

RECORDS · TAPE · RETAILING · VIDEO · BROADCASTING · STUDIOS · PUBLISHING

# MUSIC WEEK

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1959

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

## NARM focuses on fake discs and starts gift drive

From **TERRI ANDERSON**  
LAS VEGAS: Two main topics — counterfeiting and the first all-industry effort to sell recorded music as an entity — dominated this year's National Association of Recording Merchandisers convention, probably the most serious and purposeful event in NARM's 21-year history.

respected Sam Goody retail chain (and two of its top directors) before the courts, US trade, pop and news press — and the industry executives — are talking of this being "the tip of the iceberg" only. In the coming months, further indictments are expected to implicate some of the biggest names in US music merchandising and retailing.

In his keynote speech a straight-faced and straight-talking Neil Bogart, formerly head of Casablanca Records, stressed the injury that the flood of counterfeits was doing to a music industry already flinching at the realisation of what years of overproduction and unrealistic trading terms have done to its economic structure.

Although some market research results presented at this year's NARM indicated that more people were spending more money on recorded music, Bogart rejected this as a cause for jubilation: "Consumers are buying but they are not buying from the legitimate manufacturers of the product. They are buying fakes and copies." And he queried how many distributors and dealers were involved in the illegal trade and how many records and tapes sold over the past few years had been counterfeit.

"If you want to understand why there is so much anger in the record industry at the moment, here is where to start," Bogart concluded. "Our deepest wounds are self-inflicted."

Stan Gortikov, RIAA president, took a stance which bore out remarks in some US press that the



**PRIMA DONNA** and friends celebrate the group's success in BBC TV's *A Song For Europe* which took place in London last week. *Prima Donna* will now represent the UK at the Eurovision Song Contest in The Hague with their winning entry *Love Enough For Two* (Ariola ARO 221) composed by Stuart Slater and Stephanie de Sykes. Ariola has the disc for the world. Pictured (l to r) are: Stuart Slater, Jane Robbins (*Prima Donna*), Stephanie de Sykes, Stewart Morris (BBC), Lance Aston (*Prima Donna*), Kate Robbins (*Prima Donna*), Alan Coates (*Prima Donna*), Sally Ann Triplett (*Prima Donna*), Danny Finn (*Prima Donna*) and Robin Blanchflower, MD Ariola Records UK.

## No boost from Budget

THE BUDGET is unlikely to be of any direct help to record retailers, GRC secretary Harry Tipple commented, except that "it may generate a little extra free spending money — because of the tax cuts — and that should help us if, as we hope, a percentage of it comes our way."

He added: "There were several things we would have liked to see in the Budget which were not there such as abolition of the National Insurance surcharge, which the GRC requested in a letter to the Treasury. And we would have liked

to see the Government offer to pay for all the extra stationery that a retailer has to have to deal with VAT — a tax we collect for the Government.

"Obviously, the petrol and road tax price rises will affect retailers. We would almost have preferred another rise in VAT, which we can claim back!"

The opinion of the National Chamber of Trade that the raising of the registration limit for VAT, from £10,000 to £13,500 would be of noticeable benefit to the small business was not really supported by Tipple. "I don't think it will really help our retailers, because if a dealer is not already doing that sort of turnover he really shouldn't be in this business."

## Video scoop

A MODEST Portsmouth-based music company has stolen a march on the entire record industry by registering the trademark Video Records for a new label.

The label is the brainchild of Jake Anthony and Mike Devereux, manager of the group Shy and owner of a studio, music shop and publishing company.

"The company's eventual aim is to release video discs, but in the meantime we intend to make video films to support our record releases. We are obviously looking for acts with a very strong visual appeal," said Anthony.

The label is launched with an album, *One Between The Eyes*, by Doug Kane.

**BECAUSE OF** the Easter holiday, next week's *Music Week* will be published a day later than usual, being printed and mailed on Wednesday April 9.

● As a new *Music Week* service for dealers, commencing this week the order form album chart will include cassette numbers, where applicable. (This is for ordering purposes — the chart will continue to reflect album sales only).

TO PAGE 4

Give the gift of music.



THE NARM logo which will sell music in America.

Grim statistics were on hand to show that one in 10 records and one in five pre-recorded tapes sold in the United States are fakes, accounting for around \$400,000,000 worth of trade.

The full extent of counterfeiting is still being discovered by the FBI and the Record Industry Association of America's piracy investigators. With indictments of the well-known and

## Madness turn Stiff to TV ads

STIFF IS moving into television advertising to boost the sales of the *Madness* album, *One Step Beyond* (SEEZ 17). The album has already gone gold, but a Stiff spokesperson told *MW* they felt there was still "a vast reservoir of untapped punters" for the LP.

£30,000 is being spent on TV ads during May in the Midlands and Scotland. If these prove successful, further areas will be covered. The campaign is timed to come at the end of *Madness*' 20-date UK tour. The band's current single, *Work Rest And Play Madness* (BUY 71) was released last week.

## High cost of home-taping

THE ESCALATING losses due to home taping are illustrated in a new BMRB consumer survey commissioned by the BPI.

"The amount of music copied at home in 1979 was the equivalent of approximately 200 million albums," the survey states, "so at the very least home-taping prevented the purchase of 24 million LPs in 1979, and it is conceivable that as many as 80 million might have been purchased had consumers not also had access to blank tapes and the necessary equipment."

Other points from the survey include:

- While past estimates have put the retail value of lost sales at some £150 million per annum, the survey suggests that this figure is now "well over £200 million per annum".
- Minimum estimate for the sale of blank tape units for 1979 is given as 59.4 million, an increase of 9.3 million on 1978.
- In 1979 — when LP sales slumped by 11.5 million units to less than 75 million units overall — the number of complete LPs copies rose over the 100 million mark. In addition, several million singles and excerpts were copied to produce home-made compilations.

The survey revealed a high degree of confusion and ignorance concerning the legality of home-taping, and home tapers are tending to keep a given recording longer than previously. This helps to explain why blank tape sales have increased over the past couple of years.

The past few years have seen a steady increase in the share of the cassette market claimed by C.90s — the tapes which conveniently house an album per side.

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## NEWS

# Blondie video LP available soon

BLONDIE'S *EAT To The Beat* video album will finally be released within six to seven weeks with a unique deal between Chrysalis and Sony whereby it will be available exclusively on Sony's Betamax and U-Matic video cassette systems for the first three months of release.

It will then be available on all formats and it now looks as if EMI Videograms — which has 20 salesmen on the road selling EMI video software — will be distributing the product. However, they go to few record dealers and it is still not clear how they will receive the product.

But Chrysalis international director, Des Brown, who heads Chrysalis video projects, gave an assurance that the record retailer will not be excluded.

Announcing the launch at the Nord Media Videograms Conference last week, Brown said

that all rights have been cleared after a long delay with AF of M in America. It has, in effect, cleared the way for more video releases, and Chrysalis is planning to put out more video albums this year.

"But we want to get all the rights cleared before we go into production," said Brown. "Rights seem to be the thing that is holding things back, but we want to be sure that they are all cleared. I think we have artists on the label who are suitable for the videogram."

No plans for video disc release have been announced, but it has been put up on the Philips VLP format on which it was shown to the Nord Media delegates.

AMERICAN HEAVY metal outfit Riot have signed to Capitol Records. The band is to play support on the upcoming Sammy Hagar UK tour. To coincide, Capitol is rush-releasing their latest LP, *Narita*. The album will be shrink-wrapped and will contain a "Riot UK Tour 1980" patch.



MANCHESTER BAND The Boss Brothers have signed with Phonogram and their first single, *The Candle/Roll Me Over*, is issued this week. Both tracks, taken from their May album, are released in a four-colour bag, Mercury 6007 254. The first 10,000 copies of Steve Hackett's new single, *The Show* — taken from his new album *Defector* — will be picture bagged (Charisma CB 357).

RECORD MERCHANTISERS has taken over as exclusive supplier of all full-price record and music cassette product sold by the Fine Fare food multiple through its

Superstore outlets. All 18 Fine Fare superstores, previously serviced by Pickwick, sell albums and tapes with three stores also selling singles. Managing director Hasan Akhtar, comments: "We are continually improving the service we offer to all our customers and it is gratifying to see this acknowledgement of the improvements we have made."

RUSH RELEASE has been retained by Liberty-United to handle disco promotion for Sharon Paige's *Tonight's The Night* and T-Charm's *Rhythm In Rhapsody* on Ballistic. Rush will also be handling promotions on new singles from Junior Tucker and Toots and The Maytals on Island Records.

THROUGH ITS recently acquired music publishing subsidiary, Keymack Music, the Kuys Entertainment Corporation has signed Jack Green, formerly with T. Rex and the Pretty Things, to a worldwide deal, excluding Japan,

for co-publishing with Sunbury Music.

Green began recording an LP at the end of last month following a recent agreement between his manager, Peter Kuys, and a leading US record company, whose identity will be revealed later.

Keymack Music has also secured publishing rights for the single by Exit released by RCA on March 28) coupling *On The Level* with *Make Love*, and both written by Mike Garrett.

THE SOFT Boys have signed to Armageddon Records. An album, *Underwater Moonlight*, will be released in May with distribution through Spartan. Armageddon now has a London office at 56 Standard Road, London NW10, 01-961 2919.

LONDON-BASED Safari Records has concluded licensing deals with CBS for France, RCA for the Benelux territories and Belgrade Disc for Yugoslavia.



NEWCOMER DAVID Alexander (left) found it far more important to give the boys of EMI Records a lesson in choral singing rather than getting down to the actual business of signing contracts. Nevertheless, contracts were signed and his debut single *Come Home*, is issued by the MOR division this Friday (4). Pictured left to right are: Alexander, David Lale (A&R controller), Geoff Atherton (national promotions manager), Gary LeCount (national sales manager), Peter Hunsley (marketing and repertoire manager), Graham Varley (regional promotions), and seated, Vic Lanza (MOR division general manager), Bill Rogan (national accounts manager) and Jim Parmenter (sales administration manager).

## Island 'plunders the R&B archives' with Sue label revival

ISLAND THIS month launches a new re-issue series called *Plundering The Archives*, centred around Sue, Island's soul/R&B/blues label of the mid-Sixties.

*Plundering The Archives* consists of six 10-inch EPs, each featuring six tracks and released at six week intervals. All releases will be limited editions of 10,000 and they will appear on the original red and yellow Sue label with a retail price of £1.75.

First release is called *Dance What'Cha Wanna* and will be in the shops from April 18. Tracks are: *Harlem Shuffle* by Bob & Earl, *You*

*Don't Know Like I Know* by Owen Gray, *Let's Go Baby* by Robert Parker, *A Little Piece Of Heather* by Donnie Elbert, *Billy's Bag* by Billy Preston and *Justine* by The Righteous Brothers. Catalogue number is Sue 10WIP 6599. A single featuring *Harlem Shuffle*, *Let's Go Baby* and *A Little Piece Of Heather*, (Sue WIP 6599) will be released on the same day.

To coincide with the initial release in the series, Island will be taking ads in *Blues & Soul* magazine, *Record Mirror* and *Melody Maker*. The RM and MM ads will be repeated in early May.

## Chivers' books on tape first

A NEW range of spoken-word cassettes has been launched by Bath-based company, Chivers Book Sales, and is claimed to be the first planned production of complete and unabridged books on tape.

The first four releases are *Shoes Were For Sunday* (CAB 001), actress Molly Weir's autobiography read by herself, *The Duchess Of Duke Street* (CAB 002) read by Valerie Singleton, *A Child In The Forest* (CAB 003) featuring Sian Phillips, and *Doctor At Large* (CAB 004)

read by Robin Nedwell.

Each complete book of four cassettes is packaged in a four-colour laminated box, and has a playing time of between five and eight hours. Retailing price is £13. Dealers are being offered a 25 per cent discount on up to 24 assorted titles, 30 per cent between 25 and 99, and 35 per cent, 100-plus.

Three further issues are scheduled during 1980. Chivers Book Sales is based at 93-100 Locksbrook Road, Bath (0225 316872).

# The Beach Boys

NEW SINGLE

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'Keepin' The Summer Alive'

The Beach Boys  
Single: *Oh Darlin'* CRB 8367  
Album: *Keepin' The Summer Alive* CRB 86109  
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# Music—'the future force for video'

MUSIC COULD be one of the driving forces behind the video software market, according to both Des Brown, Chrysalis international director and Herbert Schlosser, RCA Corporation executive vice-president.

But Brown warned that the rights will have to be sorted out more fully before record companies invest in the videogram market. Speaking at Nord Media's fourth international Videogram Conference, he said the record industry is keen to release video product.

"The public do seem to want to get involved in acquiring video equipment, but they are still not sure on the system," he said. "We feel we have an advantage with the

*SIMON HILLS reports from the fourth Nord Media Video Disc and Videogram Conference in London last week.*

advent of the video disc, as our business is the right one for handling the complete follow-through from production to selling to the consumer.

"The record industry has the creative talent, we have the distribution experience with records and we feel we have the marketing and promotional ability. The video disc will be almost as cheap as a record so we are formally committed to video — and we are going to make it work."

He added that record companies have already been forced into making videos to promote their acts around the world on budgets way below advertising and broadcasting norms. This has meant a new

creative talent has grown from the promotional film-makers who have been making video product for the record industry for some time.

Although some speakers expressed doubts about the video disc, saying that cassette recorder sales are "nails in the coffin" for the video disc, Herb Schlosser said that sold at the right price with a good software range, the disc will become a mass home entertainment medium.

However, he said there must be a comprehensive software back-up for this to happen.

"Our goal is a true mass consumer market with all that implies about playing time, programme availability, player and disc design and price," he explained. "We

believe the video disc player must sell for about one-half the price of a typical consumer video cassette recorder and must be within reach of the average consumer.

"Since the player and discs constitute a new home entertainment system, they must be launched with a unified marketing effort. Later, hardware and software marketing will follow separate paths."

However, although he said that RCA is committed to developing the system for Europe and RCA intends to take a "leadership role" there was no hint of a launch date here. Also the SelectaVision system will be launched in monaural, one of the factors that worries the music industry.

But Schlosser said that most people will use their video disc systems through their mono television sets and although RCA's system can be adapted to stereo, the company's first initial requirement is to keep the price down. He added, though, that music will play an important part of software catalogue.

"One of the areas of greatest potential is the music video disc. Popular recording artists have enormous followings. They pack concert halls and arenas. With the video disc, their fans will not only hear them, they will see them."

"In 1979, United States sales revenue of the record industry was more than four billion dollars. This was more than the gross receipts of the major studios from feature film distribution and more than the gross receipts of the three US commercial television networks. Clearly there will be a large market for a disc that adds video to audio."

## JVC's VHD system gets good reaction

MANY DELEGATES were impressed with the JVC VHD system, especially from the music industry, as once its glass master disc has been cut, a second master can be made that will be used in current record pressing plants. It also has a stereo/two soundtrack option, fast forward and reverse play, still-frame — as well as a digital sound facility, and it also has a scrambling device to stop home-taping.

It operates on a capacitance system like RCA, but uses electronic pits rather than grooves to guide it, allowing the needle to select areas of the disc by sliding across it.

Phillips' optical laser system was shown too, which has the same facilities as the JVC system, other than digital playback. Its system could be the first on the market here after Sony (launched this autumn) in the middle of 1981. Meanwhile, Pierre Barbier, technical manager of LMT Thomson CSF told Music Week that its industrial system could be launched to the consumer in this country.

Putting the problem into perspective earlier in the conference, Thorn-EMI deputy chairman Sir John Read said: "Eventually, the video disc may be reduced to only two standards and eventually there might be a similar situation for cassettes, so the risk for casualties will be high."

"Software will therefore be confused. But there is reason to believe that the spectrum of choice in the audio market could eventually be seen in the audio-visual market. But not until producers understand the systems. This serves to confuse the retailers and manufacturers. But we are on the verge of the market, and I think the next few years will prove to be challenging and exciting."

## GOSSIP RUMOUR SCANDAL . . .

. . . the lighter side of the music business. Read it in Dooley's Diary. Inside back page. Every week.

# Producers wary until rates 'jungle' sorted out

WHILE THERE IS a mass of material ready to go onto video cassettes and discs, producers are reluctant to commit themselves until the path through the jungle of rights has been cleared.

This was the conclusion of BBC Enterprises home video manager John Ross Barnard. In a hard-hitting speech he also warned that the industry can not expect compatibility to happen overnight and that the natural forces of the free market will eventually sort out how the public is best-served.

And he suggested to producers and distributors that it might well not be worth releasing product while the risks over the right of copyright and ownership are so high.

"Once the contract has been drawn up for home video, can you be sure the alleged owner actually owns the product?" he asked. "Then, will it stand up in court and can you afford to take it to court? It

is a big enough risk any way and distributors don't need to be kamikaze pilots.

"Don't look to America and think that that's OK for here, it isn't. A friend said that in the UK you sue for principles, and in America you sue for profit. This applies to the BBC as well, and we are not going to stand by and watch our employees being used for game — and that includes exchange clubs."

Exchange clubs operate with small companies buying up a range of cassettes and hiring them out through mail-order, something that software companies are now looking into to save a future threat to revenue. Ross Barnard also said that the feature film might not be as

successful here as in America.

"We've been involved with market research and we are not as in love with movies as America. Potential customers are looking for a very much broader-based programme, much more akin to the book business than the film business."

It is a sentiment shared by David Willoughby, general manager of IPC Video and Bonnie Molnar of The Video Factor, a video consultancy firm. In an energetic speech, Ms Molnar outlined four areas which comprises a successful video: collectability, diversity, repeatability and pride of ownership.

She said that the music industry has all but diversity in marketing, while the book industry has them all. The film and television industry, she

pointed out, has none of these attributes. And the book industry also has the same versatility in marketing, packaging, producing, distribution and pricing, with the record industry second again.

IPC has found similar results through its initial range of video cassettes, although Willoughby said that in honesty, producers are counting their successes in 100s.

"At IPC, we have treated video cassettes like a hardback book and have found publishing a useful precedent. Within a decade, we can expect at least 10 million 'readers'," he predicted.

"We want to operate through the retail dealer so as to ensure that everyone will go out on a Saturday morning and buy a cassette. There are a number of openings, the photographic shops, the TV and hi-fi people, the record shops have shown an interest and growth, while it is also clear that they can sell video in specialist shops better than everyone else."

## MCPS controversial rate card ratified

THE CONTROVERSIAL video rate card from the MCPS was ratified at a meeting of the MRS council this week and the rates and administrative procedure take effect immediately.

But many people in the video industry are unhappy with the rates, which divide into four categories: featured and background music, and library and non-library music. The maximum rate is for featured non-library music, which is nine per cent, although with a production allowance video distributors will pay only 6 1/4 per cent.

However, a video music album will still be encouraged to negotiate its rights directly as the MCPS recognises that many people consider the rate too high when other visual royalties are paid on top. At the bottom end of the scale with background library music, payments will be a matter of pence, and only paid in multiples of videos sold.

The rates will apply for an interim period of two years while more information is gathered about the video market and will end on December 31, 1981. But the MCPS hopes that it will establish a norm for the payment of music royalties on video cassettes and discs when they come on the market. At

present, each payment is normally negotiated separately with the copyright owner.

"There are going to be a lot of videos about and if each one is negotiated separately, administration will be top-heavy," explained MCPS licensing manager Caroline Robertson. "Probably 80 per cent of publishing companies that negotiate with film companies go through the MCPS. Hopefully, the publishers will allow us to look after video for them for the next two years."

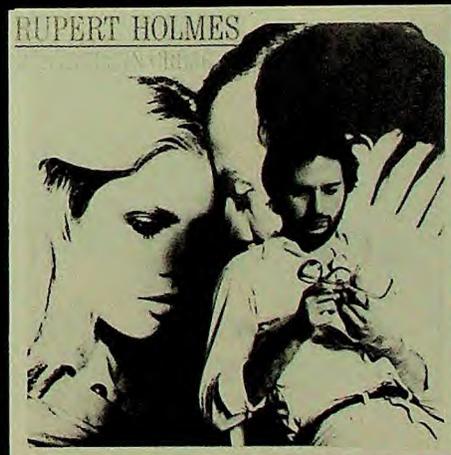
"A lot of money will be made and there is a lot of control to establish. But we have to put an exclusion in to cover the top end of the market where the copyright owner has a full music programme so he can negotiate directly outside the rate card."

There will also be a synchronisation payment, as with feature films of £10 per minute, which the MCPS says is negligible compared to the cost of production.

● Meanwhile, the MCPS has just licensed the first video disc, Through British Eyes, which is sponsored by Philips Industries and produced by World Wide Pictures, a "musical journey" through the Tate Gallery.

## RUPERT HOLMES

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NEWS

**MW to host country festival talk**

THIS YEAR'S annual country music festival at Wembley will again be the setting for a media seminar presented by *Music Week* and chaired by the paper's country music editor, Tony Byworth.

The meeting will question whether radio and TV properly reflects the success of country music in Britain, and does it satisfy public demand? Other topics will include the role of country music in TV and, in the longer view, video, and the panel will discuss whether Britain is still considered to be the poor relation compared to American country music.

Panelists will be: Bill Bebb (BBC Radio 2), Paul Bernard (TV producer), Mervyn Conn, Martin Grinham (Valentine Music), Gareth Harris (RCA), Denis Knowles (ex-Arista and now independent marketing consultant), Bob Powel (BBC Radio London) and David Burns Windsor (Windsor Communications). The seminar will be held in the Severn Suite, Wembley Conference Centre on Saturday, April 5, from 10am to 1pm, followed by a luncheon co-hosted by *Music Week* and the Country Music Association of Nashville.

**CBS' big splash**

THE NEAR-legendary Bucket Of Water song from the television show *Tiswas* is being released by CBS on April 11 after signing a deal with John Gorman, Chris Tarrant, Sally James and Bob Carolgees.

The four have sung the song on numerous occasions on the programme. Catalogue number is CBS 8393.

**Dingwall's joint video venture**

THE MUSIC club Dingwalls is going into video production in association with the promotion and commercial company Limelight Video, using its own video facilities in the club and surrounding area in Camden Lock.

Dingwalls already has two U-matic video cassette recorders and will be investing in two more cameras, a large screen for playback in the club as well as its existing monitors and possibly a vision mixing desk.

"We feel that with the advent of video disc, video demos will be just as important to a band as audio demos," says Limelight's Steve Baron. "The market for this work

has already been realised."

Dingwall's Roger Bannister is in charge of the operation, and says that a one hour video can be made for £140 using one camera and including a VHS cassette of the band's show. And the club has bought a new mixing desk that operates independent of the normal mixer, so the group does not have to worry about the sound.

"As far as I know, that is cheaper than going into an eight track cassette studio," says Bannister. "We see that video is the new medium, and as we have the facilities of a studio here, it seems to make sense to put on offer to new bands the cheapest video demo package."

**Vee on national TV**

FOLLOWING A successful test run on Tyne Tees, the TV promotion of the Liberty-United Bobby Vee singles album is being extended to the London, Southern, Yorkshire, ATV and Granada areas, starting on April 7.

Gerry Rafferty's third Liberty-United LP, *Snakes and Ladders*, is released on April 11, and window displays are going into 500 outlets. There will also be a London escalator poster campaign; press advertising will run in all four big circulation pop papers, in *Girl About Town* magazine, and in the trades. In-store mobiles have been produced and dealer co-operative campaigns are also being planned.

The country market is being advertised too in its own papers — *Country Music People* and *Country Music Round Up* — for the new LPs from Slim Whitman and Kenny Rogers. Whitman's *Till We Meet Again* is released on April 11.

Also released on April 11 is Rogers' *Gideon*, which includes the new single *Don't Fall In Love With A Dreamer*.

Both these albums will be supported by window displays, trade ads and posters, and the Rogers' LP will also be advertised in the national press.

Preceding all these LP releases on April 3, however, is a new Bing Crosby album, *Come Share The Wine*, the title track of which was recorded at the last sessions the singer worked on (in London in 1977) and has never been released before.

**Chrysalis campaign**

CHRYSLIS HAS scheduled substantial campaigns for albums from Ian Hunter and *The Fabulous Thunderbirds*. Hunter's LP, *Welcome To The Club* (CJT 6), a live double, was recorded during his American tour last year and is released on April 11. It will be backed with ads in the rock press, a radio campaign and window displays. A display pack (DP HUN 2) is available free from PolyGram Record Services.

*The Fabulous Thunderbirds* follow up on the success of their recent visit with a new album and single in April and a tour in May. The album, *What's The Word* (CHR 1287) is released on April 11, while a single *The Crawl* (CHS 2422) is released a week earlier. There will be ads in the rock press, window displays and a display pack (DP FAB 1) is available from PolyGram.

**Brace Bureau**

THE MARGARET Brace Copyright Bureau is now located at 2nd Floor, 11 Great Marlborough Street, London W1A 4QD, 01-437 3711/2.

**NARM**

relationship between manufacturers and dealers may have been permanently soured by this counterfeiting scandal. "I am talking about crime and criminals," he announced. He was facing an audience which, if investigations which revealed counterfeiters being stocked by 90 per cent of 500 shops sampled can be judged to represent the countrywide situation, almost certainly included sellers of this illicit product.

"If you wilfully buy or sell counterfeit records you are committing a crime against the law and against the industry — artists, publishers, record companies and other dealers. A lot of retailers are not only living with counterfeiting, but loving it."

Gortikov stressed that the industry's serious view of this crime was reflected in the severity of Federal penalties — a possibility of a \$25,000 fine and/or a year in jail for a first offence, with both doubling for a second offence, and a loss of



JR FEVER reached Pye's Mitcham plant last week when the Wurzels (wearing JR-style hats) made friends with some of the packing staff and telephone sales girls who are shifting their JR love-hate single (JM 1001) in healthy quantities.

**Another country show staged for August**

AN ENTERPRISING, all-British four day country music festival is set to be staged in Peterborough over August bank holiday weekend (22-25), writes Tony Byworth.

The festival is the brainchild of popular local entertainer Jed Ford and has been four years in the planning stages. Seven concerts will be staged during the period, utilising some 50 British acts and anticipates a potential overall audience of 35,000 ticket buyers. The event has sponsored from Carreras Rothmans and Rutland Breweries, as well as financial support from the Peterborough City Council.

In addition to the afternoon and evening concerts, the festival will have a trade exhibition areas as well as a number of other side attractions. Although this year's event will exclusively feature British acts, Jed Ford, heading a newly formed company named Peterborough Festival of Country Music Ltd., views future festivals taking on a more international aspect.

**Tribute to Mantovani**

DECCA WILL be issuing a commemorative album featuring Mantovani, the orchestral leader who died at the weekend, and who in 40 years with the company had sold more than 100 million albums.

Venice-born Mantovani was the first recording artist to sell a million stereo records and his recording of *Charmaine*, which became his signature tune, became an all-time classic. By 1975 his record sales had exceeded those of any other artist in the UK.

Decca's available Mantovani catalogue is prolific — almost 60 albums, in both full-price and mid-price categories. A new LP has been scheduled for May — *Mantovani's Film Favourites* — and a tribute album will now follow.

**Radio boost for Robertson**

TO FOLLOW the heavy marketing campaign which coincided with the release of B. A. Robertson's debut LP on Asylum, *Initial Success*, WEA is starting a radio ad campaign next week (April 9). It will run in peak time breakfast show spots on 15 ILR stations for two weeks. The ad features a voice-over by the artist, who is starting his first big UK tour on April 11. The campaign is intended also to provide back-up for the album's merchandising, which includes sweatshirts, pens and badges, and a particularly large amount of in-store display material.

WEA is also mounting an extensive campaign in support of the *Undertones'* new single, LP and tour. Advertising for the single went into the major pop papers, and for the album there will be full pages in all pop weeklies during the week of release (April 18).

FROM PAGE 1

cotton and other commodities have been promoted by their respective producers, NARM believes music can be sold for itself (as well as individual titles from individual artists). Audio visual presentation of how the Gift of Music package was formulated and how it should be used drew enthusiastic response from the convention.

After examining many possibilities, NARM has chosen a bold and effective symbol for the campaign, embodying the "gift" and "music" ideas in a logo combining musical notes and a gift wrap bow.

If distributors and retailers all over the country use it in the ways the NARM booklet suggests (window stickers, on advertising, on record wrappings etc) NARM would be justified in claiming "Never before have music merchandisers and manufacturers united to implement a far reaching co-ordinated effort to reshape the buying habits of the American consumer".

A similar idea has been discussed at times by BPI members here, but without firm plans yet emerging. However, the US association has researched, prepared, and now launched a simple but impressive package of promotional and advertising aids to selling the concept of music as a gift.

Just as wool, potatoes, milk,

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*Ride of the Valkyries*  
featured in the film  
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Also includes Wagner's Prelude, Act 3 'Lohengrin' (featured in the BRITISH LEYLAND TRUCK TV COMMERCIAL) 'Mastersingers' Overture and Grand March from 'Tannhäuser' all conducted by Sir Adrian Boult.

The HMV CLASSICS series already includes RAVEL'S BOLERO — featured in the film "10" (HMV4).

The first 8 releases in the HMV CLASSICS 45 rpm DYNAMIC SOUND SERIES were acclaimed in 'Gramophone' magazine — "not only is the average level higher, but the high frequency extension has been enhanced and dynamic range augmented. Much more sparkling and exciting sound is the result."

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Radio One playlisted.



# Fruin under fire over margins

TO JUSTIFY WEA's recent decision to cut its margin to 30 per cent, MD John Fruin could only give hopes of the eventual abolition of RRP to console Merseyside dealers at a special meeting they called in Liverpool.



THIS NEW record care kit is described by manufacturers Metro-sound as the "most exciting" addition to their range. Called Disguard, it is claimed to be an everlasting anti-static treatment for records. The fluid is said to give permanent protection against static charges with no detectable change in sound quality. Available from Metrosound, 4/10 North Road, London N7. RRP £4.50.

He came under fire over the reduced margin, the amount of faulties coming from WEA's factory and "passing the buck" of the company's own problems to the retail trade. At the same time, Walter Beaver said that WEA has shown a lack of concern for individual dealers and, in similar circumstances, manufacturers in other industries would be trying to help retailers sell more product.

But despite the animosity, the meeting ended with agreements on several issues, including tentative plans for WEA to raise its singles prices and "smashing the pound barrier". It came after dealers said that they were making only 9p on a single.

"I think we, the industry, would favour substantial increases in singles prices," said Fruin. "But none of us, possibly, has the courage to take the big step. We must break the pound barrier and we would be looking at £1.40 a single, but I don't know if we have the courage to do that."

"WEA has made a profit and last year we had 12 number ones. I would have thought it would have exceeded 50 per cent over my sales budget. Yet when I looked at the sales levels it achieved, they were not as high as I thought. So we spent a lot of money without getting the profits."

Fruin also admitted that the company has had a bad run on faulties over the past few months, although he claimed that the quality will start improving.

"We have not made enough good records for the last few months. I

Following his preliminary report last week on the recent Merseyside dealers' meeting with John Fruin, reporter SIMON HILLS continues his account of the topics covered

changed the factory management and I've put in an immense amount of time and effort to change the factory and its quality through autumn and we have accepted huge returns — and I normally take a hard line on them.

He also said he would take up a suggestion that instructions should be printed on the sleeves about care of records to try and avoid faulties coming back due to mis-use.

At the same time, he admitted that record dealer should be treated more individually, but said that problems are caused when special deals are given to some retailers because of fairness and comparability — some retailers may warrant certain deals while others may want them without that deal suiting their store.

But he conceded: "I take the point that there needs to be a much greater awareness of individual dealers. It means a good quality of person on the road who can make the assessments necessary. I think that is the way the industry is going and that has to be done."

"But the number of dealers who are really effective is shrinking, and that has to be of concern to manufacturers."

However, the Merseyside dealers were still a little suspicious that the special deals would be made for the multiples, especially for WEA to boost its new catalogue. One dealer asked that if there are less effective dealers, why is the company dropping its discounts.

At the same time, Mike Davison asked why — if a good sales force on the road is needed — had the company reduced its sales force while the people on the road were now expected to do in-store and radio promotion as part of their day to day jobs?

Fruin simply put it down to survival in the current economic climate and said that it is possibly easier for a record dealer to survive than a manufacturer — hinting that the dealer is free to draw on legitimate imports that eat away at his profits.

"Our country is soft," he said. "But there is no point grumbling

about it because we were doing the same thing with other countries in the EEC two years ago. Free trade is one of the philosophies of the EEC. The main thing the companies are looking towards survival — and there is a very high casualty rate.

"Most corporations say to their English companies, we want you to get artists that will sell round the world and we want you to break our American acts, which is going to cost you a lot of money — and recognising this, they say you still have to make a profit."

● WEARING HIS BPI hat, Fruin said that digital recording could provide a means of putting an effective signal on records to stop home taping.

"We are still pursuing the levy as a compensatory feature," he said, "but we are also pursuing the technical side of the whole digital area. At the moment, whatever filter we find can be filtered through again, but with digital recordings you can put on a signal that unscrambles itself on a record, but jumbles up on tape."

WITH THE film on release and the soundtrack now in the charts, it could be a good time to consider the book. The Rose has taken the magnificent Midler, whose following as a singer is surely growing on both sides of the Atlantic, into a new dimension as a film actress.

Reviews have been exceptionally good and the mood and look of the movie have been well served in the glossy, liberally-illustrated paperback based on it.

The text of this US-published film tie-in is by Diane Masters Watson, and it keeps the prose spare while allowing stills from the movie to tell the story. As a read it is fairly simplistic stuff, but it would probably appeal to fans — who had seen the picture and had the LP — as a kind of super deluxe illustrated souvenir programme.

There is also available at the moment what the Americans call a novalisation of the same film.

## Book Review



The Rose — again illustrated but only just — by Leonore Fleischer is a Futura paperback which deals with the sketchy plot as best it can. But since the film's considerable impact is firstly visual and secondly (and vitally) the towering presence of Bette Midler, the book is a pretty inconsequential addition to the world of literature.

*The Rose, An Illustrated Book, published by Wyndham. Available in the UK through Star Books of 44 Hill Street, London W.1. Retail Price: £2.95. The Rose, published by Futura. Retail Price: £1.*

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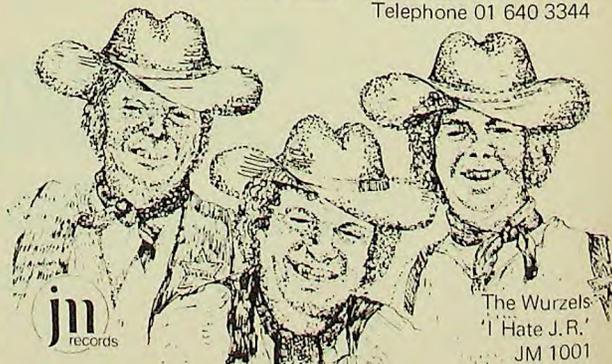
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# JUDAS PRIEST strike again!

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Coming hard on the heels of a triumphant UK tour, 'British Steel' is Judas Priest's most eagerly awaited album yet. A strong marketing campaign is already under way and picking up steam.

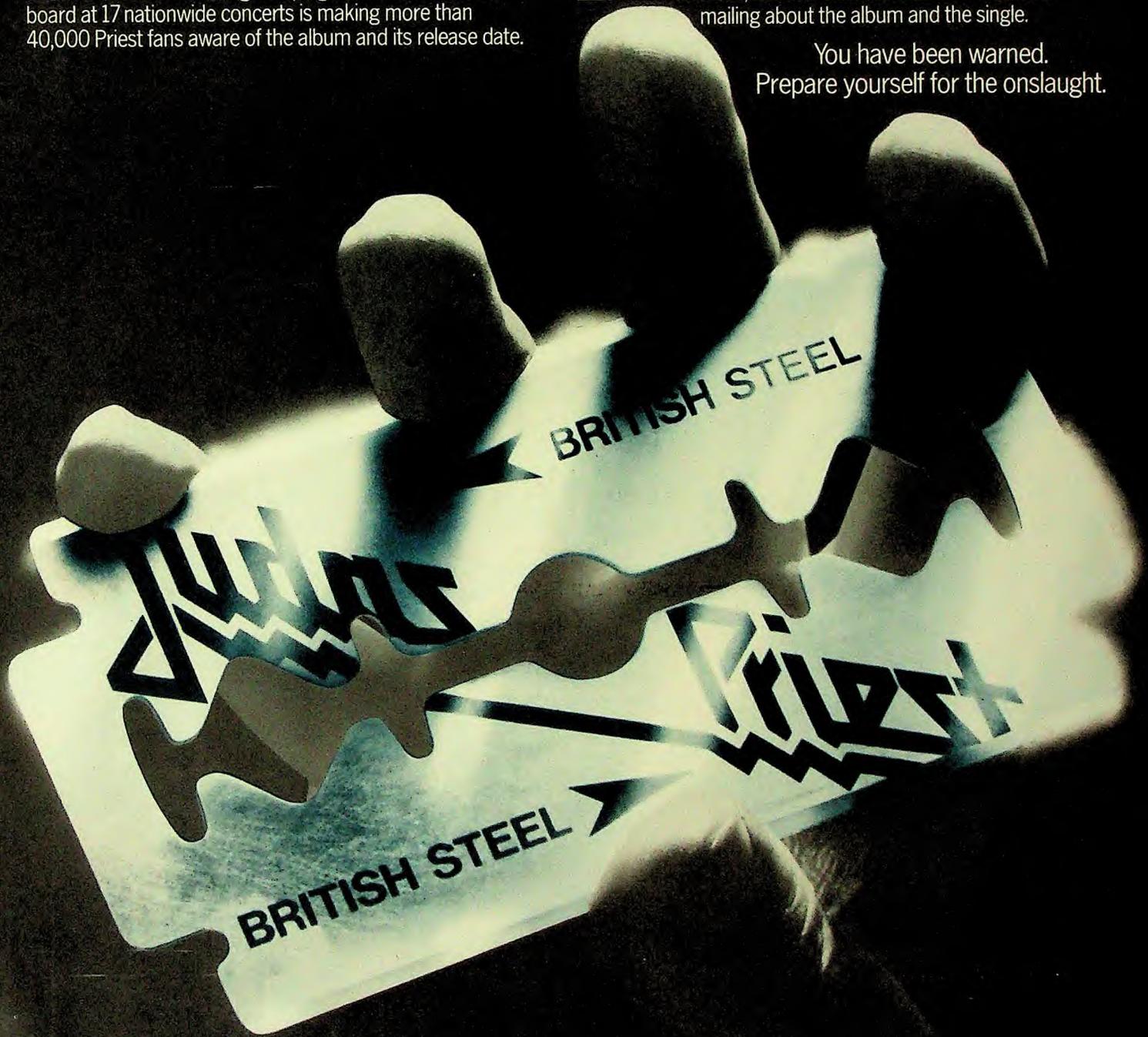
▲ An enormous leafleting campaign and deluxe display board at 17 nationwide concerts is making more than 40,000 Priest fans aware of the album and its release date.

▲ Striking full page ads are set to run in NME, Melody Maker and Sounds.

▲ Throughout April the album will be the focus of a major window display campaign.

▲ Judas Priest's 15,000 fan-club members will receive a mailing about the album and the single.

You have been warned.  
Prepare yourself for the onslaught.



JUDAS PRIEST Single  
'Living After Midnight' CBS 8379



Album released next week:  
'British Steel' CBS 84160  
Cassette: CBS 40-84160

Produced by Tom Allom

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

# IFPI scores a success in anti-piracy fight

LONDON: The ongoing fight against music theft waged by the IFPI's anti-piracy unit scored a number of notable victories last year. And the IFPI's report on anti-piracy activities for 1979 reveals that approximately £80,000 was allocated to

national campaigns in Europe, the Mediterranean, South-East Asia and Latin America. This money came from the anti-piracy fund made up of contributions from the music industry and other sources.

Among the achievements last year

was increased protection for record producers in South-East Asia — one of the world's most notorious sources of pirated recordings — where penalties for making and dealing in infringing copies have been stepped up.

Several countries came into line on international copyright conventions. Eire ratified and El Salvador acceded to the Rome Convention; Denmark, Italy and Uruguay ratified the Paris Act of the Berne Union; and El Salvador became a member of the Universal Copyright Convention.

The report adds: "1979 has seen greatly increased co-operation with authors' societies, particularly in Belgium and the Netherlands, where producers of phonograms have no specific rights."

In Greece a new anti-piracy team was formed and, aided by police, commenced search operations against pirate traders towards the end of the year.

In Hong Kong a major campaign reduced the pirate market there to under five per cent and a similar effort in Singapore brought a number of new cases to the courts.

The IFPI also notes that, although home taping is not strictly within the realm of anti-piracy work, it has been very active in a campaign to try to persuade governments to pass legislation to give compensation for private copying.



VINA DEL MAR: Neil Sedaka (right) topped the bill at the recent festival in this Chilean city and is seen with Polydor International promotion manager Hillie Hillekamp, who attended the event to discuss exploitation of Sedaka's new Polydor album *In The Pocket*.

## Jay Warner to head CMG

LOS ANGELES: Jay Warner has been named head of the Creative Music Group, a new publishing/production organisation set up in association with K-tel International. Warner was previously vice-president of the Entertainment Company and VP of the Wes Farrell Organisation.

"The company's philosophy will be to have an active and creative atmosphere for writer artists and writer producers to work in," says Warner. "The establishment of the songwriter is as important to us as the establishment of the song."

Warner says he will also pursue the acquisition of catalogues "that would benefit from our kind of exposure and usage".

The Creative Music Group is headquartered at 6430 Sunset Boulevard, Suite 716, Hollywood, CA 90028 (Tel: 213 467 1135).

## Norwegian record business thriving

OSLO: Figures from the Norwegian Record Industry Association show the Scandinavian territory, one of Europe's smallest markets, was in 1979 also one of the healthiest, with per capita expenditure around \$20 (£9.22).

Total sales, in a population of around four million people, were 500,000 singles, four million albums and 3.2 million cassettes, worth overall about \$82 million (£38 million).

Despite its size, the cassette figure is actually seven per cent down on 1978, while LPs increased by three per cent. According to chairman Michael Aas, this can be explained by the strong MOR orientation of the tape market.

In 1978 Saturday Night Fever and Grease boosted this sector to an extent not repeated last year. In fact, says Aas, the new wave trend works the other way round. This currently fashionable style sells heavily on disc, little on cassette.

The market is dominated by overseas productions. Norwegian-produced records — about five are released each week — accounted for only 17 per cent of the total market. Average album price is about \$11 (£5.06), though increases of more than five per cent are expected during 1980.

## Leading Portuguese label purchased

OPORTO: In a deal which will change the face of the industry here, major Portuguese record company Radio Triunfo has been bought by Arnaldo Trindade, himself an owner of an eponymous record company, in partnership with Jose Manuel Marques Serafim, who hold shares in both Movieplay and Riso & Ritmo.

The news has caused a sensation in the small record business, where Radio Triunfo is one of the biggest operations, with its own studios, manufacturing plant and international branches in Angola and Mozambique, besides being licensee for more than 100 foreign labels.

Negotiations with owner Rogerio Leal had been under way some time, and would have been concluded at Midem but for Leal's sudden death there.

Radio Triunfo and Arnaldo Trindade & Co will continue to operate totally independently, but extensive restructuring of the former is certain.

Says Trindade: "Triunfo was only working at 25 per cent of its real potential. Our aim is to dynamise the company to take maximum advantage of its possibilities."

# ANYONE WHO BUYS GRAHAM GOULDMAN'S NEW ALBUM GETS A MEDAL.

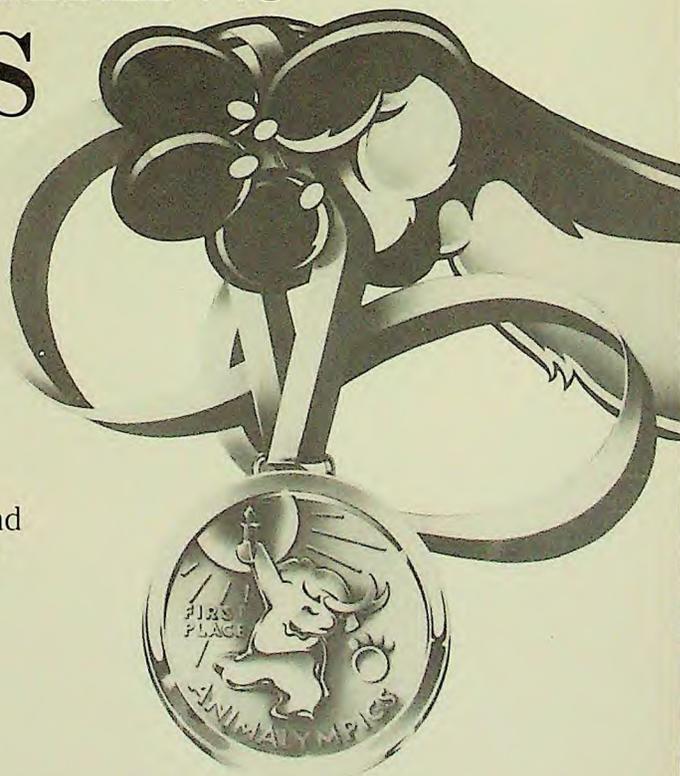
Admittedly it's made of cardboard and you'd wreck the album cover if you cut it out but it's a medal nonetheless.

Look closely and you'll make out the word Animalympics. It's the gathering together in peace and harmony of the various representatives of the animal kingdom. (That's the theory anyway.)

The results you can see in the movie called coincidentally, Animalympics.

Graham Gouldman of 10cc has written and produced the sound track; ten individual songs on an album you can't miss. It's got this massive medal on the front...

# Animalympics



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WHEN I'M WRONG • THE THRILL IS GONE  
NEVER MAKE A MOVE TOO SOON  
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## PB 5235



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## PB 5233



GREY & HANKS NOW I'M FINE (12 INCH ONLY)

## PC 1922



VOYAGER KEEPING THE MUSIC ALIVE

## TOP 52



TAKEN FROM THEIR FORTHCOMING ALBUM ACT OF LOVE



# MUSIC WEEK ORDER FORM CHART

# TOP 75 SINGLES

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**A Z (TOP WRITERS)**

All I Ever Wanted (D. C. Santana/Solberg/Ligertwood)	63
All Night Long (Blackman/Glover)	13
And The Beat Goes On (Sylvester/Shockley/Shelby)	47
Another Nail In The Heart (Tribble/Difford)	18
Atomic (Stein/Harry)	35
At The Edge (Stiff)	53
Little Fingers	53
Bear Cage (Stranglers)	41
Bring It All Home (H. Murphy/G. Rafferty)	54
Carrie (Britten/Robertson)	64
Check Out The Groove (Brown/Lester)	44
Clean Clean (Horne/Woolley)	55
Coward Of The County (Bolling/Wheeler)	48
Cuba/Better Do It Salsa (Vanguard/Kluger)	24
Dance Yourself Dizzy (Baker/Seago)	2
Dear Miss Lonely Hearts (Lynch/Bain)	72
Don't Push It (Haywood)	19
Do That To Me One More Time (D. Dragon)	16
Echo Beach (Gano)	11
Games Without Frontiers (Gabriel)	22
Going Underground (P. Waller)	1
Dreams Of Children (Ronald/Archer)	37
Hands Off - She's Mine (The Beat)	28
Happy House (Sioux/Severn)	20
Hello, I Am Your Heart (D. Lind)	57
Him (R. Holmes)	36
Holdin' On (Rallo/Simma)	56
Hot Dog (Owen/Dadmon)	33
I Can't Stand Up For Falling Down (Homer Banks/Alan Jones)	67
I Like To Rock (Goodwyn)	68
I'm The Face (Meaden)	74
I've Never Been In Love (Melissa/Connell)	73
January February (Torney)	12
King - Food For Thought (U.B.40)	10
Kool In The Kaftan (Britten/Robertson)	25
Let Me Rock You (R. Ballard)	75
Let's Do Rock Steady (Thompson)	27
Living After Midnight (Tipton/Halford/Downing)	15
Liquidator/Long Shot Kick De Bucket (H. Johnson)	42
Longer (Fogelberg)	65
Love Patrol (Findon)	29
Myers/Puzey	23
Magnum Live E.P. (Clarkin)	49
Missing Words (N. Davis)	34
My Oh My (Young/Emerson)	31
My Perfect Cousin (O'Neil/Bradley)	51
My World (David Cairns)	17
Ne-Na-Na-Nu-Nu (Daene)	39
Night Boat To Cairo (McPherson/Barson)	14
No-One Driving (Foxy)	32
Modern Girl (Bugatti/Musker)	60
Ooh Boy (N. Whitfield)	46
Outside My Window (S. Wonder)	52
Poison Ivy (Leiber/Stoller)	7
Riders In The Sky (S. Jones)	69
Rock With You (Temperton)	70
Rough Boys (Townshend)	62
Sexy Eyes (Mother/Stogall/Waters)	9
Silver Dream Racer (Essex)	40
So Good To Be Back Home Again (Pearl/Combal)	71
So Lonely (Sting)	30
Spirit of Radio (Pearl/Libeson)	23
Stomp (Johnson Brothers/Temperton)	6
Take That Look Off Your Face (Andrew Lloyd Webber/Don Black)	21
Talk Of The Town (Hynde)	26
The Monkees EP (Diamond/Boyce/Hart)	38
That's The Way The Money Goes (Scott)	50
The Trial Of Hissing Sid (Lloyd/Parker)	66
Toccata (Trad/Teek)	61
Together We Are Beautiful (Ken Lary)	5
Tonight I'm Alright (Walden)	43
Turn It On Again (Banks/Collins/Rutherford)	8
Turning Japanese (D. Fenton)	4
Wheels Of Steel (Byford/Quinn/Oliver/Dawson/Gill)	45
What Will I Do Without You (C. Judge Smith)	58
Working My Way Back To You (Linar/Randell)	3
Worzel Song (Evans)	59

Rank	Weeks on Chart	Title	Artist (producer)	Publisher	Label number
1	1	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam (V. Coppersmith-Heaven) And Son/Bryan Morrison	Polydor	POSP 113 (F)
2	4	DANCE YOURSELF DIZZY	Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo	1 (C/CR)
3	5	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners (M. Zager) Ardmore & Beechwood/EMI/CarlinAtlantic	K 11432 (W)	
4	3	TURNING JAPANESE	Vapors (Vic Coppersmith-Heaven) EMI	United Artists	BP 334 (E)
5	2	TOGETHER WE ARE BEAUTIFUL	Fern Kinney (Whitsett/Stephensen/Couch) Brampton	WEA	K 79111 (W)
6	11	STOMP	Brothers Johnson (Quincy Jones) Sunbury	A&M	AMS 7509 (C)
7	12	POISON IVY	Lambertas (P. Collins) Carlin	Rocket	XPRES 25 (F)
8	23	TURN IT ON AGAIN	Genesis (David Hentschell/Genesis) Hit & Run	Charisma	CB 356 (F)
9	38	SEXY EYES	Dr. Hook (R. Haffkine) April	Capitol	CL 16127 (E)
10	20	KING - FOOD FOR THOUGHT	U.B.40 (B. Lamb) Graduate/New Claims/ATV	Graduate	GRAD 6 (SP)
11	10	ECHO BEACH	Martha & The Muffins (Howlett) Dinsong/Virgin	Dindisc	DIN 9 (C)
12	19	JANUARY FEBRUARY	Barbara Dickson (Alan Tarney) ATV	Epic	EPC 8115 (C)
13	7	ALL NIGHT LONG	Rainbow (R. Glover) Panache	Polydor	POSP 104 (F)
14	NEW	NIGHT BOAT TO CAIRO EP	Madness (Langer) Warner Brothers	Stiff	BUY 71 (E)
15	25	LIVING AFTER MIDNIGHT	Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS	8379 (C)
16	8	DO THAT TO ME ONE MORE TIME	Captain & Tennille (T. Tennille) ATV	Casablanca	CAN 175 (A)
17	27	MY WORLD	Secret Affair (I. Page) And Son/Bryan Morrison	I-Spy	SEE 5 (F)
18	17	ANOTHER NAIL IN THE HEART	Squeeze (Wood/Squeeze) Rondor/Deptford Songs	A&M	AMS 7507 (C)
19	30	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood (Leon Haywood) Sunbury	20th Century	TC 2443 (R)
20	21	HAPPY HOUSE	Siouxie & The Banshees (Siouxie & The Banshees/N. Gray) Pure Noise/Chappell	Polydor	POSP 117 (F)
21	6	TAKE THAT LOOK OFF YOUR FACE	Marti Webb (Andrew Lloyd Webber) DJM/Really Useful	Polydor	POSP 100 (F)
22	9	GAMES WITHOUT FRONTIERS	Peter Gabriel (Lillywhite) Cliveline/Hit & Run	Charisma	CB 354 (F)
23	13	SPIRIT OF RADIO	Rush (Rush/T. Brown) Heath Levy	Mercury	RADIO 7 (F)
24	14	CUBA/BETTER DO IT SALSA	Gibson Brothers (Daniel Vanguard) Heath Levy/Blue Mountain	Island	WIP 6561 (E)
25	28	KOOL IN THE KAFTAN	B. A. Robertson (Britten) Myaxe/United Artists/Cop. Con.	Asylum	K 12427 (W)
26	NEW	TALK OF THE TOWN	Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real	ARE 12 (W)
27	24	LET'S DO ROCK STEADY	Bodysnatchers (Roger Lomas) Sparta Florida	2Tone	CHSTT 9 (F)
28	15	HANDS OFF - SHE'S MINE	The Beat (Bob Sargeant) Copyright Control	Go Feet	FEET 1 (F)
29	29	LOVE PATROL	Dooleys (B. Findon) Blacksheep	GTO	GT 260 (C)
30	16	SO LONELY	Police (Police) Virgin	A&M	AMS 7402 (C)
31	31	MY OH MY	Sad Cafe (Eric Stewart) St. Annes	RCA	SAD 3 (R)
32	32	NO-ONE DRIVING	John Foxx (John Foxx) Island	Virgin/Metal	Beat VS 338 (C)
33	26	HOT DOG	Shakin' Stevens (M. Hurst) Acuff Rose	Epic	EPC 8090 (C)
34	51	MISSING WORDS	Selecter (E. Ross/Roger Lomas) Selecter Copyright/RAK	2 Tone	CHSTT 10 (F)
35	18	ATOMIC	Blondie (Mike Chapman) EMI	Chrysalis	CHS 2410 (F)
36	43	HIM	Rupert Holmes (R. Holmes/J. Bayer) Warner Brothers	MCA	565 (C)
37	40	GENO	Daxy's Midnight Runners (P. Wingfield) EMI	Parlophone	R 6033 (E)
38	35	THE MONKEES EP	Monkees (J. Barry/Boyce/Hart) Screen Gems/EMI	Arista	ARIST 326 (F)

Rank	Weeks on Chart	Title	Artist (producer)	Publisher	Label number
39	34	NE-NE-NA-NA-NU-NU	Bad Manners (Roger Lomas) Sunbury	Magnet	MAG 164 (A)
40	NEW	SILVER DREAM RACER	David Essex (David Essex) April/Imperial Wizard Songs	Mercury	BIKE 1 (F)
41	36	BEAR CAGE	Stranglers (Stranglers/Winstanley) Copyright Control	United Artists	BP 344 (E)
42	67	LIQUIDATOR/LONG SHOT KICK DE BUCKET	Harry J All Stars/Pioneers (Johnson) New Town Sound	Trojan	TRO 9063 (C)
43	37	TONIGHT I'M ALRIGHT	Narada Michael Walden (Narada Michael Walden) Warner Brothers	Atlantic	K 11437 (W)
44	68	CHECK OUT THE GROOVE	Bobby Thurston (-) Peterman/Carlin	Epic	EPC 8348 (C)
45	41	WHEELS OF STEEL	Saxon (Saxon/Hinton) Heath Levy	Carrere	CAR 143 (W)
46	49	OOH BOY	Rose Royce (N. Whitfield) Warner Brothers	Whitfield	K 17575 (W)
47	33	AND THE BEAT GOES ON	Whispers (Dick Griffey/Whispers) Rondor/Chappell	Solar	SO 1 (R)
48	39	COWARD OF THE COUNTRY	Kenny Rogers (Larry Butler) EMI	United Artists	UP 614 (E)
49	56	MAGNUM LIVE E.P.	Magnum (Lyons/Tsangarides) Magnum Aviation	Jet	175 (C)
50	45	THAT'S THE WAY THE MONEY GOES	M (Platinum Prod) Platinum	MCA	570 (C)
51	NEW	MY PERFECT COUSIN	Undertones (R. Bechirian) Warner Brothers	Sire	SIR 4038 (W)
52	75	OUTSIDE MY WINDOW	Stevie Wonder (S. Wonder) Jobete/Black Bull	Motown	TMG 1179 (E)
53	22	AT THE EDGE	Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis	CHS 2406 (F)
54	61	BRING IT ALL HOME	Gerry Rafferty (H. Murphy/G. Rafferty) Gerry Rafferty	United Artists	BP 340 (E)
55	NEW	CLEAN CLEAN	Buggles (Buggles) Island/Carlin	Island	WIP 6584 (E)
56	60	HOLDIN' ON/BURNIN' ALIVE	Tony Rallo (Goldschmidt/Costandinos) ATV/Louvigny	Calibre	CAB 501 (A)
57	52	HELLO, I AM YOUR HEART	Bette Bright (Alted/Clinger/Dickins) EMI	Korova	KOW 3 (W)
58	63	WHAT WILL I DO WITHOUT YOU	Lene Lovich (Lovich/Chappell/Bechirian/Winstanley) Jiving Brothers	Stiff	BUY 69 (E)
59	47	WORZEL SONG	Jon Pertwee (Paul Hart) Copyright Control	Decca	F 13885 (S)
60	NEW	MODERN GIRL	Sheena Easton (C. Neill) Pendulum/Sea Shanty/Chappell	EMI	5042 (E)
61	NEW	TOCCATA	Sky (Sky/Clarke/Bandall) Martin-Coulter/Sky Writing UA	Ariola	ARO 300 (A)
62	NEW	ROUGH BOYS	Peter Townshend (C. Thomas) Eal Pie	Atco	K 11460 (W)
63	57	ALL I EVER WANTED	Santana (Keith Olsen) Carlin	CBS	8160 (C)
64	46	CARRIE	Cliff Richard (Richard/Britten) Mews/Kongrild/United Artists/Myaxe	EMI	5006 (E)
65	60	LONGER	Dan Fogelberg (-) April	Epic	EPC 8230 (C)
66	74	THE TRIAL OF HISSING SID	Keith Michell/Captain Beaky (Parker/Rowlands) Captain Beaky/Chappell	Polydor	HISS 1 (F)
67	55	I CAN'T STAND UP FOR FALLING DOWN	Elvis Costello (Nick Lowe) Warner Brothers	F. Beat	XX 1 (W)
68	42	I LIKE TO ROCK	April Wine (Goodwyn) Carlin/Martin Coulter	Capitol	CL 16121 (E)
69	53	RIDERS IN THE SKY	Shadows (Shadows) Chappell/Morris	EMI	5027 (E)
70	48	ROCK WITH YOU	Michael Jackson (Q. Jones) Rondor	Epic	EPC 8206 (C)
71	62	SO GOOD TO BE BACK HOME AGAIN	Tourists (T. Allom) Logo Songs/Arnakata/Warner Brothers	Logo	TOUR 1 (R)
72	NEW	DEAR MISS LONELY HEARTS	Phillip Lynott (P. Lynott/K. Wolvern) Puk/Chappell	Vertigo	SOLO 1 (F)
73	NEW	I'VE NEVER BEEN IN LOVE	Suzi Quatro (Mike Chapman) Big Neck	RAK	307 (E)
74	NEW	I'M THE FACE	High Numbers (P. Meaden) Campbell Connelly	Back Door	DOOR 4 (F)
75	58	LET ME ROCK YOU	Kandikate (M. Most) Island	RAK	306 (E)

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

**STIFF SINGLES PAVING THE WAY TO THE PATH OF SUCCESS**

**DESMOND DEKKER** RUSH RELEASED ON APRIL 4  
NEW RECORDING OF "THE ISRAELITES" (BUY 70)  
LIMITED EDITION 10" VERSION (BUY IT 70)

**MADNESS** "WORK REST & PLAY" EP  
FEATURING "NIGHT BOAT TO CAIRO"  
4 TRACKS (BUY 71) OUT NOW

**"KITCHEN AT PARTIES"**  
DLT'S RECORD OF THE WEEK (BUY 73)

**JONA LEWIE**

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

**WRECKLESS ERIC** "YESTERDAYS LOVE" (BUY 74)

**BROKEN DOLL** (BUY 75)

**LENE LOVICH** "WHAT WILL I DO WITHOUT YOU" (BUY 69)  
21 MINS. DOUBLE SINGLE. (STUDIO & LIVE)

**ANY TROUBLE**

**AVOID THESE AT YOUR OWN RISK... ORDER THRU' CBS ON 01-960-2155**

# prima donna

Winners of the U.K. Final for the Eurovision Song Contest 1980.

## 'LOVE ENOUGH FOR TWO'

ARO 221

*You're No.1.*



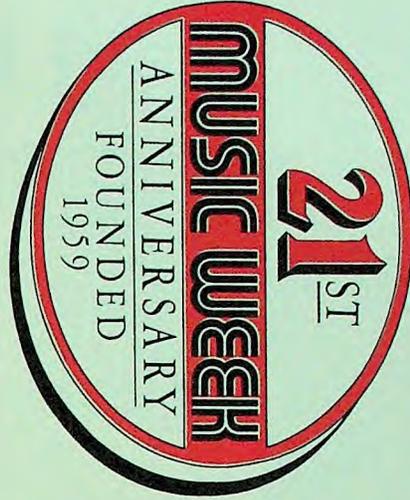
Produced by Stephanie De-Sykes, Stuart Slater and Graham Preskett.





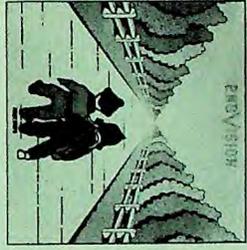


# MUSIC WEEKEND MUSIC WEEKEND MUSIC WEEKEND

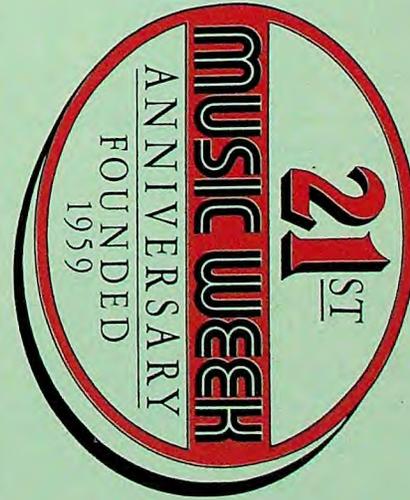


Just when you thought the 80's were a dead end for music, along came 2nd Vision.

Jazz-rock bands are nothing new. Neither are folk-rock bands. 2nd Vision though are probably the first group to draw their inspiration from jazz, folk and rock. But this unique combination should come as no surprise when you see the line up of 2nd Vision's first album aptly entitled 'First Steps'.  
 John Etheridge has played with both Stephen Gossell and Yehudi Menuhin but is probably best known as the leading light of Soft Machine.  
 The Scarlets was also in Soft Machine as well as coading his former bandmate to the highly successful folk-rock group The Albion Band.  
 The group is completed by drummer Mickey Barker, keyboardist Dave Bislaw and on bass guitars Jonathan Dove.  
 All in all, First Steps may be a hard album to define. But it's certainly an easy album to listen to.



21st Music Weekend  
 FIRST STEPS: THE DEBUT ALBUM FROM 2ND VISION.  
 CHRYSALIS CHR 1289. ALSO AVAILABLE ON CASSETTE.



# TOP 75 ALBUMS

Week-ending April 5, 1980

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

1	<b>NEW</b> DUKE	Genesis	Charisma CBR 101
2	GREATEST HITS	Rose Royce	Whitfield RRTV 1
3	TWELVE GOLD BARS	Status Quo	Vertigo QUOTV 1
4	TEARS & LAUGHTER	Johnny Mathis	CBS 10019
5	HEARTBREAKERS	Matt Monro	EMI EMTV 23
6	TELL ME ON A SUNDAY	Marti Webb	Polydor POLD 5031
7	STAR TRAKS	Various	K-Tel NE 1070
8	THE CRYSTAL GAYLE SINGLES ALBUM	Crystal Gayle	United Artists UAG 30287
9	REGGATTA DE BLANC	Police	ABM AMLH 64792
10	STRING OF HITS	Shadows	EMI EMC 3310
11	GLASS HOUSES	Billy Joel	CBS 86108
12	OUTLANDOS D'AMOUR	Police	ABM AMLH 68502
13	FACADES	Sad Cafe	RCA PL 25249
14	OFF THE WALL	Michael Jackson	Epic EPC 83468
15	ON THROUGH THE NIGHT		
26	PSYCHEDELIC FURS	Psychedelic Furs	CBS 84084
27	PERMANENT WAVES	Rush	Mercury 9100 071
28	TOO MUCH PRESSURE	Selecter	Two Tone CDL TT 5002
29	<b>NEW</b> WOMEN AND CHILDREN FIRST	Van Halen	Warner Brothers K 56793
30	THE WALL	Pink Floyd	Harvest SHDW 411
31	GREATEST HITS VOL. 2.	Abba	Epic EPC 10017
32	ARGY BARGY	Squeeze	ABM AMLH 64802
33	ASTAIRE	Peter Skellern	Mercury 9109 702
34	INITIAL SUCCESS	B. A. Robertson	Asylum K 52216
35	SOMETIMES YOU WIN	Dr. Hook	Capitol EST 12018
36	HER BEST SONGS	Emmylou Harris	K-Tel NE 1058
37	KENNY	Kenny Rogers	United Artists UAG 30273
38	AGAINST THE WIND	Bob Seger/Silver Bullet Band	Capitol EAST 12041
39	GREATEST HITS VOL. 1	Cockney Rejects	EMI ZONO 101
40	ORCHESTRAL MANOEUVRES IN THE DARK		
51	<b>NEW</b> OFFICIAL BOOTLEG ALBUM	Blues Band	Arista 88BP 101
52	LOOK HEAR	10cc	Mercury 9102 505
53	CLUB SKA '67	Various	Island IRSP 4
53	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
55	DISCOVERY	Electric Light Orchestra	Jet JETLX 500
56	SMALLCREEP'S DAY	Mike Rutherford	Charisma CAS 1149
57	SKY	Sky	Ardia ARLH 5022
58	THE VERY BEST OF	Leo Sayer	Chrysalis CDL 1222
59	HIGHWAY TO HELL	AC/DC	Atlantic K 50628
60	GREATEST HITS	K.C. & The Sunshine Band	T.K. TKR 83385
61	HARDER... FASTER	April Wine	Capitol EST 12013
62	THE FINE ART OF SURFACING	Boontown Rats	Ensign ENROX 11
63	THE NOLAN SISTERS	Nolans	Epic EPC 83892
64	RAINBOW/RISING	Ritchie Blackmore's Rainbow	Polydor 2490 137
64	ELO'S GREATEST HITS		

## TIP SHEET

Edited  
by  
SUE FRANCIS

# Barry Leng open to publishing offers



PHOTO: HANNE JORDAN  
BARRY LENG, pictured with his ATV Music Ear Of The Year Award, is seeking an independent publishing offer.

BARRY LENG, recipient of one of ATV Music's Ear Of The Year awards for being 1979's top producer, is currently open to publishing offers after three years with the aforesaid company as a writer.

Leng has, of course, just had the most successful 12 months of his career so far in the music business — he was responsible for producing Amii Stewart's US No 1 Knock On Wood, which has sold 4.5 million copies around the world, and also the follow-up, Light My Fire, interpolated with a Barry Leng/Simon May song, 137 Disco Heaven (1.5 million sales).

Amii's last UK hit Paradise Bird, the title track of her second album, was penned by Leng and May — as were several of the other songs on the LP.

Leng has been associated with ATV since 1973, when he worked in A&R and production for Bradley's Records.

He co-penned Born With A Smile On My Face and We'll Find Our Day, for Stephanie de Sykes, and has written several other songs with Simon May which have been recorded by a variety of artists.

He says: "At the moment I'm keeping my options open so far as a publishing deal is concerned, and everything is very amicable between ATV and myself. However, I am open to offers."

Leng has just finished recording Amii Stewart's next single and will shortly be leaving for the US with Simon May, "to work on an unnamed project."

He can be contacted at: 502 1208.

## Panto man seeking recording deal

CHRIS HAMILL has spent the last two years working on stage in pantomime with a touring musical and has just completed a season with Joseph and the Amazing Technicolour Dreamcoat in Plymouth. He has also been laying down tapes in recording studios both of his own and other people's material.

"We, as his management, have encouraged him to prepare a wide range of songs, for all of which he has obtained the music publishing rights," says Roddam Twiss of Promot Investments, "and we're now actively seeking a recording contract."

Except for the theatrical experience, not an unfamiliar story among new artists seeking recognition, what is exceptional is the quality of Hamill's voice, his



CHRIS HAMILL

commercial choice of songs and his youthful new wave looks contrasting with his mellow voice.

CONTACT: Roddam Twiss, Promot Investments, 40 Welbeck Street, London W1. (01) 821 1265.

CONTACT  
SUE FRANCIS  
ON  
439 9756

## Shashoua's special Musexpo package

WITH MUSEXPO '80 only six months away, president Roddy Shashoua is offering to those participants who book before May 1, a special package, with a saving of \$550. To include one office/booth (free registration for all company members is thrown in), one full page of advertisement and 15 minutes videotime daily for the four days.

This year Musexpo, the US international music conference which Shashoua began six years ago, changes venue and dates, moving to the Americana Hotel, Bal Harbour, Miami Beach, from September 26 to 30. Besides the market-place aspect reminiscent of Midem, the conference will also include workshop/seminars covering radio programming and records; A&R/artist development distribution and marketing; legal/international licensing; music publishing; video production and techniques and record production.

Participants who are "leaders" in these respective fields in the US and throughout the major countries of the world will be selected panellists.

As in past years, Shashoua would be most happy to hear from representatives from Britain or Europe who feel qualified and interested to be a panellist.

CONTACT Roddy Shashoua, Musexpo, 1414 Avenue of the Americas, New York, N.Y. 10019. (212) 489 9245.

## TALENT

Edited  
by  
CHRIS WHITE

THE KING'S Singers recently completed their umpteenth annual UK tour, which again attracted 'full houses' everywhere, and coincided with the release of two EMI albums — *New Day* on the Columbia label, which features the lighter side of their repertoire, and the classical album, *Victoria Collection*. Transporting the choral group around the country — and their 'props' — proved relatively simple... their management, the Noel Gay Organisation, hired a special coach emblazoned with the King's Singers name, which served as a great advertisement for the tour as well...

## Krokus prepares for UK heavy metal challenge

by JIM EVANS

AS HEAVY metal music continues to boom, further contenders for a slice of this lucrative market have emerged from a source not generally connected with hard rock.

Swiss band Krokus, voted number one group in their home country, are attempting to break into the international scene, the UK in particular. Their first release in this country, the album *Metal Rendezvous* (Ariola ARL 5056) was recently received favourably by the rock critics. Indeed, both *Sounds* and *Record Mirror* awarded it four stars.

Switzerland is not a big record market. There, *Metal Rendezvous* has sold around 15,000 copies and in so-doing broken a number of records. The UK is going to prove a much harder nut to crack for the virtually unknown Krokus. But the band appreciates this and is very confident.

Lead singer Marc Storace explains: "I have always been convinced that there are good musicians in Switzerland. Our music is neither too over the top nor too intellectual. It's classic heavy metal, yet easy to listen to."

More live dates are the next step for Krokus.

"We'll probably do a German tour with the Scorpions and then, maybe, do a couple of London dates as feelers to test the reaction. We are not going to rush things," said Marc.

The band has already had offers to play in the States this summer, but Storace comments: "I don't know about that. I just concentrate on the music, making sure the machine is oiled and ready to go. The movement now is towards heavy



MARC STORACE: "We'll probably do a German tour with The Scorpions and then, maybe, do a couple of London dates as feelers to test reaction. We are not going to rush things."

metal — there's nothing really new coming out in England and we feel our music fills a gap. But we don't like counting our chickens before they're hatched and aren't taking anything for granted."

Storace, who cites the band's main influences as AC/DC and Deep Purple, adds: "We recorded *Metal Rendezvous* in just two weeks. That way you get crisp and fresh results. It's so important for the energy to come across on the record."

## Learn to mix well

ONE OF the chief attractions of Prosound '80, the professional audio exhibition organised by Batiste Exhibitions & Promotions at the West Centre Hotel, London, September 2-4, will be a fully-equipped multi-track mixdown room enabling visitors to gain "hands on" experience of the equipment available at the exhibition.

A three-day conference, at which some fifteen papers are to be given, will run concurrently with Prosound. On the first day these will cover technical advances in recording and sound reinforcement. The second day will be entirely devoted to the development of the independent recording studio, from the initial planning to end product. The last day will discuss the more general aspects of professional audio, such as electronic music and the application of effects units.

Contact: Prosound International, Batiste Exhibitions & Promotions, Pembroke House, Campsbourne Road, London N8. (01) 340 3291.

## Maxwells need a label

DENNIS MCGINLAY, managing director of Cubwood Productions (UK), writes that he has produced a record with Chas & Carol Maxwell combining pop/disco with a New Orleans jazz feel to the brass.

"We are now organising a major publicity campaign in Britain and America and are looking for a label to take on this single."

The title of the song is aptly New Orleans and the Maxwells have already had an album release for which they "received a silver disc. And this was achieved through venue sales only".

CONTACT: Dennis McGinlay, Cubwood Productions, 12 Eldon Street North, Barnsley, South Yorkshire S71 1LG. Tel: Barnsley (0226) 41847/8.



CHAS AND Carol Maxwell, seeking a label for their single.

## Chart Newcomers

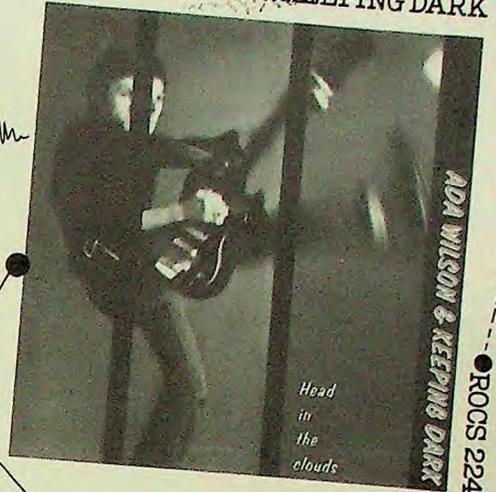
BAD MANNERS: Ne-Ne-Na-Nu-Nu (Magnet MAG 164)

BAD MANNERS consists of no less than nine people — too many to list here, but including such unlikelys as Fatty Buster Bloodvessel and Gus 'Hot Lips' Herman — who have been together for some 18 months, regularly playing pub gigs. The band have been signed to Magnet on a longterm worldwide deal and Ne-Ne-Na-Nu-Nu is their first single for the label. Bad Manners will be playing a string of live dates throughout the country during April.



EXPELAIRES

ADA WILSON & KEEPING DARK



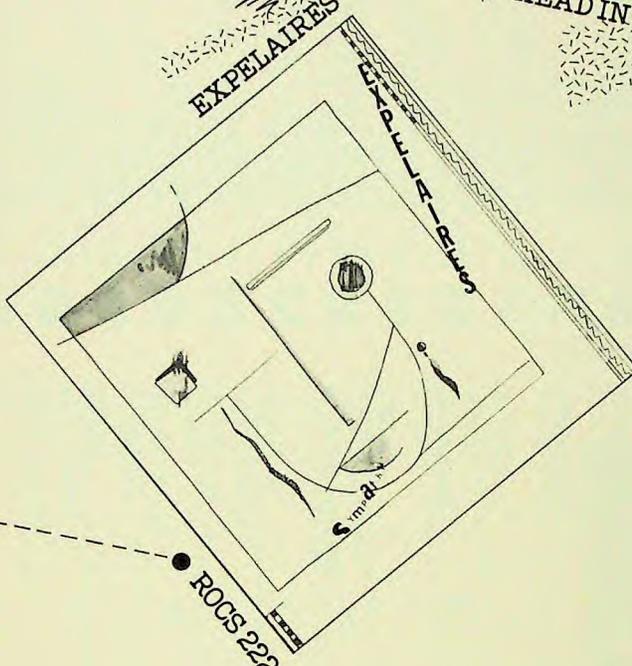
ROCS 224

ROCS 224  
"HEAD IN THE CLOUDS"

EXPELAIRES

ADA WILSON &  
KEEPING DARK

ROCS 222  
"SYMPATHY (DON'T BE TAKEN IN)"



ROCS 222

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"HICKS FROM THE STICKS"  
ROC 111 AVAILABLE NOW

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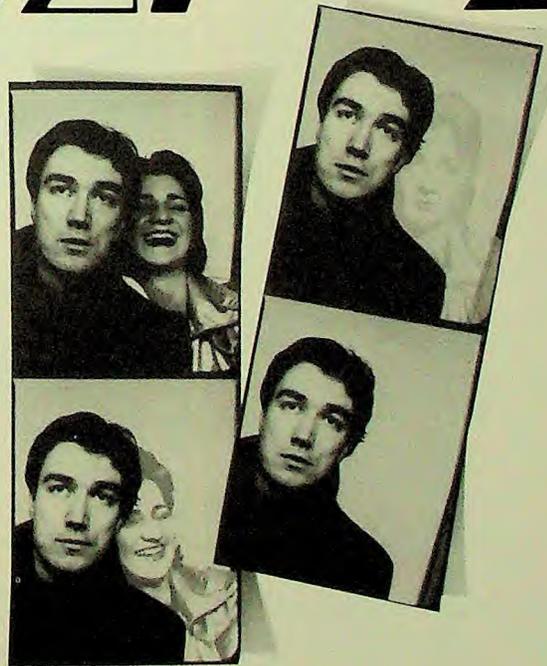
# Fischer - Z

Newsingle  
"So long"  
clw "Hiding" BP342

In a special picture bag.  
Taken from the forthcoming album  
'Going deaf for a living'



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**James Last**  
 SINGLE VERSION OF  
 GIORGIO MORODER'S 'AMERICAN GIGOLO' SOUNDTRACK  
 'SEDUCTION'  
 PD 2071  
 RACING UP THE U.S. CHARTS WITH A BULLET  
 RUSH RELEASE

PAR 100  
 ELVIS SHOULD PLAY SKA.  
**GRADUATE**  
 NEW SINGLE ON SALE NOW.  
 HEAR IT ON RADIO 1

**SQUEEZE**  
 ANOTHER NAIL IN MY HEART  
 THE HIT SINGLE  
 AM  
 RECORDS

# TOP 75 SINGLES

Week-ending April 5, 1980  
 ● MILLION (PLATINUM)  
 ● ½ MILLION (GOLD)  
 ● ¼ MILLION (SILVER)

1	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam	Polydor POSP 113
2	DANCE YOURSELF DIZZY	Liquid Gold	Polo 1
3	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners	Atlantic K 11432
4	TURNING JAPANESE	Vapors	United Artists BP 334
5	TOGETHER WE ARE BEAUTIFUL	Fern Kinney	WEA K 79111
6	STOMP	Brothers Johnson	A&M AMS 7509
7	POISON IVY	Lambertas	Rocket XPRS 25
8	TURN IT ON AGAIN	Genesis	Charisma CB 356
9	SEXY EYES	Dr. Hook	Capitol CL 16127
10	KING - FOOD FOR THOUGHT	U.B.40	Graduate GRAD 6
11	ECHO BEACH	Martha & The Muffins	Dindisc DJN 9
12	JANUARY FEBRUARY	Barbara Dickson	Epic EPC 8115
13	ALL NIGHT LONG	Rainbow	Polydor POSP 104
14	NIGHT BOAT TO CAIRO EP	Madness	Stiff BUY 71
15	LIVING AFTER MIDNIGHT	Judas Priest	PBS 9370

26	TALK OF THE TOWN	Pretenders	Real ARE 12
27	LET'S DO ROCK STEADY	Bodysnatchers	2 Tone CHSTT 9
28	HANDS OFF - SHE'S MINE	The Beat	Go Feet FEET 1
29	LOVE PATROL	Dooleys	GTO GT 260
30	SO LONELY	Police	A&M AMS 7402
31	MY OH MY	Sad Cafe	RCA SAD 3
32	NO-ONE DRIVING	John Foxx	Virgin/Metal Beat VS 338
33	HOT DOG	Shakin' Stevens	Epic EPC 80890
34	MISSING WORDS	Selecter	2 Tone CHSTT 10
35	ATOMIC	Blondie	Chrysalis CHS 2410
36	HIM	Rupert Holmes	MCA 565
37	GENO	Dexy's Midnight Runners	Parlophone R 6033
38	THE MONKEES EP	Monkees	Arista ARIST 326
39	NE-NE-NA-NU-NU	Bad Manners	Magnet MAG 164
40	SILVER DREAM RACER	David Essex	Mercury BIVE 1

51	MY PERFECT COUSIN	Undertones	Sire SIR 4038
52	OUTSIDE MY WINDOW	Stevie Wonder	Motown TMG 1179
53	AT THE EDGE	Stiff Little Fingers	Chrysalis CHS 2406
54	BRING IT ALL HOME	Gerry Rafferty	United Artists BP 340
55	CLEAN CLEAN	Buggles	Island WIP 6584
56	HOLDIN' ON/BURNIN' ALIVE	Tony Rallo	Calibre CAB 501
57	HELLO, I AM YOUR HEART	Bette Bright	Korova KOW 3
58	WHAT WILL I DO WITHOUT YOU	Lene Lovich	Stiff BUY 69
59	WORZEL SONG	Jon Pertwee	Decca F 13885
60	MODERN GIRL	Sheena Easton	EMI 5042
61	TOCCATA	Sky	Artoia ARO 300
62	ROUGH BOYS	Peter Townshend	Atco K 11460
63	ALL I EVER WANTED	Santana	CBS 8160
64	CARRIE	Cliff Richard	EMI 5006
65	LONGER	David Essex	PBS 9370

<b>15</b>	<b>LIVING AFTER MIDNIGHT</b> Judas Priest	CBS 8379
<b>16</b>	<b>DO THAT TO ME ONE MORE TIME</b> Captain & Tennille	Casablanca CAN 175
<b>17</b>	<b>MY WORLD</b> Secret Affair	I-Spy SEE 5
<b>18</b>	<b>ANOTHER NAIL IN THE HEART</b> Squeeze	A&M AMS 7507
<b>19</b>	<b>DON'T PUSH IT, DON'T FORCE IT</b> Leon Haywood	20th Century TC 2443
<b>20</b>	<b>HAPPY HOUSE</b> Siouxie & The Banshees	Polydor POSP 117
<b>21</b>	<b>TAKE THAT LOOK OFF YOUR FACE</b> Martti Webb	Polydor POSP 100
<b>22</b>	<b>GAMES WITHOUT FRONTIERS</b> Peter Gabriel	Charisma CB 354
<b>23</b>	<b>SPIRIT OF RADIO</b> Rush	Mercury RADIO 7
<b>24</b>	<b>CUBA/BETTER DO IT SALSA</b> Gibson Brothers	Island WIP 6561
<b>25</b>	<b>KOOL IN THE KAFTAN</b> B. A. Robertson	Asylum K 12427

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On a night when flowers didn't suit my shoes'  
*Gwendolyn*  
by  
**DEXYS MIDNIGHT RUNNERS**

<b>40</b>	<b>SILVER DREAM RACER</b> David Essex	Mercury BIKE 1
<b>41</b>	<b>BEAR CAGE</b> Stranglers	United Artists BP 344
<b>42</b>	<b>LIQUIDATOR/LONG SHOT KICK DE BUCKET</b> Harry J All Stars/Pioneers	Trojan TRO 9063
<b>43</b>	<b>TONIGHT I'M ALRIGHT</b> Narada Michael Waliden	Atlantic K 11437
<b>44</b>	<b>CHECK OUT THE GROOVE</b> Bobby Thurston	Epic EPC 8348
<b>45</b>	<b>WHEELS OF STEEL</b> Saxon Carrere	CAR 143
<b>46</b>	<b>OOH BOY</b> Rose Royce	Whitfield K 17575
<b>47</b>	<b>AND THE BEAT GOES ON</b> Whispers	Solar SO 1
<b>48</b>	<b>COWARD OF THE COUNTY</b> Kenny Rogers	United Artists UP 614
<b>49</b>	<b>MAGNUM LIVE E.P.</b> Magnum	Jet 175
<b>50</b>	<b>THAT'S THE WAY THE MONEY GOES</b> M	MCA 570

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<b>65</b>	<b>LUNGEH</b> Dan Fogelberg	Epic EPC 8230
<b>66</b>	<b>THE TRIAL OF HISSING SID</b> Keith Michell/Captain Beaky & His Band	Polydor HISS 1
<b>67</b>	<b>I CAN'T STAND UP FOR FALLING DOWN</b> Elvis Costello	F. Beat XX 1
<b>68</b>	<b>I LIKE TO ROCK</b> April Wine	Capitol CL 16121
<b>69</b>	<b>RIDERS IN THE SKY</b> Shadows	EMI 5027
<b>70</b>	<b>ROCK WITH YOU</b> Michael Jackson	Epic EPC 8206
<b>71</b>	<b>SO GOOD TO BE BACK HOME AGAIN</b> Tourists	Logo TOUR 1
<b>72</b>	<b>DEAR MISS LONELY HEARTS</b> Philip Lynott	Verdigo SOLO 1
<b>73</b>	<b>I'VE NEVER BEEN IN LOVE</b> Suzi Quatro	RAK 307
<b>74</b>	<b>I'M THE FACE</b> High Numbers	Back Door DOOR 4
<b>75</b>	<b>LET ME ROCK YOU</b> Kandidate	RAK 306

Top 76 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

**JONA LEWIE**  
OLT'S RECORD OF THE WEEK  
BUY 73  
You'll always find me in the kitchen at parties

# LIVING AFTER MIDNIGHT

# HIT SINGLE

8379

# Decca makes Fidelio first digitally recorded opera

DECCA COMES up with another digital "first" in April — the first digitally recorded opera. Sir Georg Solti conducts the Chicago Symphony Chorus and Orchestra and a cast led by Hildegard Behrens as Leonore, Peter Hofmann as Florestan and Hans Sotin as Rocco in Beethoven's *Fidelio*. (D178D 3/K1781 32 £16.50).

Recorded in the Medina Temple by Ray Minshull, it is a work which Solti has apparently wanted to record for some time, partly for sentimental reasons. The opera was one of the works which first established him as an operatic conductor of no mean ability in the post-War period, after a production in Stuttgart in 1946, when the role of Florestan was taken, for the first time, by a young tenor, Wolfgang Windgassen.

Hildegard Behrens, too, has been wanting to sing the role of Leonore on disc, for it is a part that she has sung with much success on many occasions in the major

houses, though she still regards the character as a challenge. "The problems with which I have had to grapple are not the vocal or technical difficulties," she says, "but the tremendous emotions. With each new production I try to achieve an even greater emotional range, without losing overall control."

But the main attention will, inevitably, be placed on the digital qualities of the release, and for a verdict on that we will have to wait for the major critics. Suffice to say that though there are six or so complete *Fidelios*, they are all fairly old with the exception of Bernstein's 1978 issue, so there is, in any case, room for another, digital or not.

The release is being supported by double page adverts in the *Gramophone* and *Records and Recordings*, and radio stations nationwide will receive demonstration tapes.



HILDEGARD BEHRENS: looking forward to the recording

## Further mileage for EMI cassettes

EMI'S MILES of Music which has already proved itself a successful marketing project with the release of the first five cassettes, each containing some 80 minutes of music, is to be expanded by another five titles.

The series is an unashamedly popular selection of music with such titles as Piano Favourites, Spirit of Vienna and The Sound of Baroque, with all the pops retailing at £4.99.

The next five are equally popular: The Best of Gilbert and Sullivan (TC2-MOM 106), 1812 And Other Russian Pops (TC2-MOM 107), Serenade for Strings (TC2-MOM 108), Showpieces for Orchestra (TC2-MOM 109) and Melodies for You (TC2-MOM 110).

The Gilbert and Sullivan tape includes excerpts from the Mikado, Gondoliers, Iolanthe, Pirates of Penzance and HMS Pinafore, all conducted by Sir Malcolm Sargent. The Russian tape contains the well-known pieces by Tchaikovsky, Borodin, Rimsky-Korsakov, Glinka, and Mussorgsky (Night on the Bare Mountain). The Serenade for Strings contains a wider variety: Mozart, Tchaikovsky, Grieg, Dvorak, Warlock, Dag Wren and Elgar (Introduction and Allegro in a good performance by the LPO and Boult). Showpieces for Orchestra gives more variety from Wagner's Overture Die Meistersinger to Debussy's Prelude a L'Après Midi and Saint-Saens' Danse Macabre.

The Melodies for You is more MOR, with classical melodies arranged and played by Reginald Kilbey and His Strings.

As well as advertising, EMI is offering a Miles of Music Cassette poster — dealers who are interested should write to the marketing manager at 26/37 Seymour Mews, London, W1 A 1ES.

## Nimbus switches to a pop distributor

NIMBUS RECORDS is no longer being distributed by Harmonia Mundi — instead, the company has decided to switch to Spartan, which specialises in independent pop labels, especially those representing new wave bands.

This unusual step, quite in character for Nimbus, is not quite a blind experiment. One of Nimbus' great successes has been in France and there the records are distributed by Freebird which is also a pop distributor mainly.

By signing a contract with Spartan — which represents labels such as Cherry Red, Rough Trade and Charly — Nimbus hopes to approach a wider public than just the normal specialist classical market.

"We have basically learned from our experience in France that pop distributors have a more open approach and are prepared to sell classical records wherever a market can be found for them," explains Eugen Beer, Nimbus spokesman.

"What we want to do with Spartan is look at the whole marketing and retailing side of classical records to see if there are other ways which would work, and other markets which could be opened."

At the very least, Nimbus hopes to get the direct-cut and SAM 45 records into shops where there is very little classical product, in addition to established classical dealers. And that includes the chain stores.

It appreciates that the Spartan reps (there are eight covering the country) will have little specialist knowledge, and will act mainly as couriers and suppliers of information than the more traditional role of the rep as salesman. But Nimbus hopes to overcome this by issuing newsletters at regular intervals looking at Nimbus product, as well as keeping in touch with dealers by phone.

## Harmonia Mundi takes Calliope under its wing

CALLIOPE, the enterprising independent French record company which has had a chequered import career in this country at least, is now to be looked after by Harmonia Mundi in the UK, and distributed by Parnote.

The announcement comes as Harmonia Mundi itself moves to 47-51 Chalfont Street, NW1, (tel 01 388 9906), the home of Parnote Distribution so that there will now be four companies looked after by Daniel Michel: Harmonia Mundi France and Deutsche, Acanta, and Calliope.

The addition of the Calliope catalogue is very important. In the nine years since its formation, the record company has published 150 records, 73 of which have won awards of one kind or another. Its reputation, therefore, both for scholarship and musical performance, has remained very high.

### Activity

Record buyers and dealers in this country have generally been aware of three main areas of activity with Calliope which has been distributed by CRD, then Symphonica and then Cassion: organ music particularly by French composers; French music of the 19th and 20th centuries and English Renaissance music superbly sung by the Clerkes of Oxenford. It has always been a sad reflection on the British companies that, apart from two excellent recitals on CFP and a group of carols on Abbey, this choir has had to go to a French company to make records. It is, nevertheless, Calliope's gain, and it is good to see that the records of music by Gibbons and Tallis and others will be easily available.

What is also interesting is that there have been other projects undertaken by Calliope of which the British record buying public is simply not aware.

### Gibson questing

SIR ALEXANDER Gibson is to be the principal guest conductor of the Houston Symphony Orchestra, Texas, from September 1981. This follows a period of regular questing over the past few years. The post will be held for two years, and will inevitably involve Sir Alexander in more Sibelius, the composer with whom his name is particularly associated. He will, of course, continue to hold his appointments in Scotland as musical director of the Scottish National Orchestra and of Scottish Opera.

### CBS issues

## Kramer v. Kramer soundtrack

KRAMER V KRAMER, the immensely popular film starring Dustin Hoffman and Meryl Streep, which has been nominated for no less than nine Academy Awards, is clearly going to be around for some time.

And that will mean good business, for CBS, for this month it is releasing the record of music by Vivaldi and Purcell from which the soundtrack was taken.

The main music is the Concerto for Mandolin, Strings and Harpsichord in C major by Vivaldi arranged and transcribed for Mandolin and Guitar, and played by Scott Kuncy, mandolin; Frederic Hand, guitar and conducted by Herbert Harris.

Other parts of the soundtrack come from other Vivaldi works, such as the Concerto in G major for two mandolins, strings and organ; and the Sonata in D for trumpet, strings and continuo, and The Gordian Knot Untied — these last two works having been especially recorded for this LP by Raymond Leppard and the English Chamber Orchestra.

The album, which is illustrated with pictures from the film, is released on 73945 retailing at £4.99, and the cassette 40-73945 retailing at £5.29.

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# EMI makes April opera month

EMI'S APRIL releases are dominated by operatic and vocal records. Perhaps the most important is the traditional combination of Leoncavallo's *Pagliacci* and Mascagni's *Cavalleria Rusticana* coupled in a three-record box set conducted by Riccardo Muti.

These two popular one-act operas are the first non-Verdi operas to be recorded by Riccardo Muti — so far *Aida*, *Un Ballo in Maschera*, *Macbeth* and *Nabucco* have been released.

*Pagliacci* is performed by Renata Scotti and Jose Carreras (who sings *Vesti la Giubbia*, *On With The Motley* which, when recorded on 78s by Caruso, sold over one million) Ugo Benelli and Thomas Allen.

And *Cavalleria Rusticana* is sung by Montserrat Caballe Carreras, Matteo Manuguerra and Astrid Varnay. Both operas include the Ambrosian Opera Chorus and the Philharmonia Orchestra. The number is SLS 5187/TC £15.95.

There are a number of similar couplings of Cav and Pag, but with the exception of the Decca version, all date from before 1966.

Advertising is to be taken in the music and opera press, and Muti features on the front cover of *Gramophone*, and an interview in it.

There are surprisingly few recent versions of Verdi's *Rigoletto*, and all date from before 1973 — though

there are some fine interpretations included. So EMI has decided to import directly the version made by Beverly Sills and Sherrill Milnes with a supporting cast including Anne Murray and Alfredo King, with the Ambrosian Opera Chorus and Philharmonia Orchestra conducted by Julius Rudel (SLS 5193, £12.95).

The records have been pressed in Germany, and also include as a filler an additional aria originally written by Verdi for Maddelena for the first Paris production.

Another Maria Callas recording is also issued this month, — Puccini's *Manon Lescaut*. She is joined by Giuseppe di Stefano and the Chorus and Orchestra of La Scala, Milan, conducted by Serafin. It's available on RLS 737 retailing at £11.95 and is, interestingly, the only cassette version of the opera.

The most interesting of the other re-issues in EMI's April release is Bach's *Mass in B minor* dating from 1952 which was made with Elizabeth Schwarzkopf, Marga Hoffgen, Nicolai Gedda and Heinz Rehfuss conducted by Herbert von Karajan (RLS 746, 3 records, £10.95).

This is, of course, an early Karajan recording, but it is also intriguing because it contains some outstanding British instrumentalists of the period, Geraint Jones, organ continuo; Manoug Parikian, violin; Gareth Morris, flute; Sidney Sutcliffe and Peter Newbury, oboe *d'amore* and Dennis Brain, horn.



JOSE CARRERAS

## Living legends

TWO NEW records by the living legends of the piano world, Artur Schnabel and Vladimir Horowitz, are being released by RCA in April.

And though, in Schnabel's case, the recordings were made some years ago, it reflects the remarkable longevity and musical activity of these two musicians.

Schnabel's disc (RL/RK 13342 £4.99), is devoted to works by Franck (*Prelude, Chorale and Fugue*), Mozart (*A minor Rondo K 511*) and Busoni's arrangement of Bach's *Chaconne* from the *D minor Violin Partita*.

Schnabel, now aged 94, has retired from live performances, though he was still playing in the Seventies. In fact, most of this record was recorded in 1970 when he was 84. Only Mozart's *Rondo* reaches back to an earlier time — it was made in 1959.

Horowitz, at 75 seems young in comparison. After retiring for many years from the concert platform, this extraordinarily powerful pianist returned in the Seventies to give a number of performances, his first *Concerto* (Rachmaninov's No 3, which is available on RCA), and in 1978 and 1979, a number of recitals, two of which were also recorded by the company.

## Decca delay is due to move

THE MOVE of Decca from New Malden to PolyGram's base at Chadwell Heath has inevitably meant delays in service to dealers. The March releases are only now getting to the shops, and it is expected that the April releases will be subject to a similar delay.

There have also been delays in the replenishing of back catalogue, but a Decca spokesman told *Music Week* that it was just "a small hiccup" which will be corrected within two or three weeks.

Dealers will probably have to wait until May 12 — the projected date for the completion of the move to Chadwell Heath — before services are back to normal.

Incidentally, no final decision has been taken over the Telefunken catalogue following the closure of Selecta, but it is probable that some of the best-selling items will go into the Decca catalogue (which itself is due for a pruning) and most of the rest will be taken over by Barry Griffiths' IMS.

## Further Variations

AN ATTRACTIVE combination of three popular works by English composers dating from the earlier part of this century is released by EMI this month, with the LSO conducted by Andre Previn.

Although there are many versions of Elgar's *Enigma Variations*, none are coupled with Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* and the *Overture to The Wasps*, as on ASD 3857/TC, which would make it a good seller.

## The Perahia approach to recording Mozart

THE ENGLISH Chamber Orchestra, which is currently celebrating its 20th anniversary year, has already made recordings of all Mozart's Piano Concertos with Daniel Barenboim, apart from producing many single albums with a variety of other pianists. So why is the orchestra, and CBS, involved in yet another complete cycle, this time with Murray Perahia?

The answer is that Perahia has his own very special approach to these evergreen works that has won praise not only from the critics and the public, but also from the players of the ECO itself.

When Murray Perahia won the Leeds International Piano Competition in 1972, he was one of the very few unanimous choices in the history of the competition, and represented a breakaway from the cold, virtuosic breed of player which so characterised the Fifties and Sixties. Here, instead, was a pianist with technique and virtuosity, but poetry and sensitivity as well.

But as the ECO found out as soon as it began to work with him, Perahia works hard for that end result. With minute care and rigorous dissection of the music, he prepares each work painstakingly before each performance or recording.

Perahia himself acknowledges his careful preparation. "Yes, some people are content with saying 'a little louder here, a little softer there' but I've never been able to do that. I have to start from the very beginning, just as if I was learning a piece myself.

"It's not an easy thing at all to

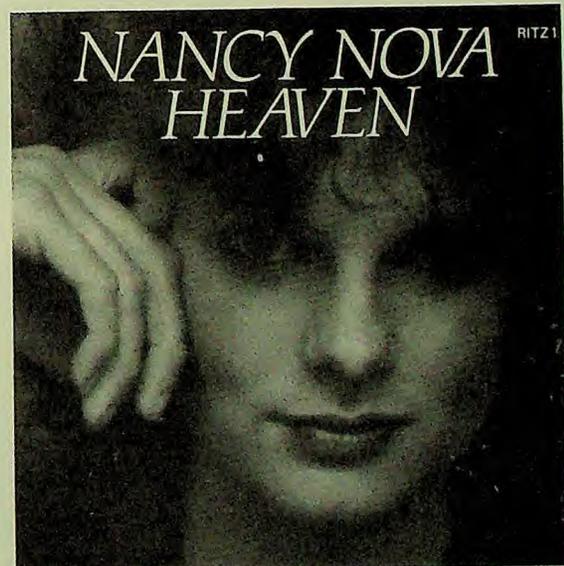


MURRAY PERAHIA

achieve. But I've had no problem at all with the players from the very first time we collaborated, and I'm very happy with the way the Mozart Piano Concerto cycle is going. I've learnt a lot since the beginning.

"One thing is not to do too much too soon — two sessions for one concerto is a minimum. And the other is to prepare as carefully as possible beforehand — preferably with an orchestral tour on which we will rehearse a performance constantly and reshape it. Then, we may be nearer to being able to record it."

And this is very much the way things have worked out. Until the beginning of this year, there were three LPs issued of six concertos, which were also available in a box set. In March, another LP was released, Mozart's Piano Concertos No 27 K595 and No 12, K414 (76731, £4.99, cassette £5.29). Later this month, after concerts in this country and a tour of Germany, the ECO and Perahia closet themselves in the studio for another series of sessions, this time to record Concertos No 17 and 18, K453 and K456.



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The Passions	FIX 3
17 SECONDS	
The Cure	FIX 4 (FIXC 4)
11 HANSA (WEA)	
THE MAGIC OF BONEY M	
Boney M	BMTV 1 (BMTV 4 1)
12 ISLAND (EMI)	
CATCH THIS BEAT: THE ROCK-STEADY YEARS	
Various	IRSP 7
13 MCA	
NOW APPEARING AT OLE MISS.	
B. B. King	MCDW 452
14 MANHATTAN (PRESIDENT)	
GIANTS OF JAZZ VOL. 1	
Various	MAN 5006
GIANTS OF JAZZ VOL. 2	
Various	MAN 5009
GIANTS OF JAZZ VOL. 3	
Various	MAN 5012
15 MERCURY (PHONOGRAM)	
ANIMAL YMPICS	
Graham Gouldman	9109 630
SOLO IN SOHO	
Philip Lynott	9102 038
SILVER DREAM RACER	
David Essex	9109 634
16 POLYDOR	
JUST FRIENDS	
Zoot Sims	2310 841
SONG BOOK ONE	
Sarah Vaughan/Duke Ellington	2312 111
PEOPLE	
James Brown	2391 446
MORE OF YOU	
Alton McClain/Destiny	2391 452
THE MIDAS TOUCH	
Michael Marra	POLS 1016
THE CHORDS	
The Chords	POLS 1019 (POLSC 1019)
I'VE BEEN HERE ALL THE TIME	
Jack Jones	POLS 1020 (POLSC 1020)

THE INCOMPARABLE ELLA	
Ella Fitzgerald	POLTV 9 (POLVM 9)
AMERICAN GIGOLO	
Original Soundtrack	
	POLS 1018 (POLSC 1018)
17 PRESIDENT	
THE LYRIC THEATRE, HAMMERSMITH'S PRODUCTION OF ALADDIN	
Original Cast Recording	PTLS 1072
18 RESPONSE	
CASTLES OF SPAIN	
John Arran	RES 803
ITALIAN BAROQUE GUITAR	
Harvey Hope	RES 804
19 RSO (POLYDOR)	
JUST ONE NIGHT	
Eric Clapton	RSDX 2 (RSDXC 2)
20 UNITED ARTISTS	
THE BOBBY VEE SINGLES ALBUM	
Bobby Vee	UAG 30253
ASK ME TO DANCE	
Cristy Lane	UAG 30293
COME SHARE THE WINE	
Bing Crosby	UAG 30294
SNAKES & LADDERS	
Gerry Rafferty	UAK 30298
SOLD ON SOUL	
Various	LBR 1007
COUNTRY GIRLS	
Various	LBR 1030
21 VIRGIN	
OGDENS NUT GONE FLAKE	
Small Faces	V 2159
22 WARNER BROTHERS (WEA)	
IN CONCERT	
Ritchie Pryor	K 66091
WOMEN & CHILDREN FIRST	
Van Halen	K 56793 (K4 56793)
WE GOTTA GET OUTA THIS PLACE	
Angelic Upstarts	K 56806 (K4 56806)
23 WARNER/CURB (WEA)	
YOU CAN GET CRAZY	
Bellamy Brothers	K 56777

## SELECT SINGLES by TONY JASPER

**THE NEW SEEKERS**  
 Tell Me (EMI 5050, EMI). Withdrawn Eurovision song with major press, radio on reason. Much stronger material than most recent Eurovision attempts. Girls take vocals on up-tempo cut, staccato handclaps on title line. Their best for some time.

**RUFUS & CHAKA**  
 Any Love (MCA 575, CBS). Gorgeous, joyous number, re-issued, from LP Masterjam (MCG 4007). Velocity vocals from Chaka.

**MARTI WEBB**  
 Tell Me On A Sunday (Polydor POSP 111, PolyGram). Pic bag, issued while present single at three, lots of TOTP with show of which this title track two BBC TV showings. Brief instrumental intro before beautiful vocal pitching. Less commercial than last but strength of top three single to compensate.

**SMOKIE**  
 Take Good Care Of My Baby (RAK 309, EMI). Humorous pic bag, no surprise re-make of Bobby Vee hit (3, 1961). Last hit, 1978. Hit needed.

**POACHER**  
 England Forever (RK 1029, Pye). Piccadilly, Luxembourg, R2 early pick-up. Reminds of Skellern or Matchstick Men in arrangement, subtle, insistent chorus. Lyric on joys of being British.

**JONA LEWIE**  
 You'll Always Find Me In The Kitchen At Parties (Stiff BUY 73, EMI). Pic bag, fun catchy number with reminds of Ian Dury, doubtless hit if his. Sweet sounding girls read back title line against artist's vocals on verse.

**UNDERTONES**  
 My Perfect Cousin (Sire 4038, WEA). With lyric opener "Now I've got a cousin called Kevin, he's sure to go to heaven" either banality or a little gem threatens. Latter is case. Not penned by John O'Neil but no-one would have guessed. It's catchy, lively and another hit for very talented outfit. Comes with pic bag sporting Subbuteo style football player.

**JAPAN**  
 Second That Emotion (Ariola AHA 559, Pye). Pic bag, old Smokey Robinson and the Miracles classic though never major hit (27, 1967), given sensitive reading. Brass initially gives solidity against soft vocals but becomes wearying. From band's third LP, Quiet Life (AHA 559).

**VIOLA WILLIS**  
 If You Could Read My Mind (7" Ariola AHA 557, 12" AHAD 557, Pye). Lightfoot song (30, 1971) given percussion, South-American sounding trumpet work in Alpert note-hanging style, excellent vocals which adapt to mood and pace, good back-ups. Hit.

**NOLANS**  
 Don't Make Waves (Epic 8349, CBS). Veers with uncertainty between MOR to rock, even with seemingly two chorus hooks, girls carry day on song which initially interests but gradually grows turgid. Hit.

**CHRISTOPHER CROSS**  
 Ride Like The Wind (Warners K 17582, WEA). Michael Omartian produced, pacy cut currently US top 20. Sounds good.

**DAZZ**  
 Everything's Electric (Polo 2, CBS). Adrian Baker written, produced, engineered. Another Ian Dury half-spoken, sung style vocal treatment, strength in shout title line back-ups, intensifying of pace, volume.

**GRAHAM GOULDMAN**  
 Love's Not For Me (Mercury MER 7, PolyGram). Deceptively simple song construction, 2.42 in length, melodic with plaintive title line hook which if repeated on longer playing disc with appropriate back-ups etcetera would present stronger hit potential. From Gouldman's soundtrack, Animalympics.

**JUDAS PRIEST**  
 Living After Midnight (7" CBS 8379, 12" 8379, CBS). Cuts from April 11, British Steel album, current UK tour, three track 12", two hits 1979, Take On The World (14), Evening Star (53). Expected energy, heavy metal riffs. Will chart. At £1.15 for 12".



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APRIL 5

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# TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1			DUKE Genesis	Charisma CBR 101 (F) C: CBRC 101	39	25	4	GREATEST HITS VOL. 1 Cockney Rejects	EMI ZONO 101 (E) C: TC.ZONO 101	
2	2	6	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	40	49	6	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (CI)	
3	4	3	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	41	43	80	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F) C: ZCDL 1192	
4	1	5	TEARS & LAUGHTER Johnny Mathis	CBS 10019 (C) C: 40.10019	42	59	2	PHOENIX Dan Fogelberg	Epic EPC 83317 (C) C: 40 - 83317	
5	6	4	HEARTBREAKERS Matt Monro (George Martin/John Burgess)	EMI EMTV 23 (E) C: C.EMTV 23	43	38	11	SHORT STORIES Jon & Vangelis (Vangelis/Papathanassion)	Polydor POLD 5030 (F) C: POLDC 5030	
6	3	8	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	44	51	3	COUNTRY NUMBER ONE Don Gibson	Warwick WW 5079 (M) C: WW 45079	
7	20	2	STAR TRAKS Various	K-Tel NE 1070 (K) C: CE 2070	45	45	7	REALITY EFFECT Tourists (Tom Allom)	Logo 1019 (C) C: KLOGO 1019	
8	7	3	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	UA UAG 30287 (F) C: TCK 30287	46	33	3	MAKE YOUR MOVE Captain And Tennille	Casablanca CAL 2060 (A) C: ZCAL 2060	
9	8	25	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	47	34	4	METRO MUSIC Martha And The Muffins	Dindisc DID 1 (CI)	
10	5	30	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E) C: T.C.EMC 3310	48	35	16	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K) C: CE 2056	
11	9	3	GLASS HOUSES Billy Joel	CBS 86108 (C) C: 40.86108	49	60	2	SETTING SONS Jam	Polydor POLD 5028 (F)	
12	13	51	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	50	29	9	FREEDOM AT POINT ZERO Jefferson Starship (Ron Nevison)	Grunt FL 13452 (R) C: FB 13452	
13	32	2	FACADES Sad Cafe	RCA PL 25249 (R) C: PK 25249	51	58	5	OFFICIAL BOOTLEG ALBUM Blues Band (Blues Band)	Arista BBBP 101 (F) C: TCBB 101	
14	16	21	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	52			LOOK HERE 10cc	Mercury 9102 505 (F) C: 7231 303	
15	15	3	ON THROUGH THE NIGHT Def Leppard	Vertigo 9102 040 (F) C: 7231 028	53	73	2	CLUB SKA '67 Various	Island IRSP 4 (E) C: ZCIRSP 4	
16	12	3	LOUD AND CLEAR Sammy Hagar	Capitol EST 25330 (E) C: TC: EST 25330	53	46	56	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40.82419	
17	17	6	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F) C: POLDC 5023	55	67	42	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C) C: JETCX 500	
18	10	4	NOBODY'S HEROES Stiff Little Fingers (D. Bennett)	Chrysalis CHR 1270 (F) C: ZCHR 1270	56	36	7	SMALLCREEP'S DAY Mike Rutherford (David Hentschell)	Charisma CAS 1149 (F) C: 7208 628	
19	18	22	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	57		1	SKY Sky	Arlole ARLH 5022 (A) C: ZCARH 5022	
20	22	12	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	58	61	2	THE VERY BEST OF Leo Sayer	Chrysalis CDL 1222 (F) C: ZCDL 1222	
21	14	10	THE LAST DANCE Various	Motown EMTV 20 (E) C: T.C.EMTV 20	59		1	HIGHWAY TO HELL AC/DC	Atlantic K 50628 (W) C: K450628	
22	11	6	GET HAPPY Elvis Costello (Nick Lowe)	F Beat XXLP 1 (W) C: XXC1	60	53	6	GREATEST HITS K.C. & The Sunshine Band (Casey/Finch)	T.K. TKR 83385 (C) C: 40.83385	
23	30	22	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	61	40	4	HARDER... FASTER April Wine	Capitol EST 12013 (E) C: TC-EST 12013	
24	23	8	LIGHT UP THE NIGHT Brothers Johnson (Quincy Jones)	A&M AMLH 63716 (C) C: CKM 63716	62	70	33	THE FINE ART OF SURFACING Boomtowntown Rats (Robert John Lange)	Ensign ENROX 11 (F) C: ENCOX 11	
25	19	26	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: CZDL 1225	63	52	12	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)	Epic EPC 83892 (C) C: 40.83892	
26	21	4	PSYCHEDELIC FURS Psychedelic Furs	CBS 84084 (C) C: 40-84084	64	64	7	RAINBOW RISING Ritchie Blackmore's Rainbow	Polydor 2490 137 (F) C: 3177 224	
27	28	11	PERMANENT WAVES Rush (Rush/Brown)	Mercury 9100 071 (F) C: 7142 720	64		1	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)	Jet JETLX 525 (C) C: JETCX 525	
28	24	7	TOO MUCH PRESSURE Selector (Errol Ross/Selector)	Two Tone CDL TT 5002 (F) C: ZCDLT 5002	66	50	20	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W) C: RODTV 41	
29			WOMEN AND CHILDREN FIRST Van Halen	Warner Brothers K 56793 (W) C: K 456793	67	39	3	CONQUEST Uriah Heep	Bronze BRON 524 (E) C: TC BRON 524	
30	27	17	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC2 SHDW 411	68		1	FIRST LOVE Various	Arcade ADEP 41 (D)	
31	41	21	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C) C: 40-10017	69		1	CATCHING THE SUN Spyro Gyra	MCA MCG 4009 (C) C: MCGC 4009	
32	56	8	ARGY BARGY Squeeze (Squeeze/John Wood)	A&M AMLH 64802 (C) C: CAM 64802	70	42	15	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (CI) C: 40.CLASH 3	
33	31	17	ASTAIRE Peter Skellern	Mercury 9109 702 (F) C: 7109 452	71	54	9	CAPTAIN BEAKY AND HIS BAND Keith Michell/Twigg/Sellers/Secombe (Hugh Murphy)	Polydor 2383 462 (F) C: 3170 462	
34	69	2	INITIAL SUCCESS B. A. Robertson	Asylum K 52218 (W) C: K 452218	72	75	12	I'M THE MAN Joe Jackson (David Kershbaum)	A&M AMLH 64794 (C) C: CAM 64794	
35	47	20	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC-EST 12018	73	57	3	GOING STEADY OST	Warwick WW 5078 (M) C: WW 45078	
36	44	2	HER BEST SONGS Emmylou Harris	K-Tel NE 1058 (K) C: CE 2058	74	55	21	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)	C: ZCAN 5008 Casablanca CALD 5008 (A)	
37	37	8	KENNY Kenny Rogers (Larry Butler/Kenny Rogers)	United Artists UAG 30273 (E) C: TCK 30273	75	65	21	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F) C: RSDXC 001	
38	26	4	AGAINST THE WIND Bob Seger/Silver Bullet Band	Capitol EAST 12041 (E) C: TC.EAST 12041						

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

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# INTERNATIONAL-GERMANY

West Germany's economy, noted for its post-war dynamism, is nevertheless not immune from world recessionary factors and the country's record and tape sales figures for 1979 reveal that the German music industry has softened considerably since the boom year of 1978. **MICHAEL HENKELS**, *Music Week's* German

correspondent, gives the sales figures, published by the **Bundersband der Phonographischen Wirtschaft e.V** in Hamburg and showing classical albums and pop singles to be the only growth areas, and talked to leading West German record executives about their opinion of the present situation and future prospects.

	POP			Classical			Total		
	1977	1978	1979	1977	1978	1979	1977	1978	1979
LP / - MC	111.5	128.4	121.5	12.6	13.4	14.1	124.1	141.8	135.7
Singles	39.8	46.5	47.6	—	—	—	39.8	46.5	47.6
<b>Total market</b>	<b>151.3</b>	<b>174.9</b>	<b>169.1</b>	<b>12.6</b>	<b>13.4</b>	<b>14.1</b>	<b>163.9</b>	<b>188.3</b>	<b>183.3</b>

Figures denote million sales

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## How the companies assess the market

EGMONT LUEFTNER, managing director of Ariola-Eurodisc: "It is of general importance that the German record market was one of the most stable in 1979, considering stagnating sales figures worldwide and, in some parts, severe turnover decreases.

"The increasing sales figures for classical repertoire is a sign of the quality of German classical productions and a corresponding customer interest within the German market. It underlines the fact that there are at least some German record companies which succeeded in stabilising a sales basis which is resistant to crises in certain repertoire areas.

"In the field of international pop albums, the German companies unfortunately had to suffer again massive parallel imports from European and non-European countries, affecting the sales results of Phonoverband members because import sales are not included in the statistics.

"There is a decrease in sales of pop musicassettes, too, and this development points especially to the growing problem of blank tapes and home taping which worries the German record companies deeply."

GUENTER BRAEUNLICH, public relations manager of Teldec: "It must be noted that the turnover increase in classical repertoire happened almost exclusively within the low-price category of about six Deutschemarks (£1.48). Compared with 1978, the top-price turnover of classical product was a little less.

"Within the pop field, there was a strong decrease in sales of low-price categories. The standard price category increased by 11 per cent and overall we found the pop market up by five per cent but the classical market stagnating." MICHAEL ANDERS, distribution director of CBS: "The turnover importance of the classical sector remains relatively small in comparison with the pop field, even considering minor increases (approximately eight per cent of the market's total volume).

"Pop imports increased considerably during 1979 and the musicassette pop market dropped by 40 per cent, excluding TV merchandised product. The reason for this is increasing sales of blank tape.

"CBS scored an overall plus in the pop field in 1979, and as this trend has continued during the first two months of 1980, we can't see a significant shift from pop to classical repertoire."

HANS-MARTIN NEUMANN, marketing director of Miller International: "We can't see classical sales increasing any more and that share of the total turnover isn't so important that it could compensate for the decreasing sales in the pop field."

HEINER WEILAND, distribution manager of Metronome: "We increased our classical turnover in 1979 by launching the new Juwel budget label and we didn't experience decreasing pop sales because we established new artists in the market with single and LP hits such as Milva, Rocky Sharpe, Truck Stop and Village People."

HERBERT R. KOLLISCH, managing director of Intercord: "The decline of the total market by about three per cent in comparison with 1978 must be attributed to the fact that important new ideas and trends were missing.

"The increasing sales of low-price classical repertoire were caused by new or expanded activity by several companies which released new material in 1979. In this context, Intercord increased its low-priced sales by 60 per cent due to the extraordinary success of our Saphir series.

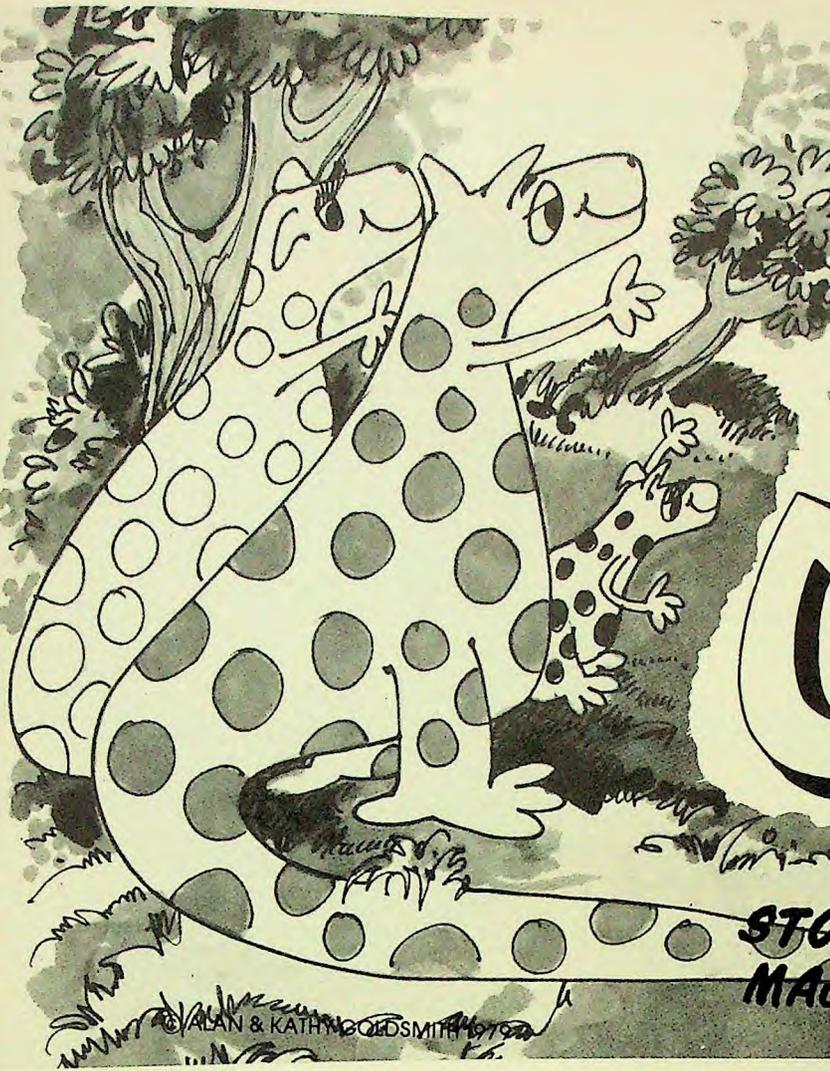
"1979 was Intercord's most successful year in its history and our turnover increase was much higher than the market in general."

FRITZ KOEHLER, public relations manager of Phonogram: "We confirm the market trend of 1979 and generally we expect an increase in sales figures for this year too.

"Increasing classical sales are something to be glad of and one hopes that the trend will continue. Decreasing pop sales seem to be caused by the fading of the disco wave and at the moment there is no new music trend discernible, even on a worldwide scale."

KLAUS OLLMANN, deputy managing director of WEA: "WEA was no dissatisfied with its development during 1979 in the pop and

"WEA was not dissatisfied with its development during 1979 in the pop and rock fields, which it serves mainly. In contrast to a stagnating total market, we achieved a small but positive increase in sales of four per cent compared with 1978, and we have confidence in the artistic and commercial power of our artists and our ability to solve the problems facing the industry."



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## INTERNATIONAL-GERMANY

# Barclay James Harvest find 13 is a lucky number

BARCLAY JAMES Harvest are now in their 13th year of successful existence with 13 strong-selling albums to their credit and a veritable harvest of German disc awards and sell-out concerts as a regular

part of their working schedule.

All 24 German dates of their extensive 1980 European tour comprising 44 appearances in seven countries, were sold out before the tour began, and the band has been breaking box office records set by

Pink Floyd in 1977 and Supertramp last year.

Their first German date on the present schedule, the Frankfurt Festhalle on February 3, drew 14,000 people and many more were unable to obtain tickets, so another concert at the same venue was set for April 9.

Following their concert in Dusseldorf on February 13, BJH received a platinum album award for sales exceeding 500,000 in Germany for their *Gone To Earth* LP. This was their first platinum award presented by Deutsche Grammophon, which hitherto has given double gold album trophies for sales of this magnitude.

BJH also received a gold disc for their new LP, *Eyes Of The Universe*, which has attained 300,000 German sales in the first three months of its release. The band's sales in Germany now total over 1½ million units, one million of which have been sold in the past 12 months.

BJH member Les Holroyd told *Music Week* that he and his companions John Lees and Mel Pritchard value the awards highly.

"It's a very nice award," he said. "This is something you can see, a plausible thing."

"People tell you that you're selling so and so much records per week, but it's just a figure and you can't actually see people walking into the shops and buying. The gold and platinum awards prove that they do."



THREE MORE sales trophies for Barclay James Harvest.

## Country music rids itself of Western cliché image

UP TO five years ago, country music in Germany was something for a very small minority of fans. For a long time it was associated with romantic Western clichés and the hardcore enthusiasts had trouble in obtaining records or finding any country music on the air.

Then, early in the Seventies, Johnny Cash opened up the door with his hit *A Boy Named Sue*, and Cash was the first country star to tour Germany. In the middle of the last decade, the American Forces Network radio's example was followed, and country became part of German radio programming, even if only a very small one.

The commercial breakthrough happened with the Hamburg-based group, *Truck Stop*, and their hit *I'd Like To Listen To Dave Dudley* in the early summer of 1978. *Truck Stop*, who had been singing original country songs for years, were emulated by groups like *Emsland Hillbillies*, *Drifters Caravan* and *Greyhounds*, but using their own material with German lyrics and finding widespread public response. Now country elements are to be heard in the repertoire of MOR singers such as *Daliah Lavi*.

Freddy Quinn, a long-established singing star in Germany, started his own country show on TV two years ago, and there is now a regular German TV show called *Country Music* in which international stars are introduced by Gunter Gabriel, successful himself since 1974 in presenting everyday topics in the form of country songs.

Last year promoter Mervyn Conn experimented with a one-day country festival in Frankfurt with great success and is presenting a replica of his *Wembley International Festival of Country Music* at the end of March. Conn and his German partner, Karsten Jahnke, were confident of full houses for a two-day programme presenting 30 artists with tickets priced between 75 and 110 Deutschmarks (£18.52 and £27.16) for the two days.

German record companies confirm the findings of a survey conducted by the trade magazine *Musik-Informationen* that country music's market share fluctuates between one and two per cent of the total. *Music Week* elicited the following opinions on the topic:

Deutsche Grammophon: "Slowly growing tendency"; EMI: "Better chances within the market by fusing with pop music"; Intercord: "Very good chances for development"; RCA: "With help from the media, the number of fans will grow"; WEA: "Extremely promising development"; CBS: "In spite of the current euphoria, only country rock will grow".

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## MARKET PLACE

## POSITIONS

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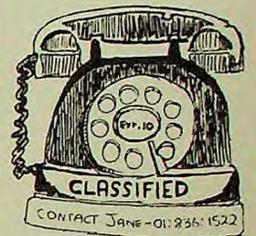


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## ANNOUNCEMENT

### REMEMBER

ALL COPY FOR 12 APRIL MARKET PLACE SHOULD REACH MUSIC WEEK BY WEDNESDAY 2 APRIL.

## Reasons to be cheerful...Pioneer into video...Pink Floyd concerts excel

NEW YORK: Some new labels, new restructurings and new appointments offer some cause for optimism.

The birth of producers Nicky Chinn and Mike Chapman's Dreamland label, to be distributed worldwide by RSO, is one reason. Among Chinn and Chapman's recent credits are the Knack, Suzi Quatro, Blondie, Nick Gilder and Pat Benatar.

Quatro shifts from RSO to the new label, with other roster members to include Nervus Rex, Spider, Holly Penfield, Michael des Barres, Shandi, and Consenting Adults.

Then there is CBS's 51 West label (after the Black Rock address in New York). It was formally unveiled at NARM, and comes under the special products division. The label will release new as well as repackaged material by artists ranging from Sam Cooke through Buddy Rich to Captain Kangaroo.

Quincy Jones' Quest label, a joint venture with Warner Bros. which will manufacture and distribute product, is another newcomer. Guitarist George Benson moves from Warner to Quest-Warner, as the logo will read, under Jones's production guidance. The first new signing is vocalist Patti Austin, who has recorded for CTI and Casablanca and who has a strong reputation as a session singer.

There is also the formalisation of an MCA Records Group that will tie the various labels, the distribution arm and the publishing wing together under Gene Froelich's direction.

Froelich has been a VP at the

corporate level for about a year, acting as a liaison between MCA president Sid Sheinberg and the various music divisions, and was instrumental in the finalisation of the MCA acquisition of ABC Records.

OVER AT Ariola, there has been some firming up of the executive ranks for the North American operation, with the long-anticipated appointment of Arista executive VP and general manager Elliot Goldman to the additional posts of VP and board member of the Ariola Group International.

Goldman's new responsibilities entail overseeing all of Ariola's US and Canadian music and entertainment operations exclusive of Arista (over which Clive Davis continues to preside), and including Interworld Publishing. Goldman has been with Arista since its founding in 1974.

AT CHRYSALIS, Sal Licata has been promoted to president, with co-owners Terry Ellis and Chris Wright becoming co-chairmen of the Chrysalis International Group.

Licata has been a part of the Chrysalis operation since it ventured out as an indie in 1976 from under the WEA umbrella, and helped to map out its independent strategy.

OTHER NEW appointments include Dr. Ekke Schnabel as senior VP of legal and business affairs at PRO-USA; Bud O'Shea as marketing VP at MCA Discovision, and Myron A. Hyman as business and administration VP at CBS Video Enterprises.



THE US division of the Japanese Pioneer Electronics Corporation will enter the video disc market with a player to be made available at the beginning of June.

It will be manufactured by Universal Pioneer, jointly owned by Pioneer and Discovision Associates. The latter is the MCA/IBM joint venture, and the unit will be compatible with the MCA/Magnavox unit.

RCA SelectaVision vice president and general manager, Jack Sauter,

## By IRA MAYER

promises "the largest, most comprehensive introduction effort RCA has ever undertaken" for the debut of the SelectaVision video disc system.

While Sauter declined to specify his budget at a press conference, an advertising industry survey has estimated that the company spent \$7 million introducing its videocassette recorder in 1977/78.

Capitol is planning a one-hour Knack video cassette for home use

later this year as part of its initial dozen titles in the EMI videogram catalogue.

Also to be included among music titles is the Marty Balin Rock Justice tape, created specifically for the medium. Initial plans are for no minimum orders and no returns ceilings, with all tapes to be made available in both Beta and VHS formats.

MCA's software library will include network and/or cable TV programmes by Abba, Elton John, Loretta Lynn, Olivia Newton-John, and Helen Reddy, thereby skirting royalty problems. As TV shows, payment will be on the basis of synchronisation rights payable to artists and publishers.

A GUNMAN demanding to speak to the Eagles and/or Jackson Browne held Elektra/Asylum office manager Ruth Manne hostage for about an hour in the company's New York offices recently.

Although he fired one shot into the ceiling, he surrendered voluntarily after police got radio station WPLJ to play the Eagles' Desperado on the air. The man reportedly wanted \$2,500 so that he could hire a lawyer to help him recover a stolen truck.

WITH THE Wall and Another Brick In The Wall holding steadfast at the top of the album and singles charts respectively, it is still timely to mention the Pink Floyd concerts staged in Los Angeles and New York last month.

Overwhelmingly extravagant without being pretentious or ostentatious, they set a standard for rock concert quality that will be tough for others to match.

With five soundboards and 20 engineers at the controls, the audio proved that fidelity and clarity are possible in 20,000-seat venues. The lighting was spectacularly original, and the special effects (the familiar plane crashing and pig along with fireworks, marionettes and balloons) worked and amazed.

Reports indicate that the two weeks of shows cost the group and its own Britannia Productions touring company some \$4 million (more than half of which was for animation), and while the reasons why such a show can't be taken on the road are obvious (even beyond the band's own reluctance to tour), it is only a shame that more people didn't have an opportunity to witness the extravaganza.

SHORTS: Elektra/Asylum setting up its own publishing companies in New York, Nashville and LA. . . Ad for the film American Gigolo quotes no reviews, but billboarded across the top is "Catch Blondie's newest smash hit — Call Me" . . . CBS to release Kramer vs Kramer soundtrack. . . Irv Azoff to premiere the two-record set to the upcoming John Travolta film, Urban Cowboy, at a sitdown luncheon at New York's Essex House, and advance word on the soundtrack is unusually strong . . . new faces to watch in the singles chart are Bernadette Peters, James Last and Charlie Dore, and there are big comebacks for J. Geils Band and Mac Davis.

IN THE American Commentary column in the March 15 edition of Music Week, the MCA year-end results story should have shown the sum of \$9.6 million as a loss.

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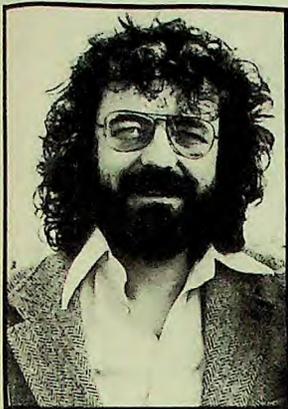
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## DIARY

# Captain Beardy!



JONATHAN ROWLANDS is untidily hirsute, endearingly vague and seems entirely appropriate as the backroom boy entrepreneur behind the cult phenomena of Captain Beaky, Hissing Sid and friends.

But although he may look an absent minded professor, Rowlands runs a mini publishing/management empire which boasts catalogues with 1,000 copyrights by a hundred-odd writers, half a dozen producers and artists, nine exclusive writers and a recording studio.

He also stands to coin a sizeable fortune from administering the rights to Captain Beaky's recordings, books, TV and film cartoons, and merchandising licenses ranging through Beaky wallpaper, Beaky wellington boots and Beaky children's toiletries.

The story of how Rowlands met Beaky creator Jeremy Lloyd in a Kings Road coffee bar and set the ball rolling for Lloyd's poems to be turned into a book and album have been well chronicled by the national press which has welcomed this new pop cult as an antidote to the world's troubles.

But while Beaky life-size cut-outs and newspaper clippings threaten to overwhelm Rowlands' Knightsbridge mansion flat office, he and partner Judy London are rapidly developing the legitimate side of their business — the Hush Group of Companies which he bought out from co-founders Shel Talmay and Hugh Murphy in 1976.

They represent producers Hugh Jones, Eugene Moule, Barry Beckett, Terry Woodford and Clayton Ivy; their exclusive writers include Tim Rose, Marianne Segal and Chris Adams and they are signing artist Marianne Chase to Double D.

Apart from his Hush companies Rowlands also has New Acme Music, Albert Gate Court companies which have a partnership deal with Kingsley Ward in the Active label, he also represents the German Siegel Music/Jupiter Records in the UK and is a partner with them in their proposed studio to be called Producers Workshop.

All this and Beaky too. Not bad for a lad who started out singing ditties in the Two 1's coffee bar in Old Compton Street!

WONDER HOW many ILR station chiefs would endorse their counsel's suggestion at the on-going PRS tribunal that ILR companies could not be called commercial or economic, "as there has not been much profit yet"?

## LETTERS

ONE CAN understand Michael Goodrich's pride in the Orwell/Capital concerts (*Music Week*, March 22), but it reflects the characteristically British "going to church" attitude towards musical culture generally.

I would be more convinced by ILR's carefully orchestrated chorus of munificence to music — coinciding as it does with the BBC's crude hatchet job and the ongoing saga of the Performing Right Tribunal — if the stations collectively showed a positive, continuing commitment to the host of local rock, reggae, jazz and folk musicians on which the whole shifting kaleidoscope of popular music is based.

After all, doesn't the major political reason for their very existence stem from the cats chorus over the demise of the pirates all those years ago?

Where are the relays from the Marquee, Dingwalls, the 100 Club and the many music pubs and equivalent clubs throughout Britain? Radio Clyde alone seems to be the only station to get near to this grass roots philosophy.

Maybe it is because you can spend your obligatory three per cent a lot quicker on prestige concerts with a lot less administrative hassle? And you also impress the faceless committees and MPs, who probably never listen to commercial radio anyway, who seem to virtually control nearly every aspect of British political life on whose kindly dispensations your franchises ultimately depend.

CHRISTOPHER BIRD, *Dukes Avenue, London N10.*

# DOOLEY

APART FROM a couple of real stinkers (which makes you wonder what the other 657 songs which didn't make the final were like) the standard of entries in the *Song For Europe* was refreshingly high ..... Stephanie de Sykes and Stuart Slater's winning song *Love Enough For Two* had the added benefit of a visually attractive, if somewhat dated, presentation ..... But the Geoff Stephens/Don Black *Happy Everything* which came equal first was very professionally performed by Maggie Moore and GTO was left wondering if the juries had been allowed to hear both songs again, instead of being rushed into a show of hands because of the upcoming budget news, the final result might have been different ..... presenter Terry Wogan managed to be insulting and charming at the same time (thinks: might be a contender for the job of *Music Week Awards' MC*).

THE SECONDER annual Chrysalis Bowling Tournament once again provided a lively evening's entertainment and Capital Radio excelled as winners of the super league, while Chrysalis' own team topped the ordinary league (*Music Week* repeated its triumph of last year by toting up the lowest score — at least we're consistent) ..... Derek Bowman is hoping there are no singers around called Leszek Alexander, the recording name he has chosen for his new protege Leszek Konopelski after discovering that previous choices Lee Curtis and Lee Stirling already had owners ..... Nick Massey has severed connections with partner Mac MacIntyre and can be contacted at home (Weybridge 53919) — meanwhile Mac continues with the PR company they set up three years ago ..... Virgin's Townhouse Studio in self congratulatory mood for having four of last week's top 10 singles (Jam, The Vapours, Peter Gabriel and Martha and the Muffins) either produced or mixed there.

DOOLEY IN Las Vegas: A "mystery guest" billed for the opening NARM session proved to be an actor as General George Patten delivering a brilliantly-written 20-minute message to NARM "troops" before the battle ..... With nice American sense of directness, Neil Bogart was introduced as "the great unemployed" ..... Motown's 20th anniversary evening provided a concert no promoter could afford — Smokey Robinson, The Temptations and The Commodores on one bill ..... And George Thorogood, who replaced the non-appearing Eagles at short notice, had an industry audience howling for more after the plugs were pulled at midnight ..... A previous keynote NARM speaker, Elektra-Asylum chairman Joe Smith, introduced this year as "man who made sure none fell asleep when he spoke by insulting each of 800 delegates individually by name, religion, sexual preference and/or zip code" ..... Honest dealers miffed at speakers who implied there were all involved in counterfeiting scandal and got no help from RIAA and FBI speakers who would not reveal how legitimate product is being marked — "because they have to be kept secret from the counterfeiters" ..... UK contingent included HMV and Virgin retail men and Terry Blood, Stage One and Simons wholesalers.

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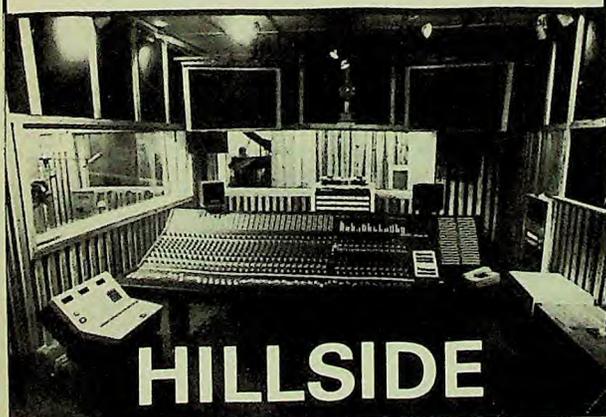
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