's pulled just to gain media attention, but because of the thoroughly professional job he does which is appreciated both by the artists he represents and by the broadcasting fraternity.

James has established Rime Enterprises as one of the most respected independent promotion companies in the country whose services are sought after by some of the top names in the record industry.

His important promotion experience was gained mainly at Anchor Records. He was with Probe/ABC for a year and

"I didn't want to remain stagnant so I thought I'd try promotion as an independent."

continued with Anchor for two years from the launch of that company.

It was over four years ago when he decided to strike out on his own.

James takes up the story: "I was running press and promotion at Anchor and seemed to have got as far as I could go with that company.

"I didn't want to remain stagnant so I thought I would try promotion as an independent. Several people had approached me saying that if I went independent, I could work on their product.

"At first I was working from home on the Purple label, plus some promotion for State Records. One of the first singles I worked on after leaving Anchor was the Rubette hit, Little Darling."

So Rime Enterprises was born — but why "Rime"? In fact it is more than just a mis-spelt version of "Rhyme" and actually stands for EMIR (EMI Records) spelt backwards. The name was conceived not because of some

fancy aspiration to eventually take over the record giant, but because James's first job in the music business was at EMI. He did not like the idea of anything along the lines of Alan James Promotions, dismissing it as too self indulgent, and he also wanted to get across the concept that he would be able to provide a company service rather than just a one man operation.

Since taking that bold decision to leave Anchor, James has worked on artists ranging from Yes to Elton John, from the Dave Clark Five to Ritchie Blackmore's Rainbow and has built Rime into a thriving concern. So much so that he felt the need to strike out even more into the regions,



establishing offices at centres to where he used to pay visits from London.

Erica Hughes covers Scotland and the North of England for Rime from a base in Manchester and in the New Year James plans to set up another office in Birmingham to look after the Midlands. In London he is ably assisted by Lynn Robinson and Sue Sian who travel with him to set up interviews and personal appearances.

The future looks very good, James feels, both for the record industry and for Rime. He sees the industry benefiting from the current streamlining that is taking place, while Rime is set to establish itself as a truly significant UK promotion company.

"Radio is becoming even more important with additional

commercial stations that are coming along and we will be needed even more," he adds

"I can never envisage Rime getting bigger than a nucleus of about six people, though, as we could possibly lose our identity. All the artists Rime handles know myself, Erica, Lynn and Sue. When we go on tour with them, they know the person they are going to meet, not just 'someone from Rime'. Expanding too much would destroy the personal service we aim to provide."

Neither can James see the company diversifying into other areas of the music business.

"Horses for courses, I say. I know promotion and I'll stick to that. Leave marketing to the marketing men and managing to the managers."

"I can never envisage Rime getting bigger than a nucleus of about six people as we could possibly lose our identity."

Already in these first five years James has a number of achievements to look back on and recalls: "I'm probably most proud of breaking new acts like The Tourists and also of establishing acts such as Rainbow, Judas Priest and Chas and Dave in the singles chart as well as the album chart."

Yet he has also had his share of disappointments. "Lots of us have had turntable hits. I remember particularly The Strawbs single, I Only Want My Love To Grow On You. That achieved an amazing amount of airplay and yet it didn't really sell."

James operates from a comfortable, compact office close to Madame Tussaud's in London, at 3 Paddington Street, London W1. Telephone 01-486 9695/9657. Erica Hughes can be contacted at 71 Clyde Road, West Didsbury, Manchester. Telephone: 061-455 3087.

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ADVERTORIAL

'We guarantee the best promotion possible'

ALAN JAMES is no ordinary pluggier.

It is quite an achievement for any company in the music business to survive for five years, yet for an independent promotion company it must rate as a minor miracle. James has not been content with mere survival, though, and it says a lot for his professional ability that his Rime Enterprises has achieved some outstanding tangible results since he left Anchor to set up the company nearly five years ago.

James has been associated with some of the biggest hits of recent years. Remember Mike Oldfield's Portsmouth? That unusual instrumental piece became that top selling album artist's biggest impact on the singles chart. Do you remember also It's A Heartache, the hit that really established Bonnie Tyler as a star? There was also Frankie Miller's Darlin', Elton John's Song For Guy, Chas and Dave's Gertcha, Twiggy's Here I Go Again, Robin Sarstedt's My Resistance Is Low — the list is almost endless . . .

Alan James would not claim all the credit for these successes, but by using a little bit of logic it is possible to recognise the very valuable part he played in getting them to the top. Most people buy records after hearing them on the radio or seeing TV shows like Top Of The Pops and the more they are played the more likely they are to be bought. The person responsible for getting them played was, of course, Alan James.

He has witnessed a change in the status of the independent promotion man in the last few years.

"Independent record promotion companies are now accepted in the music business and rightly so," he says. "We can provide a valuable service to the artists that a record company often cannot achieve."

"It's true there are cowboys. In the past the reputation of the independent has been harmed by a few who have drifted into the business to make a fast buck but now the serious and professional operators are established, recognised and well respected. We are valued for the results we can achieve."

Rime has also adapted to changing conditions. During the company's infancy some clients were unwilling to commit themselves beyond a single record — or a few weeks.

"Now most of my contracts are long term," says James, "running from three months to a year. The Sutherland Brothers, Gary Brooker and The Tourists, for instance, are on that basis. I think it's important to work on an artist long term because you can build up a relationship with the artist and also the people in radio and TV. It's healthy for



CHEERS! ALAN JAMES caught in a social moment with (L-R) Radio One producer Dave Price, Ed Stewart and Andy Peebles.

presenters and producers to be able to associate you with particular artists, because then they know who to come to for information or help.

"At one time people thought that independent pluggiers just worked on product that record companies didn't want to or couldn't handle themselves. They are now proving to be an important part of the music industry, often providing a more efficient and cheaper alternative to an in-house promotion team."

"I reckon that the cost (not the wage) of a record company pluggier must now be at least £25,000. We can certainly compete with that sort of figure."

James sees a disadvantage to the artist as well as the record company in the concept of an in-house promotion team. "If a new artist or even an established act has a release on the same day as, say, Wings, Cliff and Kate Bush, he is obviously going to suffer. I'm not saying that the pluggier would ignore the less well known disc, but it would be only natural to leave it well down the pile when he visits a radio station."

James reckons his company is able to promise a different approach though he does not promise the earth.

"We can't guarantee a hit record but we can guarantee the best promotion possible. We have to work on every disc because we survive on our achievements. If a manager or record company wasn't happy with results, they would soon drop us."

The James philosophy is based very much on the personal touch in dealing with clients and radio and TV stations. It is



PLAYING FOOTSY with the Radio One Crowd. Alan James, back row fifth from left, gets on the ball.

the sort of approach that can pay dividends because a personal contact can make the difference between getting a record playlisted or not.

"Obviously we speak to radio people a great deal during the week and I'm a frequent visitor to the London-based stations," explains James, "but I also aim to visit at least one local commercial station each week."

"I also believe in personalised letters — addressed to a particular person on the station and signed by me. It means a lot of letter signing for me, but I think it is important to the DJ or programmer — whether he is in Glasgow or Portsmouth."

"I like to think that my relationship with radio stations is based on respect from both sides. I respect them for their programming policies and individual preferences and they respect me for the product that I handle."

James follows the natural order of precedence and places Radio One at the top of his list of priorities.

He explains: "Radio One is very important because it's national. If you get a record on Radio One, you know that it will be heard all over the country. It's possible to hit five million people with just one play."

"Commercial radio, however, is also very important. Clyde is important in Glasgow, City is important in Liverpool, BRMB in Birmingham, and so on. A lot of the jocks on Radio One have come from the regions and if I can make a good contact at local level, it's a good friendship to have if he joins Radio One."

"The growing importance of local radio is why I opened a Manchester office and why I intend to open a Birmingham office."

Another bonus James feels his company provides for its clients is perseverance—not letting up when others might be past caring.

"We don't drop things a couple of weeks after release date," he explains. "The last Tourists single, for instance, took 14 weeks to get to number 32 in the chart and we were with it all the way."

It does not take a highly tuned business brain to work out that to stay in business it is necessary to make money — and to make money James needs contracts. Yet he maintains scrupulously high standards when considering new business that is offered him.

His criteria are fairly simple.

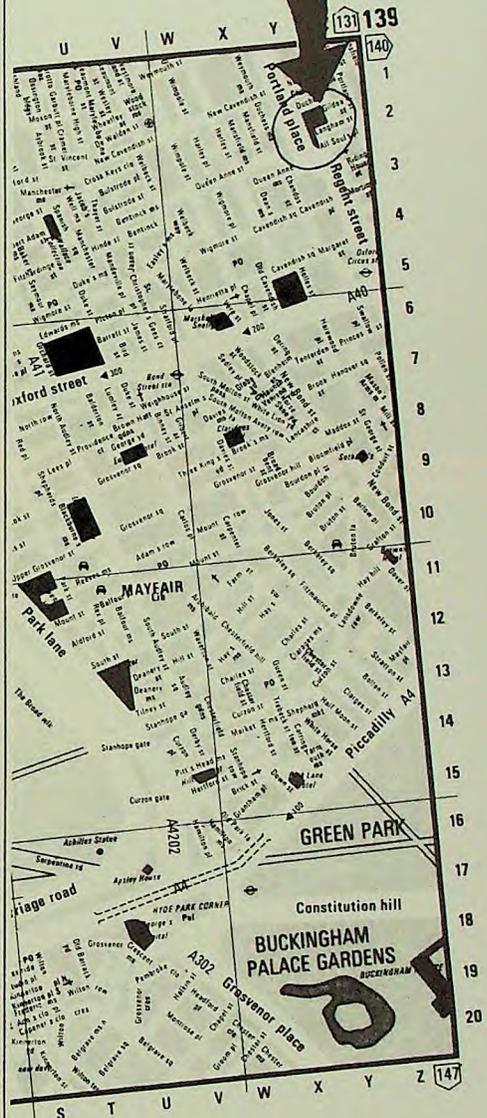
"I will only approach radio stations with product that can be respected. To sum it up in one word, the material has to be worthy. I've got to have belief in it, I've got to like the product, thought not from the point of view of personal taste. I'd be broke if I worked on the records I listen to at home."

He is also looking for long term deals — minimum two singles plus one album — to give him the chance to develop an artist, though he is still interested in one off deals. After all, as he says, "you never know where the next hit is coming from."

Cutbacks in in-house promotion teams have not harmed Rime's business prospects and approaches come mostly from record company A&R departments and artist managers. James prefers to have at least a month's notice before release date and if he has less time than that, he often has to turn the offer down due to previous commitments. He likes to be sure he can devote the right amount of time to each disc. "I also ask them to send me the product before arranging a meeting as it can be very embarrassing to sit with an artist and manager, listening to a single you know you can't do anything with."

As a contrast Alan James has helped acts through to hits and then found the record company not continuing with his services in the belief that they could go it alone once the artist was supposedly established. He reports, without pleasure, that in most cases they have failed to have a further chart success. And greater testimony to his promotional skill is that some of those errant artists have even come back to him in search of further success. Truly, he is no ordinary pluggier.

Dear Alan,
Just in case
you've forgotten
where it is!!!



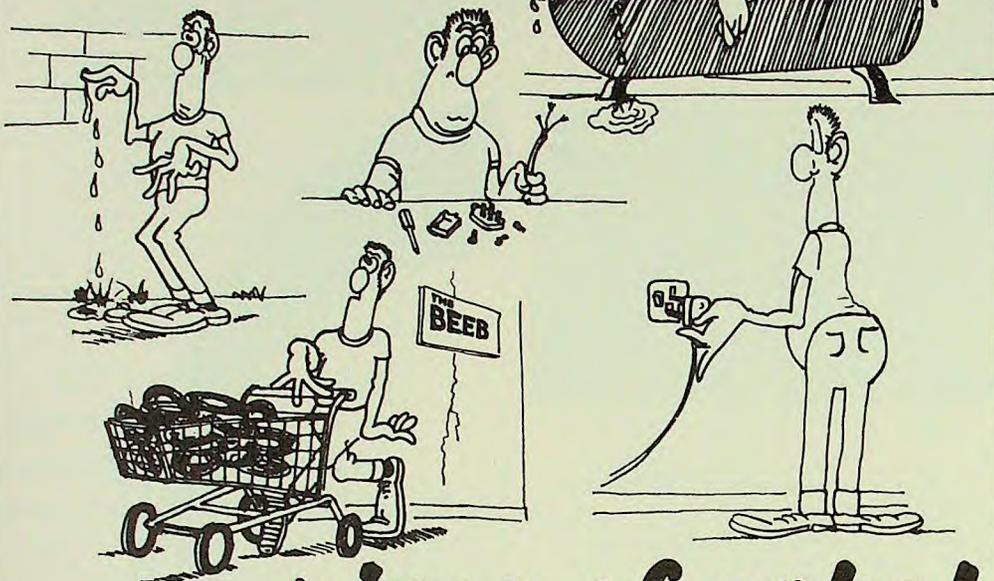
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Some of the artists...



THE TOURISTS



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ELTON JOHN



JUDAS PRIEST



RAINBOW



YES

Congratulations

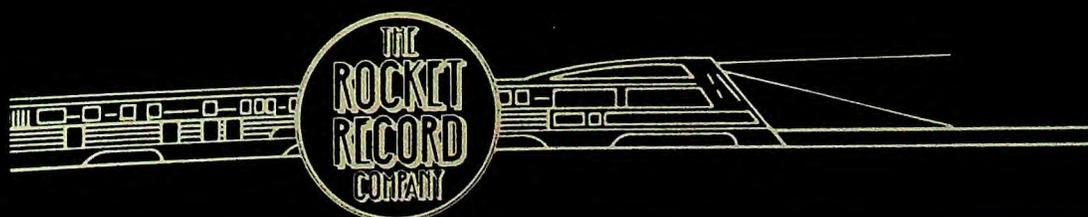
RIME

From all at Ze Records



BLACK IS BEAUTIFUL

THANKS



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Jamesy!*

*(See you at Loftus Road
on Boxing Day?)*

Patrick Malynn

Now Jamesy's a Plugging Expert
when he's on the case it's a cert
He's Dear To Our Hearts
and if our next single charts
we'll buy him another black shirt!

Cheers Allan — here's to the next
five years!

Chas & Dave, Bob England, Natasha and Sue

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...and some of the hits

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FRANKIE MILLER: Darlin'.
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YES: Tormato.
ELTON JOHN: Single Man.
WHITESNAKE: Trouble.
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On Sin.
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AND



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years. Continued success with*

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TOUCH**

from all at Thames Talent.

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
MARIANNE FAITHFULL The Ballad Of Lucy Jordan Island WIP 6491 (EMI)	November 2	6 hits, 1964-1967 with major success: Come And Stay With Me (4, 1965).	Colour bag. Indirect publicity via trade papers story over refusal of EMI to handle album from which comes this single owing to certain views. Frequent general middle coverage for artist despite no chart happening since 1960s with several come backs well chronicled by consumer and general press. AB: Discovered by Mick Jagger, recorded, produced by Andrew Loog Oldham. In film <i>Girl On A Motorcycle</i> . Popular of late, Ireland.	Ear-catching arrangement with Steve Wirwood keyboards aided by the late entry of strings behind thickish vocals as she expands story song. Song originally penned by Shel Silverstein, recorded by Dr Hook. Good record but perhaps story line too long for today's chart. Does have possibilities.
EQUALS Black Skinned Blue Eyed Boy Lightning OG 9033 (Lightning)	November 2	8 hits, 1968-1970 with above (9, 1970) last chart entry.	Via release with nine other classic golden oldies in Old Gold Series, stand <i>MW Dealer Tour</i> (London), Golden Oldies Club magazine, leaflets, general information. AB: popular band late '60s, vocal-instrumental group with major hit, pulsating <i>Baby Come Back</i> (1, 1968) recently revived by Geno Washington in disco form.	Still much in demand as 45 so that reissue should be most welcome. Still sounds lively with relentless beat accompanied by Eddy Grant lead vocals and group back-up. Also in new release list: Ken Dodd - Tears, Barry Blue - Dancin' On A Saturday Night, Ray Stevens - Bridget The Midget, Troggs - Love Is All Around, Bob & Earl - Harlem Shuffle, all top 10 hits.
THE NEW SEEKERS Love Is A Song EMI 5010 (EMI)	October 26	14 hits from 1970 with most success I'd Like To Teach The World To Sing (1, 1971). Last hit: 1978, Anthem (21, 1978, on CBS).	Signing EMI, <i>MW Dealer Tour</i> (London), front-page <i>MW</i> . Story carried general press music pages. Colour bag. Special media folder, photos, bio etc. AB: Formed from popular The Seekers, originally with Philips before sudden '71 switch to Polydor. In present line-up original member Marty Kristian.	Have groups like The Dooleys now stolen musical pitch once occupied by New Seekers? Whatever the case no real change in musical direction in this new group line-up, record label deal. Fairly up-tempo, predictable arrangement, with strong chorus arriving after lead girl solo voice. Pleasant song.
THE SECRET Another Heartline ABM AMS 7488 (CBS)	October 26	None	Band gigs, particularly South-East London area. Colour bag. AB: from London area, basic two person ingredients via Micky Modern and Benny Leopard. Each once had own band but united 1975.	Artists well describe their music as "over-the-top pop". Although song never really develops or goes anywhere it retains both in vocal treatment and backing mysterious, insistent quality which both gratifies and attracts. Production important part of this 45 which might see chart life.
LORI AND THE CHEMLEONS Touch Sire SIR 4025 (WEA)	November 2	None	Formerly available Zoo Records. Colour bag, AB: Secrecy is the order of the day.	Vaguely in mould of Flying Lizards but better. Has Eastern back-cloth in bag, in instrumentation. Has captivating girl spoken lines with peak ball in title word. Perhaps slightly overplayed but nonetheless if this gains airplay should drive the record buyers mad in similar fashion to that achieved by Money. Good Sire pick-up from India.
THE REAL THING Give Me Your Love Pye 12P 142 (Pye) - 12" Pye 7P 142 (Pye) - 7"	November 2	9 hits from 1976 with most recent: Can You Feel The Force (5, 11 wks); Boogie Down (33, 1979, 6 wks; chart entry: July 21)	Popular band with black music papers, general pop press. Featured TOTP for numerous singles. New 45 on limited 12". AB: UK, home-grown black-soul band from Liverpool. Popular in music, media circles as good interviewing band. Managed by Tony Hall of various famed musical associations over years. Band accompanied Jacksons for major UK dates on US groups last tour.	Much more infectious, commercial release than recent somewhat disappointing charting for Boogie. Although there is immediate beat song itself has laid back quality which possesses staying power should there be no instant chart entry to give early push with subsequent TV including TOTP. Attractively sung Chris Amo's lead vocals are given good colouring by back-ups on title line.
SECRET AFFAIR Let Your Heart Dance I-SPY SEE 3 (CBS)	October 26	Time For Action (13, 1979, entry: Sept 1).	Headline five-week tour of UK beginning Coventry, November 15 with 25 other dates including major cities Birmingham (16), Newcastle (23), Manchester (24), Liverpool (28), December - Glasgow (2), Edinburgh (3), London (8), Bristol (9). Major consumer press coverage, TOTP on recent hit. On tour joined by Squire AB: Popular S.E. area band.	Little more in song than title line which like title riff of hit should be enough to ensure charting. Wreathe the title riff given constant repetition a list otherwise Motownish beat established but this, as former does not particularly convince reviewer as to staying power of band. For all the reservations, this is chart disc.
THE CURE Jumping Someone Else's Train Fiction FICS 5 (Polygram)	November 2	None	Band tour with around 20 dates this month, next. Badges, shop - tour posters AB: From Crawley, three in number, started 18 months ago. Previous 45s, Kill An Arab, Boys Don't Cry.	Catchy disc which would have benefited if final sound flourish had, with extra drum push, opened disc before its present attractive guitar lines. Has good plus in utilisation of vocal back-ups on title line with basic vocal lead for most part content to let basic rhythmic nature of disc ride its way. Should help increase band's audience, support. Disc with hit feel lurking around its perimeters without actually making it.
SLY & THE FAMILY STONE Remember Who You Are Warners K 17474 (WEA)	October 26	4 hits, 1968-1972 with major chart disc: Dance To The Music (7, 1968).	Basic company push with unusual company press information sheet accompanying release. AB: Known otherwise as Sylvester Stewart, Sly began hard-driving R&B late '60s, early termed "psychedelic rock 'n' roll" with formation of own group Stoners, 1966 with new band '67 including trumpet lady Cynthia "Ecco" Robinson. Band increasingly unpredictable after early '70s successes.	Opening cut of expected December album, Back On The Right Track. Suggests considerable studio activity since could not have been easy to obtain basic balance on this track. Has Stevie Wonder - '60s Motown feel in song, in vocal treatment. Rather laid-back until vocal flourish on title line mid-way through disc aided by trumpet scoring in background. Interesting but not demanding.
MARIE PIERRE Choosa Me Attack TACK 12 (Trojan/CBS) - 12" Trojan TRO 9060 (Trojan/CBS) - 7"	November 2	Reggae charts.	Well packaged disc, pics, big folder. Leaflets, posters for dealers announcing new album, Love Affair (TRLS 177). Massive disco push promised. AB: Aged 24 from Guyana, at 15 part of Marie Pierre and the Opals, signed Trojan 1977, Walk Away 45 topped reggae charts. Also charted with Nothing Gained.	Surprising late entry for floor instrumental break on disc. Song though attractive lacks really strong hook line and keeps a rather predictable even keel. Not in same class as Walk Away. Doubtless sales in some reggae quarters but will be surprised if this achieves cross-over into general record airplay, charting, of some recent reggae releases.
DEF LEPPARD Wasted Vertigo 6059 247 (Polygram)	November 2	None	Picture bag with group featured front sleeve. Supported Hagar tour in recent weeks, now with AC/DC. Termed by some as Phonogram's big hope for early Eighties. AB: From Sheffield, five in band, average age of band 18, into heavy metal music. Previous single debut 45, Get Yer Rocks Off.	Basic heavy fare with surging, pulsating push of guitars and drums. Commercial appeal lies in frequently shouted half-spoken, half-sung title word Wasted. Has more possibilities than somewhat ordinary debut disc which did not chart.

Wild Horses



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4th	REDCAR	COATHAM BOWL	20th	LINCOLN	DRILL HALL			
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MARKET PLACE

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

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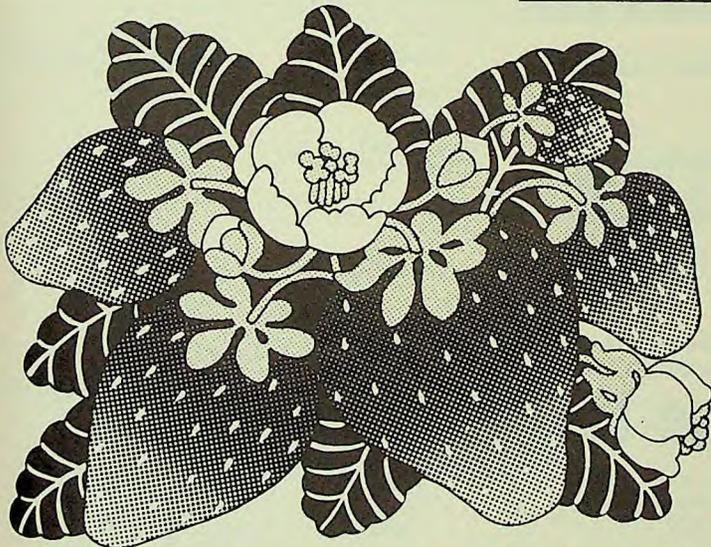
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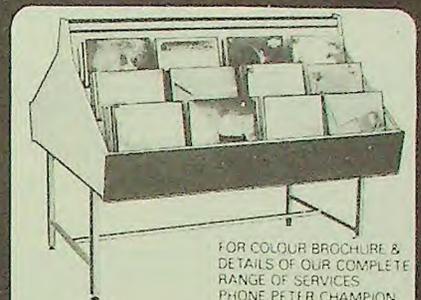
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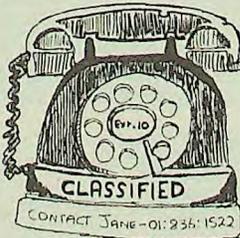
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Belgium, Bizet Music Group,
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Industria E Comercio SA.
France, Disques Ibach, You You
Music, Disco-France, Mood
Duplication, International
Record Imports, Edition J.
Garzon, Plateforme 2000,
Edwards Records, Creac, Ice
House Production.
Luxembourg, Editions Magione.
UK, Decca Records Company
Ltd, Park Gate Studio, Zomba
Management & Publishing, Ice
Records Ltd, Neon Music Ltd, S,
Muirhead & Allan, Mitch
Murray, Eaton Music Ltd,
Mautoglade Music, Palmerston
House, April Music Ltd, WEA
Records Limited. USA Win
Records/Sam Production, CMS
Records Inc, Mighty Three
Music, Sesac Inc, Aucoin
Management Inc, Bourne
Company, Erik Publishing Inc,
Belwin-Mills Publishing Corp.
Venezuela, Velvet Group SA,
Interamericana De Grabaciones.
Italy, Ciao Records SRL.

Finland, Bluebird Music Ltd.
France Rhone-Poulenc
Systemes, MCA Music France,
Metropole Records, Mary
Melody, United Artists Music,
Arion, Union De Banques A
Paris. Italy, Ducale. Japan, Otari
Electric Company, Teichiku
Records Co Ltd. Belgium,
Chambre Syndicale Des Editeurs
De Musique, De Belgique.
Spain, Apymef, Gestion
Internationale. Sweden, Air
Music Scandinavian.
Switzerland, Deutsche
Overseas Records. UK, Inferno
Records, K-Tel International,
SP+S Records Ltd, Photoplay
Music, Charly Records Ltd,
Panebourne Ltd, DPC

Engineering Co, Damont
Records, Doeflex Vinyl,
Marksmen Pusic Publishing, The
Regents Park Music Group, EEL
Pie Records Production, Jet
Records Ltd, Light Music Ltd,
Arista Records, Strawberry
Records Studio. USA, Green
World Records, September
Music, Inphasion Records, Jake
Hooker (Author-Composer),
Shapiro & Steinberg, Arista
Records Inc, Arista Music
Publishing Group, Skyfiel Music
Inc, Sam Goody International,
Sire Records Company, Midsong
International Records Inc, Walt
Disney Music Company.
Venezuela, Grabaciones
Mundiales

Companies Registered between October 22 and October 26 1979

Belgium, Eurovox Music
Group. France, Scorpio Music,
Disques Playasound, General
Music France, Yona Records,
TCA International. Greece,
Lakis Kleopas Production.
Japan, Top Music Publishing,
Taiyo Music Inc. Italy, CGD
Messaggerie Musicali.
Netherlands, REC-Track
Nederland. Sweden, Planet
Records & Music. UK, Mingard
Music Ltd, Team Leasing Ltd,
Island Music Ltd, Robertson
Taylor. USA, Father Music
Group, Can't Stop Production,
Casper & Epstein, Weiss
Meibach & Shukat, Michael F
Sukin, Muzak, Plateau Records
Inc, Walt Disney Productions.

OPINION

Recession—the root of the problem lies at home

IT COMES as no surprise to me that the UK record business is in a state of recession.

I own a small but successful company in the travel business — itself part of the leisure market and competing for disposable income just like entertainment. I also manage a good commercial rock band with lots of talent, and have recently been trying to prise open the very closed portals of the UK record industry with three recordings of master quality. My experience so far leads me to the following observations which, while not found everywhere, are sufficiently common to be a cause of real concern.

A&R departments, the talent scouts of the business, are generally indolent, impolite, unimaginative and biased by their own tastes. Unavailable before 11 in the morning, there is no such thing as returning a phone call, let alone replying to a letter.

God knows what happens to your tape. Do they give it to the tea lady to listen to? And one record in the charts seems to be justification for them to close down for three months and bask in the reflected glory.

Marketing departments are no better. Firstly, marketing is a misnomer. No one is interested in the "market", only in the charts. Promotion departments would be a better name because their *modus vivendi* seems to be "shipping product" and securing "air play". Prisoners of the media, I wonder if any of them talk to the buyers rather than the DJs.

And where are the bosses? Hidden from view by the armies of secretaries, receptionists and A&R men, they seem to be so far removed from the street that they are prisoners of their own isolation. How can you run a successful business if you're unavailable.

And finally, how can Tom Schultz of Boston take his tape to 100 record companies, be turned down by 99, only to see the 100th sell millions of copies? No one I've met can begin to answer that one.

Therein lies the malaise of the business. A lack of creative thinking, market orientation, open minds and open doors. One other business had those characteristics recently — British Leyland. Let me know when the ballot takes place. **TIM COCKING, Dulwich Village, London SE21 7AQ.**

Packaging problem all wrapped up!

IT WAS with great amusement that I read the letter in your October 20 issue from Earthshaker Records, Twickenham, about the lack of foresight on behalf of the main record companies concerning packaging and reducing damaged returns by using an overall protective cover in the form of shrinkwrap.

Our company has actively counteracted this glaring weakness in the marketing and production approach of the record industry by advertising the advantages of shrinkwrapping products and persuading retail and merchandising companies to utilise this form of wrapping.

Shrinkwrapping is ideally suited to the record industry, in which the product is of high value, and good presentation and quality must be assured. This method of final

LETTERS

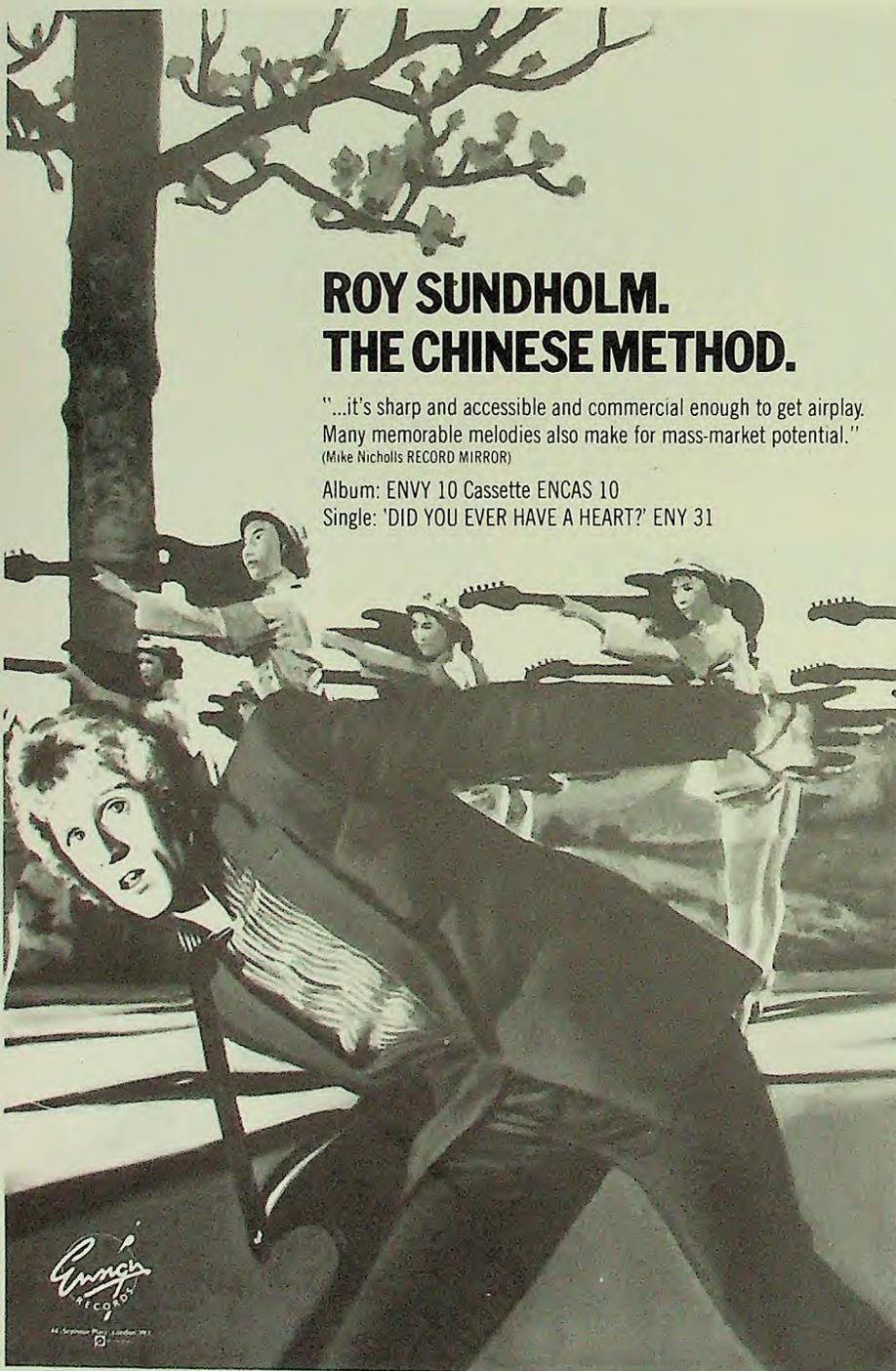
packaging prevents deterioration of the record sleeve from either handling or the attachment of price labels, and at the same time guarantees the record's quality free of dust and dirt for the retail customer. **PAUL S. ROGERS, general manager, Kempner Ltd., Markfield Road, London, N.15.**

Stiff reproach

THE VIRGIN/STIFF sales team, to which you referred two weeks ago as "recently formed", has been in existence for over two years as the Virgin sales team. The fact that Stiff is now paying good money to use this prodigious aggregation of experienced unit-shifters does not mean that its formation is either recent, or indeed prompted solely by the nation's need for more Jona Lewie albums. **AL CLARK, director of press and publicity, Virgin Records, Portobello Road, London W11.**

● Funny, we could have sworn we were sent a press release announcing a "new joint Virgin/Stiff sales team". — Ed.

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



ROY SUNDHOLM. THE CHINESE METHOD.

"...it's sharp and accessible and commercial enough to get airplay. Many memorable melodies also make for mass-market potential."
(Mike Nicholls RECORD MIRROR)

Album: ENVY 10 Cassette ENCAS 10
Single: 'DID YOU EVER HAVE A HEART?' ENY 31



ALAN BILYARD (left), head of BBC Records, seals a deal with a handshake with Satril managing director Henry Hadaway, with Masakazu Sunadoi of NTVMC Japan in the middle. The agreement, concerning Japanese/American band Godiego, follows a 1977 pact covering Godiego's theme music for the popular Water Margin series. This time the LP in question is Monkey Magic, with a single coupling Gandhara and Monkey Magic released this Friday (9). It is the theme music from a major new series starting on BBC-2 on November 16.



C. C. MANN MY SHOOTING STAR

HUMPHREY STIGSTEIN (seated), world vice president of A&R for Safari Records, seen with The Boys (l to r, Casino Steel, Honest John Plain, Jack Black, Matt Dangerfield and Kid Reid) who have just signed with Safari. Their debut album, recorded in Norway, is entitled To Hell With The Boys, and will be released at the end of the month with a single called Kamikaze.

DIARY

Eurovision goes Dutch

NEXT YEAR'S Eurovision Song Contest will be held in Holland at The Hague — solely through the insistent efforts of one man.

A committee of Dutch TV executives initially decided not to accept the invitation of the European Broadcasting Union to stage the event, but Carel Enklaar, programme controller of NOS TV, had the decision reversed. A non-committee member, he has persuaded The Hague to contribute to the cost and allow the Dutch Congress Building to be used free of charge.

He has also negotiated an additional fee from participating countries to help cover the considerable cost involved. This year's event cost Israel approximately £300,000, and Enklaar hopes to reduce this amount for

Holland while still achieving the prestige associated with hosting the contest.

The date of the 1980 event is April 19, one week earlier than usual due to the availability of the Congress Building. This creates a problem for the Israelis as it is a day of mourning preceding their Independence Day.

The last time Holland staged Eurovision was in 1976 when the country was highly complimented for its excellent security arrangements.

Producer Fred Oster and director Theo Ordeman will be in charge of the event as they were in 1976 — an announcement which has already upset several younger TV producers who were hoping to get the chance of staging the Contest.



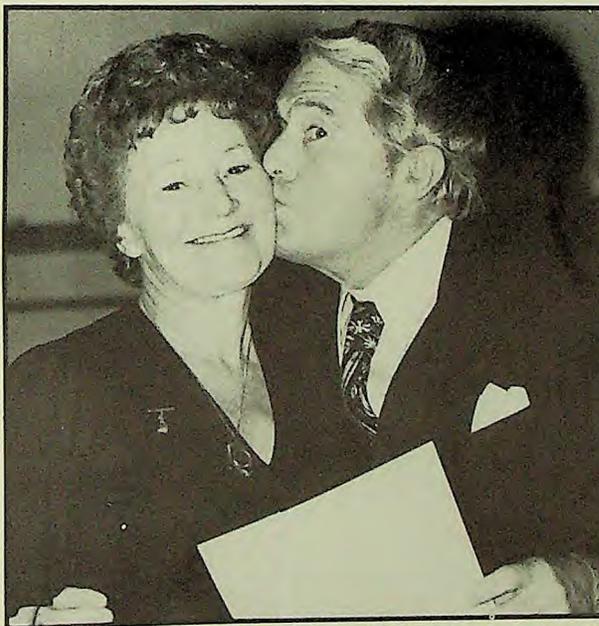
THE MONTY Python team do not actually look like this in their latest film, *The Life Of Brian*, but they do dress up as just about everything else. Warner Bros is putting out the soundtrack of a film which tells the story of Brian Cohen, played by Graham Chapman, who goes through life being constantly mistaken for the Messiah. It is easy to see why the film has caused such an uproar in the more zealously religious states of America. As an example, Eric Idle whistles and sings his own cheery composition — *Always Look On The Bright Side Of Life* — while nailed to the cross and is backed by a chorus of fellow crucifixion victims. Only the Monty Python team could make that funny.

Denis Preston

DENIS PRESTON, generally regarded as the first independent record producer in Britain, died on October 28 at his Hove home after a short illness, writes Nigel Hunter.

Preston, originally a music critic and broadcaster, was associated with a host of British jazz names in postwar years, among them Humphrey Lyttleton, Acker Bilk, Chris Barber, Ken Colyer, Kenny Baker and Tony Coe. He produced discs for EMI, Decca and Nixa through his Record Supervision company and released his Lansdowne Series of recordings through EMI's Columbia label.

Preston, a director of Lansdowne Studios in West London, was noted for his encouragement and practical assistance in recording the more esoteric and less commercially viable projects such as Laurie Johnson's *Synthesis for Jazz Band and Symphony Orchestra*. He leaves a wife, Pat, and a son and a daughter.



ERNIE WISE plants a chaste salute on the cheek of veteran lady bandleader Ivy Benson after presenting her with her Gold Badge Award at the recent presentation luncheon organised by the Songwriters Guild of Great Britain. Ivy, who has been leading an all-girl dance band for decades, was one of 12 recipients of the Award, a small tuning fork, which recognises merit and services to British music. Other winners included Richard Baker, George Chisholm and Donald Swann.

YESTERDAYS

TEN YEARS AGO

Leslie Gould resigns as managing director of Philips Records following management and operational restructuring... Frank Rodgers elevated from promotion manager to Decca label manager in a move to inject young blood into positions of executive responsibility... the Robert Stigwood organisation and the Arbiter & Weston bingo group in talks about a possible merger... Liberty-USA, A&M, Warner Bros, and Island joining forces to present their own trade shows in London and main provincial centres... BBC spokesman denies rumours that the Eurovision Song Contest's future is in jeopardy... major reshuffle forecast at Chappell when Teddy Holmes retires.

FIVE YEARS AGO

Record industry ready to act against dealers taking advantage of the credit for faulty returns, following a sharp late summer rise in the number of returns, and EMI factory manager Roy Matthews estimates a 10 per cent of the dealer population as persistent offenders... Island Records launching a new soul label, Island USA, in the UK with product emanating primarily from small indie companies and production outfits in the US... EMI transferring its cassette and cartridge manufacturing facilities from Hayes to Winsford in Cheshire... CBS preparing price rises bringing classical albums and tapes to within a penny of £3.

C. C. MANN
MY
SHOOTING
STAR

DOOLEY

APART FROM the distinct possibility of the ranks of the music industry unemployed being considerably increased ere long, there is also sadness in the impending disintegration of Decca as it has been known for many years. The acquisition of its music activities by Polygram leaves Pye as the only British major in the UK record business which is not at present under scrutiny by would-be takeover bidders. The EMI situation remains unresolved, with some City observers still convinced that it will succumb to the offer from Thorn, which at least would retain its British image if not its present format. If an overseas suitor — for instance, Gulf + Western — succeeded in offering a suitable and sufficient takeover dowry for EMI's hand, then Pye would be the last of the British record Mohicans.

POLYGRAM WILL now have a formidable classical catalogue if it adds Decca's renowned resources to its Deutsche Grammophon and Phonogram assets, and, despite the fact that classical music means huge recording outlays and slow, long-term rewards, one industry pundit wonders whether the Monopolies Commission might not take more than a passing interest in this classical conglomeration.

ANY COMPANY which likes its promotion to move fast should consider putting it on wheels — a team of experienced but under-financed Grand Prix motorcyclists is looking for sponsorship. The sponsor can name the team and have the bikes carry the company's logo and colours for a whole season of major events. Anyone interested should contact Roger Ellman at 01-961 2919 (or) 1-444 5497 after working hours) ... wedding bells for CBS press officer Simon Frodsham and BPI's Peter Scaping — no, not to each other, silly ... death of Dusty and Tom Springfield's father last week within days of his daughter's return for her latest comeback attempt.

CAPITAL RADIO is giving London record store staff a chance to attend its annual Music Awards event next March at the Grosvenor House. Shops helping to distribute voting papers to the public go into a draw and a pair of tickets will be sent to each name picked out... Stiff pleased at reaching 30,000 people at recent Chelsea v Fulham soccer derby with electronic scoreboard ads for new *Madness* single at a cost of £100... Karen Carpenter solo album for spring release... Herb Alpert in town this week — wonder if any A&M staff are expecting a rise? Other US visitors included Clive Davis and Larry Uttal.

JEAN MICHEL Jarre recording in Paris with the Rolling Stones, and apparently newly divorced Mick Jagger wants to have this Jarre regularly with them on their next tour... four-track single of dubious content imminent from Ivor Biggun... bemused music journalist phoned Decca promotion office recently to be greeted with "Hello, Polygram here"... departing EMI MOR press lady Sue Baker presented with coffee set among other goodies at farewell party last week.

Cheap Trick



THE SINGLE
Dream Police

c/w Heaven Tonight

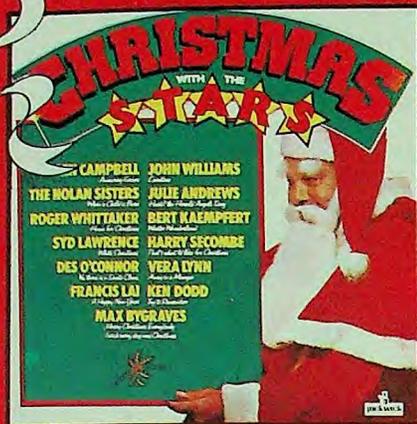
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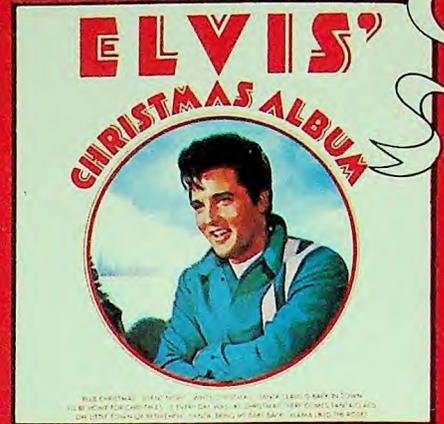
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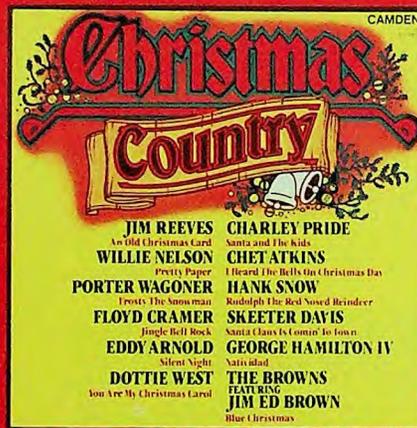
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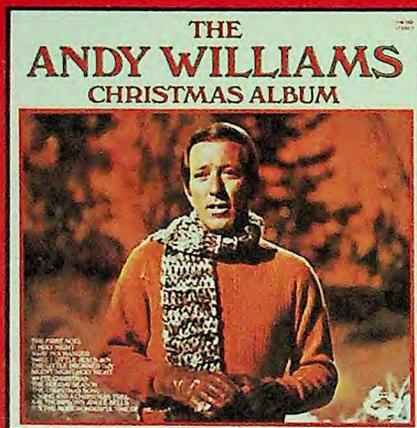
RECORD SHM 3015/TAPE HSC 3015



RECORD COS 1189/TAPE CAM 495



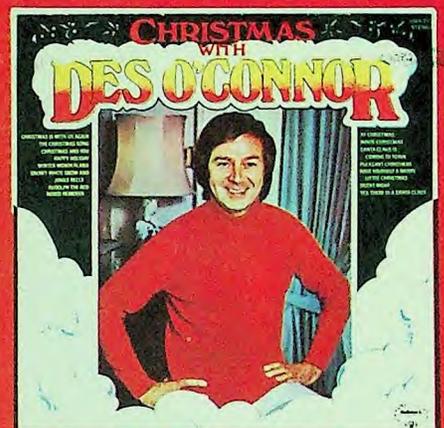
RECORD HMA 265/TAPE HSC 373



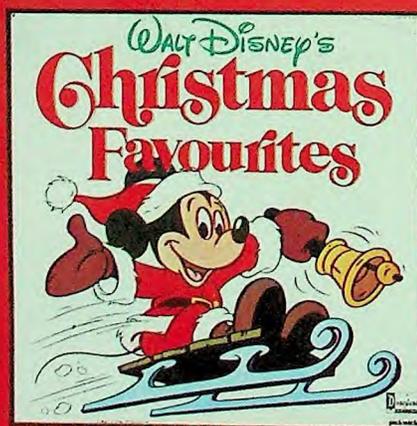
RECORD SHM 888/TAPE HSC 242



RECORD CDS 1160/TAPE CAM 463



RECORD HMA 270/TAPE HSC 349



RECORD SHM 939/TAPE HSC 311



RECORD CDS 1113/TAPE CAM 440



RECORD CDS 1036/TAPE CAM 430