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MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 65p

MPA rejects new MCPS proposals

by NIGEL HUNTER

THE MECHANICAL Copyright Protection Society contract was decisively rejected by members of the Music Publishers Association who assembled for an open forum on the subject at the Connaught Rooms in London on Tuesday

morning of last week.

In attendance were 102 MPA members — described by their president Jonson Dyer as "a fair cross-section of membership" — and the vote to turn down the MCPS document was 90 for, none against and 12 abstentions.

A further demonstration of hostile dissatisfaction with the MCPS proposals occurred when a resolution expressing no confidence in the MCPS board was carried with 26 votes in favour, 18 against and 58 abstentions. But the success of this resolution was tempered by the high number of members abstaining, which Dyer interpreted as a wish on their part for the MCPS board to look again at the offending parts of the contract rather than a desire to get rid of the board *en masse*.

The MCPS was not represented at the open forum in deference to the majority opinion of the MPA council on the question of its attendance. The press was also excluded at the council's request as a consequence of the complaints which arose from MPA members when details of the MCPS contract were published in *Music Week* before they had been received by members.

Dyer told *Music Week* that he believed the decision not to invite MCPS representatives to attend the forum was unfortunate, precluding them from presenting the MCPS point of view and explanations as to why the contract had been formulated as it had.

TO PAGE 4

Mike Gill quits Riva

MIKE GILL has resigned from the Billy Gaff group of companies, which also includes Riva Music, GM Records and Gaff Management, Gill's departure, at the end of this month, terminates a partnership with Gaff which has lasted more than nine years. He was Riva chairman and in it for three years.

He said: "I've enjoyed my long association with the group but I feel that the time is now right to move on to other things."

Bill Stonebridge, a director of Riva, commented: "At the moment there are no plans to replace Mike Gill, and his activities as managing director will be shared between Billy Gaff, myself and the company secretary Ken Griggs."

EMI signs Olivia Newton-John



OLIVIA NEWTON-John has signed a new long term agreement with EMI Records for all territories except US, Canada, Australasia and Scandinavia. She is currently No. 1 in the UK chart with *You're The One That I Want*, the duet with John Travolta taken from the musical *Grease* in which they co-star. Commented Leslie Hill, director Group Music for EMI, pictured above with the artist. "Naturally we are delighted to be able to continue our excellent relationship with Olivia at a time when tremendous talent in so many areas is winning for her the sort of international acclaim she has deserved for so long."



JOHN FRUIN and Seymour Stein with a copy of the forthcoming *Talking Heads* album after signing the deal which takes Sire to WEA.

Sire label signs to WEA

by JIM EVANS

WEA RECORDS (UK) has concluded a long term licensing agreement with Sire Records, it was jointly announced in London last week by Seymour Stein, Sire Managing Director and John Fruin WEA managing director. First product under the new deal will be scheduled for mid-July release.

The Sire artist roster includes The Ramones, Talking Heads, Flamin' Groovies, Rezillos, DMZ, Richard Hell and The Voidoids, Tuff Darts, The Dead Boys, The Paley Brothers and the Rubber City Rebels. Plastic Bertrand, currently in the charts with *Ca Plane Pour Moi*, will remain with Phonogram.

Stated Fruin, "Seymour and I worked closely together when I was at Polydor and I have been very

interested in obtaining the licence for Sire since I went to the Ramones' gig at the Rainbow theatre last New Year's Day. At that point we discussed possibilities for the future and obviously I'm delighted that it has come together much quicker than I originally anticipated. I consider that we have just the right marketing operation for Sire's type of product and I know Seymour watched with interest the UK development of Television last year. Of the new product we are especially looking forward to working with the UK based band Rezillos and we are already putting a campaign together, liaising closely with Seymour and the band."

Commented Stein, "I have been very impressed with the growth of WEA over the past 18 months. John

CHART ACTION

TWENTY OUT of last week's Top 30 take a downward slide this week — including Rod Stewart and the Scots' Squad predictably tumbling from 4 to 13. Fastest rising disc in Kate Bush's *Man With The Child In His Eyes* which leaps from 60 to 30, followed by the Rolling Stones' *Miss You* moving 20 places to No. 3. Also moving well is Motors' *Airport* from 47 to 28, *Dancing In The City* by Marshall Hain (40 to 23), *If My Friends Could See Me Now* by Linda Clifford (69 to 53), *Funk Theory* by Rokotto (75 to 60), and *Father Abraham's Smurf Song* (25 to 10). Nine new entries this week with the O'Jays' *Use Ta Be My Girl* the highest at 49.

Fruin has pulled the company together in this country to the point where they are the most logical choice for Sire at this point in our development. We are in basic agreement about the most effective ways to break new bands and as such, you can expect to see many of our acts touring Britain extensively. We will be setting up our own office and hope to add one or two local bands in addition to Rezillos to our roster."

First product under the new deal comprises two singles — The Rezillos *Top Of The Pops* plus an as yet untitled *Talking Heads* single. Both are scheduled for July 14 release. Two albums follow on July 21 — The Rezillos' *Can't Stand The*

TO PAGE 4

MTA Training Course details announced

DELEGATES TO the first seminar in the new MTA Training Course next month will be instructed in how to obtain greater discounts from record companies by combining buying power with other retailers. Other topics will include the use of computers for stock control, how to get the best out of your staff, piracy, discounting, and future developments in the record industry.

The seminar is for present or future managers and owners of record shops, and the one-day event is designed to explore ways "in which record retailers may endeavour to increase their profitability in the face of increasing competition and costs" — according to the MTA's brochure.

"The theme of the seminar is increasing profitability through greater professionalism and the first session will look at the possibilities of retailers combining their orders on a systematic basis, with the view of obtaining greater bulk purchase discounts, which they can then pass on to the customer, making themselves more competitive." This session will be conducted by Eric Moss of Moss Music, North Devon,

who has been involved in setting up a very successful voluntary group for group buying. Mr Moss will also look at ways of extending the idea to staff training, display and advertising.

Other speakers at the seminar will be Philip Ames of Ames Records, speaking on the "problems, practicalities and profits from using a computer system"; David Fox of Chas. J. Fox Ltd., on discounting for increased profits; Peter Woods of the College for the Distributive Trades; Bill Hood of the BPI; and George Ridnell of CBS Records.

The seminar is on Wednesday, July 12, at the White Hall Hotel, Bloomsbury, London WC1, and costs £25 plus VAT (for MTA members) and £30 plus VAT for non members. Application forms can be obtained from The Secretary, MTA, 5 Denmark Street, London WC2.

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Rita Coolidge

The Brand New Album
SLOW DANCER

album AMLH 64699
cassette CAM 64699

NEWS

More tv music on Granada

GRANADA IS to screen a series of late night music programmes, called A Little Night Music, five nights a week for ten weeks from June 26. The first programme will feature Don McLean. The shows will close down the evening schedules and will vary in length from five to 15 minutes. Other artists confirmed for the series are Bowles Brothers, Richard Rodney Bennett and Marian Montgomery, Mike Davis and Mike Moran.

Granada is still looking for bands and artists to be featured in the slots. Says head of music, Graham Walker, "Anyone who is interested should send me a demo tape together with a photograph of themselves. We will be auditioning bands for the shows which will be averaging two numbers every night." Some of the programmes will be recorded in the studios and others will be outside broadcasts.

Power Exchange boost

"WHERE SOUL lives" is the new advertising slogan being used for Power Exchange, the label which had its biggest success with the chart-topping No Charge by JJ Barrie.

"Our aim is for Power Exchange to become accepted as the black music record label in this country. With Contempo gone, there is no label devoted exclusively to such product except the British subsidiaries of American operations like Motown," explained Power Exchange's American head, Paul Robinson. "We want to make it so that when kids pick up records on Power Exchange they know exactly what kind of sound to expect."

In future, the company's pop, rock and mor product will appear on the new Arrow label. "We have a very strong catalogue in these fields to get Arrow off to a good start and our recent link-up with Roland Rennie's production company will bring a lot of talent to us," said Robinson.

Power Exchange has extensive plans in the black music field

including the idea of bringing over an all-star soul package to appear at a leading London venue. And radio appearances in this country for several of America's top black djs are being scheduled.

Added Robinson, "With Omni, we are setting up an exchange of soul product on a two way basis. There are an increasing number of black acts in this country who have the talent to make it big in the US."

As for immediate product, Power Exchange is releasing You Turned My Whole World Around by former Atlantic act Black Ivory and Moving Too Fast by Ronji Southern this week.

Main Ingredient has signed a long term contract with the company and an album is set for September release. Producer is Tony Sylvester whose own album Silver Star, plus a single, will be released at the same time. A new Imperials album is also set for autumn release. As an aid to promotion, Power Exchange will in future mail radio and disco djs special double-A pressings featuring full and edited

versions of their singles.

One future project on which Robinson is particularly keen is the plan to set up a "Black record award" for recognition of sales in excess of 100,000 units by any black act on any label. "We are prepared to finance the proper auditing of such awards and are hoping to interest one of the trade papers in backing the scheme," said Robinson.

Boney M Bump

CREOLE RECORDS is enjoying success with the re-release of Boney M's first ever single, Do You Wanna Bump. "The response has been unbelievable," said a Creole spokesman, "the single is mainly carrying on the name of Boney M. Fans who can't get Rivers Of Babylon are buying Do You Wanna Bump instead. In fact, the single has never been deleted".

LETTERS

Dear Music Week of Longacre

I HAVE a problem. I am working on this marvellous project called DEAR ANYONE, the album which contains music and lyrics which are "really nice," "some good songs" and "some good performances, particularly from lead singer Maggie Moone", but the leading music industry trade paper got hold of a test pressing of the record and an unfinished sleeve and in its excitement prematurely reviewed it.

The album was compared to the albums from Evita and Jesus Christ Superstar — both proven successes. DEAR ANYONE has not yet been launched and it is not released for another three weeks.

The review also stated that the album cried out for some visual knowledge of the stage show. Had the reviewer waited until he was given a finished copy he would have seen that each sleeve contains a beautifully illustrated booklet giving not only all the lyrics, the entire personnel of the artists appearing (these include Paul da Vinci, Elaine Stritch, Steve Harley . . .) but the storyline which forms the basis of the whole project. We are also advised to get the title track away as a hit single. Well, sigh, it is being released as a single and on the back is the "ambiguous" Shortcomings. (Though what is ambiguous about it I have no idea — this is a track on which peoples' personal problems are stated quite clearly).

How is a poor press officer to cope with reviewers who leap in too quick? It's like a theatre critic reviewing a rehearsal. DIDY LAKE, "Annoyed," Theobalds Road, London WC1.

Dear Annoyed, Theobalds Road,

We did not "get hold of a test pressing" we were sent a finished copy by yourself with the intention of giving considerable front page publicity to your project. We reviewed it a week after your own double page spread advertisement in our paper — that's hardly "premature". We compared it to Evita and J. C. Superstar because both were concept albums released before the stage shows and therefore the comparison is entirely valid.

We acknowledge that we did not have the benefit of the booklet that goes with the album and agree that this will help get across the album's story. Don't see why you have to sigh simply because we endorse your own brilliant thinking to release the title track as a single. And we still think Shortcomings is riddled with ambiguity and in not very good taste.

Finally, if you think you have problems with an album being reviewed too quickly, you should have a few of your fellow press officers' problems, with albums being reviewed weeks after release date — if at all.

Yours,
Unrepentant, Long Acre.

MAY I point out that the album of the Rocky Horror Show which is currently in the charts in America (MW June 3) is the soundtrack album which was produced by myself, and not the Lou Adler version which was the American stage version. Richard N. Hartley, King Edward Mansions, Fulham Road, London SW6.

We would like to draw dealers' attention to an erroneous price list circulated by CRD Ltd — who are one of the wholesalers of Pearl Records — which was issued by them without consultation with us and which contains incorrect prices.

We disown this list categorically: correct prices for Pearl Records are the lower rates currently charged by Selecta and H. R. Taylor, and these prices will remain in force until further notice. Charles Haynes, Director, Pearl Records, Pembury, Kent.

THE CLASH

New single

'(WHITE MAN) IN HAMMERSMITH PALAIS'



Single out Friday June 16.



Band 'Out On Parole' in July!

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



LOS ANGELES: Carole Bayer Sager has signed a new exclusive worldwide agreement with the Chappell Music group, and celebrated the deal during a break at the Record Plant Studios where she is recording her second album for Elektra. Seen with her is Chappell professional manager Randy Talmadge. The new co-publishing agreement between her Begonia Music Inc. and Unichappell (BMI) is a continuation of a previous relationship.

David Gates slices Bread from title

A LEGAL dispute over the use of the name Bread was settled in the High Court last week.

Three members of the Hollywood-based group — David Gates, Michael Botts and Larry Knechtel — are touring the UK with other musicians and have been billed as "David Gates and Bread". But they agreed to drop the word Bread from the title. This followed service on them of a writ, issued by James A Griffin and Bread Enterprises Incorporated, and a temporary High Court injunction banning them from using the name. Griffin, another member of Bread, is president and chief executive of Bread Enterprises who own the US registered trade mark "Bread".

At a private hearing, Mr Justice Caulfield was told that the group currently appearing in Britain had agreed to stop advertising themselves as "Bread". On that undertaking, the injunction was discharged.

MUSIC DEALS

Frampton films

THE DEE ANTHONY Organisation has entered a two picture deal with Orion Pictures Company that will star Peter Frampton who is currently recording a new album for A&M. A major world tour is planned for the autumn.

TONY PAITON, the Jamaican singer who won the Music Critics Award for Best Performer at the 1976 Istanbul Song Festival, has finally signed a recording contract with December Songs, a new record label set up by the firm of the same name that publishes Tony's songs. His debut single, Love Me, is released this week on the December Songs label through Pye. Commented Paiton, "Though I live in London, I am not so well known in Britain since I am always busy performing in Europe. I expect the release of the new record to change things on this end for me soon."

CEPCOR LIMITED (through its music division Cepcor Music) have been appointed Managers of Ipi Tombi International. Presently, deals are being finalised for pressing, distribution and publishing in the UK. Ian Miller will shortly be travelling to the United States and South America to negotiate record and publishing deals.

WATFORD BAND, Streetboy has signed to Private Stock Records and releases a three track 12" single on July 14. Titles are Let's Dance, C'Mon Everybody and Hippy Hippy Shake.

ARNAKATA MUSIC has signed songwriter Nico McBrain to a longterm publishing agreement; formerly with Streetwalkers and the Pat Travers band, McBrain has recently joined a new band called Blazer-Blazer.

Ariola signs the Three Degrees

ARRIVING ON Concorde from New York en route to Dubai, the Three Degrees made a brief stopover in London to sign a new recording contract with Ariola. Ariola was not taking any chances and the Three Degrees signed the contract on the tarmac as they left Concorde. The group is now working with producer/writer Giorgio Moroder (known for his worldwide success with Donna Summer) and Ariola will be releasing their new LP in the Autumn. The Three Degrees recently appeared as the guest of Elizabeth Taylor at a benefit concert

in Washington. They went on to Dubai to record a TV special for worldwide release later on this year. They will be appearing before HRH Prince Charles on July 25 at Eastbourne before going on to perform a special concert at the Casino in Cannes on August 1.

Pictured left to right (front): The Three Degrees, Sheila Ferguson, Helen Scott and Valerie Holiday. Centre: Andrew Pryor (Director of Marketing Ariola), Back: Robin Blanchflower (MD Ariola Records), Richard Barrett (Manager Three Degrees).



MAGNET MUSIC has entered into a sub-publishing deal in the US and Canada with Interworld Music Corporation. The deal encompasses the entire catalogue. Magnet Music is now making a major thrust on the American publishing scene via this deal. Seen here are Mike Stewart (President, Interworld) and Michael Levy of Magnet.

Bruce Lee tribute 45 from Satril

SATRIL RECORDS is releasing a tribute disc to Bruce Lee, the late martial arts star who was nicknamed The Little Dragon by his fans.

The single, Dragon Power, by the JKD Band, co-incides with the current re-release by Warner Brothers Films of Enter The Dragon and the release later this month of Lee's last film, Games Of Death, which took more than four years to complete.

Dragon Power has been conceived and produced by Satril md Henry Hadaway and actually features the voice of Bruce Lee — the extracts were dubbed from Enter The Dragon.

The Satril/WEA dealer promotion for the disc includes a limited edition 12 inch single, retailing at 80p which will be produced in a four-colour bag; there will also be a special dealer mail-out which will include a poster, as well as window and in-store displays.

Hadaway reports that dealer interest in the single has been so strong that the limited edition version sold out, prior to release.

DOOLEY'S DIARY
NOW ON PAGE 55

MUSICAL CHAIRS

CHRIS CRACKNELL to Greensleeves Records as a&r Manager initially working on building up the label's reggae catalogue with particular emphasis on original material from Jamaica and from new UK bands . . .

Bruce Powell to General Manager Essex Music Group of Australia, effective June 16 . . .

Kate Taylor to PA to Tony Muxlow, WEA Managing Director of Distribution, responsible for the co-ordination and execution of Muxlow's work . . . Ray Stock to Mountain Records as Manager, Regional Promotions, reporting to General Manager Rod Duncombe.

MOVES

THE HENRY Hadaway Organisation, incorporating Satril Records and Music, has moved offices from Little Newport Street, to 444 Finchley Road, London, NW2. The move is the company's fourth. An eight track demo studio will be fully equipped within the next six months. The new number is 435 8063 while the telex, operational in three months time, will be 261331.

GTO Movies LP and East debut

NEW SIGNING to GTO Records is singer/songwriter Chris East who wrote the Cliff Richard hit single, My Kind Of Life. His debut album, Hotel In The Country, is released on June 16 and there will also be a single, Where Will I Be Now, released on June 30. Meanwhile, the Walker Brothers also have a new album lined up for release by GTO; Nite Flights, also released on June 30, is the first product from the group since Lines nearly two years ago and features four songs written and sung by Scott Engel, two by Gary Maus and four by John Walker. A single will be taken from the album for release in July.

SECOND ALBUM by The Movies for GTO is *Bullets Through The Barriers*, released this week. The

Live Variations

ANDREW LLOYD Webber's Variations will receive its first public performances at the Royal Festival Hall on Saturday July 15 in two shows promoted by John Martin in conjunction with Capital Radio. The work will be performed by the musicians who were featured on the successful album, which achieved gold status for UK sales within four weeks of release earlier this year. Support act for the shows will be Paul Brett.

first 10,000 copies of the album are pressed in clear vinyl and the single, *No Class*, is packaged in a limited edition of special colour bags. The *Movies* have just started a UK tour.

LATEST SIGNING to A&M Records is The Dickies, a rock band comprising Karlos Kaballero, Chuck Wagon, Stan Lee, Billy Club, and Leonard Graves Phillips. A single, a version of Black Sabbath's *Paranoid*, is being rush-released to coincide with the band's imminent visit to the UK to play four London dates later this month.

DESCRIBED AS one of the UK's top reggae bands, Matumbi has signed to EMI Records and will have a single, *Rock Parts 1 and 2*, released on the Harvest label this week. An album is being recorded at Berry Studios under the provisional title of *Seven Seals*; it is being produced by the band-members themselves and is tentatively scheduled for September release.

CRIMINAL RECORDS release the second *Michael Chapman LP* on June 30. Titled *Playing The Guitar The Easy Way*, it consists of an album incorporating a sixteen page booklet explaining in simple terms how to play the guitar using 12 different instrumental pieces, each

with an alternative open tuning. The accompanying tableture was devised by Derek Brimstone.

THE NEW Hearts have brought out a second single, *Plain Jane* (CBS 6381), produced by Martin Gordon of Radio Stars fame. It is available in full picture bag featuring and designed by the band members. A debut album is expected later this year.

BASSIST AND founder member of The Albion Band, Ashley Hutchings, release his solo album, *Kickin' Up The Sawdust* on the Harvest label on July 7. The Albion Band's latest single is *Poor Old Horses*, taken from the *Rise Up Like The Sun LP*.

JOANNA CARLIN has decided to revert to her real name, Mel Harold. "I became Joanna when I was asked to make a regional TV appearance a few years ago and needed to avoid confusion with the singer Melanie. I did it, but have been suffering an identity crisis ever since."

TOPIC RECORDS has published a new complete and extensive catalogue of all their available product, free to retailers and public alike from Topic Records Ltd, 27 Nassington Road, London NW3 (01-435 9983).

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ALBUM

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Even the Chanters are some brother's sisters.

The Chanter Sisters come on far from sisterly with 'Ready For Love,' their new album produced by Roger Cook in Nashville.

Raunchy, funky, downright gutsy. But sisterly, no.

Same goes for their blistering version of 'Na Na Hey Hey (Kiss Him Goodbye)', released as a special 12" single. (DOZI)

Strange how two beautiful, sophisticated ladies can create music to upstage an oversexed bulldozer.



'Ready For Love,'
The Chanter
Sisters. LONG 3

SAFARI 42 Manchester Street, London, W1M 5PE 01-486-6141.
Distributed by Pye Records (Sales) Ltd. Tel. 648-7000.

PAGE 4

NEWS

20 LP disco promotion by EMI

LINKS WITH 500 selected retailers, giveaways in leading disco clubs, extensive advertising throughout the independent radio network and in the music press support EMI's June campaign tagged 'Disco Dancin'', claimed to be the biggest disco-soul music promotion ever mounted in the UK.

The campaign focuses on 20 albums drawn from the Salsoul, Stax, Fantasy and EMI International catalogues represented by the LRD. A special promo-only 18-track cassette has been produced for retailers, DJs and the media and the specialist *Blues & Soul* magazine is closely involved with in-store and club activities and editorial coverage on the artists involved during this month and July.

Pye plans to concentrate on albums

IN A MOVE described by joint managing director Derek Honey as "a fairly dramatic change in Pye's attitude", Pye is to focus attention on grabbing a much greater share of the album market for its UK acts on a worldwide basis. It is also developing and modernising its manufacturing facilities at Mitcham.

Honey, who was last week given responsibility for day-to-day running of Pye's UK operation, added: "We appreciate that in the past Pye's strength has been in the singles market, but our ratio of albums to singles successes is now way out of line and we are planning heavy concentration on the LP market to redress the balance."

To achieve this Pye will be cutting back in the volume of releases to allow greater company concentration on a "number of acts we believe in". It will also mean that Pye will not rely as heavily in the past on distributed lines for volume. "Too many distribution deals clog the system — the factory, stores and so on," said Honey.

In other staff changes announced by Pye chairman Lous Benjamin last week, joint managing director Walter Woyda takes responsibility for all international activities, whilst retaining his duties in regard to the potential development of the video market, and also representing Pye Records on the various record industry boards.

Derek Honey relinquishes his responsibilities as financial controller and his replacement is to be announced. Operations director Terry Stanley is appointed planning director, based at Mitcham. And national sales manager Trevor Eyles takes over responsibility for the entire sales force.

Each of the 500 dealers taking the 40-album 'Disco Dancin'' pack receives a display kit of dump bin, window display unit, posters and sleeves. Other retailers interested in display material for the campaign can obtain a smaller kit including posters and logo boards. The six strongest titles from the 20 albums chosen to spearhead the campaign and to be featured in posters and window displays are Cuchi Cuchi by Charo (Salsoul); Let Me Party With You By Bunny Sigler (Salsoul); Action by the Blackbyrds (Fantasy); Fantasy Dancin' by various artists (Fantasy); Chronicle by Isaac Hayes (Stax), and Be Happy by Kellee Patterson (EMI International).

The radio campaign consists of 90-second commercials over a six-

week period beginning June 16 on all but two of the ITR stations plus Radio Luxembourg. The advertisements, claimed as "the longest ever for record and advertising", are scheduled for broadcasting during all the main soul-disco shows.

Press advertising includes trade and consumer press (*NME*, *Black Echoes*, *Disco International* and *Blues & Soul*) the "Takeaway disco" theme is pursued with emphasis on the six main albums mentioned above.

Throughout this month, July had part of August, almost 100 discos throughout the country are holding 'Disco Dancin'' nights featuring music from the 20 albums and organising competitions.

Petrone outlines Capitol expansion

AT A London conference on Saturday Joe Petrone, Director of Capitol International in Los Angeles, discussed the company's plans for the coming year and announced two staff changes.

Addressing representatives from the company's international operation and Capitol label managers from Europe and Scandinavia, Petrone said: "Capitol has always been acutely aware of its international activities and I am delighted with the way these activities are paying dividends in England and Europe. During the next twelve months we intend to take up an even stronger position within these markets."

Petrone announced the appointment of John Dixon as Capitol's resident director of Europe. He replaces Brian Shepherd, new head of a&r at EMI GRD. Dixon will be based in London and assisted by Lois Graff, European co-ordinator.

Bruce Portman, becomes manager, international promotion, based in Los Angeles. He takes over from Frenchy Gauthier who has moved to EMI America.

Guy tribute

CHRYSLIS IS to rush-release a new David Dundas single, *Guy The Gorilla*, a tribute to the popular ape who died at London Zoo last week. The song was co-incidentally written by Dundas earlier this year. The single (CHS 2236) was played by the BBC, Capital Radio and other IRN stations as the news of Guy's death was announced and Chrysalis has received many calls from the public asking about its availability.

MPA rejects MCPS proposals

FROM PAGE 1

The main bone of contention and offending measure in the contract is the £1 cut-off clause, whereby any amount below £1 in commercial record royalties would not be distributed but put back into MCPS funds in order to reduce the commission charged for MCPS services from 15 to eight per cent. This measure applies to commercial record royalties only, and radio and other royalty distribution will continue to be paid in full.

The MPA forum was overwhelmingly opposed to the £1 cut-off proposal, and regarded it as symptomatic of what MPA members regard as the general MCPS attitude favouring larger publishers and the most successful writers in preference to the small publishers and writers. "The rich get

richer, and the poor become poorer," was the summation of one delegate on the matter.

"The general feeling of the forum was, I think, that they would prefer the MCPS contract to be left as it is," Dyer added. "The MCPS says this isn't possible because it's not commercially viable, and they've only kept going till now because of undistributed amounts and freak high interest rates."

The MPA council is meeting this Thursday to review the situation in the light of the forum and its resolutions, and to decide what to do. The most likely outcome of the discussion will be the calling of an extraordinary general meeting of the MPA to solve the bizarre rift between the MPA and the MCPS, which was taken over by the MPA in June 1976. The May council meeting of the MPA passed a vote of confidence in the MCPS board.

In London for the conference was Don Grierson, vice president a&r EMI America who revealed that Kate Bush will be assigned to the label, one of six acts which will produce albums for the label this year. An imminent signing to the label is the J Geiles Band, and already signed are Kim Carnes, Walter Zwo and a group called Spellbound.

EMI America's first signing, Michael Johnson is in this country at present to promote his debut single *Bluer Than Blue*, just released in the UK and riding high in the American charts.

Mac in Moscow

FLEETWOOD MAC is planning a benefit concert for the United Nations in Moscow. Negotiations involving the Soviet Deputy Minister of Culture and the White House have resulted in an open invitation. The concert which will be televised for world screening.

Sire to WEA

FROM PAGE 1

Rezillos and the Talking Heads' *More Songs About Buildings And Food*, produced by Brian Eno.

Early August will see albums by DMZ, Tuff Darts, Paley Brothers and the Dead Boys. A two-record set, *Ramones Live At The Rainbow*, will be released in mid-August to support the band's autumn tour.

Stein stressed that Sire's departure from Phonogram was most amicable and he was grateful particularly to Ken Maliphant for the support in launching Sire in the UK.

Bob Newby of Marylebone Music, who resigned from the MCPS board as a result of the contract and the manner in which it was publicised, welcomed the results of the open forum.

"I'm delighted about the decision to reject the contract," he told *Music Week*, "and I'm delighted that it was so unequivocal."

"My only concerns now are that in the past the MCPS board has been inclined to interpret decisions in its own way and to interpret non-interference from the MPA council as *carte blanche* to do more or less as it likes. I hope the council won't fail to do what the MPA members patently want it to do. I also hope that MPA members who didn't attend the forum won't regard the contract they've received as the final formal document which has the endorsement of the MPA and just sign it and return it."

THE FIVE DISCO DANCIN' SINGLES

CHARO
You're Just The
Right Size

SSOL 110
Follow-up to her Top 50 smash hit
"Dance A Little Bit Closer"
Released this Friday, June 16th
From the Album "CUCHI CUCHI"
SSLP 1501

**KELLEE
PATTERSON**
Turn On The Lights

INT 558
Also available as a
'LIMITED EDITION' 12" SINGLE
12INT 558
From the album
"BE HAPPY"
INS 3013

**LOVE
COMMITTEE**
Law And Order

SSOL 109
From the album
"LAW AND ORDER"
SSLP 1506

**SOUL
CHILDREN**
Can't Give Up A
Good Thing

STAX 503
From the forthcoming album
"OPEN DOOR POLICY"

**SWEET
THUNDER**
Everybody's Singin'
Love Songs

FTC 158
From the album
"SWEET THUNDER" FT 545



OVER THE NEXT FEW WEEKS THESE FIVE AMAZING SINGLES WILL BE RECEIVING EXTENSIVE NEEDLETIME AT OVER 100 TOP DISCOS THROUGHOUT THE COUNTRY AS PART OF THE DISCO DANCIN' PROMOTION, AND IS ALSO FEATURED IN THE EXTENSIVE 90-SECOND RADIO ADVERTISING CAMPAIGN THROUGH JUNE AND JULY INTO AUGUST.



MARKETING

Stones' phase one Girls

THE MARKETING campaign for the new Rolling Stones album, *Some Girls* (Rolling Stones Records CUN 39108) has started its first phase with full page press ads in *Music Week*, the popular rock press and other trade papers. This first phase will also feature a "nationwide window display blitz" with 40 x 30 colour posters, sleeves and a 60 x 40 cardboard cut-out of a bikini-clad

girl holding a copy of the album. Peter Buckley of EMI says that a feature of the centre piece will be that the girl's bikini bottom will move. Buckley adds that the sleeve design which includes 20 die cut windows to show faces on the inner bag is especially interesting. "While the design remains the same with each sleeve," he says, "There will in fact be four editions of the sleeve as inks are being changed throughout the sleeve run to produce colour variations of the sleeve design."

The group, who are currently in America rehearsing for their US

tour, recently made a promotional film of three tracks from the album, including the single *Miss You*; the film was made by Michael Lindsay Hogg. Although a seven inch version of the single is already in the chart, a limited edition disco cut is also being released. Pressed on pink vinyl, the 12" disc will retail in a special bag at £1.25. Buckley says that the second phase of the campaign will take the album on to advertisement sites at major British Rail locations and on London buses. A thirty-second radio commercial is also being prepared for nationwide use. (Review p.42)

Lizzy Live and Dangerous

THIN LIZZY'S new double album *Live And Dangerous* is the subject of a heavy campaign mounted by Phonogram. The album, selling at a recommended retail price of £5.50, is supported by an extensive advertising campaign with full pages in *Music Week*, *NME*, *Sounds*, *Record Mirror*, and *MM* followed by double pages in both *NME* and *Sounds*. Radio advertising on London's Capital Radio has covered both the album and the band's current live single, *Rosalie*. Posters and displays have been made up for dealers and include a cardboard stand-up prop of Phil Lynott in the same pose as struck on the album sleeve.

In addition, in London 100 buses will feature Thin Lizzy ads for a month from the last week in June. Meanwhile, Lizzy are embarking on a series of major concert dates including Manchester Belle Vue, Glasgow Apollo, Newcastle City Hall and two nights at London's Wembley Empire Pool.

Briefs...

MCA RECORDS launches a new series of EPs on June 23 with a four-track Shirley Ellis release (MCEP 1) containing *The Clapping Song*, *The Name Game*, *The Nitty Gritty* and *Have You Ever Seen A Diver Kiss His Wife While The Bubbles Bounce Above The Water*.

Demand for the Ellis tracks from discos and retail outlets has been strong, and 10,000 copies of this record will also be released as a 12" disc (12 MCEP 1).

All EPs in the series will be packaged in full-colour bags which will contain a biography of the artist, and they will remain catalogue items, retailing for 99p.

It is expected that there will be one EP release per month, and other artists to be featured in the series will include Bill Haley, Brenda Lee, Brian Hyland, Jerry Keller and the Kalin Twins.

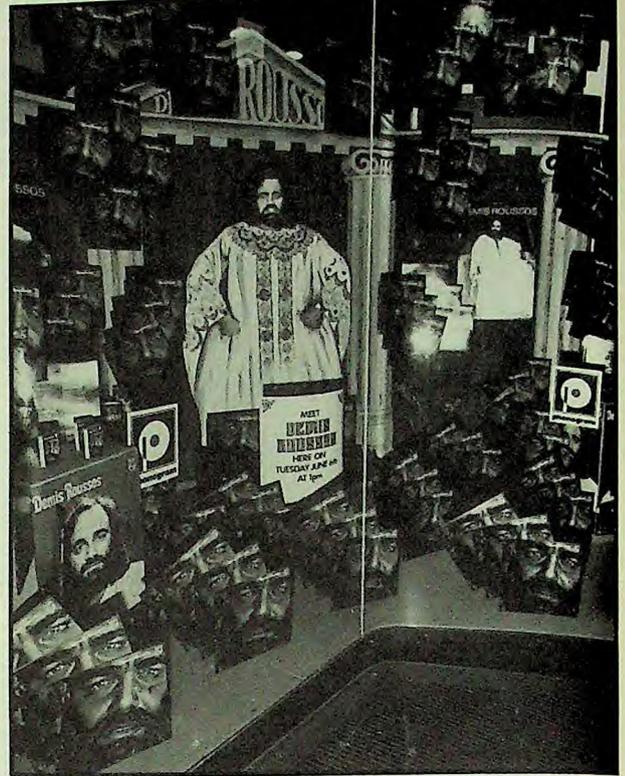
LINDISFARNE'S DEBUT album for Phonogram, *Back And Fourth*

on the Mercury label, is being launched with a major advertising campaign. Lindisfarne have just completed a major sell-out tour of the UK and their single, *Run For Home*, has received major airplay throughout the country as well as a spot on *Top Of The Pops*. As well as music paper ads, there will be a radio campaign for the album. For dealers there are posters, props and displays available, while in London advertising space has been taken on the inside of buses.

A BRITISH tour is being lined up for BB King during which he'll be promoting his new *Anchor* album, *Midnight Believer*.

STIFF RECORDS release their third and last Devo single, *Be Stiff* on July 7.

UFO'S FIFTH album, *Obsession*, has been scheduled for release by Chrysalis on June 23. The band start a UK tour this week and extensive editorial coverage can be expected along with advertising.



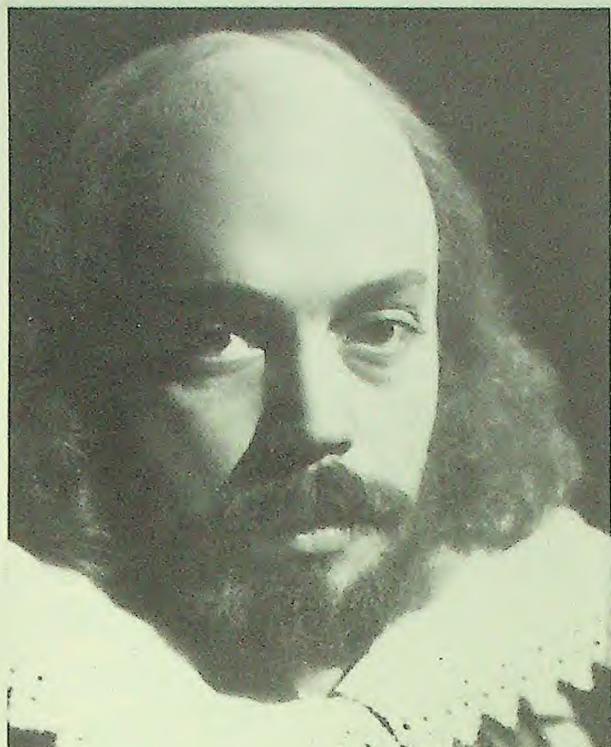
PICTURED IS the Demis Roussos window display at Chappells Bond Street store, London W1. Roussos visited Chappells to sign copies of his new album, *Demis Roussos*.

WEA is releasing a special single, *Bootzilla*, from top US soul group Bootsey's Rubber Band to tie in with a June tour with major dates in London, Manchester and Birmingham. The seven-inch version of the

single will be pressed in coloured vinyl, while a 12" version reverts to black vinyl. Press and radio ads, posters, window displays in tour towns and the mailing out of 2,500 promotional postcards form the back-up campaign.

*You are I,
Lone
Pet
Geller is*





Shakespeare is plugging this album on T.V. every week.

Will Shakespeare, the original soundtrack album of the epic television serial. The first serial to recreate all the tragedy, comedy, enmities and passions of Shakespeare's own lifetime. Performed by the London Gabrieli Orchestra, Richard Hill's music superbly personifies the characters who made Shakespeare the writer he was, Elizabeth 1, the Earl of Essex, the mysterious Dark Lady and the ordinary, anonymous people who perhaps inspired him most. With six one hour weekly, networked programmes starting June 13th. You'll find them growing on people throughout Britain. And they'll make this album bring you classic sales.



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TIP SHEET

Pye looks for album slice

PETER PRINCE, head of a&r at Pye (pictured right) is heading a company-wide effort to break the album market and is looking for album acts.

Pye has had another good run of singles, culminating in Matchstick Men. Said Prince, "I picked up that single as it was different and refreshing."

"However, though singles are important, albums are where the money is. We are especially encouraging people with album acts to come to us and the whole company is concentrating on signing contemporary album acts and breaking them. These can be singer/songwriters, bands in various styles, etc. But they have got to have long-term talent because of the investment you have to put into acts like that. One cannot afford to spend this kind of money just on a one-off."

"To accommodate the company effort necessary to achieve these goals, we are trimming down on our number of releases each month. As with all record companies, massive

releases clog up all the various divisions — press, promotion, marketing, distribution, etc. Similarly we hope to do the same thing with catalogues we acquire from our licensees so that we can give the best concentration on their acts. We have had good success with these — Buddah, 20th Century, Casablanca, etc."

Prince has a word on the diminishing chances of placing material through company a&r men. "There are not the pop acts around looking for material through a&r men. There are not so many in-house a&r men about, in fact. Most deals now are master tape deals and the production company is therefore involved with acquiring material. Of course the mor acts are the exception — artists like Max Bygraves, Lena Martell, Acker Bilk. Max is on his 70th album."

Prince summed up Pye's policy: "We at Pye are very serious about entry into the album market. We are having meetings at all levels of the company to accomplish this. We are reorganising all the time and are



Peter Prince

more determined than ever to succeed. So we are really looking for good contemporary acts to build up our roster and catalogue."

Peter Prince, Pye Records, ATV House, Great Cumberland Place, London W1. (01) 262 5502.

AFTER ONLY four months together The Thrillers have emerged as one of the most talented, professional new bands on the pub circuit.

Rooted in South London, the four members, Michael Hooper, Tony Lyons, Colin Marten and Ian Sainty all served their apprenticeships in other bands before joining forces.

The band is now looking for a recording and publishing contract. In June they can be seen in a three-Wednesday residency at The Swan, Hammersmith Broadway, which



The Thrillers (L to R) Michael Hooper, Tony Lyons, Colin Marten and Ian Sainty.

includes the 7th, 14th and 21st June. On June 20th the band is at the Railway Hotel, West

Hampstead. For further dates and information contact manager, Bill Clark (01) 739 9322.

Batory's assault on Europe

CHAPPELL'S MIKE Batory is in Europe to place Chappell-produced masters.

Batory, Chappell's International Pop Product Manager, has been working out of Chappell offices in Milan and Hamburg and will be in Paris between June 13 and 15. (Tel: 2665605).

Batory explained this departure for Chappell. "It is by no means a new idea. Other publishers have done it for years. But for us, it is a direct result of our own much increased studio activity and the enthusiasm with which some of our masters were received at Midem last January."

MOUNTAIN-PANACHE have set their third music business Tug of War spectacular for June 22nd at 6pm near the barracks in Hyde Park. This year, an entrance fee of £6 per team will be charged, with the proceeds going to Music Therapy. Teams consist of 8 men from a company. Several companies may join forces (but no outside giants are allowed). Women's teams consist of six members. A van will be on hand again this year to supply libations of beer, sandwiches, etc.

Chrissy Cremore of Panache and Gordon Simpson of Mountain are the organizers. Contact either as soon as possible for your registration form.

Chrissy Cremore or Gordon Simpson, (01) 491 2904.

GTO opens publishing doors

GTO PUBLISHING is opening its doors for various types of writers and material.

Edward Christie, md of GTO Publishing since March of this year, had previously worked with founder-chairman, Laurence Myers in the management company and the film side of GTO, and also with Myers and Dick Leahy in GTO Records doing radio and tv promotion. He moved to CBS Records doing the same thing before returning to Myers' GTO Publishing.

Christie explains his brief at GTO, "What we are trying to do is build ourselves into an active and aggressive publishing company."

Since we began some nine years ago we have been basically involved with acts that we manage through our GTO Management. But where before, we relied on material already recorded, now we want to get involved with the signing of writers as writers. Our doors will be open for all types — singer/songwriters, bands that write their own material, film music writers, etc. Basically, whatever is around, we want to hear.

"Another thing we plan to do is involve ourselves in the production of singles. One of the hardest jobs in publishing is to get covers. Yet as a publisher, a song may come in

that I think has hit potential. I will take artists into the studio with just such songs and make a master."

Realistically, Christie says, "The first thing is to establish credibility among the a&r men, managers, artists, etc. In approaching people it is really all down to your product. If you come up with a lot of bum steers, they will obviously not be receptive. But with success, this production company could in time well lead to a production deal with a major."

"Through our film branch, we are also involved in film music. So we are looking for writers who can work in this media. I would like about ten acts or groups I can concentrate on full time."

"We are looking for all types of things. One which interests me very much is reggae rock. I would also like to have a pool of three or four writers who can write together and who can come up with good commercial songs for specific artists, occasions, etc., like the SODS. Somewhere, there must be a couple of writers who can fill this void."

"We will offer our writers the encouragement of giving them the studio time they need. But we will specialize in quality, not quantity." Edward Christie, GTO Publishing, 252/260 Regent Street, London W1. (01) 434 1881.

Always on the lookout for girls

PRODUCER LARRY Wallis who produces for Stiff Records as well as independently, is looking for bands and for "girls to make hit records".

Until a year ago, Wallis was better known as an artist. He was lead guitarist with Motor Head and before that the Pink Fairies.

Though never one to push himself forward, Wallis' experiments in the studio resulted in the then boss of Stiff Records, Jake Riviera giving him The Adverts to produce.

Says Wallis, "From that day it all started to happen". He has now produced two singles with The

Adverts, the hit Gary Gilmore's Eyes for Anchor and One Chord Wonders for Stiff; The Members and The Subs for Stiff and most importantly, Wreckless Eric's album and single. Wallis says, "I hope to start recording him again soon. He is going to be great".

Wallis is looking to expand his producing list. He is looking for new acts and says, "I am interested in getting involved with a couple of bands I have been put onto, The Orphans and The Street Band (signed to Logo). I am also interested in old songs. I had planned to get a girl singer and record Jackie de Shannon's When You Walk In The Room, but it was done before I got to it." He is "always looking for girls to make hit records".

Contact Wallis through his business manager Dave "Boss" Goodman at Dingbats (01) 485 4007.

(Bolton, Blackburn, Bury, Rochdale, Burnley, etc.) Blackpool, Southport, Wirral and Chester. Ellis has a complete dossier of venues built up during his time with WEA.

To ensure personal attention, Ellis restricts himself to not taking on more than six singles at any one time. The fee for the service is £20 a week for one record and £10 each for any other records given at the same time.

Contact Ellis at 31 Rawlinson Road, Southport, Merseyside. Tel: 0704 35639.

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EMA 785

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RETAILING

The answer is aggressive competition

INDEPENDENT DEALERS should always be thinking up new techniques to sell more records instead of moaning about aggressive pricing policies by the multiples.

That's the view of Dave Milton of R. E. Cords which has survived despite fierce competition in Derby; and in the past three years a second shop has even been opened some 12 miles away in Burton-on-Trent.

"I find it strange that most retailers who believe firmly in free market economy can squeal as avidly as they do when the market forces them to bring down prices. Over the past ten years demand has grown for top-selling records and in a free market economy prices have gone to fall to reflect that.

Hard work

"It's no good moaning about aggressive pricing policies, it's a question of getting stock in and competing aggressively.

"On the other hand profit margins available to the retailer are hardly sufficient to maintain expansionist, advertising and promotional policies to sell more records," notes Milton.

"If a record shop takes £3,000 a week the gross profit is approximately £800. But the gross profit of a clothes shop is about £1300 on the same takings — and that's with less staff. You work really hard in the record business but don't make as much out of it as other trades do."

by
**STEVE
ORME**

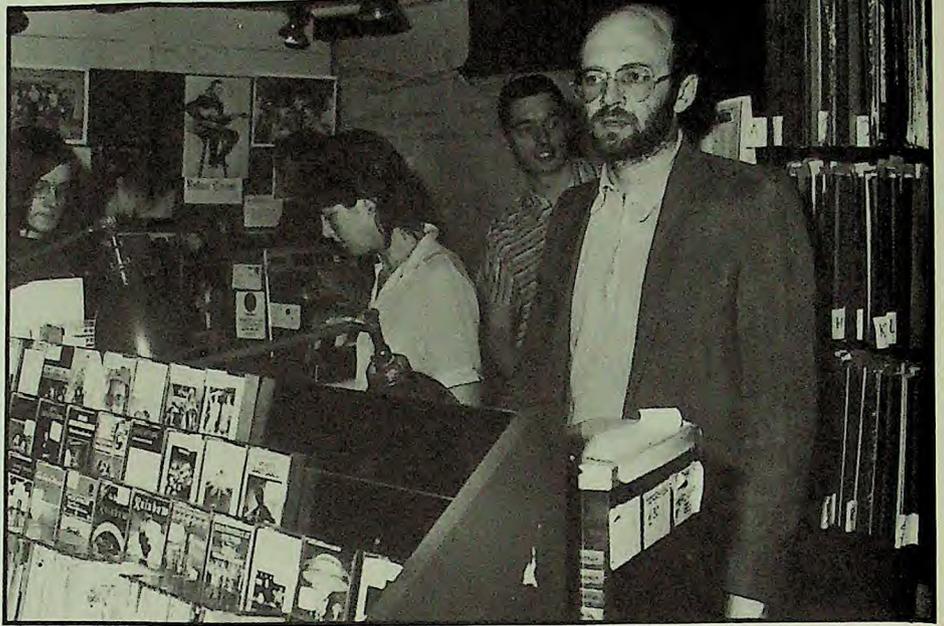
Milton speaks from experience. With his partner Tim Pratt, who owned a local clothes shop, he opened R. E. Cords in Derby's Sadlergate in 1973 as a market-type place where clothes and records were available under one roof. The name Cords has led to some misinterpretations.

There were lost sales because people thought the record shop downstairs was an extension of Knockabout clothes shop and that the lower level sold only cord jackets and jeans. But records were deliberately placed downstairs because the shop specialises in rock, soul and reggae rather than mass-selling records.

A couple of years' good trading in Derby meant the Burton-on-Trent shop could be opened, although this brewery town has a population of only about 60,000. This has resulted in more width and an across the board stock of Twenties to Fifties jazz and mor.

John Bisbrowne, who used to be entertainments secretary at Leeds University, and Sheila Hopkinson who worked at Vallence's in Leeds and the university record shop have built up sales particularly on jazz, classical and the more esoteric side of rock.

In Derby Milton's wife Delia runs the LP section while Midlands dj



Dave Milton of RE Cords — "it's no good moaning."

Hector runs the separate singles department. Newcomer John Margetts has introduced an *avant garde* and classical section.

One of the techniques introduced by R. E. Cords in a bid to sell more records was a house magazine called simply *The Mag* in which local specialist contributors provided in-

depth articles. There was also a comprehensive gig guide for Derby and Burton.

And, according to Milton, sales of records advertised by companies in *The Mag* multiplied many times. A singles catalogue enclosed also helped sales.

Milton has strong views on sales methods.

"One way to increase profit margins would be to get rid of RRP which would allow dealers to set their own profit margins. It makes things more complex for the customer, but means you can control profit margins and there isn't the stigma attached to profiteering when you don't adhere to the RRP. But it's unlikely that this policy, much as it's a boon to the industry, would get past the conservatism, not of the record companies but of smaller dealers all over the country who do not want to work out their own retail prices.

"One of the salvations of being an independent dealer, as things stand at the moment," claims Milton, "is the EMI Music Centre Scheme and EMI must be congratulated on that. Record shops could have greater economic possibilities if all companies introduced similar schemes.

"Dealers would be willing to stock, promote and sell the back catalogue that is the basis of their livelihood, and which the multiples tend to ignore. Ideally a scheme could be instituted that any record after, say nine months' availability would go onto an extra ten per cent discount.

go to the trouble of submitting applications, boxing up records, sending them back and waiting for credit. There must be a campaign started to get those companies that do five per cent returns to allow any dealer to take credit rather than return the five per cent goods. Better still would be for the companies to do like EMI and implement a much simpler return system."

Milton like many retailers is also critical of what he calls the "ridiculous system" regarding limited edition coloured vinyl singles and 12-inch singles.

"It's quite often the case that even though you order 25 copies of a limited edition the whole supply is snapped up by wholesalers who distribute them to smaller dealers around the country or sit on them, waiting for the rarity value to appreciate.

"One of the main reasons for limited editions is to provide an initial impetus to lift a record into the charts. Yet if so many dealers can't get hold of the limited edition and the kids refuse point-blank to take anything other than the 12-inch or whatever the whole thing is self-defeating.

"I see great scope for unlimited editions of picture-sleeve 12-inch records with four tracks selling at £1.49 each. A lot of kids can't afford albums and there should be some suitable happy medium between LPs and singles with more than two tracks."

Newsagent and the credit note

I HAVE been waiting for a credit note from EMI for more than six months and I would be grateful if *Music Week* could help. Last October I visited EMI's Christmas ordering campaign in a Newcastle hotel and a couple of weeks later we received most of our order, but when the invoice arrived we could not account for one order of cassettes.

We wrote to EMI immediately and after having heard nothing during the following weeks I rang five or six times and although I was told they were looking into it nothing happened. I then rang the manager of the department several times and finally said I would call the managing director. I was told that wasn't necessary and someone would call me back that day. No call.

The next day I wrote to the managing director. Someone replied on his behalf telling me that he was looking into it and he would write back. A month later we wrote to the managing director again. This time I received an assurance in writing that EMI would be issuing a credit note by the end of the month.

The April statement has now been paid with no credit note. So we wrote to the managing director again and so far there has been no reply. In my opinion I have been pretty

QUESTIONS AND ANSWERS

patient. The amount is not a great one (about £120), but had the roles been reversed my account would have been put on stop. EMI has tried to prove delivery, but the signature resembled none from my shop. Simon Charlton, Image Records, Fowler Street, South Shields, Tyneside and Wear.

EMI m.d. RAMON LOPEZ replies:

Since his shop was not always open in the mornings when the goods were being delivered, an arrangement was made with the driver to leave the goods with the newsagent next door.

Unfortunately, the newsagent subsequently changed hands which created some difficulty in verifying the signature on the delivery note for the goods in question. Therefore, there was doubt as to whether or not Image Records received the cassettes.

Although we felt reasonably confident that the cassettes had been delivered to the newsagent as arranged, in keeping with EMI Records' policy of maintaining good relations with our customers, EMI Records wrote on April 26 to Mr Charlton informing him that a credit note was being issued. Regrettably, this credit note was issued with an unusually long delay which apparently has caused some inconvenience to Mr Charlton, for which I apologise.

LIKE MANY other small record dealers we were unaware that the latest Johnny Mathis LP was to be advertised on TV a couple of weeks ago, and consequently had to turn

away many customers with £5 in their hands. This is not the first album that a similar thing has occurred with CBS.

Surely it would pay CBS to have sales staff pass on the necessary information when we dealers phone in our orders. Just think of the extra amount of Mathis LPs that would go out in one week. Alternatively a slip of paper in the previous week's delivery would suffice. Cape Hill Records, Cape Hill, Smethwick, West Midlands.

DAVID ADAMS, CBS Commercial marketing manager, replies: We do have a system of advising dealers in advance of tv advertising. Unfortunately through an error on our part Cape Hill Records — and one or two other dealers — were omitted from our mailing. This has now been rectified and Cape Hill Records contacted direct by us and the situation fully explained.

Everything big in America

LATEST TREND in record retailing in America is towards the giant superstores, ranging in size up to 15,000 square feet, with reports that 21 such stores are due to open in various cities across the US during the next six months.

There are an estimated 80 superstores already operating in America and a recent survey of industry retail chains indicates that those who pioneered the move towards giant outlets are continuing and others are joining the trend. And other chain owners are generally increasing the size of their stores.

Losing out

"Surely this would be a simple structure to put into effect? One problem that could be encountered with a nine-month rule would be that some companies could cheat, and knock discounts only off back catalogue they particularly wanted to clear out. But the GRRC would do well to look at this life-saving possibility."

Another thing that annoys Milton is the five per cent return system. "It's unbelievable that so many dealers have accepted a system which is economically detrimental to themselves with hardly a murmur.

"Dealers who haven't yet done their sums should sit down and work out the pros and cons of the system and they would soon realise they're losing out quite heavily by having to

Retailers oppose WEA rises

LOS ANGELES: WEA have been forced to make reductions in its wholesale prices charged to dealers in America following retail opposition to price rises earlier this year which put them way ahead of their competitors.

The price decreases take singles down by three per cent and albums by two per cent.

One Arkansas dealer commented: "I'm glad to see WEA admit their mistake. Their prices were way out of line with their competitors. We gave them a hard time and let them know they were out of line."

"IF YOU'RE A VIPER" and ARGENTINA are the singles EAST-WEST is the band. The label is 'ULTIMA' and distribution is by 'SCOTIA' 031-557-0029 (Edinburgh)

A new era dawns...

THE MOODY BLUES

'Octave' is the Moody Blues triumphant eighth album, and their first album of new material for five years.

Composed by the original members Justin Hayward, John Lodge, Graeme Edge, Mike Pinder and Ray Thomas, this new album proves them to be a group who have extended their creative talent and vigour.

Pioneers of the concept album, they still create the mind stretching musical imagery that has already sold over 26 million albums to an appreciative world wide audience.

'Octave' will be promoted extensively in the national and music press, with a peak time national radio campaign and the biggest ever display campaign.



The Moody Blues

Octave

a masterpiece

DECCA

INTERNATIONAL Hong Kong piracy beat...

HONG KONG: David Jordan, commissioner of the Customs and Excise Service here, was presented with a Recording Industry Association of America gold disc award by IFPI regional office director James Wolsey on May 31 in recognition of "outstanding achievements in combating record piracy in Hong Kong". The presentation was attended by Customs and Excise personnel, record industry executives and the

press. In his speech, Wolsey stated that the gold award paid tribute to a remarkable achievement, especially when compared with "the sometimes limited success of anti-piracy campaigns in other countries."

"It is not sufficient to have a law which recognises intellectual property rights and provides for protection against the unauthorised use of those intellectual and artistic creations," Wolsey added. "It is

essential that the law is enforced. For the law to be enforced effectively, one must have an effective law enforcement agency. In Hong Kong, the law has been enforced by, I would venture to say, one of the most efficient and dedicated authorities to be found anywhere in the world — the Hong Kong Customs and Excise service."

Wolsey said that the record industry has endeavoured to help the Customs and Excise service by providing it with the necessary information to enable them to take action against the pirates, and the IFPI has enjoyed "an excellent relationship" with the service.

"Stanley Gortikov, president of the RIAA, has asked me to assure you that the RIAA will continue to give its full support and backing to IFPI in assisting the Customs and Excise in the eradication of record piracy in Hong Kong."

Wolsey disclosed that the actions of the Customs and Excise service had resulted in more than 95 per cent of all cassettes being sold on the market at present being legitimate copies, whereas only eight months ago most cassettes on sale were pirated.

"Record companies are now for the first time beginning to sell records in reasonable quantities. We have estimated that on average sales of tapes and records have increased by about 50 per cent in the first five months of this year compared with the corresponding five months of last year."



JAMES WOLSEY, IFPI's man in Hong Kong, (left) presents the RIAA gold disc to Customs & Excise commissioner **David Jordan**.

LA hosts black radio seminar

LOS ANGELES: This city played host to around 1,500 music people, mainly from black radio, when a four-day convention was organised by Black Radio Exclusive at the Biltmore Hotel here. In the Black Radio and the Recording Business seminar a number of problems were aired (without being solved): an increased number of white artists crossing over into black radio playlists was seen as a threat; black stations were accused of becoming more conformist, playing the numbers game (ie taking their picks of the week from the trade magazines) without taking chances on new artists, new product; many attendees commented on the feeling that black radio was not so firmly fixed in its commitment to black music. "There is a loosening of ties in this respect. We're getting away from the music," was one comment.

Bruce Lundvall, president of CBS Records, underlined the galloping inflation of the record business. He spoke on a local tv programme here last week, and said that to sign a new artist, commit the label to several albums, record, produce and promote the albums would cost around 200,000 dollars *per release*. However... the whole thrust of the tv programme was that the record business was where the real money is today in Hollywood. Inflation isn't the only thing galloping... the record business has overtaken the film business, claimed the tv station. "Disco is now the second largest

LA NOTES
from
LITA ELISCU
IN LOS ANGELES

entertainment business in the world. Sports first, disco second, records third, motion pictures fourth," Neil Bogart, president of Casablanca Records told the local *Herald Examiner*. Bogart just happens to have a film/album out called Thank God It's Friday.

He added: "Disco is over a four billion dollar industry and it's growing so incredibly fast."

Olivia Newton-John is trying to break away from MCA Records, claiming lack of promotion of her product. A lawsuit is about to be filed and RSO Records is the name-most-likely as Ms Newton-John's new label should the suit succeed... The Bic Company are on the market with the Bic Rock Lighter which is Bic's normal disposable lighter imprinted with the logo of a rock'n'roll band. Signed up by Bic so far are the Bee Gees, Boston, Commodores, Doobie Brothers, Fleetwood Mac, ELO, Foreigner, Peter Frampton, Jefferson Starship, Steve Miller, Marshall Tucker and Yes. Record retailers will be the prime target for distribution by Bic.

Intercord samplers push

STUTTGART: The German Intercord label is mounting a promotional boost for songwriters and musicians by means of two sampler albums.

Intercord is a medium-sized record company with affiliations with other specialist labels such as Black Lion, and has selected repertoire in the international category and the folk sector for the two LPs.

Featured in the international album are Reinhard Mey, Lisbeth List, Jean Ferrat and Joan Armatrading amongst others under the title of Alternatives, and the second sampler called Folk '78 includes the Dubliners, Barry McGuire, Harvey Andrews, Clannad, Hansche Weiss and De Danann.

International News every week in Music Week — Contact Nigel Hunter, International Editor, Music Week, 40 Long Acre, London WC2 (01-836-1522).

Baden-Baden's festival of esoterica

BADEN-BADEN: The South-West Radio service and the local theatre here recently joined forces for the second year running to present the Baden-Baden Music and Radioart '78.

The programme spanned a wide range of repertoire from Hindemith's Seven Chamber Pieces to some radiophonic versions of works by Bertholt Brecht, and was aimed at expanding the awareness of the listeners with regard to the more esoteric realms of speech and music.



MUNICH: Kate Bush admires a celebratory cake presented to her in recognition of initial sales of 100,000 copies of her first single *Wuthering Heights* in Germany. With her are tv compere **Dr. Alfred Biolek** (left) and **EMI Electrola international a&r general manager Helmut Fest**.

...while home taping bites hard in Sweden

STOCKHOLM: According to Anders Holmstedt, executive chairman and regional director of EMI Scandinavia, the Swedish record industry faces two major problems: a decline in sales and the build-up of home duplication.

He said: "Our future is clouded by worries of this growth of home taping. While IFPI, the International Federation of Producers of Phonograms and Videograms, has managed to suppress much of commercial tape piracy, home duplication goes on unchecked."

"It is hard to solve this problem simply because there is no efficient means prescribed by law to fight it."

The Swedish industry has been working on development of models to try to stop home taping and it has drawn the government's attention to the matter. Now there is industry talk about some kind of levy to be paid either on blank cassettes or on tape records.

This year, the sales figure for blank cassettes is expected to top the 14 million mark.

Holmstedt's personal view is that a levy on tape would be hard to control and he favours a tax on hardware. But he adds: "Of course this is no way to solve the problem and would certainly not stop home duplication."

After several exceptionally good years in the seventies the overall picture of the Swedish industry, used to annual increases of around 20 per cent, is one of stagnation. Figures for 1977 were on a level with the previous year, with a turnover of around \$135 million.

"Furthermore," says Holmstedt, "the first quarter of 1978 has seen a striking decline again in sales, down 10-15 per cent on the same period of 1977. This bad news follows sharply increased costs at the end of last year which hit our industry."

"We must compensate ourselves in some way to cover those rising costs and it looks like being through a price increase between 5-10 per cent. It ought to be larger, but we daren't go up too much because of the direct importers."

Retail price for an album here is about \$7.80 and there have been no price increases for several years.

Holmstedt says: "I'm rather pessimistic about the next six months. That decline will continue. One reason is the lack of a large-selling repertoire. There are some peaks but no real width over the whole market."

"We should have realised the good years would end sometime, but the successes have conditioned us to want more. A major reason is the overall economic picture in Sweden, with a trade slump and high unemployment. Around 80 per cent of record buyers are young people and there is high unemployment in that area."

"But this is not just a Swedish problem, for the trade slump has hit other Scandinavian territories over the past six months."

Holmstedt says there has been a 50 per cent decline in Finland over recent months, with a downturn of 30-40 per cent before that. Denmark and Norway have been hard hit as well.

400 delegates at Shoals seminar

MUSCLE SHOALS: The first Muscle Shoals Music Association Record and Producers Seminar was held here recently with 400 delegates. The overseas contingent numbered ten, amongst whom were Jonathan Rowlands of Hush Music, Ronald Cole of Dick James Music and David Simmons of Leosong Copyright Service Bureau representing the UK. Leosong's American office was the co-sponsor of the event.

The seminar was held in the Joe Wheeler Lodge on the banks of the Tennessee River, and underlined the potent influence that locally recorded discs have exerted in the hit parades of the world in recent years. Artists recording at Muscle Shoals have included the Osmonds, Cher, Andy Williams, Wilson Pickett, Mary McGregor, Dr. Hook and Art

Garfunkel. All the sessions were well attended, and American delegates were particularly interested in the success of locally recorded product internationally and also in the revelation that there are considerable amounts of money remaining unclaimed around the world, a fact that emerged from a Leosong seminar held on the final day.

It is anticipated that the seminar will become an annual event each May, and producers, publishers, artists and managers interested in obtaining more information about the Muscle Shoals facilities available and attending next year's meeting should contact David Simmons, or Ray Ellis at Leosong Copyright Service Bureau, 28 Bolton Street, London W1Y 8HB (01-491 3966).



AUCKLAND: John Rowles (left) receives a platinum award for his hit *Tania* from Peter Jamieson, managing director of EMI Records NZ, on stage at the Auckland Town Hall after giving a concert there.

BOB DYLAN

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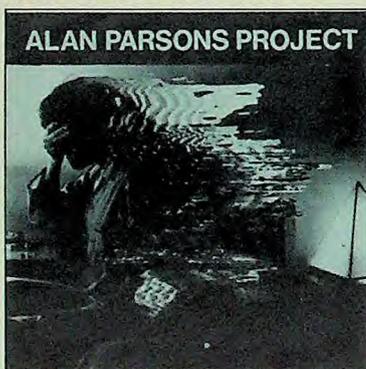
There are already who are currently selling

An encouraging start for a three year old, that puts its faith in originality, individuality, and *quality*.

Now in addition to the current chart success of Patti Smith, Raydio, Barry Manilow, Showaddywaddy, and Close Encounters, comes another high calibre set of releases

Alan Parsons Project Pyramid

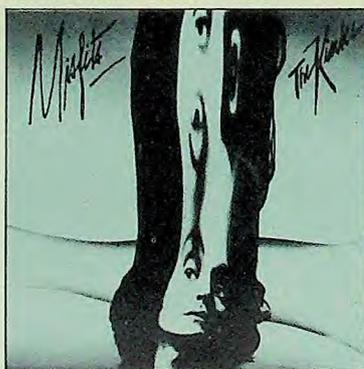
SPART 1054 TCART 1054.



Alan Parsons whose career so far includes engineering 'Abbey Road' and 'Dark Side Of The Moon', and producing hits for Steve Harley, John Miles and Al Stewart, has now released his second Arista album. The first release 'I Robot' sold Platinum in the USA and Silver in the UK. This major new release is backed by heavy Press and Radio Ads., plus a unique 'Album Playback' tour currently underway at 27 cinemas throughout the country. Includes their new single 'Pyramania' ARIST 195.

The Kinks Misfits

SPART 1055 TCART 1055.



'Songs from the new album are among the strongest the Kinks have ever recorded' - Radio & Record News. 'Top Album Pick and top added album nationally' - Billboard. Industry opinion on both sides of the Atlantic confirm that Misfits is going to be a huge sales success. The album is filled with trenchant observation, humour and some terrifically exuberant music making. Includes their new single 'Rock 'n' Roll Fantasy' ARIST 189.

Anthony Phillips Wise After The Event

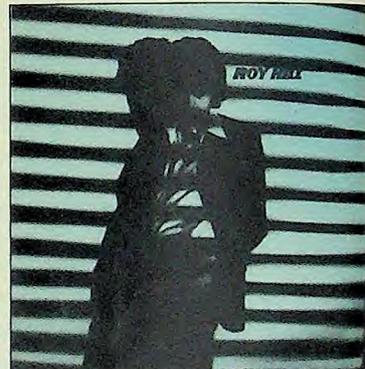
SPART 1063 TCART 1063.



The study and understanding of music is the first love of Anthony Phillips and this is demonstrated to perfection on his debut album for Arista. Joined here by John Perry and Mike Giles, and using his own compositions Anthony Phillips has produced an album spiced with his own imagination, technical prowess, and above all the rock guitar qualities that contributed so much to his previous work with Genesis. Includes his new single 'We're All As We Lie' ARIST 192.

Roy Hill

SPART 1034 TCART 1034.



Roy Hill is on the edge of a breakthrough, his first single was well received, his live performances bring increased fans and complimentary reviews, now the important first album is out. Gus Dudgeon who produced it has total belief in Roy Hill's star quality, and has lovingly crafted Roy's original compositions to make this a debut album to be proud of. Includes his new single 'George's Bar' ARIST 186.

Arista - where

* in the USA alone.

28 artists on the Arista label over 100,000 albums each.*

Commander Cody Flying Dreams

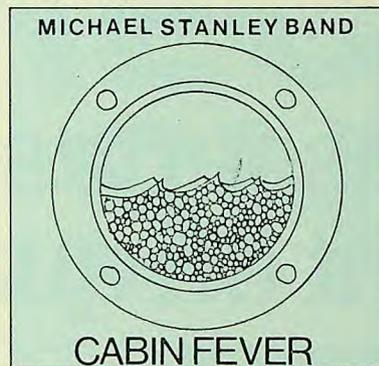
SPART 1067.



As Commander Cody is fond of saying, with a twinkle in his eye 'This band is hot stuff, featuring real rock n' roll pedal steel geetar, and nobody would disagree with a word of what the Commander says. 'Flying Dreams' extends the repertoire of The New Commander Cody Band, and adds more plaudits to their already existing reputation of being authentic Country Rock.

Michael Stanley Band Cabin Fever

SPART 1066.

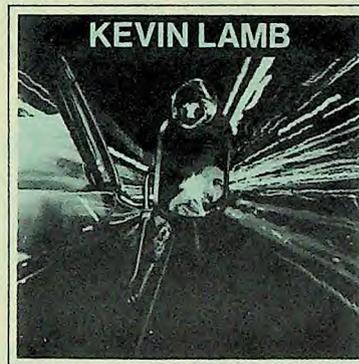


'Energetic Adult Pop' – that is how Michael Stanley describes the music his band has laid down on their latest album produced by Robert John Lange, producer of hits by the Boomtown Rats, City Boy, and The Motors.

A major American cult band now combined with a successful English sound.

Kevin Lamb – Sailing Down The Years

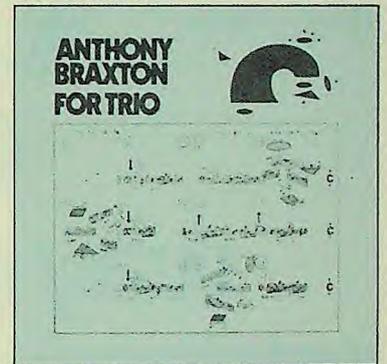
SPART 1026.



Like a fighter who is now ready for a crack at the World Title, Kevin Lamb is now ready as a star singer/songwriter. He has served his apprenticeship, and learnt his art. If one was forced to make comparisons, one would have to go back to the first albums by Elton John or Jackson Browne to find something as creatively simple but emotionally effective.

Anthony Braxton For Trio

SPART 1063.



Braxton has been recognised for a number of years as a major force in avant garde music, his albums for Arista winning him awards in the USA, UK, Japan and France.

'For Trio' demonstrates a further major step forward both for music and for Braxton's own level of achievement. In Braxton's words, "It clarifies the direction my work has taken in the last ten years!"

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PUBLISHING

Island publishing is not for sale: Conway

ISLAND MUSIC is no longer for sale, and is continuing under its present direction, although with a drastically trimmed catalogue.

Island Music president Lionel Conway confirmed this to *Music Week* last week during one of his periodic visits to London from his Los Angeles base of the last 3½ years. His statement puts an end to the rumours rife since Midem in January that the company was up for sale for a multi-million pound figure.

Songwriters Gold badge awards

RECIPIENTS OF the 1978 Gold Badge of Merit awards presented by the Songwriters Guild of Great Britain are organist Reginald Dixon, PRS chairman Alan Frank, retired publisher Alan Holmes, musician Reginald Kilbey, musician-composer Reginald King, musician and retired publishing promotion executive Al Leslie, jazzman Ronnie Scott, bandleader Victor Silvester, composer-musical director Sidney Torch, publishing professional manager Roger Welch, publishing promotion and trade manager Harry Wise and musician George Scott-Wood.

The awards will be presented at a Songwriters Guild luncheon to be held at the Connaught Rooms on October 4, tickets for which will cost £8.50 each excluding wine.

"It's true that we received several interesting offers from various companies at Midem," said Conway, "and Chris Blackwell was more than just thinking about selling. At one stage we were considering selling and then starting another publishing company between us, but we changed our mind. We're doing particularly well at the moment, and we're glad we didn't sell."

Amongst Island's successes are Rivers Of Babylon by Boney M, which it co-publishes, Davy's On The Road Again by Manfred Mann, Airport by Motors, Every Kinda People by Robert Palmer, which is a top 20 hit in the States as well as charting here, and Gerry Rafferty's recent Baker Street success.

"There was a time when we signed everybody with a recording contract," Conway admitted, "but now we're being far more selective than we were. The catalogue had got a bit too big and top-heavy, and I'm getting it as tight as possible now and going only for writers and material with talent and potential."

Conway revealed that Island Music grossed £100,000 in sheet music business in the UK last year through Music Sales, with Cat Stevens folios accounting for a considerable proportion of that amount.

Peter Cornish is the Island Music managing director here, with Billy Lawrie as professional manager and Keith Aspden handling promotion. Conway heads a Los Angeles staff of six, including former British journalist and artist manager Allan McDougall.



BOB WISE of Music Sales (left) and April Music managing director Len Beadle extending April's agreement with Music Sales.

Two Music Sales deals

MUSIC SALES has signed two new agreements and extended a long-established one for a further term.

A pact with Hit And Run Music gives Music Sales exclusive rights to publish all Genesis material in songbooks and sheet music. The Genesis Seconds Out album was produced and distributed by Music Sales for sale throughout the world, and the initial print run was one of the largest in the firm's history and also one of the fastest sellers. The company is now producing the Genesis And Then There Were Three.

Music Sales is now representing State Music exclusively for State's sheet music and folios in the UK with names such as Wayne Bickerton, Tony Waddington, Mac and Katie Kissoon and newcomers Rokotto, who entered the bottom of

the chart last week with Funk Theory.

The deals were negotiated by Music Sales' Bob Wise, who has also renewed the company's agreement with April Music in a contract which extends till the Eighties. Music Sales has represented the CBS publishing arm ever since it began its UK operations seven years ago. The April catalogue includes Billy Joel, Billy Ocean and Janis Ian.

April managing director Len Beadle told *Music Week*: "I worked with Music Sales for many years, and they have proved themselves to be the foremost company producing and selling music in the UK. When I became managing director of April Music, it was natural that I would want to continue a fruitful relationship. They produce the most beautiful editions and sell them well in the market place."

Red Bus team gets off the ground

RED BUS Music is setting up its own local radio promotion team to service the various BBC and ILR stations around the country with product published by the Red Bus group. In a statement director Elliott Cohen said that the move reflected the growing importance of local radio, and claimed that Red Bus is the first publisher to take such a step.

The team will be three strong initially, comprising Elliott Cohen Jnr., who will cover the south and south-east, Manny Elias, whose area will be the midlands and north, and Allan Bradley, who will be responsible for Scotland.

Current Red Bus product includes new albums and singles by Joe Dolan and Kelly Marie on Pye, Jesse Green's new EMI single Disco Crazy, and newcomer Steve Voice's debut single On The Shelf.

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Hungarian rhapsodies

EMI MUSIC international repertoire co-ordinator Ellis Rich acquired options on two titles from the 12 finalist songs in the recent annual Bratislava Song Festival. Rich was the guest of Supraphon, the Hungarian record company.

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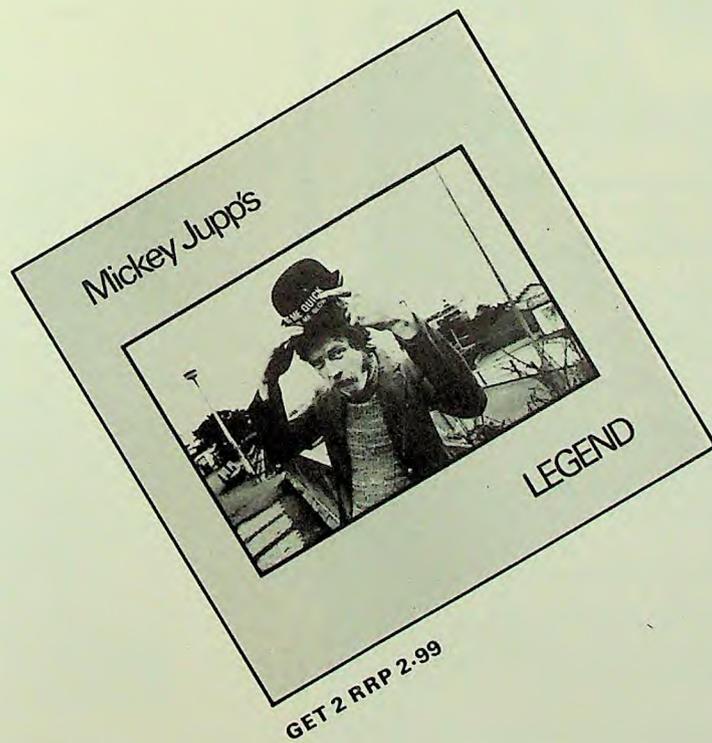
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LET THE DOG SEE THE RABBIT

BROADCASTING

Singer made BBC Radio md

AUBREY SINGER, formerly controller of BBC-2, has become managing director of BBC Radio, taking up his appointment on June 1. On the same date Douglas Mugeridge, formerly director of programmes, was made deputy managing director of BBC Radio.

Singer was appointed controller of BBC-2 in May 1974 and succeeds Howard Newby who retires at the age of 60.

Two new posts in Radio Management have also been announced. Michael Starks, at present head of radio programmes at the IBA is to rejoin the BBC in



Aubrey Singer, new managing director of BBC Radio.

the new post of chief assistant, Radio Management (Programmes). John Dutot, formerly head of current planning at BBC Television will also join BBC Radio in a new post of head of planning and development.

Annan delay explained

A REASON for the hold up in producing a White Paper on the Government's plans for the future of broadcasting was given by the Home Secretary, Merlyn Rees, in a local radio interview.

Speaking on Welsh ILR station, Swansea Sound, he explained. "Once I saw that there was no chance of major legislation, I thought I would take a little longer on it and look around more. That's the reason for the delay but it's not delay in the true sense of the term because we've extended the life of the IBA. The BBC is slightly different because it's a charter. So I would hope to do it very soon and I would hope to get some more discussion going on the matter."

He continued: "I think as Lord Annan himself would agree,

certainly on the fourth channel, the tv side of it, its weakest part was the financial side. While you can be weak on the financial side in a report, you can't be weak on the financial side when you're actually setting something up or you'll go bust."

Rees was less expansive on what the White Paper might contain. He was not prepared to reveal how a fourth channel might be set up or who by, saying: "It's not just a question of saying we are going to have a fourth channel and somebody's going to have it. Somebody's got to build transmitters. Once we get the White Paper out, then I think it's surprising how quickly one can go then, but nevertheless transmitters

have to be built. That's the point." Rees emphasised that the White Paper would "sharpen up" the policy of broadcasting for the next 15 or 20 years.

Asked specifically about the pressure in Wales for a Welsh language fourth television channel, the Home Secretary told Swansea Sound listeners that he had been waiting for a working report on the practicalities of it. "That I should get soon," he added. "I should make clear, we stick by the commitment that was made by my predecessor, Roy Jenkins, and which the Secretary of State for Wales feels very strongly about and so do I, so the commitment is there."

Down under countdown

AN AUSTRALIAN dj, Marty Rhone, is currently hosting his own show for listeners Down Under from London.

In the coming months his Top 40 Countdown for the Sydney based 2GB Macquarie station will come from Broadcasting House. His three hour show is heard in Australia on Sunday afternoons.

Rhone was asked to do the show from London by the station's manager Ron Hurst who was reluctant to lose Rhone when he decided to further his singing career in Europe. Rhone is interviewing major rock personalities in person now rather than talking to them on the telephone from Sydney.

BBC Bee Gees fever

BEE GEES fever has spread to the BBC and Radio One, which is to trace The Bee Gees Story in a five part series of hour long programmes starting on July 23.

The series will be written and presented by Paul Gambaccini who has interviewed group members Barry, Robin and Maurice, brother Andy, father Hugh, plus friends and associates.

Gambaccini has just returned from America where he and executive producer Teddy Warwick have been gathering material for the programmes. "The only problem was a geographical one in trying to pin the brothers down. Robin Gibb

came to London for the premiere of Saturday Night Fever and Andy was here to promote Shadow Dancing, but we had to travel to Miami to see Barry and Maurice."

The first programme, The Brothers Gibb, features their first appearances on stage in Manchester, follows them to Australia and up to their first hit, New York Mining Disaster. Subsequent programmes are titled Break Up To Make Up, You Should Be Dancing and Bee Gees Fever, and will include their hit records.

The final show brings the story up to date and the Gibb brothers discuss their appearance in the forthcoming film Sergeant Pepper and their next album made in Miami. Barry Gibb talks about his involvement with the musical Grease, for which he wrote and co-produced the title song sung by Frankie Valli. Andy Gibb features in the last two programmes.



MICHAEL ASPEL (right) got some free and much needed tuition on the flute from an expert when James Galway was a guest on his show recently.

DAVID DALTON is Music Week's New Broadcasting Editor
Contact him now on 01-836 1522

80 years of songwriting

BRITISH SONGWRITERS are to be featured in an eight part television series of 50 minute programmes covering more than 80 years of popular music. The series begins on BBC-1 on Thursday June 15.

Each programme focuses on a songwriter or songwriting team, starting with Leslie Stuart who wrote Lily of Laguna and Ta-Ra-Ra-Boom-De-Ay, and coming up to the present with Tim Rice and Andrew Lloyd Webber.

Producer of The Songwriters, Tony Staveacre, has brought together a company drawn from musical theatre to perform the songs, dance to the music and narrate the stories of each subject. Paul Jones, former Manfred Mann vocalist who sang the role of Peron on the Evita album, takes part in three of the programmes, while actress Sheila White, who played in the film version of Lionel Bart's Oliver, narrates and sings in all eight programmes.



GRAHAM PARKER (centre) presented a special gold disc to the winner of Radio One's Quiz Kid competition to find the youngster who knows most about pop music in 1978. On the right is the winner Angela Wooster with Parker and Kid Jensen (left), who asked the questions in Quiz Kid.

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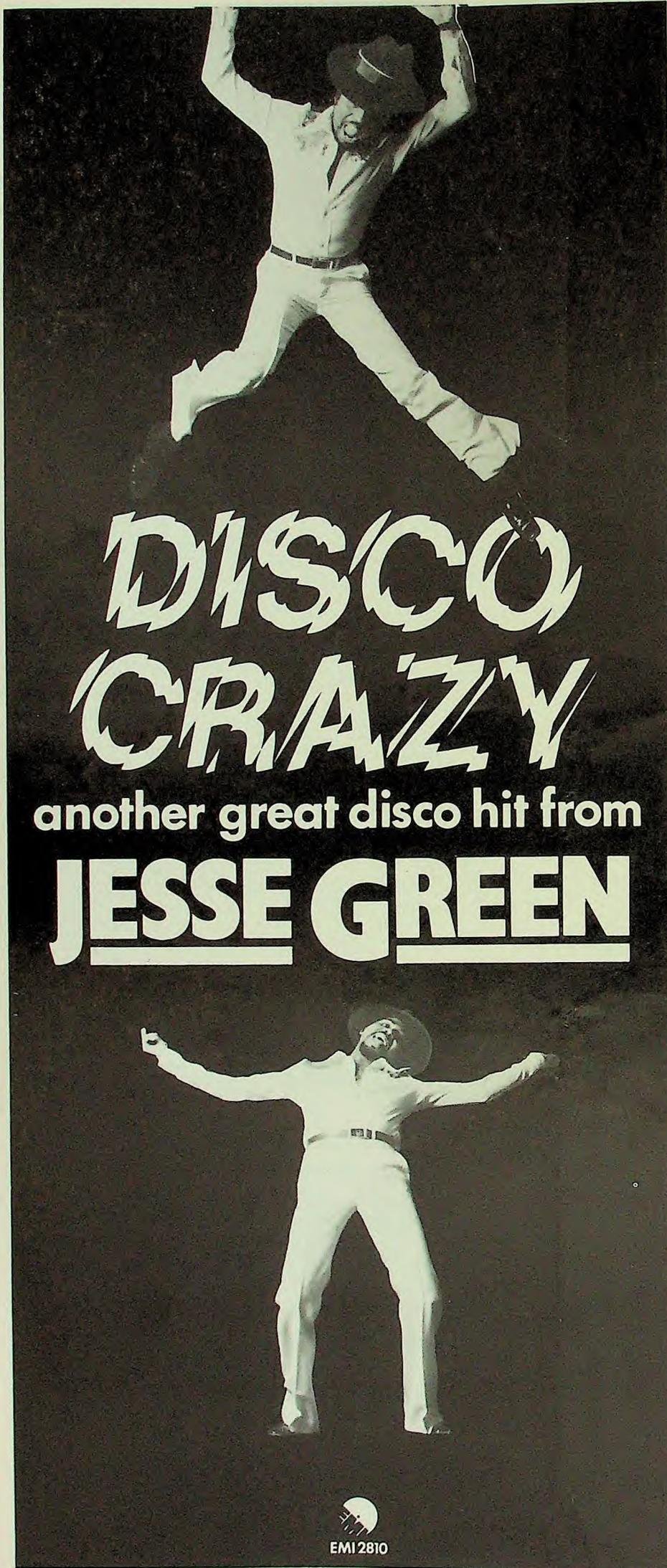
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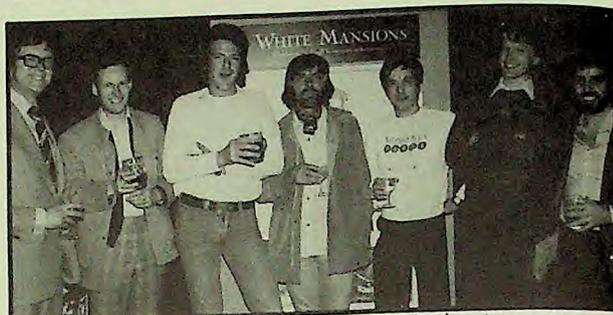
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TALENT

Taking Civil War to Atlanta — and winning



FOLLOWING ITS successful premiere in London, the audio-visual presentation of *White Mansions* moved to Birmingham's Centre Hotel, before also going to Manchester and Glasgow. Picture shows in Birmingham (from left to right) A&M Records commercial director John Deacon, Ken Deudney of BBC Radio Birmingham, composer Paul Kennerley, producer Glyn Johns, Brian Savin (BRMB Radio music programmer), Stuart White of the BRMB morning show, and Derek Green (A&M Records managing director).

THE AMERICAN Civil War forms the backdrop to one of the latest concept albums to arrive in the marketplace. *White Mansions* (A&M Records AMLX 64691), written by Paul Kennerley and produced by Glyn Johns, is described as a musical play portraying life in the Confederate States of America during the 1861-1865 Civil War: the entire project has taken more than two years to come to fruition. (see *Music Week* May 13).

For Kennerley, the album is his most outstanding success. Born in Liverpool, he worked for several years in advertising — including a brief involvement with direct mail advertising in New York — before becoming more involved with the pop scene in the late Sixties. He can lay claim to being one of the pioneers of the pub rock scene (while in advertising, one of his accounts was a brewery and he came up with the idea of promoting the brewery by putting rock bands in pubs to draw a younger crowd) and among the bands he booked were Doctor Feelgood, Ducks Deluxe and Brinsley Schwartz.

The idea for *White Mansions* came to Kennerley after he had heard a Waylon Jennings record on the radio. He explains: "I had never been particularly interested in country music but that one song by Jennings intrigued me enough to go out and buy one of his albums. I got very excited about what he was doing and the result was that I started writing country-based melodies."

Southern form

Kennerley continues: "I have always thought that country music was basically a Southern form of music and I wanted to keep my lyrics in keeping with the style of the Southern States. I had always had a fascination about the American Civil War, and so the two factors blended and everything built up from there."

His research into the War lasted some three months and then, when he felt he had enough knowledge, Kennerley started working on the music. "I only used the Civil War as a backdrop to what I think is basically a romantic tale. *White Mansions* is not really an epic musical but rather a series of songs about the people involved and not so much the issues of the wars," he adds.

"So far as I was concerned, there

was only one producer whom I thought could handle it and that was Glyn Johns who had impressed me a lot, with his work on *Desperado*, the Eagles' album. I sent him my work and a few weeks later he called back to say that he was very excited about what I was doing," Kennerley also says. "Once he became involved with the project, then there was an enormous stone base on which to build *White Mansions*. It was because of Glyn Johns' involvement that A&M Records also became involved via a recording and publishing agreement made through Derek Green, md of the UK company."

Impressive

Johns and Kennerley managed to get an impressive line-up of performers and musicians to take part in *White Mansions*. The four main parts were taken by Waylon Jennings (as *The Drifters*), Jessi Colter as *Polly Ann Stafford*, and John Dillon and Steve Cash (both of the *Ozark Mountain Daredevils*) as *Matthew J. Fuller and Caleb Stone*. The session musicians included ex-Eagle *Bernie Leadon*, *Eric Clapton*, *Henry Spinette* and *Tim Hinckley*, with *Rodena Preston's Voices Of Deliverance* as *The Slaves*.

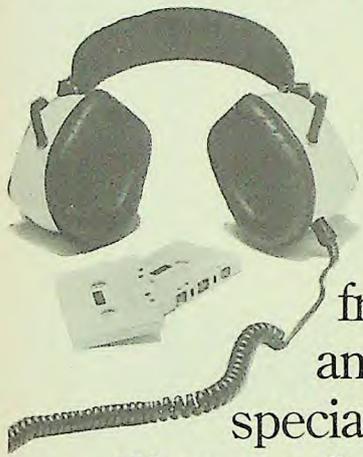
The entire package, retailing at £4.49, includes a die-cut gatefold jacket, a special record label, and 28-page booklet.

There are currently several concept albums on the market including *Jeff Wayne's War Of The Worlds* package, but Kennerley sees no problems that the market may become saturated. "It is a question of developing the record as a medium — you can treat it just as a record or you can do more and use it as a way of getting a story across to people. I find that way more satisfying and currently Glyn Johns and myself are beginning work on another similar project which will be based on life in rural America."

Kennerley — who lives in West London — is currently in the US, where he has been attending the official American launch of *White Mansions* in Atlanta. He reports: "There was an interesting reaction, and I must say that I was quite intrigued to know what the people there in Atlanta would think — whether they would accept it as being an accurate description of their life-style. Their attitude seemed to be quite favourable, I'm glad to say."

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Greatest Hits, EMMYLOU HARRIS—Elite Hotel, CROSBY, STILLS & NASH—Crosby, Stills & Nash, VAN MORRISON—Astral Weeks, JACKSON BROWNE—Running On Empty, CANDI STATON—Music Speaks Louder Than Words, CAROLE BAYER SAGER—Carole Bayer Sager, CROSBY, STILLS, NASH & YOUNG—Deja Vu, FRANK ZAPPA—Zoot Allures, EVERLY BROTHERS—Walk Right Back With The Everlys, FOUR SEASONS—Who Loves You, DETROIT SPINNERS—Smash Hits, TELEVISION—Adventure, GEORGE BENSON—In Flight, GEORGE BENSON—Weekend, in L.A., BONEY M—Take The Heat Off Me, BREAD—Manna, JUDY COLLINS—So Early In The Spring, LIVERPOOL EXPRESS—'Tracks', RANDY NEWMAN—Little Criminals, LINDA RONSTADT—Simple Dreams, FOREIGNER—Foreigner, ELVIS COSTELLO & THE ATTRICTIONS—This Year's Model, THE RUTLES—The Rutles, NEIL YOUNG—Harvest

You won't believe your ears

TALENT

IN LESS than two years, Russ Ballard — the former lead singer and guitarist with the late, lamented Argent — has seen a staggering ten million copies of his songs sold throughout the world on record. His last solo album for Epic, *Winning*, spawned eight cover versions alone which sold a total of three and a half million units; Ballard's production credits in recent years have been no less auspicious with his work for Roger Daltry of the Who, Colin Blunstone and Leo Sayer being well-known to pop fans.

Now, with the release of his third album for Epic, which also happens to be the first that he has recorded in the US, Ballard is returning to his first love of recording and performing. The LP, *At The Third Stroke* (Epic) and single *Treat Her Right* reveal a more mature performer and are probably the best indication yet of his capabilities as a recording artist — the last two years have witnessed Russ Ballard blossoming from a well-respected musician into a fully-fledged performer whose best is yet to come.

Ballard's past needs little recounting — during the mid-sixties he was a member of Adam Faith's backing group The Roulettes and later he was with Unit 4 + 2 which had a major hit both sides of the Atlantic with *Concrete and Clay*. In 1969 he was one of the founder members of Argent and wrote such hits as *Hold Your Head Up*, *God Gave Rock 'N' Roll To You* and *It's Only Money*. His hits for other artists have included Daltry's *Come And Get Your Love*, Hot Chocolate's *So You Win Again*, and Colin Blunstone's *I Don't Believe In Miracles*.

Ballard left Argent in 1974 to go solo and has since released two albums and done a seven nation tour. He has also performed in the US consistently. For his new album, he worked with Keith Olsen whose

Russ Ballard — third time even luckier?

by
CHRIS WHITE

previous credits have included Fleetwood Mac and Foreigner, and a team of musicians who would be the envy of many other recording artists.

Discussing the LP, he admits: "For the first time I have really tried to stretch myself. In many ways the two earlier albums, *Russ Ballard and Winning*, were reactions against Argent and my work for the group. There had been a growing trend towards the six minute singles particularly with progressive music, and I just wanted to write very short songs. Both those albums consisted of such material, but now I have stretched myself musically and I think that is a natural progression of what I was doing with Argent and with my earlier solo albums."

Ballard enjoyed recording the album in the US, although he is

I would like to make better records... ♪

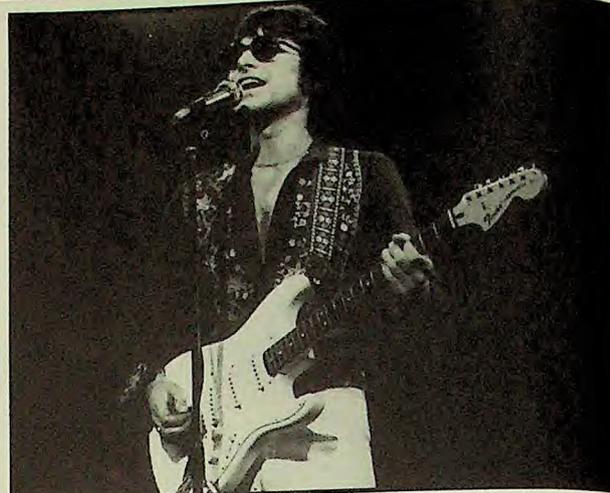
emphatic that he didn't make it with just that market in mind. "I think the reason I enjoyed it so much is that I have always been influenced by American music. In fact I am now signed to Epic in the US as opposed to the label in Britain.

Lenny Petze who is the head of a&r, Epic US, suggested that maybe I should work with a new producer and Keith Olson was one of the names that came up. I went over to see him and we found that we had a very good rapport."

Ballard continues: "He saw things in me that I have never put on record before. Previously I had done the odd recording session in the US, most notably the Pepsi Cola jingle with Argent several years ago, but otherwise it was a new experience for me. We used members of the Section (who have backed Jackson Browne, Steely Dan and Linda Ronstadt) for some of the tracks — in the US the musicians really love to play and be totally involved in the music."

He has no intention however of living full-time in the States. "My family and friends are all in Britain and I prefer the British life-style anyway. However I will be making the next album in the US and I'm hoping to do some live dates as well. I will be over there on a strictly working basis only."

The question of live concerts either side of the Atlantic, he



Russ Ballard

admits, depends upon the reaction towards *At The Third Stroke*. "It is necessary to have a hit record because then the higher fees that you can demand are more able to cover the high costs of touring. You can hire good musicians, and a better lighting and sound system; it is also possible to play the better venues, instead of the small 200 seaters."

...I want to stretch myself even further ♪

— Russ Ballard

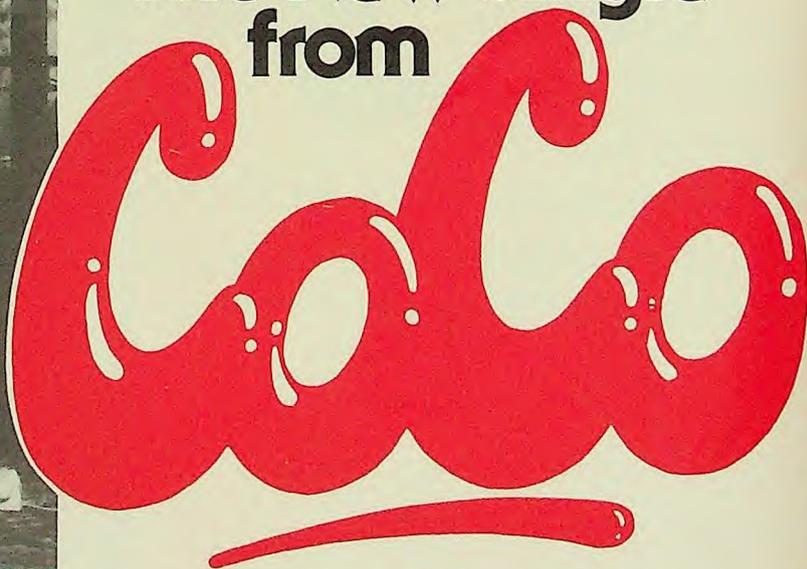
wouldn't be noted for their quality," he says, "although I did write *Liar*, which was a hit for Three Dog Night, in 15 minutes and *So You Win Again* took little more than an hour. On the other hand, with other songs I have probably taken weeks just to find the right word."

His publishing goes through Island Music apart from the US where he is signed to April, and he is currently looking for a deal for the Japanese market. One of his songs, *Are You Cuckoo?*, was a massive hit in Japan for the Bay City Rollers.

For the immediate future, Ballard adds: "I would like to make better records and I feel that I am doing that now — I want to stretch myself even further. I've finally got the three minute song out of my system, and in many ways *At The Third Stroke* is a new beginning for me. Some people have said that they consider it to be my first real solo album."

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TOP 60 Albums

WEEK ENDING JUNE 17 1978

1	SATURDAY NIGHT FEVER Various	•	RSO 2658 123	
2	THE ALBUM Abba	•	Epic EPC 86052	
3	YOU LIGHT UP MY LIFE Johnny Mathis		CBS 86055	
4	THE STUD Various	•	Ronco RTD 2029	
5	BLACK AND WHITE Stranglers	•	United Artists UAK 30222	
6	LIVE AND DANGEROUS Thin Lizzy		Vertigo 6641 807	
7	I KNOW COS I WAS THERE Max Boyce		EMI MAX 1001	
8	POWER IN THE DARKNESS Tom Robinson Band		EMI EMC 3226	
9	NEW BOOTS AND PANTIES Ian Dury	□	Stiff SEEZ 4	
10	DISCO DOUBLE Various		K-TEL NE 1024	
11	20 GOLDEN GREATS Frank Sinatra	•	Capitol EMTV 10	
12	EVERYONE PLAYS DARTS Darts		Magnet MAG 5022	
13	20 GOLDEN GREATS Nat King Cole	•	Capitol EMTV 9	
14	BAT OUT OF HELL Meat Loaf		Epic EPC 82419	
15	ANYTIME ANYWHERE Rita Coolidge	•	A&M AMLH 64616	
16	31	27	PENNIES FROM HEAVEN Various	World Records SH 266
17	32	34	HEAVY HORSES Jethro Tull	Chrysalis CHR 1175
18	33	25	KAYA Bob Marley & The Wailers	Island ILPS 9517
19	34	42	FONZIES FAVOURITES Various	Warwick WW 5037
20	35	35	POWER AGE AC/DC	Atlantic K 50483
21	36	30	SHOOTING STAR Elkie Brooks	A&M AMLH 64695
22	37	-	VAN HALEN Van Halen	Warner Brothers K 56470
23	38	39	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
24	39	49	CENTRAL HEATING Heatwave	GTO GTLP 027
25	40	23	BUT SERIOUSLY FOLKS Joe Walsh	Asylum K 53081
26	41	54	THE SOUND OF BREAD Bread	Elektra K 52062
27	42	42	GREATEST HITS Abba	Epic EPC 69218
28	43	21	LONG LIVE ROCK 'N' ROLL Rainbow	Polydor POLD 5002
29	44	-	DARTS Darts	Magnet MAG 5020
30	45	29	PARKERILLA Graham Parker	Vertigo 6641 797

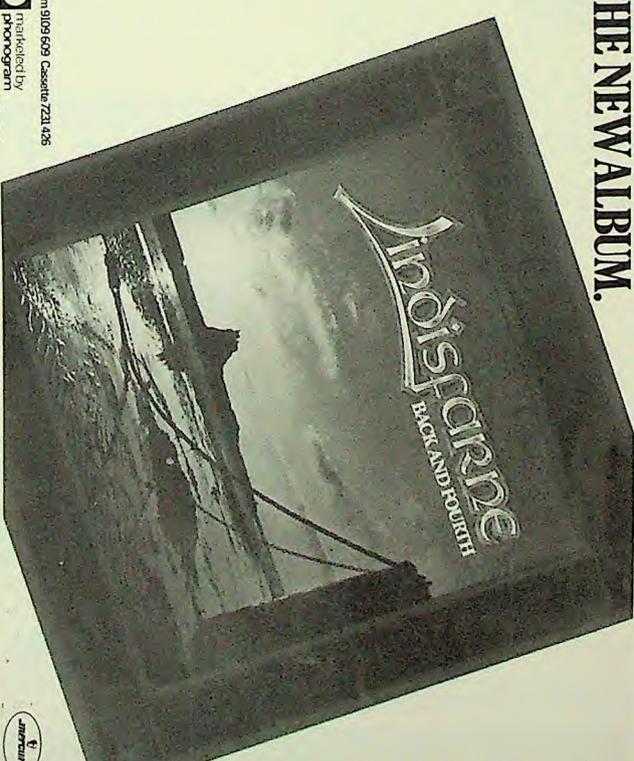
Jim Rafferty
Don't Talk Back
 SKL 5291

Includes Hit Single
Good Day Go By
 F.13779

DECCA



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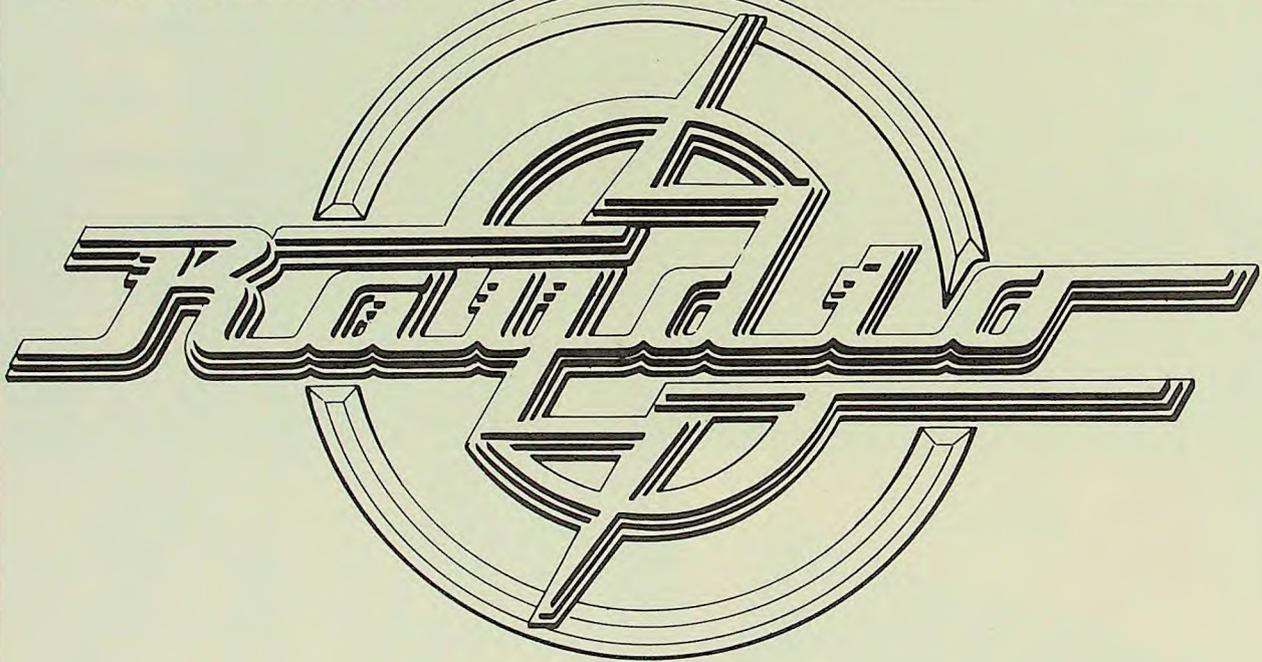
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BIRMINGHAM	
Odeon	24 June

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ADVERTORIAL

The Nova Suite

THERE HAS been a recording studio — of one sort or another — at 27-31 Bryanston Street, London W1 for many years. Situated in the heart of the West End, the premises are half a minute's walk from Marble Arch underground station.

Tommy Steele bought the studio, now to be known as The Nova Suite, in 1976 with one aim — to bring it up to date, refurbish and re-equip it and make it the number one studio in the West End. A substantial amount of money has been spent on the project and the facilities now include: 24 track and 16 track; superb Steinway Grand Piano; full air conditioning; separate vocal booth; studio capacity up to 30 musicians, and the latest ancillary equipment together with comfortable lounge accommodation in which clients can completely relax. Rates for 24 track recording and mixing are most competitive.

Studio manager is Len Greene who first came to Nova in 1973. "We re-opened in May," explained Len, "Six days ahead of schedule and our first clients are in the studio now. Though we'll have a celebratory drink after this session, we won't be having any special

business 24 hours a day."

Len is keen to point out what he considers the three main assets/selling points of Nova. "Firstly we are a tremendously friendly studio with great team spirit, while at the same time all the staff are ultra-professional. While I specialise in the business side, Ken looks after the technical side."

"And in Steve Allan and Benny King, we have two of the best balance engineers in the country." Chief Engineer Steve has been at Nova for over five years and is very pleased with the way the Nova Suite improvements have turned out. "All the little gambles that we took — and you have to take gambles when you do something like this — have paid off. I'm absolutely confident and happy with everything here."

Benny King has just joined Nova as second engineer. He has come with an impressive track record. Recently he has worked on Mick Taylor's album, the new Rolling Stones LP, Ruby Winters' single, I Will and for a while worked with Glyn Johns with such artists as Joan Armatrading and The Eagles.

Maintenance engineer, Ken Attwood has been with



The Nova Suite: Pictured behind the desk in the newly refurbished studio are (back) left to right Ken Attwood (technical engineer), Len Greene (Studio Manager), Pat O'Connor (Assistant Studio Manager), Graeme Jackson (tape operator), Steve Allan (Senior Engineer). Front; Tommy Steele.

opening ceremony — we'll just get on with the job quietly. Obviously there may be a few teething problems, but with the best technical staff in the country, it won't take long to put right any that may arise.

"Basically we are an independent studio catering for the independent producer, but we can handle most requirements. They're cutting a jingle in there at present — that type of thing is something that can usually be done in the mornings — the time when few musicians really want to record."

The refurbishing and redesigning is literally complete. The building has been gutted and remodelled inside. "While my office might seem small," says Len, "This is because we have given all the available space to the studio and the studio control room."

But it is not just the actual studio area that has been improved. The lounge area for clients to relax in, has thick lush carpet, comfortable arm chairs and of course, facilities for hot and cold drinks etc. The interior decorating was overseen by Tommy Steele's wife Anne. The full air-conditioning is a most welcome asset. Indeed, much attention has been paid to the general comfort of clients while they are at Nova.

"We closed down to start the work last August. We're absolutely delighted with the results. We've had a lot of enquiries already and are absolutely confident that we will return to the top of the ladder. People love coming here — the position of the studio helps, being where we are is so convenient — and being based within the shell of the Mount Royal building, we get a fabulous special sound that is widely loved in the trade. And with new sound-proofing, we are able to open for

Nova since October 1972, having previously worked at De Lane Lea and having put in 14 years service with Pye.

"Secondly," continued Len, "when a client hires the Nova Suite, he gets the whole suite for his own sole use. There will be no other clients on the premises. With one studio, one control room, they get the whole of the unit, and of course the use of the lounge/rest area."

"Thirdly, we are now able to offer clients the most comprehensive range of the latest equipment for all their work."

An impressive list of names have recorded at Nova, including Charles Aznavour — this is where he cut She — The Equals, Unit Four Plus Two, Biddu, Tony Hatch, Tina Charles, Carl Douglas, Guys and Dolls, Scott Walker, Brian Protheroe, Catherine Howe, Bay City Rollers, Marmalade and the Drifters. As Len says, "So many great people have come through that door it's difficult to remember them all."

Working closely with Len is Assistant Studio Manager Pat O'Connor. She is really a Jill of all trades. "I take bookings, run reception, make the tea or coffee — We're all part of a team and we all try to cover for each other when needed, to be able to stand in, do someone else's job. Working closely together like this is so important to the studio's success. Currently I'm learning to tape operate — that'll be useful when people come in for copies and the others aren't available."

The Nova Suite is now back in business and Pat on 01-493 7403 will be only too pleased to give any further details about recording and mixing at Nova that you may require. Give her a ring now!

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	DATE: 1st June '78
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✓	DBX·COMPRESSOR/LIMITERS
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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO 1 FEATURED FORTY

AIRPORT — Motors (Virgin VS 219)
 ALMOST SUMMER — Celebration (MCA 365)
 CA PLANE POUR MOI — Plastic Bertrand (Sire 6078 616)
 CARRY ON WAYWARDSON — Kansas
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
 DANCING IN THE CITY — Marshall Hain (Harvest HAR 5157)
 DAVY'S ON THE ROAD AGAIN — Manfred Mann's Earth Band (Bronze BRO 52)
 DEACON BLUES/JOSIE — Steely Dan (ABC 4217)
 DISCO CRAZY — Jesse Green
 (DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)
 DO WHAT I GOTTA DO — Imperials (Power Exchange PX 274)
 EASY COME EASY GO — Odyssey (RCA PB 9252)
 5705 — City Boy (Vertigo 6059 207)
 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
 IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
 I TAKE WHAT I WANT — The Bishops (Chiswick NS 33)
 IT SURE BRINGS OUT THE LOVE IN YOUR EYES — David Soul (Private Stock PVT 137)
 JUST LET ME DO MY THING — Sine (CBS 6351)
 LAST DANCE — Donna Summer (Casablanca TGIF 2)
 LOVE ON THE REBOUND — Dodgers (Polydor 2059028)
 MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
 MAKING UP AGAIN — Goldie (Bronze BRO 50)
 MIND BLOWING DECISIONS — Heatwave (GTO GT 226)
 MISS YOU — Rolling Stones (EMI 2802)
 MORE THAN A WOMAN — Tavares (Capitol CL 15977)
 MOVIN' OUT — Billy Joel (CBS 6412)
 OH CAROL — Smokie (RAK 276)
 ONLY LOVE CAN BREAK YOUR HEART — Elkie Brooks (A&M AMS 7353)
 SATISFY MY SOUL — Bob Marley & The Wailers (Island WIP 6440)
 STAY — Jackson Browne (Asylum K 13128)
 STILL THE SAME — Bob Seger (Capitol CL 15990)
 STUBBORN KINDA FELLA — Frankie Miller (Chrysalis CHS 2221)
 SUBSTITUTE — Clout (EMI Carrere 2788)
 THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)
 THE MAN WITH THE CHILD IN HIS EYES — Kate Bush (EMI 2806)
 USE TA BE MY GIRL — O'Jays (Philadelphia PIR 6332)
 WE'RE ALL ONE — Bryn Haworth (A&M AMS 7361)
 WOMAN OF MINE — Dean Friedman (Lifesong LS 401)
 YOU'RE THE ONE THAT I WANT — John Travolta & Olivia Newton John (RSO 006)
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — Meatloaf (Epic EPC 5980)

RECORDS OF THE WEEK

Dave Lee Travis: THAT'S THE KIND OF LOVE I'VE GOT FOR YOU — Dusty Springfield (Mercury DUSTY 2)
 Simon Bates: ANTHEM — The New Seekers (CBS 6413)
 Paul Burnett: LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)
 Tony Blackburn: WILL YOU TAKE MY LOVE — Harvey Mason
 Kid Jensen: MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)

Luxembourg

BULLETS

ON THE SHELF — Steve Voice (EMI 2809)
 FUNK THEORY — Rokotto (State STAT 80)
 FRENCH WALTZ — Robin Sarstedt (Decca F 13788)
 TOMORROW — Manhattans (CBS 6386)
 PUPPY DOG SONG — Althea & Donna (Front Line FLS 107)
 WAITING HERE FOR YOU — Rab Noakes (Ring o' 2017 115)
 MADEMOISELLE — Styx (A&M AMS 7355)
 NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
 SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
 BANG BANG — Squeeze (A&M AMS 7360)

POWER PLAY:

5707 — City Boy (Vertigo 6059 207)

207 TWIN SPIN:

(DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
 NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)

TOP ADD ONS

- 1 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126) BR, RC, D, M, T, H, B, TV, O, P, Bb.
- 2= COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473) C, BR, RC, T, H, B, RT, O.
- 2= NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177) RL, RC, D, M, B, TV, O, Hb.
- 2= BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517) PR, C, D, M, F, TV, RT, O.
- 5= ANTHEM — New Seekers (CBS 6413) R1, PR, D, H, F, TV, PS.
- 5= MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192) R1, C, RC, T, F, B, P.
- 7 LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14) R1, X, D, H, PS, P.

Station abbreviations: R1 Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humberside; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; U BBC Ulster; V Victory.

GIVE ME A CALL — Barry Biggs (Dynamic DYN 143)
 BEAUTIFUL LOVER — Brotherhood Of Man (Pye 7N 46071)
 AIRPORT — Motors (Virgin VS 219)
 HONEY YOU'RE HEAVEN TO ME — Drifters (Arista ARIST 190)
 LET THE MUSIC PLAY — Dorothy Moore (Epic EPC 6366)
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
 5705 City Boy (Vertigo 6059 207)
 SNAKEBITE — David Coverdale (EMI INEP 75)
 DANCE WITH ME — Peter Brown (TK TKR 6027)
 BANG BANG — Squeeze (A&M AMS 7360)
 JUST LET ME DO MY THING — Sine (CBS 6351)
 IF MY FRIENDS COULD SEE ME NOW — Linda Clifford (Curton K 17163)
 DO IT WITH FEELING — Michael Zager & The Moon Band (Bang 997)
 DON'T CARE — Klark Kent (Krypton KK 1)

BRMB

BIRMINGHAM

ADD ONS

THE SMURF SONG — Father Abraham (Decca F 13759)
 MAN WITH THE CHILD IN HIS EYES — Kate Bush (EMI 2806)
 IF MY FRIENDS COULD SEE ME NOW — Linda Clifford (Curton K 17163)
 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
 WAIT UNTIL MIDNIGHT — Yellow Dog (Virgin VS 217)
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
 DO WHAT I GOTTA DO — Imperials (Power Exchange PX 274)
 SUBSTITUTE — Clout (EMI 2788)
 5705 — City Boy (Vertigo 6059 207)
 YOU AND I — Peter Skellern (Mercury 6008 602)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
 Phil Easton: PLAIN JANE — New Hearts (CBS 6381)
 Mark Joenz: FLYIN' HIGH — Commodores (Motown TMG 1111)
 Brian Cullan: HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
 Johnny Jason: AIN'T NO LOVE — Snakebite (EMI INEP 751)
 Dave Eastwood: COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)

Norman Thomas: THAT'S THE KIND OF LOVE I'VE GOT — Dusty Springfield (Mercury DUSTY 2)

ADD ONS

NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
 BABY IT'S YOU — Racey (RAK 277)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)
 Steve Jones: ON THE SHELF — Steve Voice (EMI 2809)
 Richard Park: LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)
 Tom Ferrie: ONE LOOK OVER MY SHOULDER — Average White Band (RCA PB 9270)
 Brian Ford: HARD WORKIN' MAN — Jack Nitzsche & Captain Beefheart (MCA 366)
 Bill Smith: WHISTLE BUMP — Deodato (Warner Brothers K 17190)
 Dougie Donnelly: MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)

CURRENT CHOICE

USE TA BE MY GIRL — O'Jays (Philadelphia PIR 6332)

ADD ONS

BANG BANG — Squeeze (A&M AMS 7360)
 DEACON BLUES — Steely Dan (ABC 4217)
 NEVER SAY DIE — Black Sabbath (Vertigo SAB 001)
 STAY — Jackson Browne (Asylum K 13128)
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)

Downtown Radio

BELFAST

HIT PICKS

John Paul Doing It Right — Mick Flinn (EMI 2805)
 Trevor Campbell: HONEY YOU'RE HEAVEN TO ME — Drifters (Arista ARIST 190)
 Candy Devine: LET THE MUSIC PLAY — Dorothy Moore (Epic EPC 6366)
 Michael Henderson: BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)
 Eddie West: ANTHEM — New Seekers (CBS 6413)

ADD ONS

LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)
 SHE LOVES SOMEONE — Tony Bird (CBS 6382)
 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
 ARGENTINE MELODY — San Jose (MCA 369)
 NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
 LET'S BE NATURAL — Rutles (Warner Brothers K 17180)
 (DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)
 PULLED UP — Talking Heads (Sire 6078 620)

Radio Forth

EDINBURGH

ADD ONS

Mike Scott: TWO DOORS DOWN — Dolly Parton (RCA PB 1240)
 Steve Hamilton: BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)
 Bill Torrance: THERE AIN'T NO GOOD CHAIN GANG — Johnny Cash (CBS 6401)
 Mike Gower: I CAN DETECT YOU — Andy Arthurs (TDS 3)
 Tom Bell: MANHATTAN SKYLINE — Walter Jackson (United Artists UP 36384)

ADD ONS

ANTHEM — New Seekers (CBS 6413)
 STAY — Jackson Browne (Asylum K 13128)
 BOXCARS — Joe Ely (MCA 368)
 YOU LIGHT UP MY LIFE — Johnny Mathis (CBS 6352)
 NEW YORK'S A LONELY TOWN — Trade Winds (Charly CYS 1035)
 MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
 YOU'LL NEVER BELIEVE IT — Beaver Brothers (Aura AUS 101)
 THE SMURF SONG — Father Abraham (Decca F 13759)

MUSIC WEEK

NEXT IN LINE

"Don't Stop The Music"	K17171
LIVERPOOL EXPRESS	
"Disco Inferno"	K11135
TRAMMPS	
"Let's Be Natural"	K17180
THE RUTLES	
"How Can This Be Love"	K13126
ANDREW GOLD	

BROTHERHOOD OF MAN

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*Beautiful
Lover*

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latest album
"B For Brotherhood"



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FLYING HIGH-FLYING HIGH-

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SINGLES CHART

TOP 75

WEEK ENDING JUNE 17 1978

1	2	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John	RSO 006
2	1	RIVERS OF BABYLON Boney M	Atlantic/Hansa K 11120
3	23	MISS YOU Rolling Stones	EMI 2802
4	3	BOY FROM NEW YORK CITY Darts	Magnet MAG 116
5	12	OH CAROL Smokie	RAK 276
6	13	DAVY'S ON THE ROAD AGAIN Manfred Manns Earth Band	Bronze BRO 52
7	15	ANNIE'S SONG James Gaylay	Red Seal RB 5085
8	5	IF I CAN'T HAVE YOU Yvonne Elliman	RSO 2090 266
9	10	CA PLANE POUR MOI Plastic Bertrand	Sire 6078 616
10	25	SMURF SONG Father Abraham	Decca F 13759
11	6	NIGHT FEVER Bee Gees	RSO 002
12	8	LOVE IS IN THE AIR John Paul Young	Ariola ARO 117
13	4	OLE OLA Rod Stewart	Riva 15
14	11	WHAT A WASTE Ian Dury	Stiff BUY 27
15	7	MORE THAN A WOMAN Tavares	Capitol CL 15977
16	9	BECAUSE THE NIGHT Patti Smith Group	Arista 181
17	24	MAKING UP AGAIN Goldie	Bronze BRO 50
18	14	HI TENSION Hi Tension	Island WIP 6422

35	19	ANGELS WITH DIRTY FACES Sham 69	Polydor 2059 023
36	59	JUST LET ME DO MY THING Sine	CBS 6351
37	29	MICE 'N' SLEAZY Stranglers	United Artists UP 36379
38	52	SATISFY MY SOUL Bob Marley & the Wailers	Island WIP 6440
39	44	LET'S GO DISCO Real Thing	Pye 7N 46078
40	22	A BI NI BI Izhar Cohen & Alphabeta	Polydor 2001 781
41	26	JACK & JILL Raydio	Arista 161
42	54	WILD WEST HERO Electric Light Orchestra	Jet JET 109
43	51	ROCK & ROLL DAMNATION AC/DC	Atlantic K 11142
44	32	TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams	CBS 6164
45	34	IT MAKES YOU FEEL LIKE DANCIN' Rose Royce	Warner Bros. K 17148
46	43	ONLY LOVE CAN BREAK YOUR HEART Elkie Brooks	A&M AMS 7353
47	56	RUN FOR HOME Lindsafarne	Mercury 6007 177
48	53	HONEST I DO LOVE YOU Candi Staton	Warner Bros. K 17164
49	NEW	USE TA BE MY GIRL O'Jays	Philadelphia PIR 6332
50	49	BANG BANG Squeeze	A&M AMS 7360
51	41	LET'S GET FUNKIFIED Boiling Point	Bang BANG 1312
52	63	LET YOURSELF GO T. Connection	TK TKR 6024
53	69	IF MY FRIENDS COULD SEE ME NOW Linda Clifford	Curton K 17163
54	NEW	LIKE CLOCKWORK Boomtown Rats	Ensign ENY 14
55	58	WOMAN OF MINE Dean Friedman	Lifesong LS 401
56	38	NEVER LET HER SLIP AWAY Andrew Gold	Asylum K 13112
57	55	SHAME Evelyn 'Champagne' King	RCA PC 1122
58	NEW	FROM EAST TO WEST Voyage	GTO GT 224
59	45	AUTOMATIC COVER Dee D. Jackson	Mercury 6007 171



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Billie Spears

New Single

I'VE GOT TO GO

c/w There's More To A Tear (Than Meets The Eye)
UP 36393

18	14	HI TENSION Hi Tension	Island WIP 6422	59	45	AUTOMATIC LOVER Dee D. Jackson	Mercury 6007 171
19	18	IT SURE BRINGS OUT THE LOVE IN YOUR EYES David Soul	Private Stock PVT 137	60	75	FUNK THEORY Rokotto	State STAT 80
20	37	ON A LITTLE STREET IN SINGAPORE Manhattan Transfer	Atlantic K 11136	61	39	SHE'S SO MODERN Boombtown Rats	Ensign ENY 13
21	27	BEAUTIFUL LOVER Brotherhood Of Man	Pye 7N 46071	62	NEW	DANCE WITH ME Peter Brown	TK TKR 6027
22	20	COME TO ME Ruby Winters	Creole CR 153	63	42	MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael	Pye 7N 46035
23	40	DANCING IN THE CITY Marshall Hain	Harvest HAR 5157	64	NEW	SUBSTITUTE Clout	Carrere 2788
24	31	PUMP IT UP Elvis Costello and Attractions	Radar ADA 10	65	NEW	BOOGIE OOGIE OOGIE A Taste Of Honey	Capitol CL 15988
25	30	LOVING YOU HAS MADE ME BANANAS Guy Marks	ABC 4211	66	61	AIN'T GOT A CLUE The Lurkers	Beggars Banquet BEG 6
26	36	MIND BLOWING DECISIONS Heatwave	GTO GT 226	67	48	UP AGAINST THE WALL Tom Robinson Band	EMI 2787
27	16	DO IT DO IT AGAIN Rafaela Carra	Epic EPC 6094	68	46	LET'S ALL CHANT Michael Zager Band	Private Stock PVT 143
28	47	AIRPORT Motors	Virgin VS 219	69	62	THE DAY THE WORLD TURNED DAYGLOW X-Ray Spex	EMI Int. INT 553
29	33	(DON'T FEAR) THE REAPER Blue Oyster Cult	CBS 6333	70	50	CAN'T SMILE WITHOUT YOU Barry Manilow	Arista ARISTA 176
30	60	MAN WITH THE CHILD IN HIS EYES Kate Bush	EMI 2806	71	NEW	ARGENTINE MELODY San Jose	MCA 369
31	28	NEVER SAY DIE Black Sabbath	Vertigo SAB 001	72	NEW	HOLD YOUR HORSES BABE Celli Bee & The Buzzy Bunch	TK TKR 6032
32	21	ROSALIE Thin Lizzy	Vertigo LIZZY 2	73	NEW	JUDY SAYS Vibrators	Epic EPC 6393
33	35	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH Meat Loaf	Epic/Cleveland EPC 5980	74	57	SHADOW DANCING Andy Gibb	RSO 001
34	17	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR Blondie	Chrysalis CHS 2217	75	66	STAYIN' ALIVE Bee Gees	RSO 2090 267

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

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.

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THE O'JAYS

new single 'USE TA BE MY GIRL'

6332
Philadelphia International Records

AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah 473)
Roger Moffat: ANTHEM — New Seekers (CBS 6413)
Johnny Moran: HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
Colin Slade: LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)
Ray Stewart: TURN ON LADY — Detroit Emeralds (Atlantic K 11155)
Bill Crozier: HONEY YOU'RE HEAVEN TO ME — Drifters (Arista ARIST 190)

Metro Radio

NEWCASTLE

ADD ONS

NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
AIRPORT — Motors (Virgin VS 219)
TWO DOORS DOWN — Dolly Parton (RCA PB 1240)
BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)
MAN WITH THE CHILD IN HIS EYES — Kate Bush (EMI 2806)
HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)

Radio Orwell

IPSWICH

ADD ONS

COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
Andy Archer: STAY — Jackson Browne (Asylum K 13128)
Anthea Clarke: HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
Keith Rogers: NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
Greg Bance: SLOW DANCER — Rita Coolidge (A&M AMS 7362)
Bernard Mulhern: BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)
Tony Valence: GIVE ME A CALL — Barry Biggs (Dynamic DYN 143)

Pennine Radio

BRADFORD

HIT PICKS

Julius K. Scragg: LOVES IN YOU — Giorgio & Chris (Oasis 4)
Ian Scott: MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
Mike Hurley: PROTEST SONG — Neil Innes (Warner Brothers K 17182)
Peter Levy: STAY — Jackson Browne (Asylum K 13128)

PENNINE PICK

HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 17182)

ADD ONS

LIKE CLOCKWORK — Boomtown Rats (Ensign 14)
BOOGIE OOGIE OOGIE — Taste Of Honey (Capitol CL 15988)
DON'T BE CRUEL — Elvis Presley (RCA PB 9265)
PENNIES FROM HEAVEN — Pasadena Roof Orchestra (CBS 6376)
JUST YOUR FRIEND — Mink Deville (Capitol CL 15989)
AIRPORT — Motors (Virgin VS 219)
LET'S GET FUNKTIFIED — Boiling Point (Bang 1312)
JUST LET ME DO MY THING — Sine (CBS 6351)
IF MY FRIENDS COULD SEE ME NOW — Linda Clifford (Curton K 17163)
LET YOURSELF GO — T. Connection (TK TKR 6024)

Piccadilly Radio

MANCHESTER

ADD ONS

DAYS OF PEARLY SPENCER — Trade Mark (RSO 010)
GIVE ME SOME NEWS I CAN USE — John Kay (Mercury 6167 683)
DO WHAT I GOTTA DO — Imperials (Power Exchange PX 274)
ANTHEM — New Seekers (CBS 6413)
5705 — City Boy (Vertigo 6059 207)
WAIT UNTIL MIDNIGHT — Yellow Dog (Virgin VS 217)
BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)
YOU'LL NEVER BELIEVE IT — Beaver Brothers (Aura AUS 101)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)
John Coates: HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
Carmella McKenzie: ANTHEM — New Seekers (CBS 6413)
Ian Calvert: PLAIN JANE — New Heart (CBS 6381)

Radio Tees

TEESIDE

ADD ONS

THE MAN WITH THE CHILD IN HIS EYES — Kate Bush (EMI 2806)
DO YOU DIG IT — Emma Leigh (Pepper UP 36407)
MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)
HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
MAKING UP AGAIN — Goldie (Bronze BRO 50)
HONEST I DO LOVE YOU — Candi Staton (Warner Brothers K 17164)
SLOW DANCER — Rita Coolidge (A&M AMS 7362)

Radio 210

THAMES VALLEY

ADD ONS

MOVIN' OUT — Billy Joel (CBS 6412)
HEY LOVE — Bonnie Tyler (RCA PB 5100)
PENNIES FROM HEAVEN — Pasadena Roof Orchestra (CBS 6376)
FOREVER AUTUMN — Jeff Wayne (CBS 6368)
BEIRUT — Peter Sarstedt — (Ariola Hansa 517)
HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
ANTHEM — The New Seekers (CBS 6413)
TREAT HER RIGHT — Russ Ballard (Epic EPC 6316)
STAY — Tindy (Pye 7N 46091)
YOU'RE SO FINE — Rita Coolidge (A&M AMS 7362)
I'LL NEVER FORGET YOU — Colin Blunstone (Epic EPC 6320)
NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
SURRENDER — Cheap Trick (Epic EPC 6394)
DO WHAT I GOTTA DO — Imperials (Power Exchange PX 274)

Radio Trent

NOTTINGHAM

ADD ONS

LAST DANCE — Donna Summer (Casablanca TGIF 2)
BANG BANG — Squeeze (A&M AMS 7360)
SMURF SONG — Father Abraham (Decca F 13759)
COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
DANCING IN THE CITY — Marshall Hain (Harvest HAR 5157)
LET THE MUSIC PLAY — Dorothy Moore (Epic EPC 6366)
BEIRUT — Peter Sarstedt (Ariola Hansa AHA 517)

BBC Blackburn

HIT PICKS

Jude Bunker: HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
Nigel Dyson: (DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)
Rob Salvidge: LET'S BE NATURAL — Rutles (Warner Brothers K 17180)
Kath Dutton: AND I LOVE YOU SO — Don McLean
Phil Scott: SON OF MY FATHER — Chicory Tip (Lightning Old Gold LIG 9003)
Trevor Hall: FOREVER AUTUMN — Justin Hayward
Pat Gibson: I CAN'T TALK LOVE ON THE TELEPHONE — CoCo
Gerald Jackson: JAVA JIVE — Don Estelle & Windsor Davies

BBC Humberside

RECORDS OF THE WEEK

Dave Sanders: NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
John Howden: SON OF MY FATHER — Chicory Tip (Lightning Old Gold LIG 9003)

BBC Medway

PRESENTER PICKS

Rod Lucas: DON'T LET ME SEE YOU CRY — Quint (RCA PB 5098)
Tony Valence: GIVE ME A CALL — Barry Biggs (Dynamic DYN 143)
John Thurston: STAY — Tindy (Pye 7N 46091)
Mike Brill: LET'S PUT OUR LOVE BACK TOGETHER — Denne & Gold (MCA 364)

BBC Merseyside

PERSONAL PICKS

Dave Porter: STARDANCER — Paul Brookes
Phil Ross: SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
Terry Lennaine: TILL YOU TAKE MY LOVE — Harvey Mason (Arista ARIST 12188)

BBC Ulster

ADD ONS

HEY LOVE — Bonnie Tyler (RCA PB 5100)
DRIFT AWAY — Mud (RCA PB 5096)
PENNIES FROM HEAVEN — Various (World PSR 422)
(DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)
WAIT UNTIL MIDNIGHT — Yellow Dog (Virgin VS 217)
SLOW DANCER — Rita Coolidge (A&M AMS 7362)

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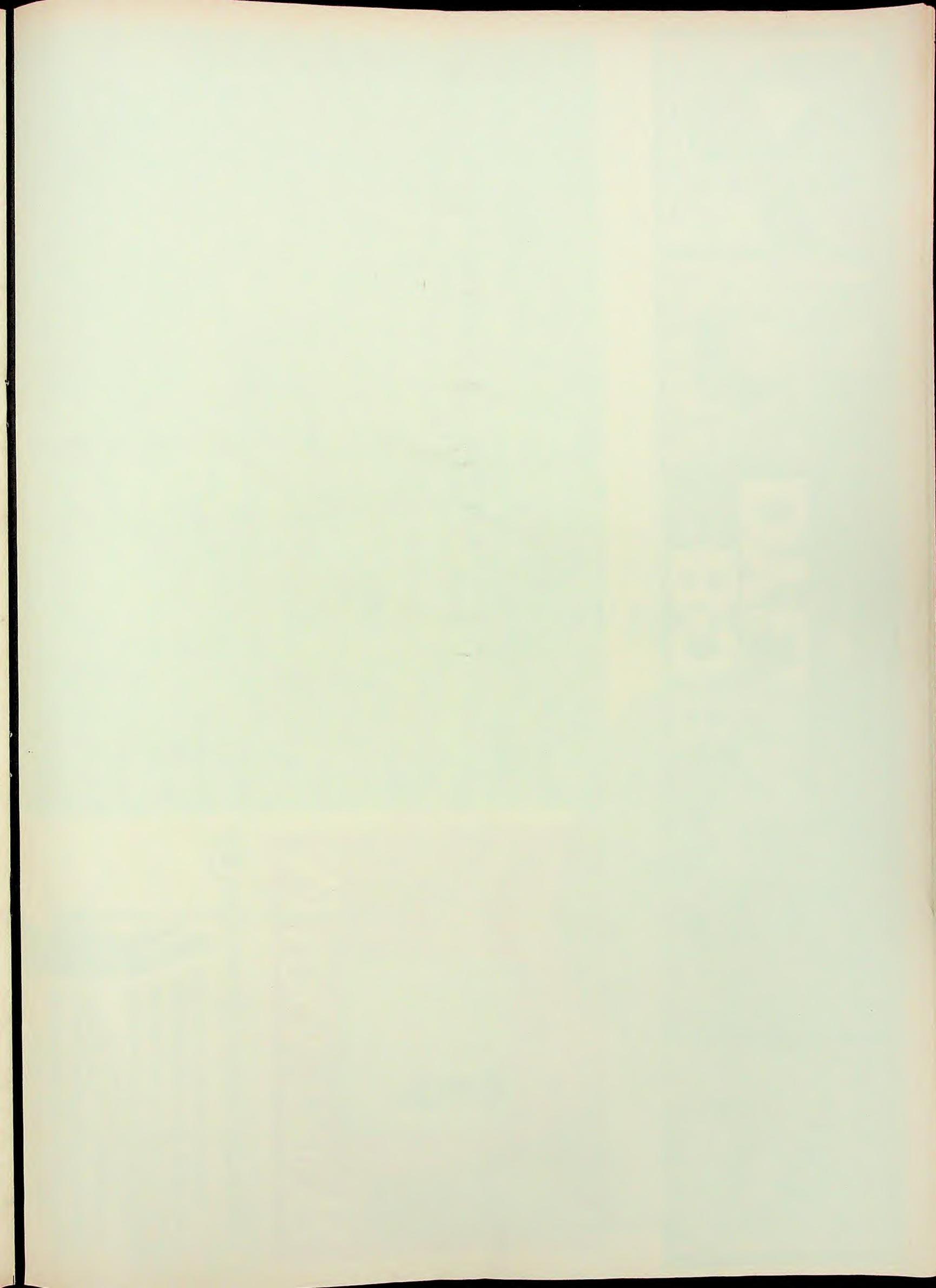
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16	9	Ganess	Charisma CDS 4010	46	50	Rudy Winters	Creole GRLP 512
17	32	DAVID GILMOUR David Gilmour	Harvest SHVL 817	47	NEW	WATCH Manfred Mann's Earth Band	Bronze BRON 507
18	-	PETER GABRIEL Peter Gabriel	Charisma CDS 4013	48	31	20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8
19	38	THE KICK INSIDE Kate Bush	EMI EMC 3223	49	44	ARRIVAL Abba	Epic EPC 86018
20	12	PASTICHE Manhattan Transfer	Atlantic K 50444	50	52	GREEN Steve Hillage	Virgin V 2098
21	24	THIS YEAR'S MODEL Elvis Costello & The Attractions	Radar RAD 3	51	-	WHITE MANSIONS Various	A&M AMLX 64691
22	NEW	DARKNESS ON THE EDGE OF TOWN Bruce Springsteen	CBS 86061	52	43	UK UK	Polydor 2302 080
23	18	RUMOURS Fleetwood Mac	Warner Brothers K 56344	53	59	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
24	20	PLASTIC LETTERS Blondie	Chrysalis CHR 1166	54	-	MAN MACHINE Kraftwerk	Capitol EST 11728
25	19	CITY TO CITY Gerry Rafferty	United Artists UAS 30104	55	37	NATURAL HIGH Commodores	Motown STML 12087
26	60	THE RUTLES Rutles	Warner Brothers K 56459	56	56	PYRAMID Alan Parsons	Arista SPART 1054
27	22	20 CLASSIC HITS The Platters	Mercury 9100 049	57	46	A LITTLE BIT MORE Dr. Hook	Capitol EST 23795
28	26	EASTER Patti Smith Group	Arista SPART 1043	58	36	STRANGER IN TOWN Bob Seger	Capitol EAST 11698
29	41	THE STRANGER Billy Joel	CBS 82311	59	NEW	TRAVELLING John Williams	Cuba HIPLY 27
30	17	LONDON TOWN Wings	Parlophone PAS 10012	60	53	ALL 'N' ALL Earth Wind & Fire	CBS 86051



NASHVILLE SKYLINE

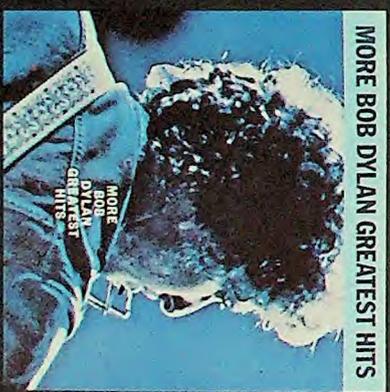
CBS 63601



BLONDE ON BLONDE

CBS 66012

BOB DYLAN



MORE BOB DYLAN GREATEST HITS

CBS 67239



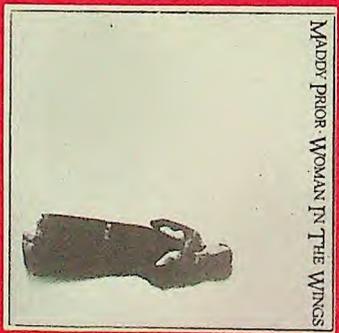
DESIRE

CBS 86003

meant to make albums. 'Watch' is the latest from Manfred Mann's Earthband. It had no trouble at all getting off the ground. How high it'll go is largely up to you. You have a lot going for you. Seven fine tracks including full-length versions of the hit singles 'Day's on the Road Again' (BR0 52) and 'Mighty Quinn', plus their U.S. smash 'California'!

EMT WATCH! MANFRED MANN'S EARTHBAND. 

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Salsbury Division, 130 Underwood Blvd., Newark, NJ 07102
Chrysalis, 10179 42nd St., Long Island City, NY 11106



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MADDY PRIOR

WOMAN IN THE WINGS

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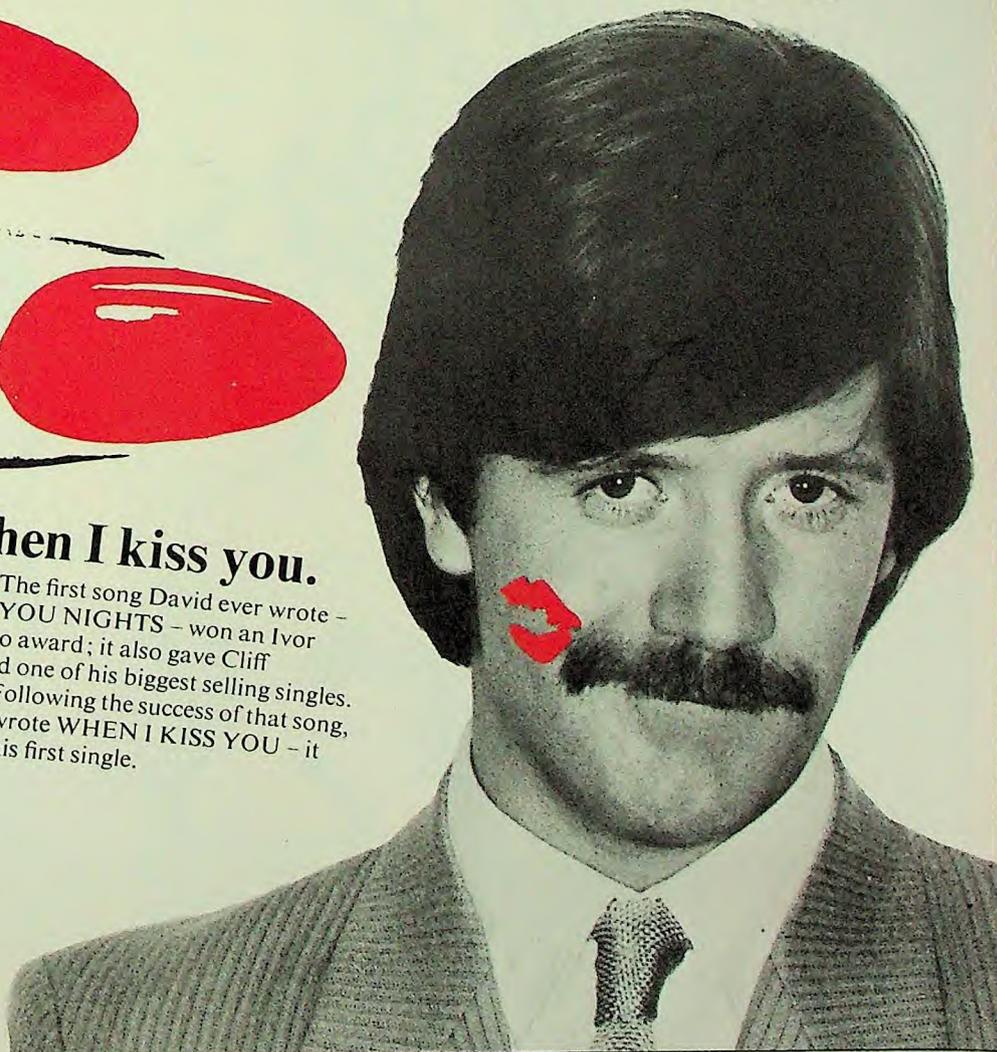


David Townsend



When I kiss you.

The first song David ever wrote - MISS YOU NIGHTS - won an Ivor Novello award; it also gave Cliff Richard one of his biggest selling singles. Following the success of that song, David wrote WHEN I KISS YOU - it is now his first single.



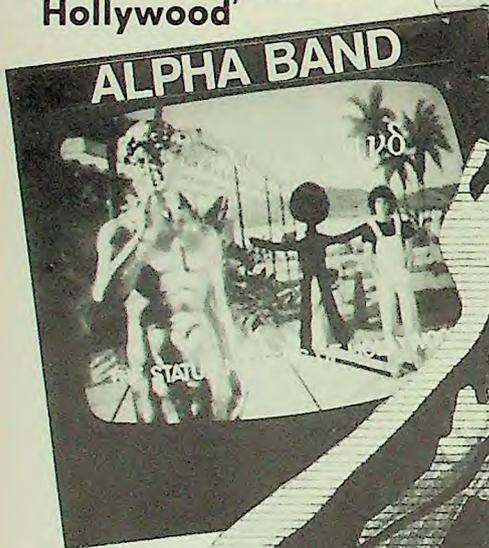
meant to make albums

The Alpha Band will startle you

The three talented musicians, Stephen Soles, 'T Bone' Burnett and David Mansfield who formed the Alpha Band have in common a level of ability and creativity which earned them places in Dylan's legendary Rolling Thunder Revue. Soles and Mansfield are again appearing with Dylan on his current U.K. dates.

This alone guarantees sales of the Alpha Band's new album, 'The Statue Makers Of Hollywood', but add to it the fact that this album is their best yet, and you have a certain seller.

**The Alpha Band
'The Statue Makers Of Hollywood'**



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TALENT Captain Paralytic still his own boss

WITH A new double-album under his belt, Captain Paralytic And The Brown Ale Cowboys (Philips 6641 798), and a six week television series currently running, Lancashire comedian Mike Harding has reached a new peak in his career. In less than five years he has emerged from the North of England Folk clubs to achieve similar status to Billy Connolly and Max Boyce as artists who have broken out of the confines of regional appeal to become national successes.

In 1974 the name Mike Harding came to the attention of the general record-buying public when he recorded a song called The Rochdale Cowboy for Rubber Records, a small label based in Newcastle. It became a Top 20 hit and an album called Mrs. 'Ardin's Kid, distributed by Transatlantic Records, sold more than 30,000 copies. Only several weeks before, Harding had still been hiring venues himself, and even going so far as to promote his own concerts and sticking up his own bill posters!

To an extent, he still remains his own boss. Although he signed a deal with Phonogram, and now has several albums under his belt, he continues to manage himself and has his own agency company in Manchester, called Moonraker Agency, as well as Moonraker Music (which handles all his publishing), plus Moonraker Productions which includes Moonraker Studios in Middleton, Lancashire, and his own mobile studio, Moonraker Mobile!

Harding's TV series results from a pilot show he did about a year ago with fellow Northerners Fivepenny Piece. "I think the series has turned out very well, I'm always critical of everything I do, but I think that there is a lot of good material within the context of the show. One thing I won't allow to happen is for television to swallow up all my material — we haven't used any of my stage act in the shows, but rather everything has come from the albums, which I never do live anyway."



Mike Harding

The new double-album was recorded live at the Theatre Royal in York at the end of Harding's 1977 UK tour. It is the first occasion that he has recorded live with a band, and he feels that the musicians have added an important new dimension to his music. "I prefer working on the road — last year we did something like 80 different dates but this year we are cutting down, although I shall still be doing 50 between September and Christmas. I do have a very strong following in the North, obviously, because that is my native territory but there are indications that I am also beginning to sell a lot of records in the North East and Scotland as well."

Harding sees it as an encouraging sign that comedians like himself, Boyce and Connolly are breaking down the barriers of regional humour, although he adds: "It can also mean that everyone else will start jumping on the bandwagon. When somebody like myself emerges, then you have agents and record companies scouring the country, saying 'We must sign a regional comic'. I do think that the people who have made it like Connolly would have done so anyway on the strength of their talent."

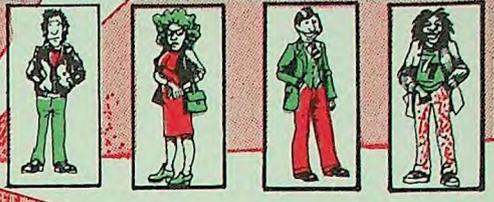


SIR HAROLD Wilson meets a Smurf, one of the children's cartoon characters who have been firm favourites in Europe for more than 20 years. His introduction comes via Decca promotion man, Andrew Leon. Father Abraham's The Smurf Song, which has already been number one in Holland and Germany, is currently climbing the British Top 50 after several weeks of exposure on children's TV and radio programmes.

Lightning RECORDS

MAKE A BUNDLE GAME

Instructions: Cut out figures and use as markers. Cut out spinner and pierce with sharpened match stick - when spun it will come to rest on your number - 1st one home ... Wins a Bundle!!!!!!



Design/Graphics
Graham Collins & Martin Studios



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START

1. You telephone Lightning Records (Britain's Leading One-Stop Operation for more information about their services. Telephone: 01-969 7155
*** MOVE ON 3 SQUARES ***

2. 16. Decide to increase your service to customers and order our Golden Oldies Cat. for only £1.50 containing over 5,000 hit singles - still available
*** MOVE ON 2 SQUARES**

3. You try to open accounts with individual Record Companies - but cannot afford the high initial deposits required!
*** MOVE BACK TO START**

4. **LUCY**

5. You take advantage of Lightning's service and open an account enabling you to buy ALL your record requirements from one warehouse on one account!
*** MOVE ON 2 SQUARES ***

6. 12. **CAN CAN**

7. **Cane**

"3 x 3"

8. You follow Groovy's escapades in the trade papers gaining more info about Lightning product
*** MOVE ON 2 SQUARES ***

17. *Amos & Fuller*
2 Sides of Fantastic Disco-Music
*** NON-STOP ***

15. 19. You notice another Lightning service, their NEW WAVE Top 40 singles chart Increase your customer range by stocking these sometimes rare singles 50p each net/post free on orders of 50
*** MOVE ON 4 SQUARES ***

14. Decide against a Golden Oldie Pack Offer..... Takings slacken off during pre - summer months
*** GO BACK 4 SPACES ***

13. After reading Groovy you send for Lightning's Golden Oldie Pack with Free Display Rack and realise the great potential in selling original Classic Golden Oldies
*** MOVE ON 2 SQUARES ***

11. You start ordering through Lightning's Chartline service, therefore receiving a speedy delivery service on all the top selling albums and singles
*** MOVE ON 4 SQUARES ***

10. **MR. GLOE**
Groovy with Mr. Gloe

NEW WAVE CHART & INDEPENDENT LABELS

1	★	Elec. Chairs	Blatantly Offensive	■
2	1	Lurkers	Ain't Got A Clue	
3	★	Squeeze	Bang Bang	
4	7	Klark Kent	Don't Care	
5	2	Stiff Little Fingers	Suspect Device	
6	6	Normal	T.V.O.D	
7	32	Essential[Lora]Logic	Aerosol Burns	
8	5	Skids	Charles	
9	37	Suzanne	Buy Or Steal It	
10	★	Radio Stars 7"	From A Rabbit	
11	3	Pat Fitzgerald	Safety Pin .. Heart	
12	11	Snatch	All I Want	■
13	★	Gardez Dark	Freeze	
14	15	Nerves	TV Adverts/Sex Ed.	■
15	22	Totally Outahand Band	Teen. Rev	
16	38	Rich Kids	Marching Men	
17	25	Elton Motello	Jet Boy Jet Girl	■
18	★	Sex Pistols	Anarchy In The UK	
19	13	Too Much	Who You Wanna Be	■
20	8	Radiators	Million Dollar Hero	
21	18	Exits	Fashion Plague	■
22	21	Nipple Erectors	King Of The Bop	
23	10	Dyaks	Gutter Kids	
24	16	Fruit Eating Bears	Chevy Heavy	■
25	12	A.T.V.	Life After Life	
26	23	Jet Bronx	Rock & Roll Romance	■
27	14	Slime	Controversial	
28	★	Snifters	I Like boys	
29	33	J. Thunder	Dead Or Alive	
30	★	Cobra	Boogie	
31	19	Menace	G.L.C	
32	17	Cane	3 x 3	■
33	4	Pork Dukes	Telephone Masturbator	
34	31	Police	Roxanne	
35	30	Lucy	Never Never	■
36	★	Bloodshot	Softly Stroll	
37	★	Throbbing Gristle	United	
38	★	Detonators	Need Love Tonight	
39	★	Tights	Bad Hearts	
40	★	Mamba Strike	Cat 'O 9 Tails	

■ EXCLUSIVE TO LIGHTNING

24. Various TV albums released You buy reasonable quantities from Lightning thus avoiding overstock problems after campaign.
*** MOVE ON 2 SQUARES ***

CONGRATULATIONS YOU'VE MADE A BUNDLE!

29. **TWO SEVENS CLASS**
by culture

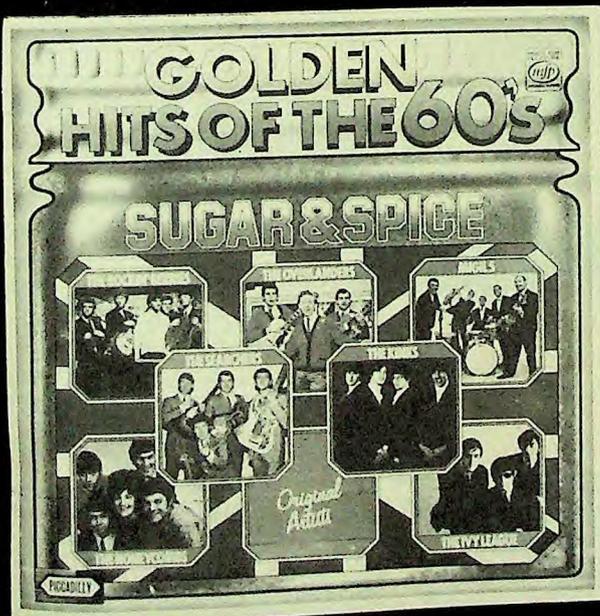
28.

27. You have a very good weekend and need to stock up before Monday - You visit Lightning on Sunday and get ALL your record requirements.....
*** MOVE ON 2 SQUARES ***

26. **Bilbo Baggins**
CAN FEEL MAD

4

Good Reasons Why It's Going To Be A Long Hot Summer!



MFP 50348
THE HITS OF JUDY GARLAND
INCLUDES:
OVER THE RAINBOW,
THE TROLLEY SONG

*MFP 50369
TANGOS WITH LOVE
GEOFF LOVE AND
HIS ORCHESTRA

MFP 50377
HITS OF THE 60's
ORIGINAL ARTISTS
INCLUDES: THE KINKS
AND THE SEARCHERS

*MFP 50376
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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
GAY & TERRY WOODS I've A Lady Rockburgh ROCS 201(Charmdale)	JUNE 9	None	Extensive promotion stemming from recent LP which received considerable airplay, with previous single also gaining attention.	Quick follow-up to We Can Work It Out. Cut, this page suggested as single (see May 6, p96) from LP Tender Hooks (ROC 104). Mix on single seems rough on a song which screams for success with better arrangement/production. Muddy nature of disc displayed on left channel, also Gay's back-ups unclear.
ANDREW GOLD How Can This Be Love Asylum K 13126 (WEA)	JUNE 9	Lonely Boy (11, 1977), Never Let Her Slip Away (5, 1978)	Very recent hit. OGWT appearance on previous 45. Music paper interviews. Bag with colour reproduction of album sleeve, All This And Heaven Too (K 53072).	Called in press release, 'lovely dreamy ballad'. However disc sounds demo quality, hardly dreamy lyric which speaks of bad love. Gold far from established in singles world. This would make no in-roads without recent immediate hit but then follow-up to Lonely Boy went nowhere. It could happen latter way for this, although somewhat crude sounding title hook might save day.
MARIA MULDAUR Make Love To The Music Warner K 17192 (WEA)	JUNE 9	Midnight At The Oasis (21, 1974)	Radio and press servicing, advertising on album from which single taken.	One hit, no commentary on artist's talent. Fine version of Leon Russell song from her LP Southern Winds (K 56463). Disco touches in song chorus, vocals in singles world. This would make no in-roads without recent immediate hit but then follow-up to Lonely Boy went nowhere. It could happen latter way for this, although somewhat crude sounding title hook might save day.
JOE ELY Boxcars MCA 388 (EMI)	JUNE 2	None	Last March, Wembley country festival: UK tour with Merle Haggard (ending April 9) At time, widespread press, radio interviews, major country magazine coverage	This page, April 8, urged MCA to issue this track from LP Honky Tonk Masquerade (MCF 282). Played at time by Dave Tate - DJ, Radio One, 4.30 pm show from LP. Hopefully not too late for promotion. Major rock than country, number. At time of artist promotion this would definitely have charted, rather than one US selected.
CHICORY TIP Son Of My Father Lightning Old Gold LIG 9003 (Lightning/WEA) MR BLOE Groovin' With Mr. Bloe Lightning Old Gold LIG 1002 (Lightning/WEA)	JUNE 2	Son Of My Father (1, 1972), disc's B-side, What's Your Name (13, 1972), Groovin' With Mr. Bloe (2, 1970)	Basic company servicing, reputation as golden oldies specialist.	Chicory Tip records formerly CBS (A-7737, B-8021), whilst Bloe, DJM (216). Obvious must for past hit singles stock but Chicory sound dated for current chart whilst Mr Bloe in with better chance.
HUNTER Rampage RAM 4 (Selecta)	JUNE 2	None	Limited edition 12in. Extensive servicing of music plus general, provincial media with copious bio, pics etc and record of group overseas charting, gigs in past 10 months: UK dates until end of June.	Some might think title riff familiar. Penned by group-member Les Hunt. Refies heavily on now conventional disco bass run. Made for dancing with that title riff line catchy enough for club clientele chanting. A chance if disco djs spin but disco charts black artist or US white recorded oriented with few exceptions.
AL MATTHEWS People Are People Electric WOT 23 (Pye)	JUNE 2	Fool (16, 1975)	Basic company servicing of various outlets.	Lots of drive, pace in vocals, and intelligent, varied backing in above average number. Drawback lies in over 30 second end run-down with brief instrumental, disco feel before rather tired artists vocals, almost suggesting, if not so, untidy editing of much longer version, certainly made for 12in longer edition, rather than 3mins 56, 7ins.
DUSTY SPRINGFIELD That's The Kind Of Love I've Got For You Mercury Dusty 002 (Phonodisc)	JUNE 9	18 hits, 1963-1970 as solo artist plus 5 hits with Springfields 1961-1963. Major hit, number one, You Don't Have To Say You Love Me (1966).	Strong radio, tv exposure. Presumably continued come-back from very large campaign built around artist's first recording for some years, with single, album, beginning of this year.	Title mentioned coupled with Barry Manilow's, Sandra. Issued as limited 12in for djs few months back with success, plus many playing cut off LP. Reviewed several times for eventual 45 release. Should have come out months back, even before less commercial, A Love Like Yours. Maybe now too late with already airplay, club play, months back. Hopefully not. Original versions of both, LP, It Begins Again (Mercury).
BRUCE SPRINGSTEEN Prove It All Night CBS 6424 (CBS)	JUNE 9	None	With latest album, ads, expected radio, press coverage. Lead story CBS news magazine. Also recent play-off from being co-composer of Patti Smith hit, Because The Night.	Backed with regular The E Street Band; single, Springsteen's first new cut for almost two and a half years, from June 2, LP, Darkness On The Edge Of Town (88061). Catchy number, although not in classic mould of Born To Run, latter being one of finest numbers ever on 45 without charting. Chart possibility but somehow those of similar ilk, Graham Parker, Southside Johnny do not find single life easy.
TOM PETTY & THE HEARTBREAKERS I Need To Know Island WIP 6426 (EMI)	JUNE 2	None	With activity built around new album, You're Gonna Get It (ISA 5017), expected radio, press interest, if previous releases a guide.	From new LP. Cult figure with considerable following. Hard driving sound, insistent beat, which if given enough airplay easily one of those hypnotic tracks which sticks. Vocals laid back in deliberate mellow style. Sales should be good, even if record only charts beyond 50 but hopefully higher.
RICK JAMES You And I Motown TMG 1110 (EMI)	MAY 26	None	Special disco attention, 500 dj, 12 in copies sent out.	Edited from LP version on Come Get It (STML 12085). Funky stomper with strong 2nd band formed 1980, releases, Island, Sovereign, BTM US success, cut following UK. Of many 45s issued, this one best, catchy with good keyboards, fine vocals from Annie Haslam. Needs airplay.
RENAISSANCE Northern Lights Warner K 17177 (WEA)	May 19	None	Recent UK tour, press interviews, advertising for album.	Cut off second LP for Warners (A Song For All Seasons K 56460), edited to 3:29. Band formed 1980, releases, Island, Sovereign, BTM US success, cut following UK. Of many 45s issued, this one best, catchy with good keyboards, fine vocals from Annie Haslam. Needs airplay.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
RUSS BALLARD At The Third Stroke Epic EPC 82629 (CBS) COLIN BLUNSTONE Never Even Thought Epic EPC 82626 (CBS) Both, RRP £3.99	JUNE 9 Blunstone, JUNE 9 Ballard, JUNE 16 In both cases material available for release, part of considerable June album issue from CBS.	Blunstone with Zombies, including Best Of Zombies (Epic) plus four LP's, last being 1977 issued Planes. Ballard with Argent, successors to Zombies, all albums available, including recent Hold Your Head Up, retrospective LP, (CBS 31640). Two (not 1, as stated in CBS press sheet), Winning, Russ Ballard. Both Epic.	Blunstone, Zombies, solo career with band demise, 1967, after completion of Odyssey And Oracle LP. Recorded hit under name, Neil MacArthur, Zombies hit, She's Not There (34, 1969) on Deram. Three Top 50 hits, Say You Don't Mind (15, 1972), I Don't Believe In Miracles (31, 1972). How Could We Dare To Be Wrong (45, 1973). Ballard, 7 years lead guitarist, composer, Argent, Previous, Roulettes, Unit 4 + 2. First solo LP, 1975. Wrote Liar, US million seller for Three Dog Night.	Strong push expected, although at copy time some specific details not available. Ballard: Video tape made utilising musicians from Argent days. Single from LP, Radio One playlist, Treat Her Right. Regional radio interview tour. Blunstone: Some indirect publicity from part in new Alan Parsons Project album (see elsewhere in album file). Press interviews. Single from LP, I'll Never Forget. Well received by IRL stations. Artist getting together small unit for radio programme session spots. Both artists are known names with previous band associations, seem popular with programmers and media people.	Both albums contain some extremely well-written material, suggesting both singer-songwriters deserve far more success than that received. Ballard's album recorded Stateside by Keith Olsen (of Foreigner, Fleetwood Mac fame) plus known musicians, including Tom Scott and others who together have backed Jackson Browne, CSBN, Linda Ronstadt, Steely Dan. Ballard is of course successful producer in own right via for instance, Leo Sayer's Moonlighting, Hor Chocolate's, So You Win Again. Olsen gives him harder edge (as compared with songs on LP, Russ Ballard) with major cuts for in-store play, S1T1, with Pentangle instrumental cords, S1T5, which soon picks up pace from plodding opening seconds. A good album, although as S2T3, I'm A Scorpio moments of rather ordinary fare. Blunstone's album has several major song delights, S1T3, S5S2T3. Many songs co-written with Anthony Phillips (current LP, Wise After The Event (Arista SPART 1063). LP flows well, although like Ballard LP, major chart success seems unlikely unless considerable promotion with latter more likely seller whatever the case.
VARIOUS ARTISTS American Hot Wax A&M AML 66500 (CBS) RRP £4.49	JUNE 2 Soundtrack of movie expected here July. Also in view of US, Top 30 album selling lists release to cut possible imports.	Considerable back catalogue of featured artists including Chuck Berry, Jerry Lee Lewis, Jackie Wilson, Buddy Holly, Little Richard, Bobby Darin.	Film built around legendary American DJ Alan Freed, featuring rock 'n' roll. Based in New York City, 1969, "the beginning of an era". Story features music business, antipathy - hostility toward Freed for pushing "jungle music" and also traces rise of young Brooklyn street-corner doo-wop group, The Chesterfields. Chronicles change of charts away from Como, Patti Page syndrome into land controlled by Berry, Lee-Lewis, where Presley reigned King.	Special tv campaign launched beginning of June. 20 tv spots run from June 7-16, 30 seconds in length, feature film clips with voice-over from Alan Freeman, plus soundtrack. Test market, Granada area with possible roll into other regions. Special press kit with soundtrack pics, printed in US. With film expected July, further promotion.	27 track, two record set, on which album cover plainly states there are mono, stereo, 'live' recordings. These are in separate sections of their own on disc. The original master cuts should bring joy to any rock 'n' roll fan and they include Sweet Little Sixteen - Chuck Berry (16, 1958), Stay - Maurice Williams And The Zodiacs (14, 1961), Rave On - Buddy Holly (5, 1958) and There Goes My Baby - Drifters (2, 1959 major US and first hit via Atlantic). Other names, Frankie Ford, Little Richard, Turbans, Elegants, Bobby Darin, with newly recorded material from such as Chuck Berry, Jerry Lee Lewis, Screamin' Jay Hawkins. A must buy for rock 'n' roll fans, particularly those US oriented but total lack of sleeve note information on recordings. US publicity - media material issued here does not fill in for British media people even details above, nor offering information on hit US, fifties artists whose names unknown to many here. It does however offer film background material. Price seems reasonable.
THE ALAN PARSONS PROJECT Pyramid Arista 1064 (CBS) RRP £3.79	MAY 26 Simultaneous release with US, where Parsons has found considerable success with last album, and single.	Recorded previously (with Charisma), Tales Of Mystery And Imagination, Edgar Allan Poe (CDS 4003). With Arista, I Robot (SPARTY 1012) which reached 26, UK album charts.	Assistant engineer on Abbey Road, Beatles LP, engineered Wings albums, Wildlife, Red Rose Speedway; same with hits like Hollies, He Ain't Heavy, He's My Brother, The Air That I Breathe. Grammy nomination for work on Pink Floyd's eternal seller, Dark Side Of The Moon; success with Steve Harley (incl. Make Me Smile, Judy Teen), Pilot (Magic), John Miles (Music, High Fly), Al Stewart. With latter producing artist's first LP, Arista. As artist, musical interpretation of Edgar Allan story. With I Robot, US success, hit album, single smash, I wouldn't Want To Be Like You	Trade Ads, posters and shop displays, special media bio with folder shaped in terms of title concept with usual fine Arista press office bios and basic information. With previous LP, spectacular playback review, 100 media hearers simultaneously linked via headphones. This time, cinema nationwide tour of LP. Original studio master tape played back through best equipment, taking place at luncheon with tickets available free via dealers. All at 12.45, save Bristol, 11.30. Commenced June 3 with 14, Leicester, ABC, 15, Norwich, ABC, 16, Cambridge, Victoria; 17, Bristol, Punney, Elephant & Castle (London), Baisdon; 18, Cardiff, 20, Plymouth, 21, Southampton, 22, Oxford, 23, Brighton. All cinemas, ABC. Considerable radio play plus reviews in music press.	Mixture of instrumental, vocal, variation in style from heavenly sounding choisters, synthesizers, orchestra to pop, even disco Kraftwerk style (S2T3). Lyrics sometimes banal, range from philosophizing on man, his past, his spiritual search to mystical qualities inherent in Egyptians and pyramids. Artists featured, Dean Ford, Pilot, Lenzi Zakatek, Colin Blunstone. Music rather than subject theme grabs attention, so too the work of Pilot members Ian Bairnson, David Paton. Obviously the album will sell here, doubtless more so in America where artists recorded works given greater attention. For in-store play, if headphones, then first two tracks side one or beginning of second and without S1T5, Can't Take It With You.
CHRISTOPHER RAINBOW Looking Over My Shoulder Polydor Super 2333467 (Phonodisc) RRP £4.35	June 2	All singles deleted, another reason for this LP since all are tracked. One album available, Home Of The Brave (July, 1975, 2383 338, Polydor - Phonodisc).	From Scotland, lives Isle of Skye, termed somewhat a "recluse". Little told of background, other than songwriting for some years, has been involved with Pilot, Dave Lewis, with personal affection for Beach Boys/Brian Wilson, Curtis Mayfield. Recorded first album, California. Highly regarded in songwriting profession but to date only been on verge of commercial success.	Advance airplay before release from Capital Radio, London. Radio spots. MM advertisements naming 100 shops where album can be heard between 12.30 and 1.30 pm for six successive days. Window displays. Music press, Time Out, ads. Single released from LP, re-issue of Give Me What I Cry For single of few years back. Special lavish media bio and concentrated attention on press, radio. Bio contained personal letter from artist's manager, exclusive Chris Rainbow label badge.	Sadly, whatever said elsewhere, Rainbow has not had one, let alone as further suggested, several, Top 50 hits, though he has been in old-style breakers, High-standard pop songwriting for most of album, mostly light mood, tuneful. Give Me What I Cry For, re-issued single, still sounds strong (S1T4), also another example, Solid State Brain (S2T1). For all that hardly seems strong enough for major chart listing. Vocals are good, so too production, yet all seems too pleasant for LP to sort itself out for mass of other current releases claiming consumer's money. Weak album cover front, better back sleeve. In-store play, one of cuts already mentioned. Careful ordering unless reviewed unless reviewed 45, found on LP, shows chart signs.

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ALBUM REVIEWS

BROTHERHOOD OF MAN
B For Brotherhood. Pye NSPL 18567. **Producer: Tony Hiller.** Pye's Eurovision-winning band must by now be bored stiff with references to Abba. Whether co-incident or not, Brotherhood — or rather songwriter Tony Hiller — has the talent to produce predictable but satisfying slices of m.o.r. pop. But the occasional echo of an Abba demo track does not prevent the punters from purchasing large quantities of the UK group's produce, as proven by various silver discs and enormous hit singles here and on the Continent. Another sure seller, then, especially in view of the presence of Figaro and Beautiful Lover, the new hit single. Pye is backing it up with posters, displays and press advertising. ●

COLIN BLUNSTONE
Never Even Thought. Epic EPC 82835. **Producer: Bill Schnee.** Blunstone is a great vocal talent whose previous album offerings have always gained critical plaudits but who, for unknown reasons, has never really achieved the high sales success that he deserves. His first LP for 15 months, recorded in the US, is a slightly more commercial offering than Planes or Journey, and the material should be good for programme planning. A consistent seller anyway, if not exactly a chart album. ●

THE DOOLEYS
Dooleys. GTO GTLP 032. Producer: Ben Findon. There are several Dooleys but on record the seven members are professional enough to sound like a tight, close-harmony foursome. And the popularity of male/female foursomes needs hardly a mention. It must be confusing for buyers, though — The Dooleys have the faintly religious overtones of the original Brotherhood of Man (such as in Hands Across The Ocean) with the jolly freshness of Guys and Dolls (Think I'm Gonna Fall In Love With You). There is no way any m.o.r.-pop group like this can sound original, but the Dooleys do try by adding hints of glossy soul that earn them disco play, not to mention catchy Findon songs. This is the sort of LP most people sneer at, while eyeing with envy its progress across the counters and up the charts. ●

Album of the week

THE ROLLING STONES
Some Girls. Rolling Stones Records CUN 39108. The Stones's first album to be released through EMI. Some Girls was recorded at EMI's Pathe Marconi Studios in Paris earlier this year. Nine of the songs are Jagger/Richards compositions while the tenth is the Norman Whitfield-Barratt Song composition, Imagination. The band seems to have returned to the raunchy, gutsy sound it achieved on Exile On Main Street. Superior material to Black And Blue. Includes the current single, Miss You which together with the country parody, Far Away Eyes and the haunting banality of Shattered make for the three most interesting cuts on an excellent rock album. ●

THE BELLAMY BROTHERS
Beautiful Friends. Warners K 56489 **Producer: Michael Lloyd.** Best album yet from David and Howard Bellamy who had a big success in 1976 with the single, Let Your Love Flow. Fine version of the Everley Brothers' song, Bird Dog, stands alongside nine tracks, six of them

written by the brothers. The harmonies are sweet and at times reminiscent of the Everleys. Strong potential: good summer sounds. ●●●

RUSS BALLARD
At The Third Stroke. Epic EPC 82629. **Producer: Keith Olsen.** The third album from Ballard since he went solo four years ago, and the best to date. His teaming with producer Olsen (who has worked with Fleetwood Mac and Foreigner), and the fact that the LP was recorded in the US, seems to have brought out a new more confident style. Ballard is one of Britain's leading songwriters, with more than ten million records of his songs sold in recent years; this LP deserves to finally establish Ballard as a solo performer, and given airplay it could do just that (See feature, p.22). ●●●

CHRIS RAINBOW
Over My Shoulder. Polydor Super 2383 467. **Produced by Chris Rainbow.** This may turn out to be the surprise album of the summer. Already popular in the Greater London area because of constant airplay on Capital, the presence of

well-known — if not big-selling-oldies (now deleted) cannot help but boost interest. Fortunately Rainbow's style hasn't altered much since his Californian album of three years ago, Home Of The Brave and the old tunes fit in well with the new, giving the LP a colourful West Coast feel. Give Me What I Cry For, his best song, is re-issued as a single, and browsers will recognise Solid State Brain. You And I is a spinworthy track but the tailpiece, In And Out And Round About does precisely that and gets nowhere. A mistake to include it, but maybe Rainbow had run out of ideas. With Polydor pushing this to respond to increasing airplay, expect vigorous sales, especially in London. ●●●

FREDDY COLE
One More Love Song. Decca SKL 5300. **Producer: Marcel Stellman.** Cole is of course the younger brother of the late Nat, and his last album for Decca was made Radio Two's album of the week. That is an accolade which has also been bestowed on this LP. In fact, although Freddy Cole could never emulate his brother, he is still an excellent singer — the comparisons are there of course, but he also stamps his own individuality on a song. Included is a beautiful ballad version of Stevie Wonder's Isn't She Lovely. ●●●

GEORGE McCRAE
George McCrae. TK TKR 82509. Producer: Willie Clarke/McRae & Clay Cropper. McCrae is one of the heavyweights of the TK stable, which had a flush of success two years ago with this artist and K.C. and the Sunshine Band. It's a while since a single hit, though and this is vital in the current soft sales period. But disco tracks abound and djs who like their music middle-class and glossy will find plenty to keep the well-dressed bopper bopping — Let's Dance for starters, Hey Sexy Dancer, and Jimmy Cliff's Sitting In Limbo. (A surprise inclusion is Christine McVie's Over My Head). The album conjures up vision of white-suited posers doing ballet paces around a sweatless parquet dance floor, but that's what the punters are buying now. Low-key promotion, but expect requests resulting from disco play. ●●



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ALBUM REVIEWS

Moody Blues

Octave. Decca TXS 129. Producer: Tony Clarke. It has been five and a half years since the last official Moody Blues album — since then of course there have been compilations, the Blue Jays album, and various solo albums. So the arrival of a new Moody Blues album must be awaited with baited breath many fans are going to ask — was the wait worth it?

The answer is — emphatically, yes. Octave proves that the Moody Blues have lost none of their collective magic over the years, and they still rank as one of the world's top rock groups. This album is also notable in that it is the first to feature brass. Decca has aimed for a simultaneous worldwide release with Octave and UK promotion includes simultaneous radio play, and media coverage should be enormous.

LEE CONWAY

Love Still Makes The World Go Round. Emerald Gem GES 5005. Producer: Larry Murray. Recorded in Melbourne, and notable for some imaginative arrangements well above the usual country standard by Peter Martin as well as for Lee Conway's dark-brown voice direct from the Johnny Cash style stable. There's the usual country blues in numbers like Lord How Long, a dirge of despair about infidelity (country's music endemic complaint), but some happy sounds too, notably in the title track with its kiddie chorus. Worth displaying for your country clientele who are likely to like it.

JOHNNIE TAYLOR

Ever Ready. CBS 82776. Class R&B music produced by Don Davis. Maybe this will be the album to really establish Taylor in this country as the superstar he is in America — sales of over 6½ million singles in the last five years and 1¼ million albums. With energetic gutsy titles like Keep On Dancing and I Gotta Keep Groovin' You, this is his best and most lively LP yet.

MICKEY JUPP

Mickey Jupp's Legend. Stiff Records Get 2. Selling at £2.99, this album is a must for true rock and roll fans. Jupp has been around for many years and one wonders why songs such as Shine On My Shoes, Don't You Never and Anything You Do have not been more prominent before. To those who appreciate rock, Jupp is a legend. Here are the cream of Jupp's songs from the Red Boot, Legend and Moonshine albums.

KISS

Double Platinum. Casablanca CALD 5005. Producers: Various. Double album from this extravagant American band which may well live up to its title in the States but is unlikely to fulfil such promise in the UK. Opens with the new track

Strutter '78 which strikes the same heavy note as old favourites from the last four years, such as Hard Luck Woman, Hotter Than Hell, Deuce and Beth. The quality of some tracks shines through the excessive promotion, which includes a platinum award to each record buyer, and this compilation will appeal to Kiss fans old and new who want to round off their collection.

ARETHA FRANKLIN

Almighty Fire. Atlantic K 50445. The Queen of Soul's second collaboration with Curtis Mayfield who composed and produced her 1976 gold album, Sparkle. The combination of these two talents brings out the best in each of them. Ms Franklin's voice remains as brilliantly distinctive as ever. All the songs, written by Mayfield, are new. Several would make chart singles, notably I Needed You Baby. Soul music at its best.

VARIOUS ARTISTS

Rockabilly Rules OK? Charly CR301 38. Excellent package of sixteen rockabilly originals including numbers from Carl Perkins, Hank Mizell, Crazy Cavan and Jerry Lee Lewis; much of the material was recorded at Sam Phillips' Sun Recording Studios in Memphis. Compilation and fine sleeve notes by Waxie Maxie. Album title ties in with Charly's Rockabilly campaign.

Hollies are still lively

THE HOLLIES

20 Golden Greats. EMI EMTV11. Producer: Ron Richards. After recent Buddy Holly, Cole and Sinatra packages. EMI looks to another domestic set for its next television campaign, and there is no reason why the Hollies should not emulate the sales success of the Shadows' 20 Golden Greats LP last year. Every song on this album deserves its 'great' description — they range from Stay in 1963 through to their last major hit, The Air That I Breathe (leased from Polydor). Other gems include He Ain't Heavy — He's My Brother, Long Cool Woman, On A Carousel and I Can't Tell The Bottom From The Top. A huge seller — and deservedly so because The Hollies have long since earned their niche in pop history.

DIGBY RICHARDS

Whiskey Sundown. RCA PL 25154. Producers: David Mackay and Barrie Guard. A new name to British record buyers but Richards is well-known in his native Australia and other countries besides. His first RCA album has apparently been two years in the making and the material, very much in the country vein, makes easy listening although exposure is going to be important. The material has in fact all been either written or co-written by Richards himself, and he is a talent who could well attract a lot of attention.

BRUCE SPRINGSTEEN

Darkness On The Edge Of Town. CBS 86061. Producer: Jon Landau and artist. "Long-awaited follow up" seems rather inappropriate when you consider that his last album, the highly successful Born To Run, was two years and eight months ago. But if the memories of his fans are jogged by the consistent promotion campaign

Springsteen springs back

planned by CBS, then this album should be as big a hit as his last. Musically, it deserves it. It is full of

excellent songs and as before, lyrics are more than just a set of rhymes which fit in with the music and they bear listening to, though, for most of the time Springsteen sounds as if he is eating a hamburger while he is singing. Still, that's his style and who's complaining when the tracks get better as you go through the album.

TRADITION

Moving On. RCA PL 25156. Producer: D. Tyrone. The UK reggae band originally recorded for the independent Venture label until RCA picked up Moving On several months ago — the song now becomes the title track of their first album, and the other nine songs should appeal to fans as well. For many years, reggae has been very much pushed into the background but as a market there is still a lot of potential; the fact that RCA is behind this album should be an important ingredient for sales success.

RAFFAELLA CARRA

Raffaella. Epic EPC 82832. Producer: Gianni Boncompagni. The Italian lady has recently been high in the singles chart with Do It,

Do It Again, naturally included here, and Epic has been quick to follow-up with an album. The other songs, including Rumore, Black Cat and A Million Dollars, are equally catchy and this LP could be a consistent summertime seller. Certainly the catchy, danceable music lends itself to the holiday period.

SEALS AND CROFTS

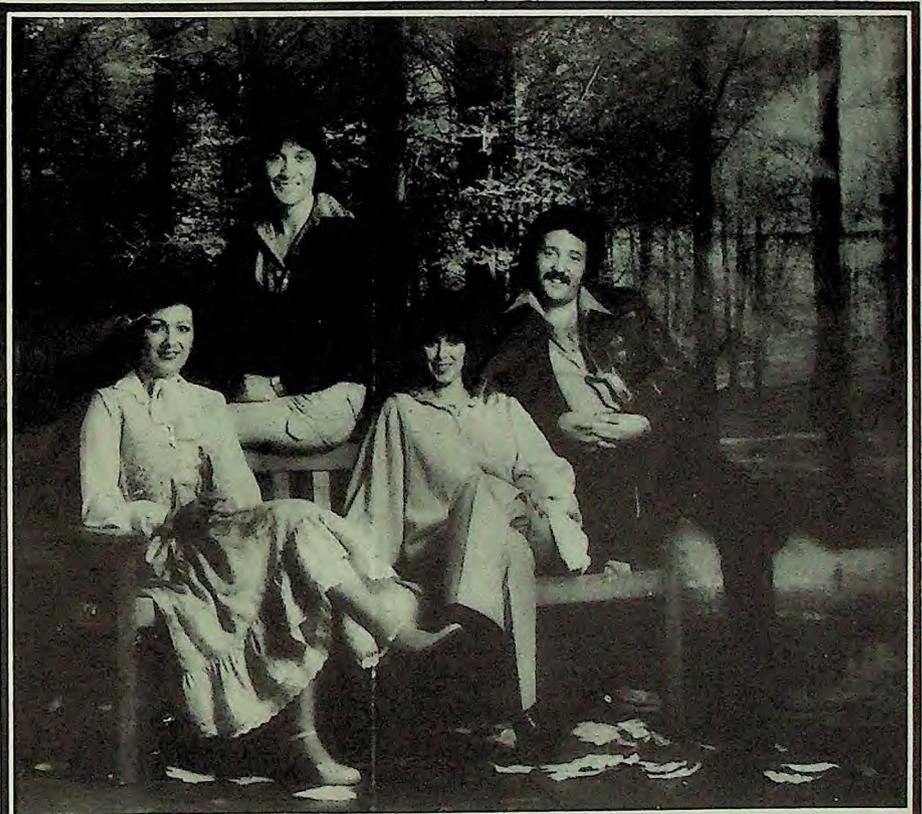
Taking It Easy. Warners K 56484. Apart from a certain cult following, this band have never made it big in the UK, whereas in the US, they lay claim to nine gold and three platinum albums. As the title suggests, easy going music is the bill of fare on this LP. Good harmonies at times and skilled instrumental breaks and skilled production make this a pleasant album all round.

JOHNNY PAYCHECK

Take This Job And Shove It. Epic EPC 82857. First UK album release by respected Nashville country artist strongly influenced by George Jones. Produced by Billy Sherrill, the album should sell well among country music fans.

FELA ANIKULAPO KUTI

Yellow Fever. Decca PFS 4412. Producer: Fela Anikulapo Kuti. Not only did he produce it, but he also plays tenor- and alto-sax, piano and sings as well as having written and arranged everything. Recorded in Lagos, the first side is sung in pidgin English and the second in pidgin English and Yoruba. Despite its title, it's hardly infectious, unless you have a West African community in your area.



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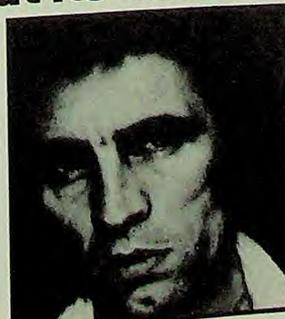
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Rock and roll at its best

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record of the week"

"That's the kind of love
I've got for you"

Single Dusty 002
Album 9109 607
From the album "It Begins Again"

Dusty Springfield's new single produced by Roy Thomas Baker
for R.T.B. (Audio Visual) Prod. Ltd.



marketed by
phonogram 

CHARTS

AMERICAN

SINGLES

- 1 (2) SHADOW DANCING, Andy Gibb
- 2 (1) YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 3 (5) BAKER STREET, Gerry Rafferty
- 4 (6) IT'S A HEARTACHE, Bonnie Tyler



- 1 RIVERS OF BABYLON, Far Musikverlag/Blue Mountain
- 2 NIGHT FEVER, Chappell/RSO
- 3 LOVE IS IN THE AIR, EMI
- 4 JUST FOR YOU, Jarrow Music
- 5 BOY FROM NEW YORK CITY, Carlin
- 6 NEVER LET HER SLIP AWAY, Warner Bros.
- 7 DO IT DO IT AGAIN, Sugar Music
- 8 A BA NIBI, Heath Levy
- 9 TOO MUCH TOO LITTLE TOO LATE, Heath Levy
- 10 MATCHSTALK MEN, Gt. Northern Songs/EMI
- 11 JACK & JILL, Warner Bros.
- 12 CAN'T SMILE WITHOUT YOU, Dick James Music
- 13 BAD OLD DAYS, ATV
- 14 COME TO ME, Bluebook/Acoustic/Buttercreek
- 15 AUTOMATIC LOVER, Martin-Coulter
- 16 EVERYBODY DANCE, Warner Bros.
- 17 IF I CAN'T HAVE YOU, Chappell/RSO
- 18 MORE THAN A WOMAN, Chappell/RSO
- 19 TOUCHED BY YOUR PRESENCE, EMI
- 20 IT TAKES TWO TO TANGO, Utopia/Mysons/EMI
Courtesy MPA

- 5 (3) TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis/Deniece Williams
- 6 (8) TAKE A CHANCE ON ME, Abba
- 7 (4) FEELS SO GOOD, Chuck Mangione
- 8 (7) ON BROADWAY, George Benson
- 9 (16) YOU BELONG TO ME, Carly Simon
- 10 (12) LOVE IS LIKE OXYGEN, Sweet
- 11 (13) DANCE WITH ME, Peter Brown
- 12 (20) USE TA BE MY GIRL, O'Jays
- 13 (15) THE GROOVE LINE, Heatwave
- 14 (17) TWO OUT OF THREE AIN'T BAD, Meat Loaf
- 15 (18) BECAUSE THE NIGHT, Patti Smith Band

ALBUMS

- 1 (1) SATURDAY NIGHT FEVER, Soundtrack
- 2 (3) FEELS SO GOOD, Chuck Mangione
- 3 (2) LONDON TOWN, Wings
- 4 (4) SHOWDOWN, Isley Brothers
- 5 (5) JEFFERSON STARSHIP EARTH, Jefferson Starship
- 6 (14) CITY TO CITY, Gerry Rafferty
- 7 (8) FM, Soundtrack
- 8 (11) SO FULL OF LOVE, O'Jays
- 9 (9) YOU LIGHT UP MY LIFE, Johnny Mathis
- 10 (15) NATURAL HIGH, Commodores
- 11 (6) SLOWHAND, Eric Clapton
- 12 (18) STRANGER IN TOWN, Bob Seger & The Silver Bullet Band
- 13 (17) BOYS IN THE TREES, Carly Simon
- 14 (16) FANTASY LOVE AFFAIR, Peter Brown
- 15 (12) THE STRANGER, Billy Joel

CHART COMMENTARY
MUSIC WEEK's Disco Top 40 is currently compiled from about 150 disco DJ chart returns, covering England, Scotland and Wales in great depth. Contributors include all types of DJ, from the South-East's leading "Jazz-funk" trendsetters to small mobiles, and resident DJs in every size of venue through most of the main population centres, as well as a few local DJ Associations. A master chart of roughly 120 places is finally arrived at, from which all titles that have already appeared in the BRMB Top 30 are extracted before the Disco Top 40 is published in Music Week. This is designed to save space and avoid pointing out the obvious, but can lead to a confusing impression of a record's chart progress..... as this week, when quite a lot of titles are actually staying static or even, going up in the master chart although here they appear to be doing less well.

BREAKERS

Moving up are: T-Connection's Let Yourself Go (TK TKR 6024), Donna Summer's Last Dance (Casablanca TGIF5 2), JALN Band's Get Up (Magnet MAG 118), Ubiquity's Midnight After Dark (Elektra K 52068, LP), Bionic Boogie's Risky Changes (Polydor 2066895), Raul De Souza's Daisy Mae (Tower EST 11774, LP), In Crowd's Back A Yard (Cactus CT 111), Loleatta Holloway's Hit And Run (Salsoul 12 SSOL 108, 12in), and — charting for Clyde Coast DTs — Charles McMiram & Richard Mathews' Penny Black Miramar (MIR 1), a philatelic collector's item!

DISCO PICKS

COMMODORES Flying High (Motown 12 TMG 1111) label's second-ever commercial 12in, already hitting***
GLADYS KNIGHT Come Back And Finish What You Started (Buddah BDS 473) bright pop jitter***
LOLEATTA HOLLOWAY Hit And Run (Salsoul 12 SSOL 108) year-old US hit 12in finally out here in all its 11:00 glory**
A TASTE OF HONEY Boogie Oogie Oogie (Tower EST 11754) longer LP mix of the chartbound disco smash**
USA-EUROPEAN CONNECTION Come Into My Heart (TK TKR 6034) much imported zingy Eurodisc 12in**

DISCO TOP 40

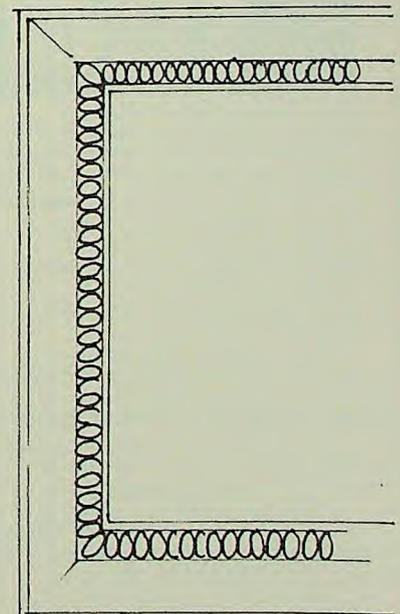
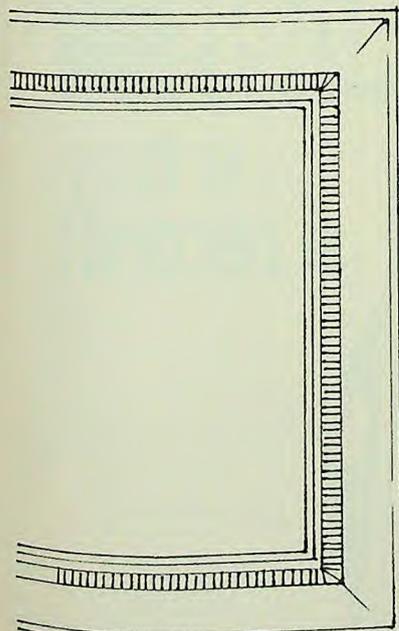
Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (2) LET'S GET FUNKFIELD, Boiling Point (Bang 1312, 12in)
- 2 (1) SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in)
- 3 (7) BOOGIE OOGIE OOGIE, A Taste Of Honey (Capitol CL 15988)
- 4 (3) WHATEVER IT TAKES, Olympic Runners (RCA PC 5078, 12in)
- 5 (4) FROM EAST TO WEST, Voyage (GTO GT 224/GTLP 030, LP)
- 6 (5) YOU AND I, Rick James (Motown TMG 1110)
- 7 (12) DISCO' INFERNO, Tramps (Atlantic K 11135)
- 8 (18) LET'S GO DISCO, Real Thing (Pye 7N 46078)
- TAKE ME TO THE NEXT PHASE, Isley Bros (Epic EPC 6292, 12in)
- IF MY FRIENDS COULD SEE ME NOW, Linda Clifford (Curton K 17163)
- 11 (11) SATURDAY NIGHT FEVER (LP), Various (RSO 2658123, LP)
- 12 (15) COME ON DANCE DANCE, Saturday Night Band (Prelude PRL 12155, US import LP)
- 13 (8) I LOVE NEW YORK, Metropolis (Salsoul SSOL 107)
- 14 (16) SUN IS HERE, Sun (Capitol CL 15979)
- 15 (9) DISCO REGGAE, Maytals (State STAT 78, 12in)
- 16 (19) THE BEAT GOES ON AND ON, Ripple (Salsoul SSOL 105, 12)
- 17 (39) USE TA BE MY GIRL, O'Jays (Philadelphia PIR 6332)
- 18 (17) JUST LET ME DO MY THING, Sine (CBS 6351, 12in)
- 19 (18) BOOGIE TO THE TOP, Idris Muhammad (Kudu KU 38, LP)
- 20 (20) DELIRIUM, Francine McGee (RCA PC 9216, 12in)
- 21 (36) EYESIGHT, James Brown (Polydor 2066915)
- 22 (21) IT'S SERIOUS, Cameo (Casablanca CANL 121, 12in)
- 23 (24) ALL NIGHT LONG, Dexter Wansel (Philadelphia PIR 6255, 12in)
- 24 (22) MIND BLOWING DECISIONS, Heatwave (GTO GT 226)
- 25 (37) MORE HOT FUN, Stanley Clarke (Epic EPC 6353)
- 26 (27) WHISTLE BUMP, Eumir Deodato (Warner Bros K 17190)
- 27 (28) LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power (CBS 6318)
- 28 (—) THANK GOD IT'S FRIDAY, Love & Kisses (Casablanca TGIF 1, 12in)
- 29 (24) AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks (Arista ARIST 12182, 12in)
- 30 (26) YOU, Samuel Jonathan Johnson (Columbia JC 35323, US import LP)
- 31 (—) CAPTAIN CONNORS/STELLA, Norman Connors (Arista AB 4177, US import LP)
- 32 (40) FLYING HIGH, Commodores (Motown 12 TMG 1111, 12in)
- 33 (34) SATISFY MY SOUL, Bob Marley (Island WIP 6440)
- 34 (31) DISCO INFERNO, Players Association (Vanguard VSL 5006, 12in)
- 35 (38) HUSTLE BUS STOP, Mastermind (CBS 6329)
- 36 (30) BAMA BOOGIE WOOGIE, Cleveland Daton (Ovation OVDI 5001, US import 12in)
- 37 (32) DANCE WITH ME, Peter Brown (TK TKR 6027, 12in)
- 38 (25) THANK GOD IT'S FRIDAY (LP), Various (Casablanca TGIF 100, LP)
- 39 (—) CELEBRATE, Brass Construction (UA UP 36389)
- 40 (—) KEEP ON DANCING, Johnnie Taylor (CBS 6304)

EUMIR DEODATO Whistle Bump (Warner Bros K 17190) LP version on 7in, but it's the remixed longer US promo 12in that's the hit**
BOBBI HUMPHREY Home Made Jam/Sunset Burgundy (Epic EPC 6416)

funk instrumentals, Stevie Wonder's harmonica on plug side but flip is currently bigger**
PLATINUM HOOK Standing On The Verge (Motown STML 12086) powerful funky import hit on their self-titled LP**

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COUNTRY GIRL, Surrender To The Rhythm/Hooked On Love, BRINSLEY SCHWARZ. United Artists UP 36406 (E)

DF
 DAYS OF PEARLY SPENCER, Baby You Make It Real, TRADE MARK. RSO 10 (F)
 D.I.A.L.I.N. DIANE, One Day, SWITCH. MCA 375 (E)
 D.J.'s DAUGHTER, Bring Your Love Back, RIKKI & THE PARAMOURS. MCA 373 (E)
 DON'T BE CRUEL, Hound Dog, ELVIS PRESLEY. RCA PB 9265 (R)
 DON'T CARE, Thrills Office Girls, KLARK KENT, Kryptonite KK 1 (Faulty Products)
 DON'T IT MAKE MY BROWN EYES BLUE, Something Tells Me, NOLAN SISTERS. Target TGT 140 (W)
 DOT DASH, Options R, WIRE. Harvest HAR 5161 (E)
 DRAGON POWER PT. 1, Dragon Power Pt. 2, J.K.D. BAND. Satri SAT 132 (W)
 FOR YOU, Sukarita, JUDIE TZUKE. Rocket ROKN 541 (E)

G
 GLORY, Carried Away, TELEVISION. Elektra K 12306 (W)

H
 HEARTBEAT, Freeze (In The U.L. Zone), GARDEZ DARKX. New Bristol NBR 02 (Faulty Products)
 HERE WE GO, I See Ya, FREDDIE & THE DREAMERS. Polydor 2059 041 (F)
 HOME, Holly Moses, CHRISTIAN. Polydor 2059 043 (F)

IJ
 I CAN'T RESIST, I Am A Case, THE REACTION. Island WIP 6436 (E)
 I LOVE MAKIN' LOVE TO YOU, You Are Day, You Are Night, MADELEINE. United Artists UP 36408 (E)
 I'VE HAD ENOUGH, Deliver Your Children, WINGS. Parlophone R 6020 (E)
 JOGGING, The Great Gnome Robbery, BRYAN MURPHY. Pye 7N 46086 (A)
 JOHNNY B. GOODIE'S GOOD, Johnny B. Good, PIRATES. Warner Brothers K 17179 (W)

K
 KNOCKING ON HEAVENS DOOR, The Dealer, ARTHUR LOUIS. Island WIP 6448 (E)

LM
 LIGHTS, Open The Door, JOURNEY. CBS 6392 (C)
 LOOK THROUGH ANY WINDOW, I'm Alive/Just One Look, HOLLIES. EMI 2813 (E)
 LOOSING CONTROL, Happy Birthday Baby, JAY FERGUSON. Asylum K 13127 (W)
 LOVE QUEEN BOOGIE PT. 1, Love Queen Boogie Pt. 2, NONCHALANCE. Private Stock PVT 134 (E)
 MANHATTAN SKYLINE, Manhattan Skyline, ORCHESTRA 88. Polydor 2066 921 (F)
 MOVIN' TOO FAST, Metal Monsters, RONJI SOUTHERN. Power Exchange PX 273 (ZLHR)

NO
 1999, I CAN'T HIDE, HEADLINE. Mercury 6007 180 (F)
 ONE LOOK OVER MY SHOULDER, Big City Lights, AVERAGE WHITE BAND. RCA XB 9270 (R)

PR
 PRODIGAL, Prodigal, STEEL PULSE. Island WIP 6449 (E)
 RIVERS OF BABYLON, Many Rivers To Cross, JIMMY CLIFF/MELODIANS. Island WIP 6447 (E)
 RUNAWAY, Hot Water, JEFFERSON STARSHIP. Grunt FB 1274 (R)

ST
 SO GOOD, The Liverpool Skater, RODGERS & HAMMERSMITH. Decca F 13780 (S)
 SPEND THE NIGHT WITH ME, Mission To Venus, SILVER CONVENTION. Magnet MAG 122 (E)
 STAR BOOTY, Midnight After Dark, UBIQUITY. Elektra K 12305 (W)
 THANK HEAVEN FOR LITTLE GIRLS, Singin' In The Rain, JACQUES CLOUSEAU CHIEF INSPECTOR ET LA MUSIQUE DE L'ACADEMIE DE LA FURETE, United Artists UP 36406 (E)

THE DAY THE LIGHT WENT OUT, Vancouver, GENESIS. Charisma CB 315 (F)
 THE RADIO, Only Sixteen/Making Love & Music, DR. HOOK. Capitol CL 15992 (E)
 TRUST ME/ME AND THE DEVIL, Can't Stop The Boy/Crosscut Saw, BLAST FURNACE & THE HEATWAVES. Nighthawk HOT 1 (Faulty Products)
 TURN ON LADY, I Just Don't Know About This Girl Of Mine, DETROIT EMERALDS. Atlantic K 11155 (W)

UW
 UNDER THE EYE, Lookin' At Ruby, DENNIS LINDE. Monument MNT 6365 (C)
 WARM RIDE, 10/12 Obsession, GRAHAM BONNET. Ring O' POSP 002 (F)
 WE'RE ALL AS WE LIE, Squirrel, Sitar & Nebulous, ANTHONY PHILLIPS. Arista ARIST 191 (F)
 WHATEVER HAPPENED TO BENNY SANTINI, Three Angels, CHRIS REA. Magnet MAG 121 (E)
 WHISTLE BUMP, Pina Colado, DEODATO. Warner Brothers K 17190 (W)
 (WHITE MAN) IN HAMMERSMITH PALAIS, Prisoner, THE CLASH. CBS 6383 (C)

YZ
 YOU'RE JUST THE RIGHT SIZE, Speedy Gonzalez, CHARO. Salsoul SSOL 110 (E)
 ZION, Zion Version, KNOWLEDGE. New Star NEW 2 (Faulty Products)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 16th June, 1978

	This Week	This Month	This Year
EMI	6 (6)	16 (10)	139 (242)
EMI (LRD)	10 (5)	20 (10)	135 (-)
Decca	1 (0)	1 (0)	27 (54)
Pye	1 (7)	14 (13)	130 (79)
Polydor	5 (5)	15 (10)	120 (112)
CBS	5 (6)	18 (13)	160 (133)
Phonogram	5 (5)	15 (10)	88 (71)
RCA	3 (4)	11 (8)	67 (108)
WEA	10 (10)	28 (18)	204 (100)
Others	15 (22)	65 (50)	385 (365)
Total	61 (70)	203 (142)	1455 (1264)

LISTINGS

A
 A LITTLE BIT OF SOAP, Maybe Maybe Maybe, SHOWADDYWADDY, Arista ARIST 191 (F)
 APOSTLE, Trible Dance, PETER GREEN. PVK PV 16 (W)

B
 BABY IT'S YOU, Rudi, RACEY. RAK 277 (E)
 BACK IN MY ARMS AGAIN, Walk On By, THE STEVE HAYNES BAND, Black Bear BLA 2005 (C)
 B COMPANY DOESN'T ANSWER, Love Lost, GREG BONHAM. DJM DJS 10864 (C)

BEEP BEEP LOVE, Rubber Gun, GRUPPO SPORTIVO. Epic EPC 6454 (C)
 BURLESQUE/IN MY OWN TIME, Weavers Answer, FAMILY. Reprise K 14487 (W)

C
 CALIFORNIA GIRLS, Your So Good To Me/Do It Again, BEACH BOYS. Capitol CL 15991 (E)
 CENTRAL DETENTION CENTRE, Purple And Red, GYRO. Rabid TOSH 104 (G/Wind-Up)
 CLOSE THE DOOR, Get Up, Get Down, Get Funky, Get Loose, TEDDY PENDERGRASS. Philadelphia PIR 6417 (C)
 COME RUNNIN', Beginning Tomorrow, THE JOY. Fantasy FTC 159 (E)

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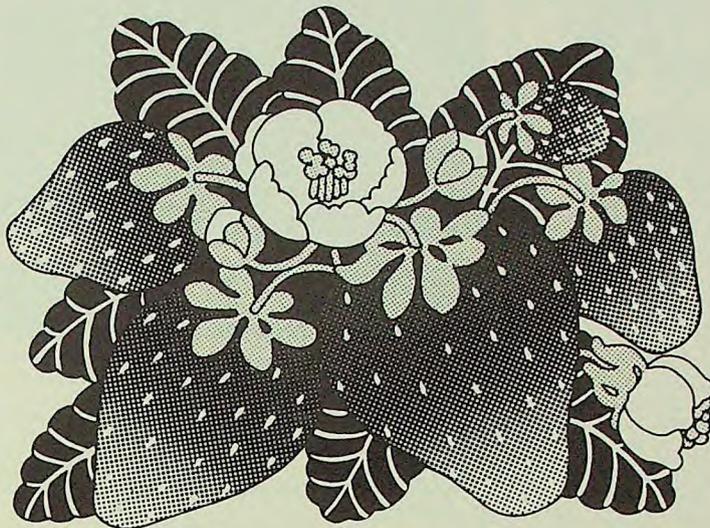
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DERMOT HEGARTY The Hits of Vol 2 (BRL 4027)	1.65	3.00
SEAN DUNPHY Thru' Old Ireland with Sean Dunphy (DOL 1009)	2.00	3.50
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JOHN KERRS Souvenir Songs of Ireland (HALP 148)	1.65	3.00
MICK O'SHEA The Man From Labasheds (STAL)	1.65	3.00
* MICK O'SHEA My Homeland (STAL 1058)	1.65	3.00
* LARRY CUNNINGHAM Remembers Jim Reeves Vol 2 (BRL 4068)	1.65	3.00
* TWO'S COMPANY You're My Best Friend (BRL 4062)	1.65	3.00
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THE COTTON MILL BOYS 25 Country Classics Vol 2 (HALPB 145)	1.65	3.00
THE COTTON MILL BOYS Orange Blossom Special (HALP 158)	1.65	3.00
THE INDIANS We're Just Indians (HALPX 154)	1.65	3.00
* RAY LYNHAM & THE HILBILLIES Irish Startime (IST 441)	1.20	2.00
* JOHN LENN & THE MAINLINERS Back Again (MYLP 5002)	1.85	3.00
BRENDAN SHINE New Roads (PLAY 1012)	1.65	3.00
GENE STUART Greatest Hits Vol 2 (SHARP 2)	2.10	3.50
PHILOMENA BEGLEY Queen of the Silver Dollar (TSLP)	1.65	3.00
EMMET SPICELAND Album (HALP 166)	2.00	3.50
ANDY IRVINE & PAUL BRADY (LUN 008)	2.00	3.50
MATT MALLOY, PAUL BRADY & TOMMY PEOPLES (LUN 017)	2.00	3.50
THE CORRIES Peat Fire Flame (PA 024)	2.00	3.50
JOHNNY CRONIN & JOE 'BANJO' BURKE (Shanachie 29005)	2.00	3.50
SEAN MCGUIRE Ireland's Champion Fiddler (SOLP 1031)	2.35	4.00
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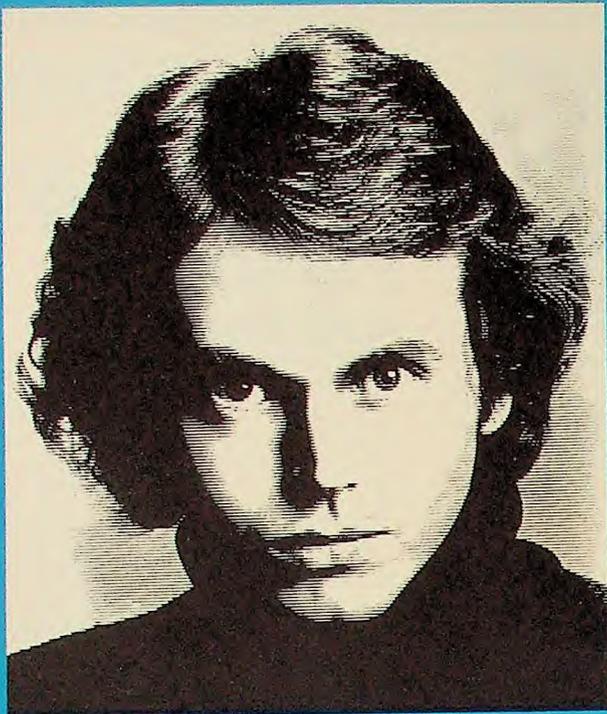
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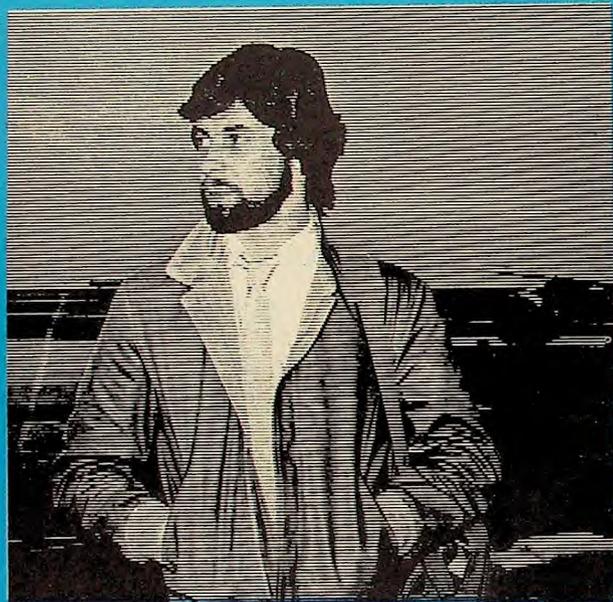


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CHART FOR PERIOD MAY 27-JUNE 2

TOP 60 ALBUMS

= NEW ENTRY
 = PLATINUM LP (E million sales)
 = GOLD LP (£300,000 on or after 1st Jan. '77)
 = SILVER LP (£150,000 on or after 1st Jan. '77)
 - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	15	<input checked="" type="checkbox"/> SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	31	27	11	PENNIES FROM HEAVEN Various	World Records SH 266 (E)
2	5	20	<input checked="" type="checkbox"/> THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	32	34	8	HEAVY HORSES Jethro Tull (Ian Anderson)	Chrysalis CHR 1175 (F)
3	15	8	YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)	33	25	12	<input checked="" type="checkbox"/> KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
4	3	9	<input checked="" type="checkbox"/> THE STUD Various	Ronco RTD 2029 (B)	34	42	15	FONZIES FAVOURITES Various	Warwick WW 5037 (M)
5	2	3	<input checked="" type="checkbox"/> BLACK AND WHITE Stranglers (Martin Rushent)	United Artists UAK 30222 (E)	35	35	5	POWER AGE AC/DC (Banda/Young)	Atlantic K 50483 (W)
6			LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	36	30	6	<input type="checkbox"/> SHOOTING STAR Elkie Brooks (David Kershbaum)	A&M AMLH 64695 (C)
7	6	4	<input type="checkbox"/> I KNOW COS I WAS THERE Max Boyce (Bob Barratt)	EMI MAX 1001 (E)	37		1	VAN HALEN Van Halen (Ted Templeman)	Warner Brothers K 56470 (W)
8	4	3	POWER IN THE DARKNESS Tom Robinson Band (Chris Thomas)	EMI EMC 3226 (E)	38	39	30	<input checked="" type="checkbox"/> OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
9	13	20	<input type="checkbox"/> NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	39	49	7	CENTRAL HEATING Heatwave (Barry Blue)	GTO GTLP 027 (C)
10	11	2	DISCO DOUBLE Various	K-TEL NE 1024 (K)	40	23	2	BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk)	Asylum K 53081 (W)
11	10	6	<input checked="" type="checkbox"/> 20 GOLDEN GREATS Frank Sinatra	Capitol EMTV 10 (E)	41	54	32	<input checked="" type="checkbox"/> THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
12	14	3	EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)	42	42	115	<input checked="" type="checkbox"/> GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
13	8	11	<input checked="" type="checkbox"/> 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)	43	21	7	<input type="checkbox"/> LONG LIVE ROCK 'N' ROLL Rainbow (Martin Birch)	Polydor POLD 5002 (F)
14	16	13	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic EPC 82419 (C)	44		1	<input type="checkbox"/> DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)
15	7	12	<input checked="" type="checkbox"/> ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A & M AMLH 64616 (C)	45	29	4	PARKERILLA Graham Parker (Robert John Lange)	Vertigo 6641 797 (F)
16	9	10	<input checked="" type="checkbox"/> AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)	46	50	2	RUBY WINTERS Ruby Winters	Creole CRLP 512 (CR/E)
17	32	2	DAVID GILMOUR David Gilmour (David Gilmour)	Harvest SHVL 817 (E)	47			WATCH Manfred Mann's Earth Band (Manfred Mann's Earth Band)	Bronze BRON 507 (E)
18		1	PETER GABRIEL Peter Gabriel (Robert Fripp)	Charisma CDS 4013 (F)	48	31	15	<input checked="" type="checkbox"/> 20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
19	38	15	<input checked="" type="checkbox"/> THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	49	44	79	<input checked="" type="checkbox"/> ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
20	12	17	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)	50	52	8	GREEN Steve Hillage (Nick Mason/Steve Hillage)	Virgin V 2098 (C)
21	24	12	THIS YEARS MODEL Elvis Costello & The Attractions (Nick Lowe)	Radar RAD 3 (W)	51		1	WHITE MANSIONS Various	A&M AMLX 64691 (C)
22			DARKNESS ON THE EDGE OF TOWN Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 85061 (C)	52	43	2	UK UK (UK)	Polydor 2302 080 (F)
23	18	68	<input checked="" type="checkbox"/> RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Cailat)	Warner Bros. K 56344 (W)	53	59	3	<input checked="" type="checkbox"/> DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
24	20	16	<input type="checkbox"/> PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)	54		1	MAN MACHINE Kraftwerk (Rolf Hutter/Florjan Schneider)	Capitol EST 11728 (E)
25	19	17	<input checked="" type="checkbox"/> CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)	55	37	2	NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
26	60	10	THE RUTLES The Rutles (Neil Innes)	Warner Brothers K 56459 (W)	56	56	2	PYRAMID Alan Parsons	Arista SPART 1054 (F)
27	22	11	<input type="checkbox"/> 20 CLASSIC HITS The Platters	Mercury 9100 049 (F)	57	46	8	A LITTLE BIT MORE Dr. Hook (Ron Haffkin)	Capitol EST 23795 (E)
28	26	9	EASTER Patti Smith Group (Jimmy Lovine)	Arista SPART 1043 (F)	58	36	3	STRANGER IN TOWN Bob Seger (Bob Seger/Punch)	Capitol East 11698 (E)
29	41	13	THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)	59			TRAVELLING John Williams (Stanley Myres)	Cube HIFLY 27 (A)
30	17	10	<input checked="" type="checkbox"/> LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)	60	53	21	<input type="checkbox"/> ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86051 (C)

ARTIST'S	ALB	SALES	ARTIST'S	ALB	SALES	ARTIST'S	ALB	SALES
ABBA	2	42,49	EARTH WIND & FIRE	60	47	SATURDAY NIGHT	1	1
AC/DC	35	35	ELECTRIC LIGHT ORCHESTRA	38	47	FEVER	58	58
BLONDIE	24	24	FLEETWOOD MAC	23	20	SEGER, Bob	11	11
BOYCE, Max	7	7	FONZIES FAVOURITES	34	33	SINATRA, Frank	28	28
BREAD	54	54	GABRIEL, Peter	18	3	SMITH GROUP, Patti	22	22
BROOKS, Elkie	36	36	GENESIS	16	14	SPRINGSTEEN, Bruce	5	5
BUSH, Kate	19	19	GILMOUR, David	17	45	STRANGLERS	4	4
COLE, Nat King	13	13	HALEN, Van	37	56	THE STUD	6	6
COMMODORES	55	55	HEATWAVE	39	31	THIN LIZZY	52	52
COOLIDGE, Rita	6	6	HILLAGE, Steve	50	27	UK	40	40
COSTELLO, Elvis & The Attractions	21	21	HOLLY, Buddy & The Crickets	48	25	WALSH, Joe	51	51
DARTS	10	10	JETHRO TULL	32	43	WHITE MANSIONS	59	59
DISCO DOUBLE	57	57	JOEL, Billy	29	8	WILLIAMS, John	30	30
DR. HOOK	9	9	KRAFTWERK	54	26	WINGS	46	46
DURY, Ian						WINTERS, Ruby		

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TOP 75 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE OVER LAST WEEK

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	2	5	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John (John Farrar) Famous Chappell	RSO 006 (F)
2	1	8	RIVERS OF BABYLON Boney M (F. Farian) Hansa/ATV/Blue Mountain	Atlantic/Hansa 11120 (W)
3	23	3	MISS YOU Rolling Stones (Glimmer Twins) EMI	EMI 2802 (E)
4	3	7	BOY FROM NEW YORK CITY Darts (T. Boyce/R. Hartley) Carlin	Magnet MAG 116 (E)
£ 5	12	5	OH CAROL Smokie (M. Chapman) Chinnichap/RAK	RAK 276 (E)
£ 6	13	5	DAVY'S ON THE ROAD AGAIN Manfred Manns Earth Band (Manfred Mann's Earth Band) Island/Earthly	Bronze BRO 52 (E)
£ 7	15	4	ANNIE'S SONG James Galway (Ralph Mace) Denver	Red Seal RB 5085 (R)
8	5	7	IF I CAN'T HAVE YOU Yvonne Elliman (Freddie Parren) RSO/Chappell	RSO 2090 266 (F)
9	10	6	CA PLANE POUR MOI Plastic Bertrand (L. Deprijck) ATV/Hansa	Sire 6078 616 (F)
10	25	3	SMURF SONG Father Abraham (Pierre Kartner) Burlington	Decca F 13759 (S)
11	6	10	NIGHT FEVER Bee Gees (Gibb Brothers/Richardson/Galuten) RSO/Chappell	RSO 002 (F)
12	8	8	LOVE IS IN THE AIR John Paul Young (Vanda & Young) EMI	Ariola ARO 117 (A)
13	4	4	OLE OLA Rod Stewart/Scottish W.C. Squad (T. Dowd/J. Horowitz) Interworld	Riva 15 (W)
14	11	8	WHAT A WASTE Ian Dury (Dury/Blockheads/Jenkel/Jenner/Lathan) Blackhill	Stiff BUY 27 (E)
15	7	17	MORE THAN A WOMAN Tavares (Freddie Parren) RSO/Chappell	Capitol CL 15977 (E)
16	9	8	BECAUSE THE NIGHT Patil Smith Group (Jimmy Lovine) Heathsong/Intersong	Arista 181 (F)
£ 17	24	4	MAKING UP AGAIN Goldie (Tab Martin) Copyright Control	Bronze BRO 50 (E)
18	14	7	HI TENSION Hi Tension (Chris Blackwell/Kofi Ayivor) Screen Gems	Island WIP 6422 (E)
19	18	4	IT SURE BRINGS OUT THE LOVE IN YOUR EYES David Soul (Tony Macaulay) Macaulay/Cookaway	Private Stock PVT 137 (E)
20	37	5	ON A LITTLE STREET IN SINGAPORE Manhattan Transfer (Tim Hauser) Francis Day & Hunter	Atlantic K 11136 (W)
21	27	4	BEAUTIFUL LOVER Brotherhood Of Man (Tony Hiller) ATV/Tony Hiller	Pye 7N 46071 (A)
22	20	8	COME TO ME Ruby Winters (S. J. Prod) Dobkins/Bluebook/Acoustic/Buttercreek	Creole CR 153 (C/CR)
23	40	3	DANCING IN THE CITY Marshall Hain (C. Neill) Copyright Control	Harvest HAR 5157 (E)
24	31	6	PUMP IT UP Elvis Costello (Nick Lowe) Plangent Vision	Radar ADA 10 (W)
25	30	6	LOVING YOU HAS MADE ME BANANAS Guy Marks (Peter De Angelis) Peter Maurica/EMI	ABC 4211 (C)
26	36	3	MIND BLOWING DECISIONS Heatwave (B. Blue) Copyright Control	GTO GT 226 (C)
27	16	10	DO IT DO IT AGAIN Raffaella Carra-Sugar	Epic EPC 6094 (C)
28	47	2	AIRPORT Motors (Ker/Garvey/McMaster) Island	Virgin VS 219 (E)
£ 29	33	5	(DON'T FEAR) THE REAPER Blue Oyster Cult (Krugman/Pearlman/Lucas) Carlin	CBS 6333 (C)
30	60	2	MAN WITH THE CHILD IN HIS EYES Kate Bush (Andrew Powell) EMI	EMI 2806 (E)
31	28	3	NEVER SAY DIE Black Sabbath (Black Sabbath) Essex	Vertigo SAB 001 (F)
32	21	6	ROSALIE Thin Lizzy (Thin Lizzy/Tony Visconti) Warner Brothers/Pippin/Chappell	Vertigo LIZZY 2(F)
£ 33	35	5	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH Meat Loaf (T. Rundgren) DJM	Epic/Cleveland EPC 5980 (C)
34	17	7	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR Blondie (Richard Gottehrer) EMI	Chrysalis CHS 2217 (F)
35	19	6	ANGELS WITH DIRTY FACES Sham 69 (Persey/Parsons) Slingatone	Polydor 2059 023 (F)
36	59	2	JUST LET ME DO MY THING Sine (P. Adams) Leeds/Trumar	CBS 6351 (C)
37	29	7	NICE 'N' SLEAZY Stranglers (Martin Rushent) April/Albion	United Artists UP 36379 (E)
38	52	2	SATISFY MY SOUL Bob Marley & The Wailers (Bob Marley & The Wailers) Ronder	Island WIP 6440 (E)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)/Publisher	Label number
39	44	2	LET'S GO DISCO Real Thing (Biddu) Peterman/Quartet	Pye 7N 46078(A)
40	22	6	A B I N I B I Izhar Cohen & Alphabeta (Shlomo Zach/Uri Cohen) Heath Levy	Polydor 2001 781 (F)
41	26	11	JACK & JILL Raydio (Ray Parker Jnr) Warner Bros.	Arista 161 (F)
42	54	2	WILD WEST HERO Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet JET 109 (C)
43	51	2	ROCK & ROLL DAMNATION AC/DC (Vanda/Young) EMI	Atlantic K 11142 (W)
44	32	13	TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams (Jack Gold) Heath Levy	CBS 6164 (C)
45	34	7	IT MAKES YOU FEEL LIKE DANCIN' Rose Royce (Norman Whitfield) Warner Bros.	Warner Bros. K 17148 (W)
46	43	3	ONLY LOVE CAN BREAK YOUR HEART Elkie Brooks (D. Kershbaum) Warner Bros.	A&M AMS 7353 (C)
47	56	3	RUN FOR HOME Lindisfarne (G. Dudgeon) Crazy Music	Mercury 6007 177 (F)
48	53	3	HONEST I DO LOVE YOU Candi Staton (D. Crawford) Warner Bros.	Warner Bros. K 17164 (W)
£ 49	NEW		USE TA BE MY GIRL O'Jays (Gamble/Huff) Carlin	Philadelphia PIR 6332 (C)
50	49	2	BANG BANG Squeeze (Squeeze) Ronder	A&M AMS 7360 (C)
51	41	4	LET'S GET FUNKTIFIED Boiling Point (C. Howard) Web Four/Brown Sugar	Bang BANG 1312 (F)
52	63	2	LET YOURSELF GO T. Connection (Wade/Sadkin) Sunbury	TK TKR 6024 (C)
53	69	2	IF MY FRIENDS COULD SEE ME NOW Linda Clifford (Gil Askey) Campbell Connolly	Curton K 17163 (W)
54	NEW		LIKE CLOCKWORK Boombtown Rats (R. J. Lange) Sewer Fire Hits/Zomba	Ensign ENY 14 (F)
55	58	3	WOMAN OF MINE Dean Friedman (R. Stevens) Sweet City/Heath Levy	Lifesong LS 401 (C)
56	38	13	NEVER LET HER SLIP AWAY Andrew Gold (A. Gold/B. Walsh) Warner Bros.	Asylum K 13112 (W)
57	55	6	SHAME Evelyn 'Champagne' King (Warren Schatz) Sunbury	RCA PC 1122 (R)
58	NEW		FROM EAST TO WEST Voyage (R. Tokarz) Louvigny Music	GTO GT 224 (C)
59	45	6	AUTOMATIC LOVER Dee D. Jackson (C&P Unwin/Jupiter) Martin Coulter	Mercury 6007 171 (F)
60	75	2	FUNK THEORY Rokotto (Shury/Roker) Geronimo/Roker/Bluey Tunes/ATV	State STAT 80 (W)
61	39	10	SHE'S SO MODERN Boombtown Rats (Robert John Lange) Sewer Fire/Zomba	Ensign ENY 13 (F)
62	NEW		DANCE WITH ME Peter Brown (C. Wade) Sunbury	TK TKR 6027 (C)
63	42	17	MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael (Kevin Parrot) Gt. Northern Songs/EMI	Pye 7N 46035 (A)
64	NEW		SUBSTITUTE Clout (C. Carrere) ATV	Carrere 2788 (E)
65	NEW		BOOGIE OOGIE OOGIE A Taste Of Honey (F. & L. Mizell) Conduive/On Time Music	Capitol CL 15988 (E)
66	61	3	AIN'T GOT A CLUE The Lurkers (Mike Glossop) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 6 (E)
67	48	6	UP AGAINST THE WALL Tom Robinson Band (Chris Thomas) EMI	EMI 2787 (E)
68	46	6	LET'S ALL CHANT Michael Zager Band (Michael Zager) Carlin	Private Stock PVT 143 (E)
69	62	8	THE DAY THE WORLD TURNED DAYGLOW X-Ray Spex (X-Ray Spex/Falcon Sturt) C. Control	EMI Int. INT 553 (E)
70	50	7	CAN'T SMILE WITHOUT YOU BARRY Manilow (B. Manilow/R. Dante) DJM	Arista ARISTA 176 (A)
71	NEW		ARGENTINE MELODY San Jose (Andrew Lloyd Webber) Steam Power	MCA 369 (E)
72	NEW		HOLD YOUR HORSES BABE Celli Bee & The Buzzy Bunch (P.L. Solt) Southern	TK TKR 6032 (C)
73	NEW		JUDY SAYS Vibrators (V. Malle) April/Momentbest	Epic EPC 6393 (C)
74	57	3	SHADOW DANCING Andy Gibb (B. Gibb/Richardson/Galuten) RSO/Chappell	RSO 001 (F)
75	66	6	STAYIN' ALIVE Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 2090 267 (F)

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

A-Z (TOPWRITERS)

A B I N I B I (Hirsh/Manor)	40
Ain't Got A Clue (P. Strieder)	66
Airport (McMaster)	28
Angels (Persey/Parsons)	35
Annie's Song (Denver)	7
Hold Your Horses (Babe (Solt))	72
Automatic Lover (C & P Unwin)	59
Bang Bang (Tibbrook/Difford)	50
Beautiful Lover (Hiller/Lee/Sheridan)	21
Because The Night (Smith/Springsteen)	16
Boogie Oogie Oogie (Johnson/Kibble)	65
Boy From NY City (Taylor)	4
Can't Smile (Martin/Arnold/Morrow)	33
Ca Plane Pour Moi (Lacombe/Deprijck/Ward)	9
Come To Me (Price)	22
Dance With Me (Brown/Hans)	62
Dancing In The City (Hain/Marshall)	23
Davy (Simon/Robertson)	6
Do It (Pace/Bracardi/Colin)	27
(Don't Fear) The Reaper (Roesser)	29
From East To West (Chantreau/Dahan/Pezin/Mallia)	58
Funk Theory (Shury/Roker/Blue)	60
Hi Tension (Hi Tension)	18
Hold Your Horses (Babe (Solt))	72
Honest I Do (Crawford)	48
If I Can't Have You (Gibb Bros)	8
If My Friends (Coleman/Fields)	53
It Makes You Feel Like Dancing (Whitfield)	45
It Sure Brings Out (Macaulay/Stephens)	19
Jack & Jill (Parker Jnr)	41
Judy Says (Carnochan)	73
Just Let Me Do My Thing (Adler)	36
Let's All Chant (Fields/Zager)	68
Let's Get Funktified (Howard/Harrell/Daniels)	51
Let's Go Disco (Biddu)	39
Let Yourself Go (Cookley)	52
Like Clockwork (Geldof/Briquette/Crowe)	54
Love Is In The Air (Vanda Young)	12
Loving You (Marks)	25
Making Up Again (Black/McDonald)	17
Man With The Child (Bush)	30
Matchstalk Men (Coleman/Burker)	63
Miss You (Jagger/Richards)	3
Mind Blowing Decisions (J. Wilder)	26
More Than A Woman (Gibb Bros)	15
Never Let Her Slip Away (Gold)	56
Never Say Die (Black/Sabbath)	31
Nice & Sleazy (Stranglers)	37
Night Fever (Gibb Bros)	11
Oh Carol (Chinn/Chapman)	5
Ole Ola (Stewart/Chen)	13
On A Little Street (Derose/Hill)	20
Only Love (N. Young)	46
Presence Dear (Valentina)	34
Pump It Up (Costello)	24
Rivers of Babylon (Farian/Ryann)	2
Rock & Roll (Young/Young/Scott)	43
Rosalie (Sager)	32
Run For Home (Hull)	47
Satisfy My Soul (Marley)	38
Shadow Dancing (Gibb Bros)	74
Shame (Fitch/Cross)	57
She's So Modern (Geldof/Singers)	61
Smurf Song (Kartner/Linlec)	10
Staying Alive (Gibb Bros)	75
Substitute (Wilson)	64
The Day The World (Styrene)	69
Too Much (Kipner/Vallins)	44
Up Against The Wall (Robinson/Butterfield)	67
Use Ta Be My Girl (Gamble/Huff)	49
What A Waste (Dury/Blockheads)	14
Wild West Hero (Lynne)	42
Woman Of Mine (D. Friedman)	55
You're The One That I Want (Farrar)	1
You Took The Words (Steinman)	33

DONT STOP THE MUSIC Warner Bros K17171 (W)
Liverpool Express

DISCO INFERNO Atlantic K11135 (W)
Trammps

LETS BE NATURAL Warner Bros K17180 (W)
The Rutles

HOW CAN THIS BE LOVE Asylum K13126 (W)
Andrew Gold

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DISCS

A small ad. with a lot of information for YOU

Bing Crosby, Frank Sinatra, Tony Bennett, Johnny Mathis, Lou Rawls, Billy Paul and now a 'new' name to the pedigree **Tony Paiton**

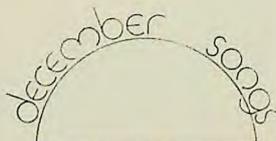
Tony Paiton may not be well known in Great Britain but we want you to know that he is a great performer who has been singing to the discerning audiences in Europe.

Now his self-penned Love Me is available on record* (DSS45) and on the flip side is a version of Let It Be Me done in Tony's own style.

Love Me is the hit ballad of SUMMER '78
why don't you buy/stock/listen to it now?

**DECEMBER SONGS DSS45 available through
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* Out on June 16th. First 5000 copies in picture sleeve.



That GREEN label

Bread

HIGHLIGHTING ITS latest UK tour with a Royal Albert Hall concert, Bread reminded the capacity audience of just how many melodic hit songs the band has had in the last seven or eight years. The success of the TV album *Sounds Like Bread* last year may have taken some people by surprise, but in fact the group has one of the most loyal fan followings possible.

Wednesday's concert therefore was some 80 minutes of the sweet sounds of Bread, ranging from *I Want To Make It With You* and *It Don't Matter To Me*, to the simple beauty of *Everything I Own* (dedicated to David Gates' late father) and the closing *If*. The evening's music covered a wide variety of styles — rock and roll, country, ballads and even jazz. There was some fine drumming from Mike Botts on *Long Tall Sally*, and in fact one of the fine things about Bread is that all the members are giving individual chances to shine.

On the support bill was Grand Theft which currently have a single, *Love Burns*, and an album *Have You Seen This Band?* available on EMI International. Warming up for any major band is always a difficult task but Grand Theft rose to the occasion admirably, and much more must be heard from this rock group in the future. Grand Theft would seem to be a sound investment on the part of EMI.

CHRIS WHITE

Meat Loaf

I GUESSED that I was in for an interesting experience last week at the Hammersmith Odeon when the concert started with a demonic looking character in a black leather jacket slowly peeling off leather gauntlets, while the drummer was thumping out what sounded like the beat to Ravel's *Bolero*.

After the rest of the band — two keyboard players, two guitarists and a bass player — had assembled and been playing for about five minutes, on came two backing singers, followed by the grand entrance of Meat Loaf himself. Yes, Meat Loaf is a person, though the name must refer to his diet. He began stalking across the stage in his frilly dress shirt and dinner jacket, daintily holding a red silk handkerchief. Then he showed his true colours, and a considerable belly, when he threw off his dinner jacket and got worked up for the first number — *Bat Out Of Hell* — the title track from his current epic chart album (EPC 82419).

That drew a great response from the packed audience and he continued with well known material, all at maximum watts, moving into the chart single *You Took The Words Right Out Of My Mouth* (EPC 5980).

While the music is loud and rocking, Meat Loaf's performance is highly theatrical as he acts out several numbers, mostly with his attractive female backing singer. One told the story of a wolf preying on the girl, while another described the mayhem caused by a boy maniac killing people with a Fender guitar. In the latter, the boy is about to club his parents to death in bed when his father wakes up and says: "Son, is that any way to treat an expensive musical instrument?"

Meat Loaf left the stage at one point to allow his band to show they could really play, and they did in a series of competent solos. Meat Loaf then came back for a couple of soulful rockers in Johnny B. Goode and *River Deep*, *Mountain High*, with the singer shedding about a stone in weight if effort and perspiration are anything to go by.

DAVID DALTON

Helen Schneider

TO MY mind, the toleration threshold of a press reception audience towards a live performance is about 26½ minutes, but with the exception of a few rude hacks, Helen Schneider managed to capture the attention of an RCA reception audience for nearly 50 minutes at Ronnie Scott's last week.

And she did it with apparent consummate ease, displaying a degree of relaxed professionalism in her stage manner that many a longer-established performer would do well to emulate.

Ms Schneider is in the Streisand/Minelli mold of "theatrical" singers and she has a well balanced act of contemporary songs, ballads and lively numbers including her first single of about 18 months ago, *So Close*, which should have been a hit. Her second album, *Let It Be Now*, is her latest release here.

With a recording contract on John Denver's Windsong label (via RCA), and her career being guided by Jerry Weintraub, the future would seem to be guaranteed rosy for Ms Schneider.

RODNEY BURBECK

Peter Allen

IT IS now some 14 years ago since Australian singer/song-writer Peter Allen made his London debut, on a Judy Garland/Liza Minnelli bill at the London Palladium, and some two years ago since he last performed in the capital. Currently he is back in town — appearing twice nightly in cabaret at Madison's, the trendy new supper club at Camden Lock — and indicating that he is finally on the threshold of international stardom.

Allen, domiciled in the US for several years, is one of the most original performers to emerge from Australia. His voice is hardly the greatest but it has lots of character; his quick repartee and zany humour keep the proceedings going along at a fine rate; his songs are some of the best ballads to emerge during the Seventies.

I'd Like Rather Leave While I'm In Love, which he co-wrote with Carole Bayer Sager and recorded by Dusty Springfield for her comeback LP, has the kind of lyrics so many people could identify with, as indeed does I Honestly Love You, again self-written and a US million-seller for Olivia Newton-John. The mood changes entirely however for Rio, a recent A&M single for Allen, and which is as snappy as one would expect for a Brazilian-type song.

Allen climaxed his act with *Quiet Please*, a poignant ballad dedicated to the memory of Judy Garland. It avoided maudlin sentiment but was so true about the lady's life. Quiet please for Peter Allen's latest album.

CHRIS WHITE

DOOLEY'S DIAPY

Sir Edward: in a rare mood...

AFTER LONG hours of agonising over how to launch the new **Moody Blues'** album Octave Decca and the Moodies' management finally settled on an elegant garden party at Surrey with transport down the A3 by charabanc. Which is a far cry from the original idea of flying people to Rio by Concorde, but the media persons turned out in force anyway — some to celebrate the first Moodies album for five years, others to ogle **Sir Edward Lewis**, making a rare public appearance at a record division event.

Sir Edward joked that the name Moody Blues would probably be engraved on his gravestone, and recalled the last occasion when he had presented awards to the group at the Friars Club in New York some six years ago.

This time he handed over 42 platinum records — seven to each member of the band present for sales of their seven albums since Days of Future Past. (Mike Pinder could not be there.) Decca claim it was the greatest number of platinum discs awarded to any artist anywhere in the world.

The sedate lunch with champagne, strawberries and cream on the croquet lawn was interrupted with the somewhat overplayed dramatics of 500 balloons being let off,



42 PLATINUM discs were presented to the Moody Blues by Decca chairman Sir Edward Lewis (centre) at a garden party in Esher last Thursday. However, while the presentation was taking place, 20 miles away in Bromley a special security van which was delivering 2,000 copies of the albums to local dealers, was stolen. When the vehicle was recovered abandoned hours later, the entire shipment of records was missing! Picture shows, left to right: Ray Thomas, Justin Hayward, Sir Edward, Graeme Edge and John Lodge.

platinum records arriving by Security Express and 20 motor cycle dispatch riders roaring off with copies of the new album to radio stations around the country.

But Sir Edward was the star of the event, and many Decca staff present said that it was the first time they had glimpsed their big boss in the flesh, so to speak.



A SPECIALLY made cake based on the spaceship design of the *Out Of The Blue* album was presented to the Electric Light Orchestra after their Royal Gala concert for the Invalid Children's Aid Association. ELO asked that it be donated to the Great Ormond Street Hospital for Sick Children. Pictured with some of the children and their mothers, are (left to right) Stephen Russell of Jet Records with, Ronnie Fowler, M.D. who, co-incidentally spent six months at the hospital as a child.

YESTERDAYS

FIVE YEARS AGO
June 23, 1973

EMI plans regional promotion offices geared to introduction of first three ILR stations outside London, announces Alan Kaupe, promotion gm — Terry Pritchard is regional manager and Ronnie Fowler replaces him as radio and tv promotion manager. New Slade single on Polydor is first to be 45 promoted on TV — Skweeze Me, Please Me will be heard on two different commercials which also plug upcoming Earls Court concert, except in Scotland — Chrysalis planning lavish Jethro Tull push which may include tv. Simon and Garfunkel catalogue reproduction with incentive scheme for dealers follows recent Albert Hall concert. George Bellamy launches SRT label with single featuring Yorkshire cricket team. Checker Records launched with Muddy Waters, Della and Bo Diddley LPs selling at £1.43.

10 YEARS AGO
June 19, 1968

PYE JOINS EMI and Decca in Record Merchandisers racking operation. EMI certain of Apple distribution for UK. MGM launches Music Factory label aimed at teenage market. Liberty president Al Martin in London to finalise UA-Liberty merge. Major Minor launches low price album series at 19s 10½p with American Roulette product — first off, Sam and Dave. Liberty also planning low-price Sunset label. Bobby Goldsboro's Honey album released here following hit 45. MIP launching ten summer releases at 13s 11p including stereo salute in sound to RAF in its 50th anniversary. Douglas Bader narrates independent UK and US labels account for 34 per cent of Top 50 placings.

Hollies TV hitch

THE LATEST EMTV presentation at the Inn On The Park last week was unusual in one aspect — the official unveiling of The Hollies' 20 Golden Greats package had to be done without the aid of an accompanying TV commercial playback. Bob Mercer, told the assembled dealers and sales force that a commercial had already been shot but 48 hours before the presentation, the advertising agency had come up with an even better idea. "The TV advert is obviously an important and integral part of the campaign — if this new idea comes off, then I think that we have a brilliant commercial," he said. "If for any reason it doesn't, then we still have a great one in the can."

Jimmy Cross wanted

PRIVATE DETECTIVES are scouring America on the trail of one Jimmy Cross who 13 years ago recorded *I Want My Baby Back*, the appalling sick record which recently voted the World's Worst Record and just re-released on Wanted Records.

Wanted is anxious to trace Jimmy for promotion purposes but it seems his recording career was a fleeting moment of limelight, stepping from tea boy in a Los Angeles TV studio, to recording artist, then on to obscurity.

"I'd written the song as a very personal statement," says Percy Botkin who also co-produced the record. "There were so many sick records around at the time I decided to go right over the top and expose it all. To my surprise the record took off and was a minor hit, but by that time we had already lost trace of Jimmy. We have no idea what became of him."

BESERKLEY WISH to point out that current industry rumours that the company is in financial difficulties and is seeking an arrangement with a major company are entirely without foundation. "Like any company marketing records which it is possible to listen to without throwing up, we exist in a permanent state of near-bankruptcy," they say.

VERY CHARITABLE of Arista artist development manager **Andrew Bailey** to appear in press ads plugging Phonogram act **Dire Straits**, but several other a & r men approached by the ad agency refused to join him. "I genuinely liked the band and wish we had signed them to Arista," says Bailey explaining his appearance in the ads which also feature **Nigel Grainge**, **Muff Winwood**, **Charlie Gillett** and Phonogram a & r man **John Stainze** incongruously photographed in his shower.



KEN GLANCY will be sad to lose his personal assistant **Mrs Jean Colman** who leaves RCA this week to manage an art gallery. GTO and **Dick Leahy** recent purchaser of **Rolling Stones'** Ronnie Wood's former house on Richmond Hill. Resignation this week of **Mike Gill** completes our story last week of Riva executive who promised to resign if he couldn't get **Rod Stewart** to help Radio One with story of his life. According to Bratislava Song Festival programme **Leslie Hill** has joined Hot Chocolate. Selecta's **John Roberts** seen grooving sedately at Rampage group Hunter's gig at Dingwalls.

TONY BARROW, proud to have stopped smoking 60 a day since May 9, now issues challenge to three ladies in his life to do same: his wife and PR business partner **Corinne**, management partner **Bess Coleman** and client **Helen Shapiro**, offering crate of wine each if they stop smoking for a month. **Mrs Dodds** of Record Roundabout, Glasgow, would like to thank **George Logan** and staff at CBS Glasgow for the lovely flowers. **Record Merchandisers** presented calculators to managers of stores whose orders were processed at precisely 12.34 on 5.6.78 "reminding the stores that they could count on RM at all times".

IAN MILES of MSD told *Campaign* interviewer: "I think I'm still a very genuine person. A few weeks ago I helped off-load a truck. . . . Alexis Korner makes his debut as a producer, working on album for **Rod Dawes**. . . . Darts play extra date at Hammersmith Odeon, June 18, to aid Variety Club youth clubs cause. . . . **Rolling Stones'** US tour opened triumphantly with £5 seats changing hands for £50, but British appearance now seems unlikely this summer. . . . EMI mor division general manager **Vic Lanza** and marketing manager **Peter Hunsley** in New York this week discussing forthcoming production deals. . . . To celebrate **Phil Wainman's** birthday last week Utopia staff threw him a children's tea-party and gave him crate of Tizer pop. . . . Girl, Katie, to Chappell's **Tony Roberts** and wife Sue. . . . Baby boy to UA's head of a & r **Martin Rushent** and wife Linda. . . . According to scaffolding erectors Showex, 190 feet long stage at **Knebworth** will be biggest ever built in Europe.



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