

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

MUSIC WEEK

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



"HELLO ROOM service? — Send me up a room": Keith Moon pictured at Shepperton last week taking up his new position as director of promotion and publicity for The Who Group Ltd. Unfortunately there seemed to be some trouble locating his new office — and even the company's md, Tony Prior, with his instant Sherlock Holmes kit, was unable to help. "At least the air conditioning works," said Moon.

Keith Moon appointed Who publicity director

THE WHO drummer Keith Moon has been appointed director of promotion and publicity for The Who Group Ltd, a newly-formed company (previously called Rampart Enterprises Ltd) which manages the Who's businesses based at Shepperton Studios.

Tony Prior, recently appointed managing director of the company, told *MW* this week: "We believe Keith is aptly suited to directing promotion and attaining publicity for the various business ventures that members of the Who are now involved in."

Moon, who achieved considerable national press coverage when he arrived back in Britain last week, moves into newly refurbished offices in the Who's headquarters in The

Old House at Shepperton. His fellow board members of The Who Group Ltd are Pete Townshend, Roger Daltrey, John Entwistle and John Wolff who runs the company's laser division.

Moon will be involved in promoting the group's activities which include a trucking company, development of the sound stages at Shepperton as rehearsal rooms and recording studios with residential and restaurant facilities, films, laser shows and use of lasers in outdoor advertising.

He will also be working on a book of his life story to be called *The Moon Papers*. Moon's new appointment does not alter the position of Keith Altham as publicity adviser to the Who.

Money-spinners from the movies

by JIMEVANS
MOVIE SOUNDTRACKS are proving to be this year's big money spinners — and there are more to come.

Heading the field is Saturday Night Fever which this week is set to make the Guinness Book Of Records on four counts: The biggest selling double album released in Britain; the largest grossing album released in Britain; Britain's fastest selling album — 937,000 units in three

months; an unbeaten continuous run at number one in the *Music Week*/BMRB album charts — currently 11 consecutive weeks.

In addition, singles from the album — by Bee Gees, Yvonne Elliman, Tavares and KC and the Sunshine Band — have now sold over 2½ million copies, making yet another record as the greatest sales of singles taken from an album.

Meanwhile in America, reports indicate that the new RSO soundtrack album *Grease* is already outselling Saturday Night Fever over a similar period. The same could well happen here. Already the single You're The One That I Want by John Travolta and Olivia Newton John has topped the charts. The album has just been released here and further singles from Olivia Newton John and Franki Valli follow. As yet, no definite date for the UK release of the film has been set.

The LP from Thank God It's Friday was released earlier this year (TGIF 100) and should be given further impetus with the release of the film in 65 cinemas across the country on July 16. To coincide, Pye is rush-releasing a single Trapped In A Stairway (TGIFS 3) by Paul Jabara taken from the LP. And Jabara is coming over to promote both film and single.

A&M reports that sales of the American Hot Wax LP (AMLM 66500) have picked up considerably since the movie opened; and the

CHART ACTION

THE CHART shows signs of becoming more aggressive this week with six of last week's new entries taking great strides upwards, and only 38 of last week's 75 going down or out. WEA has the fastest riser with Life's Been Good by Joe Walsh which moves 33 places from 70 to 37. Also climbing fast are: Justin Hayward's Forever Autumn (68 to 40), 5-7-0-5 by City Boy (59 to 36), Andrew Gold's How Can This Be Love (46 to 29), Raydio's Is This A Love Thing (63 to 47) and Prodigal Son by Steel Pulse (64 to 48). Five new entries led by Buzzcocks' Love You More at 41

Joan Armatrading single, The Flight Of The Wild Geese (AMS 7365) is the theme from the new Richard Burton / Roger Moore / Richard Harris film which has just opened. Promotion for the single is included in extensive advertising for the film. An album including the Armatrading single plus other music from the film is also available (AMLM 64730).

What could be the biggest soundtrack/movie money spinner of them all has yet to hit the screens/airwaves. Sergeant Pepper's Lonely Hearts Club Band (like Fever and Grease, a Robert Sigwood production) opens in New York on July 24. Featuring a number of names including the Bee Gees and Peter Frampton, the soundtrack will be released here on July 21. The film is not scheduled to be shown here until Christmas. "But if it does well

TO PAGE 4

MTA asks dealers for help

RECORD DEALERS are being asked to help the Music Trades Association in its long-running dispute with the Performing Right Society. Hard on the heels of last week's PRS announcement that its 15 per cent increase in royalties collected was partly thanks to the record dealers who decided to pay the licence fee for playing records in-store comes the MTA request for information to help build its case against the PRS licence demand.

On behalf of retailers the MTA is arguing that the playing of records within record shops

TO PAGE 4

Charisma plans for expansion

by VAL FALLOON
CHARISMA CHIEF Tony Stratton Smith this week announced plans for the expansion of the company, which include several new executive appointments and product from newly-signed artists in the immediate future.

Said Stratton Smith: "As a preliminary to a substantial a&r expansion, we are fattening out our marketing and promotion activities." The following new staff

have already joined, or will be at the company's offices this month (Two more are to be announced):

Mike Watts (formerly Sonet marketing manager, previously with Transatlantic) joins as marketing manager on July 24. Bob Barnes, currently head of radio promotion, will work in tandem with Watts as head of promotion. Andrew Sheehan (ex-Streetlife and Sounds) is now reporting to Stratton Smith as head of special projects. David Hitchcock, the producer of Genesis' Foxtrot LP, joined two weeks ago as executive assistant, a&r.

Brian Gibbon is appointed managing director, the job he previously shared with Gail Coulson, who left the company last month to set up her own management firm.

Stratton Smith, now titles himself chief executive and said, "I will be taking a more active role than that of recent months particularly in marketing, promotion and especially a&r."

New artists signed are: Blue Max, managed by Steppenwolf and Three Dog Night manager Bill Utley; singer/songwriter Steve Joseph; Razar, a band produced by Kit Lambert; and Vivian Stanshall. There is also an un-named band managed by Frank Sanson, who was formerly with Charisma.

First of the special projects is a new LP by R. D. Laing, who has recorded new sonnets with music by Ken Howard and Alan Blakely.

Summing up Stratton Smith said, "Charisma's new look means a total rethink in all areas. We may even consider launching another label, but this is only an idea. We have new product soon from Van Der Graaf and Hawkwind, and because of our success with Genesis, Peter Gabriel, Steve Hackett and Monty Python, I consider this an ideal time to expand the company.

"We are currently 40 per cent over our sales target for the year and expect to release ten albums in the autumn."

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Dealer's guide to direct-cut discs p.20

Elkie BROOKS

SINCE YOU WENT AWAY

HER NEW HIT SINGLE FROM THE ELECTRIFYING ALBUM "SHOOTING STAR"

AMS 7369



MAX BOYCE receives the millionth pressing of his LP hot from the press at EMI's factory in Hayes. Press operator Don Duke was on hand to carry out the job and director of operations Roy Matthews then presented Max with a special gold disc to mark the occasion. To press one million LPs requires 160 tons of vinyl and would take one press two years working non-stop. Pictured left to right: Roy Matthews, Max Boyce, Don Duke.

PRS makes voting — finally

THE PERFORMING RIGHT Society has finally voted — by a large majority at its annual general meeting — to make its voting list available to members.

The motion was proposed by the PRS Council. In introducing it, retiring chairman Alan Frank said, "Your council thinks it ought not to use its own discretion to disclose this information. And that is why this information is before you, to accept or reject. You should consider it on its own merits, and really it is a simple issue."

"Either you continue to safeguard complete confidentiality as to the general level of your earnings through PRS and deny yourselves the right to find out who your fellow voting members are; or you give yourselves that right and at the same time sacrifice full confidentiality as to the level of your PRS earnings. The General Council has thought about this matter very carefully and, as you know, it has decided to

recommend that the lists of full and associate members be made available to any member, on request, on a confidential basis. But I emphasise that it is a decision for all of you, as members, to take. Since this is a proposal of the General Council I am going personally to move the resolution, which I now do."

The motion was seconded by Trevor Lyttleton who added, "I wholeheartedly support the motion . . . My only regret is that it has taken eleven months of litigation and parliamentary pressure for this to happen."

Earlier, with reference to Lyttleton, Frank said, "I very much regret that the member who first raised this perfectly legitimate question last year should have seen fit to take the matter to the Courts before it could even be considered by the Council. I think that it is a great pity if our Society cannot resolve a matter of this kind among its own membership without recourse to litigation."

Deplorable

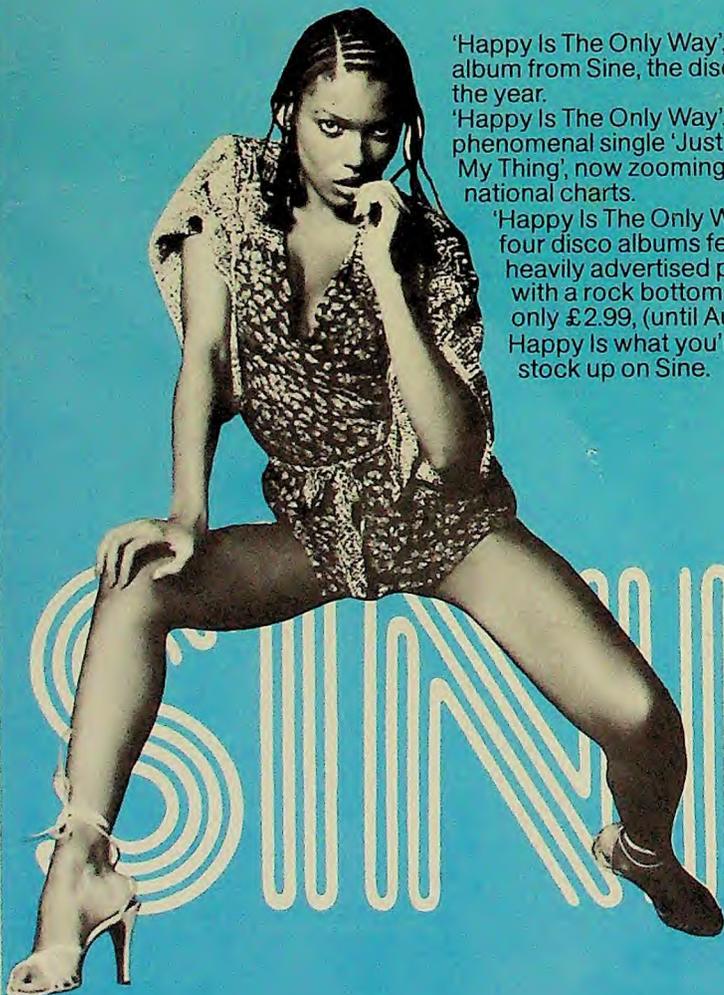
Making what he was careful to describe as a "personal" speech in his last year of office, the chairman remarked that in his experience the music profession was a happy one. With what was obviously a pointed reference to Lyttleton, he went on. "At the centre of the profession has been the PRS, and I feel the efforts made by a few members over the past couple of years to discredit the Society, to topple it, are utterly deplorable and the greatest possible

disservice to our profession. "Constructive criticism is one thing . . . but mud slinging, and poor quality mud at that, is another."

As these remarks opened the informal part of the meeting the opportunity was immediately taken from the floor, by Ken Jones, to propose a resolution dealing specifically with that topic. In four parts, it was that the Society "deplores and dissociates itself from the destructive, unjust and misleading criticism of the PRS propagated by Trevor Lyttleton" and calls on him to stop making such criticisms; that the Society deplores the fact that certain MPs associated themselves with Lyttleton's criticisms without taking steps to see if they were justified; that the membership had "the fullest confidence" in the PRS council; and that the membership should "explore means and advise the council on means" to take disciplinary measures against any member who "mischievously impugns" or makes any similar unjustified attack on the society or its council or management.

One member had his request that the resolution should be split into parts agreed, and the chairman

GET HAPPY-GET SINE



'Happy Is The Only Way', a sensational album from Sine, the disco discovery of the year.

'Happy Is The Only Way', featuring the phenomenal single 'Just Let Me Do My Thing', now zooming up the national charts.

'Happy Is The Only Way', one of the four disco albums featured in a heavily advertised promotion, with a rock bottom retail price of only £2.99, (until August 31st). Happy Is what you'll be when you stock up on Sine.

LETTERS

MPA dissenters

THE PURPOSE of this letter is to try and obtain some direct answers from the Council and Board members of the MPA and the MCPS to some direct questions from their members who are deeply concerned with the activities of MCPS since they were purchased by the MPA.

Members have been told that unless they sign the new agreement they will cease to be members of MCPS. Also that if members do not agree to the new terms the MCPS will no longer be able to operate.

At a meeting of MPA members on June 15 members unanimously rejected the new agreement and asked for an Extraordinary General Meeting to be convened. The result of the meeting was conveyed to the Chairman of MCPS who apparently rejected it completely. Quite an extraordinary state of affairs!

We have no doubt that many members will have questions they would like to ask but the following are the immediate questions that occur to us:

The MCPS have cancelled all existing membership agreements with effect from November 30 1978. We presume that legally they are entitled to do this although we would have thought that approval of the members would have been sought before taking such high-handed action. We maintain however that all monies collected under the old agreement (in excess of £7,000,000) should be distributed in accordance with the terms of the old agreement. It surely cannot be legal to collect money under one agreement and then insist that it be paid out under an entirely new agreement forced upon the other contracting party. Possibly the most contentious item in the new agreement is the decision not to process and pay out lines under £1 for royalties

collected from UK and Irish record companies and overseas sources. Statistics have been quoted to prove that it is not economically viable to process these small amounts. Statistics can be used to prove anything and the figures quoted do not agree with individual calculations made by publishers on the statements they have received from MCPS. The publishing business is made up of small amounts and the original MCPS mandate was such that its main function was to pick up small amounts of royalties. Indeed this was its main value to the industry. Generally speaking a publisher only has to pay its writers a percentage of sums "received" by the publisher. But is a publisher entitled legally (or morally) to sign away its right to collect certain royalties for its writers?

The MCPS maintain that members will be more than compensated by the reduced rate in commission but: (a) this will overcompensate on the large items at the expense of the small items, and (b) the reduced commission is only guaranteed for 6 months and can then be gradually (or swiftly) increased to the old percentage or even more.

If the old MCPS could operate under the old contract and still make a profit why can't the new MCPS do likewise? According to the MCPS 1977 Report and Accounts the old MCPS made excess profits, so much so that the MCPS were notified by the Price Commission that they may have been in breach of the counter-inflation legislation for the years 1973 to June 1975. During the year ended June 30 1977 it would appear that the



Album: 'Happy Is The Only Way' CBS 82870
Single: 'Just Let Me Do My Thing' CBS 6351

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

list available

by
TERRI ANDERSON
and **JIM EVANS**

chose to make no comment on another remark from the floor—that by voting on such a resolution after the libel action against Lyttleton had been withdrawn was to “put yourselves in the position of judge and jury”.

Jones agreed to qualify the word “destructive” in his first resolution when another member said that it did not apply to Lyttleton since “We must recognise the fact that he was at least indirectly responsible for the fact that we have taken a radical vote today” (the proposal to publish the list of members).

Legitimate

A show of hands approved the first three parts of the resolution overwhelmingly, but the last — and obviously most extreme — suggestion was voted down, by 97 against, 71 for and 25 abstaining.

The heated debate that many were expecting — and that attracted a substantial press corps, both from the nationals and from the trade papers — never really happened. The question of loans to the PRS staff were described/defended by the Council as being either “legitimate staff facilities” or as “sound business investments”.

However, before the members were prepared to approve the annual accounts there were several questions about the loans. In particular about the £56,000 loaned to a former executive officer (Mr. De Freitas who left the staff at the end of last year). The reply from the financial controller pointed out that the loan was a mortgage, at the normal interest rate, and was secured in the usual way.

Interest

The three-month interest-free bridging loans to executive officers also came under scrutiny; the chairman replied that these were given under a decision taken by the council five years ago. “It is a normal staff facility offered by many companies,” he added, “and the normal rate of interest is charged after three months”.

But some members are still not happy with the Society's affairs. Mr Arthur Jacobs read out a statement, signed by forty members, asking for a full independent inquiry into the running of the Society's affairs. The reading of this statement had been pre-empted by what had gone before and there was little visible reaction.

After the meeting, Mr Lyttleton told *Music Week*, “Obviously I am delighted at the overwhelming majority in favour of the release of the voting list. But the serious issue of the libel proceedings is still unclarified.” As to his next move, Mr Lyttleton said, “Pressure in parliament for an independent inquiry will be stepped up.”

RCA signs up Paul Anka and Melanie

RCA HAS signed two of the Sixties' rock giants in a new deal announced this week. Paul Anka, previously with the label for a period with hits such as Love Me Warm And Tender and A Steel Guitar And A Glass Of Wine, has an album for release in September titled Listen to Your Heart. Anka, still a big record seller, is currently touring the US.

RCA International has signed Melanie (excluding North America) and her first LP for the label, also due in September, will be Phonogenic Not Just Another Pretty Face. During her career the artist has sold more than 20 million albums worldwide.

SNIPS HAS become the first artist to sign to the newly formed Monster Records, a licensed label of Jet. Snips' first single on Monster will be released this August, with an album to follow.

SCOTT FITZGERALD has signed a solo recording deal with United Artists Records for the World plus a management contract with MPC Artists and Management. Scott had a Top Ten hit with If I Had Words with Yvonne Keeley.

TRIBESMAN, THE London based band who feature ex-members of Black Slate and the Otis Waygood Band, has signed for management to Nasus Musical Enterprises. The Band, has signed for management to with The Label Records and a single is planned for the end of July with an album to follow later.

Another Label act, Eater, is

MUSIC DEALS

recording a single for rush-release this month. Their recent EP, Get Your Yo Yos Out sold out within two weeks of release. Stocks of the EP are no longer available.

TOP BBC presenter Alan Freeman will be managed in future by Rime Management Ltd. This will be for all aspects of the entertainments industry outside of his broadcasting commitments. With an involvement in the business of 25 years, Rime feels Alan can extend himself in many varied fields unexploited at present.

MOUNTAIN RECORDS has signed singer/songwriter Joe Breen to a long-term recording contract for the World. A single, Oh! I Want You written by Joe and produced by Roger Glover is released July 14. An album, also produced by Glover and scheduled for October is nearing completion.

Briefs...

BEGGARS BANQUET, to celebrate a year long management association with The Lurkers, is re-releasing the new wave band's BEG 1 single Shadow/Love Story in its original sleeve. The limited edition will be made up of 1,000 in each of red, white and blue vinyl.

BESERKLEY WILL be releasing the single Abdul And Cleopatra (BZZ 19) by Jonathan Richman and the Modern Lovers on July 21. The single, featured in Richman's recent UK concerts, will be sent out in a picture bag for the first 10,000 and backed with music trade and other press advertising.

FOLLOWING THE Top Ten success of the Moody Blues' new

Royalties for whales campaign

ROYALTIES FROM a new single released by Wembley-based Denver Records, The Last Leviathan by Richard Quin (DMC 1019), will go towards an international effort to save whales from extinction. The campaign has been organised by the Friends Of Earth and conservation organisations from around the world, and singer-songwriter Quin's contribution follows a request from FOE to write a song and to help spread the word about the plight of the whale.

The disc has been pressed as a limited-edition 12-inch single and retails at £1; it also has a special bag. Denver product is distributed by Selecta. Richard Quin spent several years in the US and recorded for Capitol Records — he co-wrote The Last Leviathan with music publisher Nicola Merton.

A spokesman for Denver Records said: “The plight of the whale is of grave concern to millions of people the world over, and Richard Quin feels so strongly opposed to the senseless slaughter that he has recorded what must rank as the definitive statement on this terrible tragedy which is threatening the whale species.”

album Octave, Decca is to rush release a single from the LP on July 14. The A side will be Steppin In A Slide Zone, a John Lodge composition b/w Graham Edge's I'll Be Level With You.

THE CAROL Douglas version of Night Fever which up to now has been a best-selling import on the Midsong International label is being rush-released by Gull Records in both 7-in and 12-in form. Catalogue numbers: GULS 61 and GULS 61-12. The 12-in version will retail at £1.49.

THE FOUR latest additions to the RCA Legendary Performer album series are Benny Goodman, Woody Guthrie, Nelson Eddy and Jeanette MacDonald, and Chet Atkins. All are released this month.

want answers

salary of the highest paid director of MCPS increased by over 50 percent and the emoluments of the Chairman by over 33½ percent. We are not necessarily inferring that these increases were not justified but it seems an unusual step at a time when we are told that the company is running itself into bankruptcy.

Why have the MPA Council seen fit to ignore the wishes of the members and give the Board of MCPS what appears to be carte blanche to proceed in their own dictatorial way? Could it be that the majority of Council Members are employed by publishers who have no great financial interest in the collections of MCPS? Could it be that the MCPS Board advanced so rapidly in their plans that the MPA Council had no alternative other than to rubber stamp their approval?

Most important of all we, as British publishers, want a Society that works for us in a manner that we wish. We do not want a Society that is going to dictate to us how to run our business. We have all seen this happen elsewhere and we do not like it. Let us stop it now before it is too late. Let us have our Extraordinary General Meeting and let us all attend and make our feelings known.

• Frank Couchworth (Mautoglad Music), John Nice (Valentine Music), Margaret Brace (Margaret Brace Copyright Bureau), Terry Oates (Eaton Music), Sylvia Meadows (Middle Of The Road Music), Peter Cornish (Island Music), Dennis Collopy (GH Music), Fay Gibbs (Ambassador Music), Bob Newby (Marylebone Music).



TO CELEBRATE the success of the Boomtown Rats new LP A Tonic For The Troops and their hit single, Like Clockwork, Phonogram presented the band with a specially made chocolate cake shaped in the replica of a rat. Pictured sampling the delights are Johnny Fingers, Bob Geldof, Garry Roberts, Pete Briquette, Simon Crowe, Terrie Doherty (Phonogram Promotion executive), Gerry Cott.

MUSICAL CHAIRS

TONY STOLLER has been appointed head of radio programming at the IBA, taking over from Michael Starks who is going to the BBC (see *MW*, June 17).

Stoller is currently senior officer (radio) at the IBA, with responsibilities for aspects of planning, policy and administration.

BRIAN YATES has been appointed Ariola/Hansa Marketing Manager. Said Robin Blanchflower, “Brian comes to us with a comprehensive business studies background and vast experience of Artist Marketing at CBS Records. Brian will report to Ariola's Marketing Director, Andrew Pryor.”

MOVES

THE BARN Group of companies has moved to new premises at 35, Portland Place, London W1 (tel 01-637 2111) following successful completion of the purchase of the IBC Studio complex. Barn, headed by Chas Chandler, consists of the record label plus publishing, production and management companies. Plans for the re-launch of the studio, now known as Portland Recording with its tape copying and disc-cutting facilities, and disposal of Barn's former premises at 51 Upper Montagu St London W1, will be announced later. For the time being the company's telex number 25929 will remain the same.

VIRGIN'S FRONT Line offices have moved to 9/11 Woodfield Road, London W9. Telephone: 01-286 6090.

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NEWS

Irish company aims to break in Britain

MULLIGAN RECORDS of Dublin is seeking to make a direct impact on the UK market by establishing a representative office in London and setting up a UK distribution deal with west London wholesalers Charmdale.

The London office will be located at Dryden Chambers, 119 Oxford Street, London W1, (Tel: 01-580 0885) with Gabrielle Goodchild, UK sales promotion manager of Mulligan handling enquiries. Orders for Mulligan product should be directed to Charmdale at 182 Acton Lane, London NW10 6NF (Tel: 01-961 3133).

First product available under this new agreement is Paul Brady's new solo album *Welcome Here Kind Stranger* (LUN 024). Brady is a former member of Irish band *Planxty*. Also available are Andy Irvine/Paul Brady (LUN 008) and Matt Molloy/Paul Brady/Tommy Peoples (LUN 017). Mulligan will be mounting a press campaign making dealers aware of the availability of Mulligan product in the UK and in particular this group of three albums centred on Brady. Mulligan intends for its first few campaigns to release

albums in groups of three focussed on one artist. The next three will concentrate on material from Matt Molloy.

Brady performed at the Albert Hall last Friday in the Traditional Irish Music Festival headlined by the *Bothy Band*. The Band is handled by Mulligan in Ireland but will continue to be licensed to Polydor in the UK. Other acts handled by Mulligan in Ireland are Gay and Terry Woods and *The Boomtown Rats*.

Yason sets up own company

TERRY YASON of Ensign Records is leaving the company to set up his own operation, Terry Yason International, an artist development company designed to break acts throughout UK and Europe. He will be operating the same system he developed so successfully for the *Boomtown Rats*.

Yason can be contacted at Ensign (01-723 8464) for the next couple of weeks, or at home (01-988 9565).

Parlez-vous Lugtons?

LUGTONS, THE North London wholesaler, is expanding its interest in the growing market of language courses, having acquired UK distribution rights to the large range of BBC English by Radio records and cassettes.

The English by Radio division of the Corporation will continue with its own distribution system in this country and abroad but the Lugtons tie-up means that delivery is likely to be faster and more readily accessible to the small dealer. The major business of the BBC division is abroad but has been increasing in the UK over the last five years.

Lugtons has already been distributing language courses

provided by BBC Publications and director Walter Collins is convinced of the vast potential market in this type of product providing a healthy all year round custom from students, immigrants, businessmen and tourists. "We have already had two very handsome orders from retailers in central London in the first week and I'm sure the potential is enormous all across the UK. The BBC tag helps enormously in terms of prestige for the courses."

Apart from informing their regular customers through reps, Lugtons will also be taking out trade press advertising to support the large BBC range. "If more dealers were aware of what is available in this line, I'm sure they would be able to increase sales by diversifying into this sort of area," says Collins. Apart from Lugtons own promotion campaign, the records and cassettes gain valuable publicity by the very fact that they are broadcast on radio.

The records and cassettes are in English often with textbook translations in Arabic, French, German, Italian and Spanish. The courses available from Lugtons include *Calling All Beginners*, *Let's Speak English*, *The Language of Business and English for International Co-operation*, among others.

Trade discount on the courses complete with books is 33½ per cent, with trade discount on additional books 25 per cent.

MTA asks dealers for help

FROM PAGE 1

does not constitute a "public performance" — so the licence is not required; and that in-store play benefits the PRS and its members by promoting the sale of their music. A questionnaire is being sent to all record dealers in the MTA, asking among other things whether records are played in all or part of the shop concerned, for what purpose they are played (to assist sales, train staff etc.) and whether customers buy records because they have heard them in the shop.

Dealers are also asked whether they believe that the banning of record playing in-store would



PICTURED FROM left to right: Terry Ellis (President of Chrysalis, US), Ivor Schlosberg (Director, Blue Chip Music), Roy Eldridge (Chrysalis Director of A&R), Matt Mann (RPM), Chris Wright (Joint Chairman of the Chrysalis Group) and seated centre Trevor Rabin. (See story right).

Chrysalis signs up Rabin

CHRYSLIS HAS signed a long-term recording deal with Trevor Rabin, whose first album will be released world-wide on Chrysalis in September (see picture, left).

Rabin's signing follows negotiations with Matt Mann and Ivor Schlosberg of RPM, the biggest independent record company in Africa who have set up *Blue Chip Music* in London as a base for their international production and publishing activities.

Mann's RPM operation has offices and recording studios in Nairobi, Mozambique and Johannesburg and represents UA, A&M and ABC in those territories.

Rabin produced his own album, described by a Chrysalis spokesman as being exciting contemporary rock. He will also produce other, as yet un-named, acts for the label. Chrysalis says its first priority is to break Rabin on an international basis as an artist.

Freeman leaves the BBC

by DAVID DALTON

ALAN FREEMAN is to leave the BBC in the autumn after nearly 20 years as one of the corporation's most popular disc jockeys, hosting *Pick of the Pops* and currently the *Saturday Rock Show*. "I'm leaving at the end of September on very friendly terms," he says.

Freeman cannot reveal his future plans as he is in the middle of "final negotiations". "I am going to venture into a far wider world, but I shall still be playing records."

Freeman has just signed an agreement with Rime Management and states that he is not about to become involved with commercial radio and it is thought he may well be interested in a tv rock show — a project he has mooted in the past — and doing some work in the US.

DJM to Phonogram for American distribution

CHICAGO: DJM Records has placed its US marketing and distribution with Phonogram Inc/Mercury, it was announced here this week. Previously DJM has been distributed by the independent Amhurst company in Buffalo.

The deal was concluded between Irwin Steinberg, president of Phonogram/Mercury and DJM and Stephen James. Commenting Steinberg said: "I am especially pleased with the DJM contract not only because of its strong artist roster, but also because it re-establishes our contact with Dick and Stephen James."

DJM was previously associated with Phonogram in the Sixties at the time of the label's successes with *The Troggs*. Under the new arrangement Carmen La Rosa, US general manager of DJM Records, will liaise with Jules Abramson, newly appointed senior vice president, associated labels, at Phonogram/Mercury.

James said that his decision to leave Amhurst stemmed from his concern at the future of the independent distributors in the US, and he revealed that he had considered offers from three other major companies before signing with Phonogram/Mercury.

Money-spinners from the movies

FROM PAGE 1

in the States, we could get it much earlier," added a spokesman for A&M.

Opening this month is the film of *The Band's* final concert. The triple album, *The Last Waltz*, featuring Eric Clapton, Neil Diamond, Joni Mitchell and Bob Dylan should enjoy further reaction, even though it retails at £6.99 for the set.

Also upcoming are *The Wiz* with Diana Ross and Michael Jackson in an updating of *The Wizard Of Oz*; a movie version of *Hair*; the Buddy Holly Story and *Bette Midler* in the adapted biography of the late Janis Joplin. There are also plans to make a film based on the Eagles' *Desperado*.

The movie moguls' renewed interest in rock music ties in with a shift in audiences in the entertainment industry. Basically, rock music is now bigger than the film industry. Warner Bros film division grossed \$77 million in the first quarter of 1978, while its record

division hit \$138 million in the same period.

More of the younger record-buying public is going to the cinema than for a long time. And this can only boost sales of the aforementioned soundtracks. It has to be a healthy situation for both film and record business.

MUSIC WEEK

Incorporating Record and Tape Retailer

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album from
**Plastic
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le dis "C'est punque."
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Tout le monde dit
"C'est très fantastique."

AN 1

Plastic Bertrand's new album featuring
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their nouvelle single "Sha La La La Lee."

Album 9103 258 Single 6059 209

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MARKETING

RSO greases the wheels globally



TO CAPITALISE fully on the chart success of *You're The One That I Want*, the first single from the soundtrack of the film *Grease*, marketing, promotion and publicity men from the international divisions of RSO Records, CIC Chappells Music, Polydor and Phonogram Records met in London to co-ordinate the international marketing campaign of the Robert Stigwood/Alan Carr film production. The various executives discussed ways to maximise the success of the music for the launch of the film.

You're The One That I Want sung by John Travolta and Olivia Newton John is currently top of the singles chart and in the US has already topped the charts, with the album soundtrack on RSO certified platinum. The soundtrack is

expected to have similar impact here and will be the subject of a heavy promotional campaign. Elsewhere the single has reached number one in Holland, Australia, New Zealand, Ireland and Belgium, with the soundtrack LP about to be released.

The film starring John Travolta and Olivia Newton John is currently on general release in the US and grossed over nine million dollars during the period June 16 to 18.

• Pictured at the meeting are (left to right) Charles Negus-Fancey, managing director The Robert Stigwood Group; Eddie Malish, US publicity and promotion Paramount Pictures; Mike Hutson, managing director RSO Records International; Gerry Lewis, international publicity director CIC; Graham Hayson, Polydor International.

RCA IS backing three current releases with press advertising, two of them by new signings. Bunk Dogger's debut LP *First Offence* (PL 25138) will be supported by pop press advertising spread over five weeks, with a single, *French Lessons*, out on July 14 in a colour bag. Bunk Dogger is a pop-rock outfit.

Gloria Mundi (the name of the band is taken from the bible quote) starts a tour this week to promote its new LP *I Individual* (PL 25157), playing in London and main regional cities. A press campaign (music papers) is spread out for the seven weeks of the tour (interrupted by European dates) and five tour cities will be postered. Shop posters are also available plus miscellany such as badges and T-shirts. The LP has a black label instead of RCA's traditional red. Press reaction is anticipated because of the band's political slant.

The second phase of advertising

Moody Blues push rolls on

DECCA'S CAMPAIGN for the Moody Blues continues with 600 national dealer displays spread over four weeks and including posters, stickers, banners and other material will be installed in the biggest campaign ever mounted by Decca. This follows extensive press and radio advertising.

The Late Show's second single, *I Like It* (F 13788) is supported by ads in the trade and consumer music press, promotional stickers and dealer door banners. The band is also undertaking a short eleven-date tour to coincide with release.

The first single by black vocal band Spookey, recently signed to Decca is released on July 14. Titled *Mama's Little Girl* (F 13786) it is supported by advertising in *Music Week*, *Blues and Soul*, *Black Echoes* and *Record Mirror* and promotional stickers.

for guitarist Paul Brett's *Interlife* album (PL25149) will co-incide with a one-off concert at London Festival Hall on July 15. The advertising, in *MM*, *Sounds* and *NME*, will be over seven weeks.

The concert will be recorded for broadcast on Capital, and certain London stores will be provided with display material.

UNITED ARTISTS has taken giant poster sites for August and September in London, Manchester, Birmingham and Bristol to promote the forthcoming Crystal Gayle album, *When I Dream*, which is released in August. Major back-up will include 600 lift and escalator ads in the London Underground and full-colour ads in country music papers and some music press. The colour photo of Crystal featured on the ads is the same as the album cover.

A single from the album, *Talking In Your Sleep* (UP 36422) was released June 30. Said a UA spokesman, "We regard this as a major single release — thus we have taken full-page ads in the trades for it — and advance feedback indicates that it will be regarded as at least as beautiful as her hit, *Don't It Make My Brown Eyes Blue*."

Meanwhile, negotiations are under way to try to bring Crystal back to Britain for concert dates, probably in November.

ADDED IMPETUS to the Chanters Sisters new *Safari* album, *Ready For Love*, should be given by their weekly spots on the fully networked *Paul Daniels Show* which goes out on ITV on Sundays at 8.15pm for eight weeks starting July 16. The Chanters will perform tracks from the album on the shows.



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DONNA SUMMER

LOVE & KISSES

THE COMMODORES

PATTIE BROOKS

SANTA ESMERALDA

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Single

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★ With supporting full pages in the Music Press



ALBUM TGIF 100
CASSETTE ZCTGF 100



Orders To: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344.

TIP SHEET

Shulman offers that extra push to the top

THIS IS a very special kind of opportunity for rather successful artists, writers, producers and other creative people. Neville Shulman is a combination of business manager, adviser and a consultant in diverse yet related fields such as art, music, films, fashion and politics. By training an accountant, twelve years ago he turned to journalism, founded a magazine on politics called "Industry". This led to his involvement with many MP's. He still looks after the interests of some fifty of them. He began

his Business Advisory Bureau ten years ago.

Soon after, clients of widely differing backgrounds began coming to him. He looks after Yves Saint Laurent's Rive Gauche activities in the UK as well as designers Jean Muir and Bill Gibb. He has many film directors, including Ridley "The Duellists" Scott. Theatrical producers include American Jack Levin (Bubbling Brown Sugar).

Shulman became a tv producer on the BBC programme The Liberation of Life Style for the Open Door series. He is associate producer on Twiggy's 26-week tv show for America, Jukebox. He is Twiggy's personal and business manager.

Shulman says: "What particularly interests me is packaging ideas in all areas, finding people and projects who have had success but need particular help or a push to take them to the top. I seem to have the ability of putting people together who work".

But what Shulman wants to do with music people is to use his experience and his many contacts in related fields to make something special really work for all concerned. He is always looking for projects to involve himself with — from music to film to television.

Neville Shulman, 43 Welbeck Street, London W1M 7NF. (01) 486 6363.

TIPSHEET is a Music Week service for artists, publishers, producers, a&r men, managers, agents and talent seekers.

Contact:

SUE FRANCIS on
439 9756
or through **MW**
836 1522

Exiles over the water

DUART MUSIC is the publishing body of Nevis Records whose speciality is Scottish music from traditional folk to original ballads. However, of late, Jim McLean, Scots managing director of Duart/Nevis, has widened his production horizons to service his expanding market around the world.

Says McLean, "We have distribution throughout Europe and Canada (Almada) and think our current releases would appeal

greatly to the American market — especially Scots and their descendants, the exiles over the sea. We are therefore looking for distribution in the States."

Newest signing on the Nevis label is jazz "great" Kenny Ball. An album has just been recorded. Another recent release is with "rocker" Vince Eager. The LP Year's On features rock'n roll hits from the 50's "up-dated slightly but retaining the period feel. He was a kid when he had his back in '58 and this album shows off the maturity of his voice blended with the great songs of those times." Other artists on the label include Bob Miller and the Miller Men.

Interested companies in the States contact Jim McLean, 76 Muswell Hill Road, London N10. 883 7656.



Pebble goes international

PEBBLE MUSIC seeks artists with international appeal.

James Pollard, with partner Julia Slocombe, set up Pebble Music three years ago as a music marketing company. Since then they have promoted commercial spin-offs for major artists such as Barry White, The Three Degrees, The Stylistics and The Bay City Rollers.

Now they have entered into partnership with World Artists Music to help launch them in Europe, Australia and Canada. World Artists Music is the new company formed by the Hollywood film company Bel Air Productions. President of WAM is former Bay City Music international head, Colin Slater.

Pollard and Slocombe, representing WAM in London, are looking for new artists with international appeal. Though they are jointly involved in promoting concerts with major artists, both Pollard and Slater stress they are firmly committed to developing new artists.

Pebble also does independent management and is about to launch new band Pearly Spencer, with a single in August. However, they are definitely interested in hearing from



Pictured above: James Pollard, md of Pebble Music, and (above) Pearly Spencer, Pebble's new signing.

artists with their own management for recording and publishing.

On the publishing side, WAM has already picked up more than 40 catalogues around the world and are looking for more. They are open for 'name' bands with their own publishing who are looking for a better deal.

Tied in with this, Pebble/WAM are setting up a new world-wide computerised copyright collection bureau to service the "nuts and bolts" requirements of existing major composers and catalogues for maximum percentage returns.

James Pollard, Julia Slocombe, 46 Maddox Street, London W1. (01)629 3266.

Harpham's medieval jazz

JAMES HARPAM is looking for people interested in backing his latest idea — medieval jazz.

Eight years ago, The Wooden O released an album on the Middle Earth label through Pye called A Handful of Pleasant Delights. It was translated into a production for the Roundhouse that then went to a theatre in Brussels. There a television company shot it and entered it in the Montreux festival. Composer, arranger and multi-instrument performer of The Wooden O was James Harpham. Middle Earth Records closed

down and Harpham continued as a successful but obscure composer for hundreds of documentary films and jingles. Then, last year, he was commissioned to write a piano sonata to be played by John McCabe to open a new music centre in Boston. It was very successful and McCabe took the piece with him on his American tour early this year.

Harpham was asked to do a programme of medieval music at the Trinity College Spring Party. He put a new group together.

"Incredibly I was given a year to write the sonata instead of the usual one or two days or a week at most," said Harpham. "Its success led to forming the group. That went so well, we laid down several tracks for

TWO AMERICAN acts in the UK and Europe this month who are on the lookout for good songs. Legendary r&b singer Etta James makes her first appearance in this country at Dingwalls on July 11th and 12th. Her hits have been mostly stirring blues ballads. Her debut album on Warner Bros, Deep In the Night, is out July 6th and the single from it, Piece of My Heart is already released. Contact through WEA. Manhattan Transfer are also returning. Their chart album Pastiche and singles Walk in Love and On A Little Street in Singapore are well known, but they use country, rock, blues and mor material. Contact manager Brian Avnet, also through WEA, 20 Broadwick Street, London W1 (01) 486 6363.

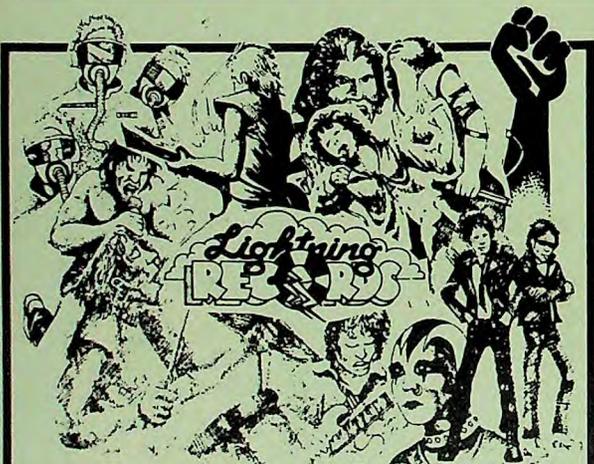
Royalty check

DO YOU need to have your royalties checked? Ron Rice, who for a time was the accountant at Rocket Records and worked on the royalty side with Elton John, is setting up a new company called Royaltycheck.

Explains Rice, "I don't think there is anything like this company in existence that concentrates on royalties. It is an area that has been neglected in the past. It has not had any in-depth checking and I think there is a need for it."

"I would like to hear from individual artists or managers or anyone associated with artists or involved in the receipt of royalties. I can help them all."

Rice is office hunting in central London. Meanwhile, contact him at 13 Clifton Way, Hutton Brentwood. 0277 214 776.



NEW WAVE CHART

- | | | | |
|-----------------------------|-----------------------|-------------------------------|------------------------------|
| 1 1) Electric Chairs | Blasantly Offensiv | 21 17) Destroy All Monsters | Bored |
| 2 3) Eater | Ger Your Yo Yo's Out | 22 30) Pork Dukes | Telephone Masturbator |
| 3 4) Patrick Fitzgerald | Backstreet Boys | 23 24) Sniffers | I Like Boys |
| 4 2) Klark Kent | Don't Care | 24 15) Garder Dark | Freeze |
| 5 5) Normal | T V O D | 25 22) East West | Viper |
| 6 1) Sex Pistols | No One's Innocent | 26 23) Cane | 3x3 |
| 7 6) Stiff Little Fingers | Suspect Device | 27 18) Totally Outa Hand | Band Teenage Revolution |
| 8 8) Throbbing Gristle | United | 28 19) Elton Motello | Jet Boy Jet Girl |
| 9 9) Tights | Bad Hearts | 29 20) Nerves | T V Adverts |
| 10 25) Krypton Tunes | Limited Vision | 30 28) Blast Furnace | Blue Wave |
| 11 10) Social Security | Heart To Rule My Head | 31 29) School Meals | Headmaster |
| 12 12) Lurkers | Ain't Got A Clue | 32 1) Human League | Being Boiled |
| 13 14) Essential Logic | Aerosol Burns | 33 32) Patrick Fitzgerald | Safety Pin In My Heart |
| 14 1) Jilted John | Going Sirens | 34 34) Fruit Gating Bears | Chey Heavy |
| 15 26) Landscape | Workers Playtime | 35 36) Mamba Strike | Cat O' Nine Tails |
| 16 11) James Ashby | Tomorrow Maybe | 36 1) Dole | New Wave Love |
| 17 21) Spirit | Nature's Way | 37 1) Skunks | Good From The Bad |
| 18 8) Suzanne | Buy Or Steal | 38 1) Sore Throat | Complex |
| 19 39) Residents | Duck Stab | 39 37) Menace | G L C |
| 20 16) Automatics | When The Tanks | 40 40) Jerks | Get Your Woolfen' Dog Off Me |

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To receive stock send remittance with order to
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841 Harrow Road London NW10 5NH

Tel. Orders: 01-969 8344 Tel: 01-969 7155 5255 [12 lines]
Telex: 927813 LARREC

Book early for Midem

IT IS not too early to be thinking ahead of Midem and what to do about one's stand.

We were reminded of this by enterprising Tony Laderman of Topic Displays, an independent display company to the music industry for campaigns in independent and multiple retail outlets. Last year at Midem the company handled several stands including that of DJM.

Another company with substantial Midem experience is Peter Berkeley's and Brian Whitman's Realmheath Display and Design. Among their stands last year were Trojan Records, Red Bus, Music Week, Sheet and Carlton Productions.

Topic Displays, 10 Wendell Road, London W12. (01)743 0108. Realmheath Display and Design, 15-23 Porteus Road, London W2. (01)723 8495.

Big Bear flexes its Muscles

BIG BEAR Records has always been associated with black music through their extensive blues catalogue. In expanding into the more contemporary market it has been natural to continue this involvement.

Says Big Bear chief, Jim Simpson, "We are now particularly looking for a black sounding male singer to work with the musicians we have signed."

Newest signing to the label are West Indian artists Ray King and Ruby Turner, Ray King's production company will supply Simpson with several artists. Jim Simpson, Big Bear Records, 190 Monument Road, Birmingham B16 8UU.

an album.

"We are now looking for anyone interested in the concept album, promotion of it etc. We want to move on to putting something together, perhaps with music and food. The idea is virgin, ready to be recast, open to suggestions."

"The music is medieval jazz — from straight medieval music to things very bent."

James Harpham, 21 St. Dunstan Road, London W6. (01)748 7852.

Catherine Howe

TIPSHEET WAS misinformed that Catherine Howe is looking for material for her new album which she starts recording in August. She apparently has all the material she needs. We were also given the wrong producer's name — the album will be produced by John Timperley.

I'VE HAD ENOUGH



EMI 'I'VE HAD ENOUGH' THE NEW WINGS SINGLE FROM THE ALBUM 'LONDON TOWN' 

R6020

RETAILING

The complete retailer

SO YOU want to become a Record and Tape Retailer.

May I suggest you stand back and take a good look at yourself and assess your own reasons and qualifications for entering this highly competitive, specialised and rapidly changing business. Ask yourself firstly: Why do I have this urge to own a record shop? Are your answers —

- I've always been a record collector, have very wide musical tastes, and have a "nose" for spotting a good seller.
- I enjoy meeting different people, and get great satisfaction from providing entertainment to others.
- I like being my own boss.
- I want a fast-moving business where new product is regularly on offer and which provides a challenge. I hope to make a good living and to expand in due course, although I do not expect to become a millionaire in the foreseeable future.
- I want to be a part of the entertainment world and meet people in it.
- I think I have enough tact, patience, business manner and foresight to cope.

Premises

If your answers seem satisfactory, and you see the green light ahead, how do you proceed to achieve your ambition? Your second question must be: What about the premises?

- **Location** — Ideally, and if capital allows, a central position in a town centre with a good passing trade from expanding residential areas to provide a regular clientele of all ages. Factories, offices, schools and colleges in the vicinity will ensure a wage and salary earning public.

- Check on the closest competitor - noting size and type of stock and style of presentation. Competition is a good thing as it invites a challenge and brings potential customers first to look and then to buy if they like what they see. But if there are a number of multiple stores which discount heavily on top sellers then ask questions if you can afford to compete.

Capital

Then you must assess your initial capital requirements. These must be divided into three broad categories.

- **Initial costs** — either purchase of existing premises or lease of new premises with all legal charges; also re-furbishing of old premises or lay-out and fittings, decoration etc if new, plus initial stock.
- **Fixed running costs** - rent, rates, taxes, salaries (including self), heating and lighting, telephones, transport, depreciation of building and replacement of equipment.

Variable costs — replacement and expansion of stock, VAT, stationery and postage, provision for bad debts and pilferage, advertising and promotion.

You should aim at turning over your stock at least six or seven times annually in order to produce a worthwhile profit against your investment. If, and only if, you are convinced that you are in a financial position to go ahead, and after considering the above points your enthusiasm is still unimpaired then you deserve all the encouragement, help and good wishes that the industry can provide.

IN RESPONSE to pleas from a number of would-be record dealers in the past, and most recently from W A Talbot of Bexley, Kent, Music Week has attempted to answer the question "How do I become a record dealer?" Some of the advice gleaned has been pessimistic, some optimistic, but all pretty practical. Any arguments or additions from those already in the trade are welcome. Next week we talk to several independent dealers, record company marketing men, and Harry Tipple, secretary of the GRRC. We start next week with some solid, basic guidelines from former MTA training officer and secretary Margaret Davies.

You can depend on getting it, for this industry has thrived and prospered by hard unselfish work, enthusiasm and willing co-operation between the production and distribution companies, and the retailer.

Practical hints

To avoid making costly mistakes in the early stages, I offer a few practical hints.

- Even if you have some business experience, do consider working in an established record shop for at least six months. This is the best training for buying, stock control, systems of dealing with returns, order forms, rules relating to

imports and exports, special offers, record tokens etc; all unique to the record and tape industry.

Before clinching the deal for your premises do consult the national sales managers of a few major manufacturers. They will know the potential of the district, the future plans of possible competitors (if they are about to expand or close down) whether there is scope for specialisation which isn't being catered for locally and so on. catered for locally and so on.

Companies

If you decide to open accounts with manufacturers contact the companies, which will state the minimum initial order, and will arrange for their area salesman to help in the selection and quantities for your opening stock. They will also put you on their regular mailing lists, supply catalogues, advance lists, order pads and all kinds of publicity material. When you are established many of them will provide and install displays which of course you must agree to keep for a prescribed period.

To design the lay-out of your shop to ensure that maximum use is made of the available space, go to the specialists in this field. The EMI shopfitting division for example will advise and propose plans free of charge and you will pay only if you commission them to carry out the work and/or supply browsers, display units etc. They are experts in devising lay-outs to minimise pilferage.

Staff

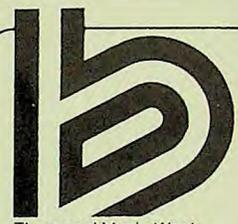
Staff — good, manageable and willing staff are your greatest asset, but they are hard to find and training facilities are minimal apart from "in-store" training which is variable. Anyone can wrap goods selected by customers, but this isn't SELLING. The sales person who has product knowledge, enthusiasm, a pleasant personality and is willing to oblige by doing research, taking

special orders, and giving that extra bit of service is worth the best salary you can afford as they can double and triple your turnover. This is what the independent dealer can give, which the multiple cannot.

Management skills — to run the business efficiently you will need a basic knowledge of the laws relating to such legislation as VAT, supply of goods (implied terms) act, health and safety at work, dismissals and redundancy etc. Your local Chamber of Commerce, the Distributive Industries Training Board, and H.M. Stationery Office can provide much information.

A "must" is to take out a subscription for Music Week and as many other trade and consumer journals as you can afford.

If after reading so far you are still undaunted by the magnitude of the project and all that it involves then you have the right approach and should succeed in building a successful and satisfying business. I can also promise you that you will make many valuable friends and share many enjoyable events to compensate for the hard work and long hours devoted to keeping the business running smoothly.



Then read Music Week. The only trade weekly covering the entire UK music scene in depth. Articles, features, facts and figures. All you need to know. Reported relevantly and factually to help you run your music business more effectively. Music Week every week. To keep you in tune and stop business going flat.

MUSIC WEEK

WHAT WHOLESALER REACHES THE PARTS OTHERS CAN'T?

SEE PAGE 38

BOB DYLAN

The new single

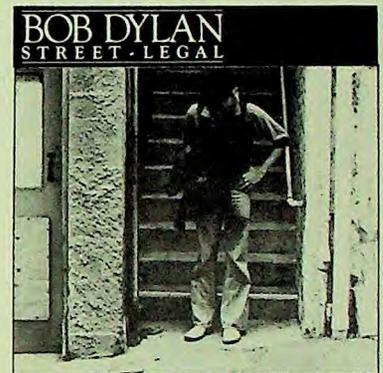
'Baby Stop Crying'

CBS 6499

is from the new album

'Street-Legal'

CBS 86067



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

Produced by Don De Vito.



RETAILING

Warped sense of humour

FROM THE looks I get from customers when I crack jokes I conclude that the record buying population doesn't appreciate good humour. I even tried to cheer up one of the old-timers who commented, "You haven't had the Beatles about lately?"

"No," I said. "We use Rentokil." Trying to cheer up the customer doesn't work. Saying things like, "I'm sure you'll get a lot of enjoyment from this record, sir" is asking for trouble, e.g. the customer saying coldly, "Are you kidding! It's for my daughter, and I can't stand music at any price."

I once lavished praise on the customer's choice of LP, and, as examined it and said coldly, "It's warped." He believed, obviously enough, that like any con man I was trying to distract his attention by cheerful chat whilst trying to pass off a dished disc. So, like I say, cheerfulness is being phased out, which isn't too difficult in these hard times.

There are some customers who can help in this direction, dear folk

DEALER
ROUNDAABOUT
by
DAVID
LAZELL

who have a flair for saying the right thing to start the day, e.g. "I don't know how you can stand all this racket (reference to the latest thing being tried on the turntable). It would send me round the bend". The customer looks carefully at the creased brow of the record dealer. "But then you may be round the bend for all I know."

So the word went out to the staff: pass all the miserable customers along to yours truly. Not that this went right either — the second one proved to have a stiff face from a visit to the dentist. "I don't mind suffering," he said cheerfully, without the merest flicker of a smile. "I always buy myself a top price LP after I've been to the dentist... a sort of reward." I think he asked for

Close Encounters of the Worst Kind.

Optician

My eyes have been getting so bad lately that I have been forced to visit the optician. When he pointed to the distant chart of letters I asked if he had something more like the latest record increases price list, as it was documents that were really causing the trouble.

"I feel sure," I told the optician, "that the record companies are printing the price increases in smaller and smaller type, in the hope that this will lessen the impact."

"That's purely psychological," smiled the optician. "Like thinking that policemen are getting younger, just because you are getting older." Then he started musing on old times himself: he could obviously remember those times when Decca F series 78s cost 4/4d, and a jolly good buy at that.

"I can remember when you could get a good pair of spectacles for three pounds," he said. "That's



WINNER OF EMI's dealer competition linked with the Diana Ross booster tv campaign was Tony Bromwich, record department manager of callers in Newcastle on Tyne. The contest, for dealers in the Trident, Tyne/Tees and Granada tv areas, earned Bromwich a silver disc for outstanding sales of the Baby It's Me album during the campaign. At the presentation are (left to right) Dave Lees, EMI & LRD regional manager for Scotland and N. E. England; Tony Bromwich, Keith Harris, Motown promotions manager, Ellie Stokeld, EMI LRD north east rep; and Joe Lauder singles promotions man for the same area.

nothing," I responded. "I can remember when you could get a good pair for 4/6d. I used to get all mine in Woolworths."

Prices

However, I think we may say that disc and tape prices seem to have reached their optimum. Although the kids may find £4 or more for one LP, it has to be something special, it seems to me. As far as cassettes are concerned, I can't see many of my customers forking out a fiver. But I may be mistaken. After all, £2.50 seemed a lot of money once — but not so far removed from the old 39/6d price for HMV ALP 12" LPs.

The real damage to the business seems to have been done during the last two or three years. It's significant that labels are doing special offers with the big stores — special promotions for Pye Golden Hour LPs (1.75 each on a limited period sale) and £1 off a range of EMI Group LPs. Trouble is that the relatively small independent dealer can't get into this area: it's largely a department store opportunity. If the record companies want the independent dealer to survive (and do they?) some special promotions will have to be organized. Take dear old Loughborough, as an example: its sole independent dealer, handling classical and pop LPs and tapes, closed down recently. This university town just doesn't have a record specialist store now. It looks as though Loughborough may be the shape of things to come. Although, like other retailers forced out of business through soaring costs of property leases, etc. the owner of that shop (so I believe) would return to record/tape retailing were the opportunity to open. Seems to me that the record companies ought to help such people.

Layout

I sometimes wonder if the layout of record stores reflects the outlook of the management. A friend of mine, in the flooring business, tells me that he can judge the service offered by any store (and the state of mind of the staff) merely by looking at what he's standing on.

There's one tape shop I could mention where the staff are concealed behind the counter at the very end. It's a real trudge to the aforesaid counter from the entrance; might be a good idea to introduce a megaphone at the entrance to save the clients' footwear. On the other hand, it could be good sales psychology: sales resistance is distinctly "down" by the time you reach the counter, so the customer might well take the second choice recording rather than go all the way back empty-handed.

Another store recently visited was so crammed with displays that the atmosphere at once induced claustrophobia and the desire to get out into the fresh air. However, since the cash desk was situated tightly against the exit, one hardly

dared to leave without purchasing anything. A small store, in a new shopping development, it reflected high rents more than any selling strategy.

Fewer and fewer dealers are installing record playing equipment or playback booths. Indeed, in my expeditions to study the competition, I have been somewhat taken aback when I have discovered a store still ready to play the LP in which the customer is interested. Could it be that this is the unique service that the independent retailer offers? The department store certainly isn't interested in having customers standing about merely listening to music. Indeed, when I asked at Boots once if they demonstrated records, the assistant looked as though I had asked for a shoe-shine and a quick denture repair.

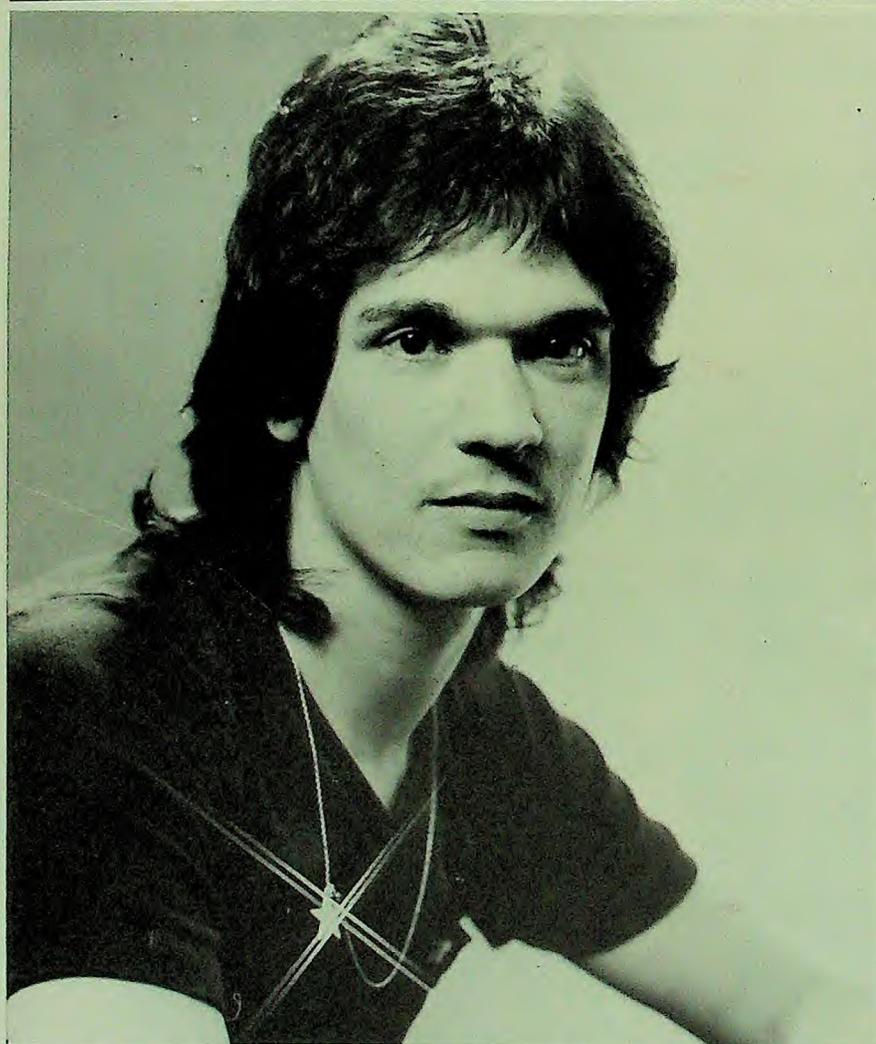
Well, as store rents increase and service (as many of us would call it) declines, it's just a matter of time before we see LP kiosks on the streets, small one-man (or woman) operations dishing out the music like packets of cigarettes. But there's always someone with an eye to personal service: I saw just last week, a street retailer, wedged with his stall in an opening between two shops, with his display of records. Behind him he had a battery operated record player wheezing out some unidentifiable LP. Now, he would have demonstrated his records readily enough: not that you would have recognized the music on his equipment.

Juniors

Dealers in records (as in other wares) sometimes report that they are asked to take on juniors 'who are keen to learn the business'. Considering the problems of youth unemployment, it's surprising that someone hasn't really got down to the simple fact that many youngsters don't have any remarkable skills... like being able to read and write well, or use figures reasonably competently.

It seems to me that many people in the Employment Service overlook the problems of business; it isn't fair to expect the retailer to make up for the short-comings of the professional teachers. As the record business is today, a high degree of literacy is required. Last time I tried to train a young lady who had the desire but not the skill, she finished up hiding behind the displays.

So, next time you're asked to "give a young lady a try", ask severely — "how well can she read?" and "can she give change from a pound?" And don't be fobbed off with sociological answers.



'ON THE SHELF'
The single that's getting all the airplay from
STEVE VOICE

AVAILABLE ON CASSETTE

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Does a Night Flight To Venus really need TV?

Rivers of Babylon swept through the charts to No. 1. So, you could ask, does the new Boney M album, starring the single, really need a huge TV campaign to ensure its success? The answer is probably no. But we want to be certain that everyone knows Night Flight To Venus is now available from your shop. So, from July, we'll be using TV to tell them, and show them, all about Boney M's Night Flight To Venus.



Night Flight To Venus K50498
Available on Atlantic/Hansa records and tapes



INTERNATIONAL

EMI launches Oz label in Europe

EMI's European launch of its all-Australian Oz label makes it the first Australian company to have its own international label. Motivated by the success of the Little River Band in the US and Canada, EMI plans to repeat this success with other local acts as Europe and the US now look to Australia as a serious talent source.

John Kerr, EMI Australia's a&r manager believes that traditional talent sources are drying up and major consumer nations are casting around — for example in Australia — for new talent. "Australian acts are now as acceptable in overseas markets as any other," said Kerr.

AUSTRALIAN NEWS FROM GLENN BAKER

"The international success for our acts is now essential — we are now concentrating on local artists with definite worldwide appeal and have dropped some of those whose audience is strictly local. One exception is Slim Dusty, our country star who has, during his 31 years with us, raced up 50 gold and two platinum albums, as well as the biggest-selling Australian single Pub With No Beer."



PICTURED RECEIVING their Golden Europa awards, which are made annually by Saabruken radio are French singer Gilbert Becaud (left) and South African born Howard Carpendale (right). Becaud's award was made specially for his services as "an ambassador" of French music, and Carpendale received his for his hit *Tur An Tur Mit Alice*. Presenting the awards is EMI Germany general manager Friedrich E Wottawa (centre).

ALBERT PRODUCTIONS, current leaders in the Australian talent invasion (John Paul Young, AC/DC) has established an American office. Headed by AC/DC manager Mike Browning, the office will handle affairs of Albert acts outside Australia, particularly new signings The Angels and Rosee Tattoo, plus Flash and the Fan and others. The office is at 1790 Broadway, NY, New York 10019. Phone: 757 4840. . . other Australians moving to the U.S. include ARC's in house producer Peter Dawkins, who is now National a&r director for Portrait Records, based in LA. This is the second position for an ARC (CBS Australia) executive as earlier this year Peter Karpin was appointed head of National Promotions for CBS, based in New York . . . after 13 years with Essex Music Australia,



Barry Kimberley has formed his own firm Jonathan Music. During his time at Essex he dealt with top international artists including the Rolling Stones, Simon and Garfunkel, Chicago and 10 cc. He has also signed several acts to the Australian company. Jonathan Music will be run by Vicki Bentinck and Kimberley, who is presently in L.A. starting negotiations on behalf of the new company. Festival Music's Bruce Powell has joined Essex Music but Kimberley's replacement has not been named.

News from Germany CBS-Jet deal

FRANKFURT — CBS has set up a long-term deal here with Jet Records, the artist roster involved including the big-selling Electric Light Orchestra, plus Alan Price, Carl Perkins, Lynch and Lawson, Roy Wood and Rita Wright.

And GTO Records will now also be handled in Germany by CBS, the catalogue including product from Heatwave, Gary Glitter, Lulu and Billy Ocean.

Rudolf Wolpert, CBS Germany director, says the new additions, linked with the recent takeover of A&M here will give the company substantially bigger sales potential.

Genesis success

HAMBURG — With 110,000 people watching eight concerts in one week, UK group Genesis broke all its previous attendance records, according to Gerhard Weber, Phonogram deputy managing director here.

The group success comes when, for the first time, a name pop band was sponsored by the combined forces of French car company Citroen, Phonogram and the Springer Group, one of Germany's biggest press publishing companies.

NEXT FOCUS ON AUSTRALIA a special MW supplement

Sydney venue set for Music Trades show

THIS YEAR'S Australian Music Trades Association exhibition will take place in Sydney at the Royal Agricultural Showground from July 22.

Exhibitors include instruments manufacturers, music publishers, music magazines and record companies. International experts have been invited and include Bob Palst (Electro-Voice US) Helmut Schaller (Feucht, West Germany) and Emile Zaslavsky, a leading Soviet piano technician.

Music Expo which has its inaugural show in December last year — provides the major opportunity for the music industry and manufacturers to exhibit to the public.

The MTA executive board includes John Payton (President) Neville Chambers, (Tolbin), Geoff Auy (Boosey and Jawkes), Peter O'Loughlin (GBS), Peter Murphy (Rose Music), Graham Stamford (DME) and Rob Roberts (W.C. Wedderspoon).

Music Week will be in attendance.

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(ALBUM TXS 129. CASSETTE KTXC 129)

DECCA

PRODUCED BY TONY CLARKE

BROADCASTING

Drops spoil ILR picture

THE 1978 JICRAR figures shown in more regional detail here reveal that the generally encouraging nature of the national analysis is not reflected consistently throughout the network.

While some stations leapt forward in their weekly reach (percentage of adult population listening at least once a week), six stations were affected by a drop in that figure. They are Downton, Pennine, Clyde, Orwell, Victory and Thames Valley. While Downton and Clyde lost 12 and eight per cent respectively they still maintain a fairly healthy figure, considering their impressive performance last year.

Major success can be boasted by Plymouth Sound, actually increasing its already high figure of last year by two per cent, and Radio Trent, which gained nine per cent against one of the strongest BBC local stations in the country.

The overall favourable look of the figures was the cue for station chiefs around the country to call for the go ahead for more local stations to be set up. These sentiments were expressed most forcibly by Hallam's

ILR Station	Percentage of adults listening at least once a week	Average hours per week per listener
Beacon Radio	33	10.1
BRMB Radio	50	13.1
Capital Radio	43	13.0
Downtown Radio	58	14.2
LBC	22	7.6
Metro Radio	50	10.5
Pennine Radio	31	10.0
Piccadilly Radio	41	13.8
Plymouth Sound	63	13.8
Radio City	41	12.4
Radio Clyde	59	14.1
Radio Forth	44	11.4
Radio Hallam	50	15.4
Radio Orwell	43	12.0
Radio Tees	45	11.3
Radio Trent	41	12.1
Radio Victory	28	8.1
Swansea Sound	62	12.5
Thames Valley	33	10.9

managing director, Bill McDonald: "The latest audience figures show that local radio can do all that Radios One and Two can do. Both

stations are dinosaurs and should be scrapped so that their valuable frequencies can be used for new local radio stations."



HI-TENSION were one of the groups who played at the Hamilton Club, Birkenhead, when BBC Radio Merseyside's Terry Lennaine held a get-together for listeners to his *Keep On Truckin'* soul music show. The event raised about £2,000 worth of toys for charity.

208 gets into disco

CAPITALIZING ON the current disco boom, Radio Luxembourg is starting a new programme called 208 Disco Dozen.

Tony Prince, Luxembourg's programme director, says: "The programme has been introduced

because of the increasing influence of disco material on the sales chart."

Hosted by Mike Read, the show will go out at 2am on Thursdays and is timed to catch people as they leave the discos. The Disco Dozen will be made up of a disco chart and disco material from the playlist.



THAMES VALLEY'S managing director Chris Yates (pictured right) denies accusations of a fix when he won the celebrity race during the station's banger racing meeting. Malcolm Hills (left) of EMI came second. Hero of the meeting, though, was Thames Television's Keith Rainsley who came second in a final race which included 30 professional drivers.

Forth re-shapes schedule

AS PART of its reshaped summer schedule, Radio Forth is extending its effective day-time programming to 7pm, while making changes in afternoon output Monday to Friday and throughout the weekend.

From mid-day, Monday to Friday, Brian Ford will present a two hour lunchtime show based on fast moving music, information and news. Bill Torrance will include more music, as well as local information, features and interviews in his two hour show starting at 2pm. Mike Gower will now begin his drive home show at 4pm but will be on air until 7pm. Forth Report, the station's major news programme of the day, will remain at 5.30pm but, following its shortened transmission time, Gower will continue with one and a quarter hours of requests and dedications from listeners.

Evening programming has been streamlined, so that at 7pm a series

of two hour shows with an inquisitive attitude towards music is featured, with the exception of Friday, on which the slot is filled by the regular Forth Line phone in show plus musical requests during a report from the Powderhall Speedway by Robin Dunseath.

At 10pm the last programme of the night begins and a new programme is scheduled for Thursday with a disco format on Saturday evenings at this time.

On Saturday mornings during the summer, Forth aims to grab the attention of the whole family, starting with Ken Haynes at 6am broadcasting MOR plus information about events taking place around the capital. A two hour kids request show follows at 8am with Allan Stewart and guests taking Forth listeners up to midday with an adults request show. Gerry Ford then takes over with a country music

programme based largely on requests. Sport takes up the afternoon followed by Gerry McKenzie's Tartan Terror Show at 6pm. Two one hour shows, both featuring interviews with show business and other personalities, will be the feature of Saturday evening listening.

The Sunday morning schedule remains unchanged during the summer but at 2pm Jay Crawford hosts a show containing the Top 40. In the evening Gerry McKenzie presents Double Scotch at 6pm followed by two one hour programmes based on the arts. The two shows, starting at 8pm, will feature material from this year's Edinburgh Festival and the fringe and Radio Forth will be making two awards for An Original Music Score and An Outstanding Musical Performance from this year's fringe festival.

BBC takes to the regions

THE RADIO One Roadshow is set to roll again this summer with a seven week whistle stop tour of Britain's holiday resorts from July 17 to September 1.

The 35 seaside shows will be broadcast on Radio One from 11am to 12.30pm Monday to Friday. Eight djs will be taking part in this, Radio One's biggest promotional push of the year and they will be broadcasting dedications, organising competitions and meeting fans, as well as playing records.

The Roadshow is seen as a counter to criticism that the BBC's premier music station is too remote from the majority of its audience while it is

based in London. Apart from giving fans across the country a chance to see their favourite presenters, it also provides them with an opportunity of taking home a more permanent reminder — a special "Goodiemobile" carries souvenir T-shirts, stickers, posters, hats, mugs, pens, badges plus a variety of other merchandise. In each area the Roadshow visits Radio One can look forward to a significant increase in its audience for at least two months afterwards.

Since its inception the Roadshow has been to most of the main towns and resorts in the UK at least once and in 1977 more than 400,000

people paid a visit to what is claimed to be the world's largest travelling radio show.

Tony Blackburn starts the tour on the south coast and the Isle of Wight and Ed Stewart takes it through Sussex, Kent and north Essex. Peter Powell visits the North East England coast in the first week in July, followed by Kid Jensen across the country on the North West coast. Peter Powell takes over again in Wales followed by Paul Burnett and Dave Lee Travis who complete the journey in the West Country.

In addition, there will be two special "fun days" at Mallory Park, Leicester, on Sunday July 30, and at Brands Hatch, Kent, on Sunday September 3. Radio One will broadcast from both between 3 and 5pm.

attracting advertisers to the medium and demonstrating its power as a creative marketing weapon." Also: "To keep advertisers and agents informed on who's using radio, how they're using it, what they're achieving and — where possible — what it's costing them."

The first issue of eight pages includes the JICRAR survey results, a look at some of the current radio advertising campaigns, plus reprints of some trade press articles on radio.

EDITED
by
DAVID
DALTON

TV rock goes to college

BBC TELEVISION will be increasing its rock coverage this autumn with a new programme called *Rock Goes To College*. Also planned is a fresh format for BBC-2's musical mainstay *The Old Grey Whistle Test*.

The new show will feature bands on the college circuit which might ordinarily struggle for television exposure.

The *Old Grey Whistle Test*'s producer Michael Appleton, hopes

that the new look show will seem neither old nor grey when it returns later this year. The idea is for it to become more of a magazine programme, featuring books, art shows and news stories as well as a regular diet of rock music. Bob Harris will relinquish the presenters chair to Anne Nightingale, who has occasionally fronted the *Whistle Test* in the past. Harris will, however, continue to contribute.

Simmons sends US soul

BBC RADIO London undertakes an ambitious but inexpensive project over the next two weeks as presenter Dave Simmons' Thursday night Soul 78 show will be coming from New York on July 13 and 20. And he will also be presenting his nightly phone in show from the BBC's own studios on Fifth Avenue.

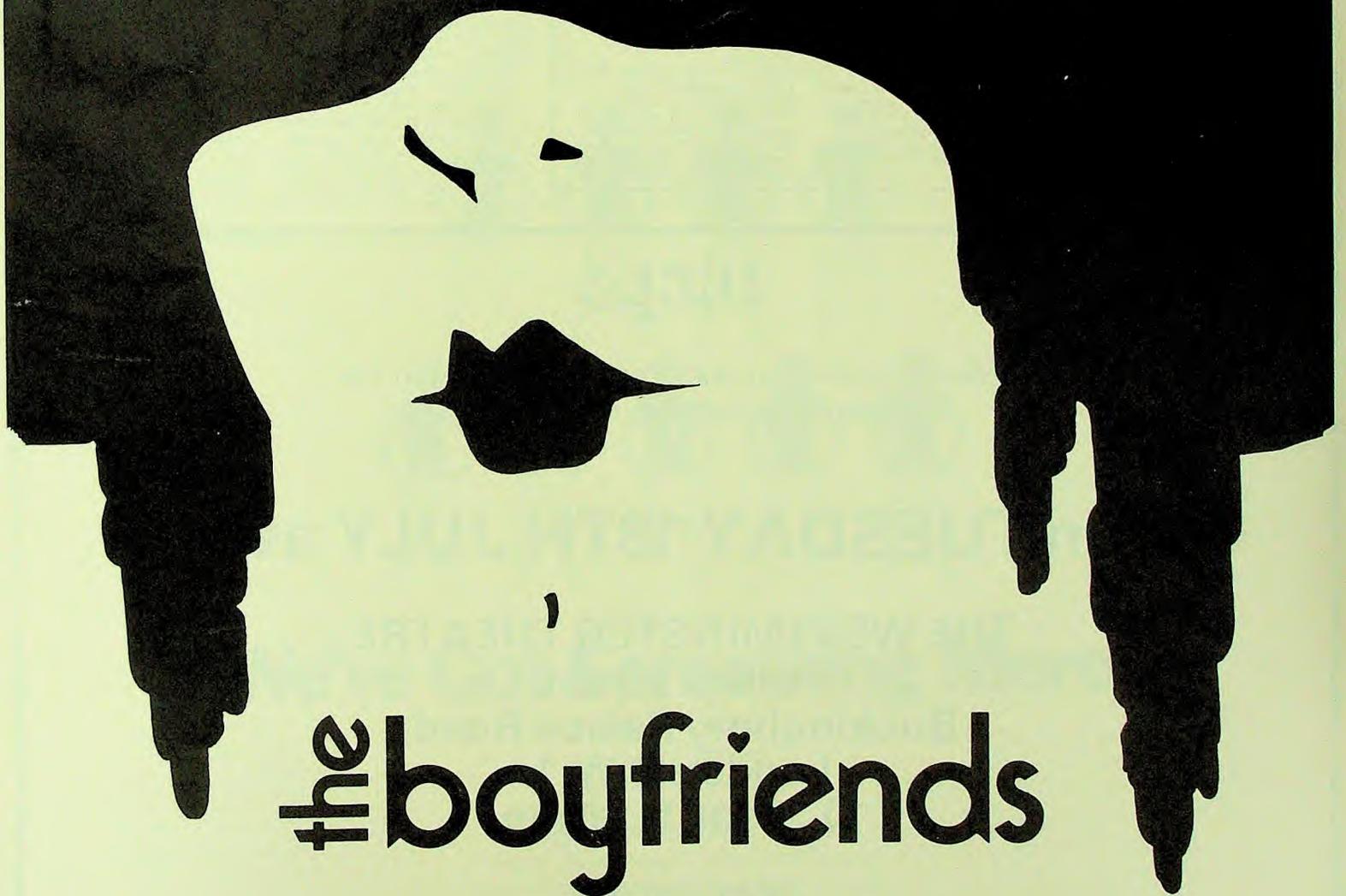
His weekly soul show will be recorded at the studios of WABC, New York's most listened radio station. "It will be up to date with brand new American material," says Simmons. "And if there are any artists around, I would hope to speak to them on the programme. I have tried to do a show from London made up of imports but

they are difficult to obtain. I will be able to play the latest American sounds in New York." To help him compile his show he will be in touch with WWRL, the only black station in New York.

The trip will also enable Simmons to gather material for an hour long Radio Four documentary on The African Heritage In American Music, which is scheduled for the Autumn. "The programme will cover music down to Brazil and back, as well as black music," says Simmons. "There is a great deal of ignorance about Latin American sounds and there is a big difference between a genuine samba and what you would hear on *Come Dancing*."

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BROADCASTING

Letting the people choose

RADIO HALLAM, to its slight surprise but obvious delight, has improved its position according to the latest JICRAR audience figures. As the accent is on music at this Sheffield based ILR station, some of the credit for the improvement must go to Beverley Chubb, who has created Hallam's individual musical identity.

Beverly Chubb joined Hallam as music producer from Radio Luxembourg, where she was assistant to the programme director, and she always firmly believed that as a local station, Hallam should tailor its musical style to suit the population of Sheffield and South Yorkshire. "From the early days the station has been programmed through listeners' tastes," she says. "We did some research to find out just what people wanted to hear and based on the answers we got from the public, we decided on Hallam's style. Musically we are a Top 40/mor station with roughly a 50/50 balance. Keith Skues, our programme director, calls it 'Radio One And A Half'."

Much of Hallam's record content is based on a 'Hot 100', which is really 110 discs since the addition of 10 more new releases. The Hot 100 is made up of the Top 40 singles, 40 new releases and the Top 30 albums. "For the Top 40 singles we go to record shops in our transmission area for sales returns. One problem is that we don't have a computer to work them out — It's just me and a calculator. 40 new releases may sound a lot but it's not really, and we increased the number because of criticism that the station was sounding too repetitive. Each week we add from seven to 10 records to the new releases and the general

As A substantial portion of a station's output, musical content plays an important part in the success or failure of ILR stations. In an occasional series broadcasting editor DAVID DALTON talks to the people responsible for creating each station's musical identity — the music programmers — finding out how the playlist is put together and what constitutes a 'station sound'. First in the series is Beverley Chubb of Radio Hallam and she also reviews for *Music Week* some of the latest singles under consideration for inclusion in the playlist.

length of time a record spends on the list is five weeks."

The station is programmed between 5am and 5.30pm on a format worked out long ago and still cherished by Keith Skues. The sequence runs: 1-10 single/11-40

single/new release single/revive 45/11-40 single/album release/repeat sequence, and three of those can be squeezed into one hour. After 5.30pm there is a request programme, a magazine programme, and throughout the

week different specialised music shows such as Colin Slade's rock programme, Johnny Moran's Sock & Roll Show containing softer rock and Beverley Chubb's own Country Show. There are also folk and classical slots.

Record selection within the format is not strictly laid down and presenters can choose their own revive 45s. "Programming is not strict as we are dealing with very professional presenters," says Beverley Chubb. "Hallam is a personality station and with presenters like Roger Moffat it couldn't really be anything else."

Beverly Chubb feels it her duty to take note of musical trends but does not think that Hallam should constantly change its programming to follow each new wave which rolls in. "We're dealing with a fairly industrial working population whose entertainment comes from the clubs and pubs. Northern people don't like too much change and if we want to alter our programming, we have to do it gradually. They know what they like and are very quick to tell us if we play something they don't like. We have taken note of criticism and we extended our new release list because of what people said. It would be wrong to ignore trends and I listen to anything new very carefully."

That does not mean to say that there are no restrictions as to what is suitable for the Hallam playlist. "The only records we wouldn't consider are those of a questionable nature, such as Wayne County and the Electric Chairs' current EP Blatantly Offensive, or heavily politically motivated discs."

Do record pluggers have any influence on what gets airplay? "They supply us with information but when it comes to selecting a disc, we go by our knowledge of the local area and whether the music is good enough. They might tell us that a



AS RADIO Hallam's music programmer Beverley Chubb is responsible for the playlist and the station's overall musical style.

particular record is doing really well in other areas but that doesn't matter to us. That was the case with Brotherhood of Man's Oh Boy single last year. We thought it was poor and didn't playlist it even though the group has a tremendous following in this area. Eventually we were forced to, though, because of public pressure."

Songwriters and record companies would love to know just what they have to do to interest a radio programmer and here Beverley Chubb tries to sum up what she looks for in a potential playlist disc and reviews some of the latest singles to have landed on her desk (see left). "Basically a single should have a fairly strong melody and a strong chorus with a good hook, while being fairly simple but interesting lyrically. Good examples are You're The One That I Want by Olivia Newton John and John Travolta, and Wings' Mull Of Kintyre."

The Chubb reviews

RICHARD MYHILL

We've Got Something More. Mercury TANGO 2. Richard Myhill has taken the bold step of issuing a very different follow up to his "square" single. His distinctive voice will help to sell this disc, but I'm doubtful of its chart potential. Radio play is guaranteed, but the very clever production work may go over the head of the public.

MADONNA BLUE

Illusion. Island WIP 6430. Edited from the fine Illusion album. This disc has a catchy melody, memorable chorus, and distinctive and well produced vocals. It is an excellent record for radio, and may well be a sleeper. Already, the record has attracted much interest in the Sheffield area.

CHILD

It's Only Make Believe. Ariola' Hansa AHA 522. A re-work of Conway Twitty's 1958 hit, this is a pleasant pop single, aimed at the teenage market, and is ably handled by this relatively local group. A chart contender.

BILLIE DAVIS

Run Joey Run. Magnet MAG 124. Not one of Magnet's better releases, rather boring arrangement of familiar song, grating vocals. Pierre Tubbs is capable of far superior productions. May pick up play in the discos but for radio no, not a hit.

THE PUSH

The Cambridge Stomp. Sticky STK 500. Debut disc of the Sheffield based outfit. A hardworking band who enjoy strong following here in Yorkshire. Rock with a touch of r&b. Lack maturity but will develop. Doubtful they will have a hit first time round but certainly worth air play.

JOHNNY MATHIS/DENIECE WILLIAMS

You're All I Need To Get By. CBS 6483. The coupling of Mathis/Williams has produced yet another unique single. Approach not dissimilar to the original version by Marvin Gaye and Tammi Terrell. Will appeal greatly to our audience and no doubt be another substantial hit.

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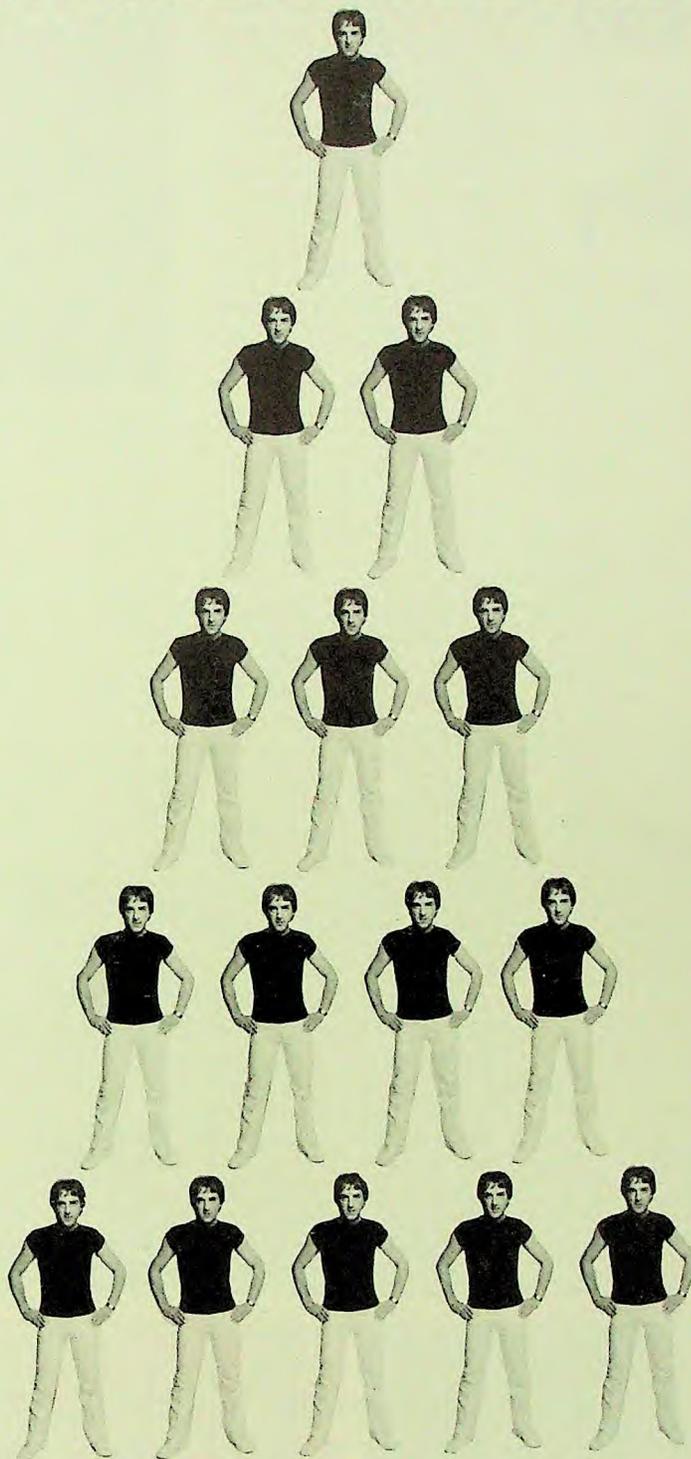
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FEATURE

Never mind the quantity — hear the quality

IN 1969, almost unassumingly, a particularly interesting album was released in America. The title was Lincoln Mayorga And Distinguished Colleagues and it appeared on the then newly-formed Sheffield label. Today it is a collector's item and individual copies have been changing hands for as much as £350. What makes it so special is that not only was it a direct-cut recording but it also paved the way for what has become — quite literally — an industry within an industry.

The direct cutting process itself is not new. Before tape-recorders were commonly available all records were made this way. Before such things as microphones existed, a recording session consisted of everyone crowding round a giant megaphone. The engineer would cue the band and away they would go. The sound would then travel down the 'megaphone', vibrate a cutting stylus attached to the thin end and, if you were lucky, cut a spiral groove into a wax-coated disc. After etching, a positive impression was left which could then be used to stamp out (hence the name stamper) a limited number of copies. As the initial wax impression was in fact the original recording there could never be any more records produced once the stamper had worn out.

During the late Thirties lacquer-coated recording blanks replaced the earlier wax ones. Lacquer was much more robust than wax, and it was possible to re-play the lacquer immediately it was cut. For the broadcasting industry this was an

enormous time saving advantage because they no longer needed to wait for the recording blank to be converted into a stamper then subsequently be pressed. Naturally the lacquers that were played deteriorated in quality and were not suitable for subsequent pressing. In the end the problems were solved by the rise of the custom pressing plants which specialized in making stampers and pressings from directly cut lacquers.

Naturally when tape came onto the scene direct-cutting virtually fell by the wayside. Tape was far more convenient. You could re-play your original recording whenever you liked, and more importantly you could cut from the tape as many lacquers as you wanted. If there was a manufacturing fault during the processing (it does happen and even today some direct-cut recordings have been totally lost at this stage) or someone had cut the lacquer at the wrong level it could quite easily be re-cut.

Stampers

The same applied to the stampers. When they wore out, the master tape was replayed and another lacquer was cut. In many ways it was exactly what the industry needed. And there were benefits at the recording end too.

One of the big problems with direct-cut records is that there can be no editing. What is played in the studio is exactly what you get on the

disc. There are no facilities for running the disc back and adding another recorded part either. Tapes are a different matter. The same goes for actual music. If you don't like the closing few bars you can with multitrack tapes easily edit in a new section. This is impossible with direct-cut.

So why is it that people actually want to go back to the direct-cut process? Well in the very broadest sense the answer is quality. Despite all the developments in tape-recorders and tape there is still quite a lot of the original performance lost in the recording process. Most musicians who have been on a direct-cut session have remarked that they've never heard their instruments sound so much like the real thing.

There is a completely different attitude towards recording as well. Numbers aren't just put down and worked on later. The whole thing has to be worked out from the very beginning. The method is virtually the same as making a live recording but with studio quality sound. The adrenalin that flows on a direct-cut session is enormous — especially as you near the end of a side. There's just too much at stake not to do your best. So in the end not only do you end up with a better sounding disc

playing ordinary pressings. The current catalogue contains 35 direct-cut titles and 10 super-cuts. Lipman and Soyka are ready and willing to increase this list but will not do so unless they are convinced that the records they buy are "technically and musically value for money." In a summer season where most album sales are middling to poor, Quadramail can report: "We're rushed off our feet."

One dealer opinion comes from the distributor's biggest customer, Hi-Fi Care in London's West End. Owner David Ellis was not ready to launch into lyrical descriptions of the process or the discs themselves, but taking a straightforward business look at the product explained. "We sell hi-fi accessories, and I regard these records as such. The 2 customers are of course interested in the music, but I'm only interested in the technical quality. "I don't believe ordinary record shops would do very well selling direct-cuts — at least not at first — because the type of person who buys them most is a hi-fi enthusiast who would be unlikely to frequent ordinary record shops. But I suppose the public could be educated to want these records. One of the problems must be that there are not enough popular artists making them, and because of the way pop and rock bands work there probably never will be." However, from this shop between 80 and 100 direct-cuts are sold a week — and that means £15,000 profit a year.

Direct-cut to profit?

predominantly mail order, but the aim was always to move over to supplying shops. "But we had to create a demand among the public while trying to get dealers to sell the records." The company now has accounts with 300 retailers, and regularly supplies special orders to about 200 more. As well as direct-cut discs it also supplies what are called super-cuts — discs which were made with special care and quality engineering at all stages of manufacture, but which did involve tape in the recording.

Lipman determinedly laid to rest one common rumour about direct-cut discs — that after a fair number of plays the surface deteriorates to a point where no improvement on ordinary discs can be heard. "The process is in the recording, not the cutting. Once the master is made the fidelity is in that master. It goes to the factory where special care is taken (fresh, not reprocessed vinyl and thicker records to avoid warping etc.) and then we advise on how to take care of it."

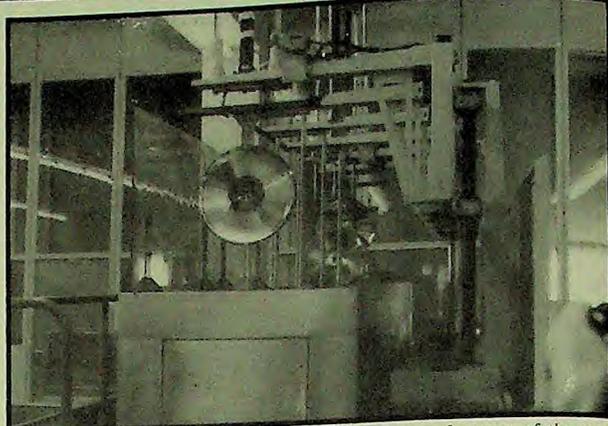
The market for direct-cut albums is growing judging from the response Quadramail can claim from both dealers and public. Although just about any title available at all here can be had through this company, it is constantly asked if there are any more by people who have already bought the lot and feel they cannot go back to buying and

playing ordinary pressings. The current catalogue contains 35 direct-cut titles and 10 super-cuts. Lipman and Soyka are ready and willing to increase this list but will not do so unless they are convinced that the records they buy are "technically and musically value for money." In a summer season where most album sales are middling to poor, Quadramail can report: "We're rushed off our feet."

Accessories

One dealer opinion comes from the distributor's biggest customer, Hi-Fi Care in London's West End. Owner David Ellis was not ready to launch into lyrical descriptions of the process or the discs themselves, but taking a straightforward business look at the product explained. "We sell hi-fi accessories, and I regard these records as such. The 2 customers are of course interested in the music, but I'm only interested in the technical quality. "I don't believe ordinary record shops would do very well selling direct-cuts — at least not at first — because the type of person who buys them most is a hi-fi enthusiast who would be unlikely to frequent ordinary record shops. But I suppose the public could be educated to want these records. One of the problems must be that there are not enough popular artists making them, and because of the way pop and rock bands work there probably never will be." However, from this shop between 80 and 100 direct-cuts are sold a week — and that means £15,000 profit a year.

However, from this shop between 80 and 100 direct-cuts are sold a week — and that means £15,000 profit a year.



ULTRASONIC CLEANING of the plated lacquers. Just one of the many processes in the production from recording lacquer to final pressings.

but the performance also has an extra bit of sparkle and fire behind it.

Recording techniques vary quite a bit depending on the type of music and/or attitudes of the engineers. One thing direct-cut recording has done is make everyone pay more attention to what they are doing when they record music. The use of hundreds of microphones, vast banks of ancillary equipment and even artificial reverberation have all been called into question in the pursuit of a direct link, to the original performance.

And the same applies at the other end of the process. Poor pressings can ruin thousands of pounds of worth of recording time so the majority of direct-cut companies go to enormous trouble to ensure the metalwork and actual pressings are to the highest standards.

Direct-cutting is a risky business. The original lacquer in the direct-cut process is irreplaceable and should it get scratched or damaged in any way everything is lost; and remember that this original lacquer has to go to the factory, be cleaned, coated in silver and then plated in nickel. One wrong move at this stage and it is goodbye to the whole of one side of an album.

Limited

The other important thing about these albums is that they are all limited editions. With only one original lacquer the number of albums that can be pressed is strictly limited. At the moment the best that can be done is something in the region of fifty thousand and that needs considerable care at each stage, and a high level of quality control. In some instances a separately cut lacquer (in effect a separate recording) may be used for an American release, and another for Europe and the rest of the world but in the end there will always be a limited number.

No one in the direct-cut business seriously believes that this particular recording technique will ever take over the recording industry. What it does provide however is a reference standard. For the musician it provides an opportunity to clear away the paraphernalia of the conventional recording techniques and get back to the actual real performance — what one company in fact describes, as "less is more!" For the recording and cutting engineers it provides a medium where real skill separates the men from the boys, and for the industry as a whole it's a yardstick by which conventional techniques, materials and process can be judged. And these improved standards eventually will, it is hoped, filter down to the broad consumer level. And that can only be good news — for the customer, the recording industry and in the end, the retailer.

So much for the direct-cut process. Who is making the recordings, and what sort of artists are getting involved?

From those early beginnings at Sheffield the market has

mushroomed, and there are currently around 40 different companies in on the act with about 70 different titles between them. Among the best known are Sheffield, Umbrella (based in Toronto, Canada), Crystal Clear, Direct-Disc, East Wind (Japan-based, but usually recording in America) and The Great American Gramophone Co. Certainly everyone looks to Sheffield to see what they are up to next but equally Umbrella and Direct-Disc have an enormous following. In the end the most successful direct-cut companies are those that feature the best artists, or have the most exciting repertoire.

Repertoire

Of the six Sheffield albums currently available (two more are soon to be released and the first two are now deleted) two feature jazz trumpeter Harry James and his band, one has been done with Thelma Houston. There's an early Lincoln Mayorga (basically mor) and a Kayorga album of classical piano music, and finally an m-o-r album of music played by Dave Grusin, also featuring Lee Ritenour on guitar and Ron Carter on bass.

Umbrella has nine albums available covering everything from rock (Rough Trade) through jazz (Rob McConnell, Humber College Jazz) to classical (Toronto Chamber Orchestra). Staff-producer for Umbrella is none other than Jack Richardson who has produced (conventional) albums for Bob Seger, Alice Cooper, Bob Seger and The Guess Who.

Direct-Disc is based in Nashville and has a slightly different kind of repertoire. For a start there's an excellent double album featuring Dave Brubeck has only just been released. Of the four previous albums one has featured traditional jazz, two have been e&w albums and one a big band production.

Interest

At the moment there are about forty-five different titles available here in England, the vast majority of which are being distributed by Quadramail, of 5, Fellows Road, London N.W.3. (Tel. 01-722 4009). It appears that due to the considerable interest being shown in direct-cut discs (Peter Clayton, BBC presenter, recently ran a 40 minute radio program just on direct-cut jazz albums) that a new market is being created for these records. No longer is it simply a specialist hi-fi interest.

After hearing a direct-cut disc many ordinary music lovers are absolutely staggered at the quality and are quite happy to fork out about £10 for one such recording. From the retailing side it's certainly proven good news in America, and there is no reason why the same shouldn't happen here. Some in-store promotion, plus sales staff who know just what direct-cuts are all about, is basically all a dealer could need in order to create interest. The bubble is just about to burst.

DIRECT-CUT disc sales figures vary greatly according to title, and beside the multi-platinum earners of the top rock and pop groups they, as yet, look insignificant. But such direct comparison is unfair and irrelevant, and although some titles may sell 500 a year, others do 500 a week.

Gary Lipman, who with his partner John Soyka (both formerly worked for JVC) runs Quadramail, emphasises that all the titles for as long as the limited editions stock lasts — sell steadily. Also the mark-up is the same 33 percent which the dealer theoretically makes on a pop LP — before he makes the now necessary price cut. On an album retailing at £10 that is a profit of around £3 on each sale. And there is no price cutting. Quadramail, having the lion's share of UK distribution of direct-cut labels, has achieved what the independent retailer has been praying in vain for on all normally-manufactured albums: the suppliers will not permit discounting (other than the odd 5p here or there) on the direct-cut LPs they distribute.

Discounting

"We want dealers to make a profit on direct-cut records, and if we hear of anyone discounting heavily (and the hi-fi disc world is quite a jealous one, where someone would tell us immediately someone else started doing it) we persuade them to stop — or refuse to supply them."

Quadramail began as

TOP 60 Albums

WEEK ENDING JULY 15 1978

1	1	SATURDAY NIGHT FEVER Various	•	RSO 2658 123
2	3	LIVE AND DANGEROUS Thin Lizzy	•	Vertigo 6641 807
3	2	STREET LEGAL Bob Dylan	•	CBS 86067
4	4	SOME GIRLS Rolling Stones	•	EMI CUN 39108
5	8	THE KICK INSIDE Kate Bush	•	EMI EMC 3223
6	7	THE ALBUM Abba	•	Epic EPC 86052
7	6	OCTAVE Moody Blues	□	Decca TXS 129
8	21	TONIC FOR THE TROOPS Boombtown Rats		Ensign ENVY 3
9	5	YOU LIGHT UP MY LIFE Johnny Mathis	•	CBS 86055
10	15	WAR OF THE WORLDS Jeff Wayne's Musical Version	□	CBS 96000
11	13	AND THEN THERE WERE THREE Genesis	•	Charisma CDS 4010
12	12	LENA MARTELL COLLECTION Lena Martell		Ronco RTI 2028
13	52	ROCK RULES Various		K-Tel RL 001
14	16	THE STUD Various	•	Ronco RTD 2029
15	14	BAT OUT OF HELL Meat Loaf	□	Epic/Cleveland Int EPC 82419
31	20	EVERYONE PLAYS DARTS Darts	□	Magnet MAG 5022
32	23	TRAVELLING John Williams		Cube HIFLY 27
33	30	BACK AND FOURTH Lindisfarne		Mercury 9109 609
34	18	20 GOLDEN GREATS Nat King Cole	•	Capitol EMTV 9
35	27	DISCO DOUBLE Various		K-TEL NE 1024
36	35	THE STRANGER Billy Joel	□	CBS 82311
37	42	BUT SERIOUSLY FOLKS Joe Walsh		Asylum K 53081
38	22	ANYTIME ANYWHERE Rita Coolidge	•	A&M AMLH 64616
39	59	YOU'RE GONNA GET IT Tom Petty & The Heartbreakers		Island ISA 5017
40	41	CITY TO CITY Gerry Rafferty	•	United Artists UAS 30104
41	NEW	OBSESSIONS UFO		Chrysalis CDL 1182
42	26	DAVID GILMOUR David Gilmour		Harvest SHVL 817
43	48	VAN HALEN Van Halen		Warner Brothers K 56470
44	31	MORE PENNIES FROM HEAVEN Various		World Records SH 276
45	-	MAGIC FLUTE OF JAMES GALWAY James Galway		Red Seal LRLI 5131

THE MOODY BLUES
THE MOODY BLUES
THE ARE BACK...! AND HOW!
OCTAVE

(ALBUM TXS 129, CASSETTE KTXC 129)
PRODUCED BY TONY CLARKE



Hear The Commodores
at the height of their
success.

On their latest album,
'Natural High',

Includes full-length
versions of their hits,

'Bang High' and 'The
Natural High'.



GERRY RAFFERTY

NEW TO NEW

World Popular Song Festival in Tokyo '78

Songs that are dying to be sung. To be heard by thousands, millions. To become chartbusters.

That's the kind of music that happens every November on the stage of Yamaha's World Popular Song Festival in Tokyo. Because the Festival is dedicated to the proposition that new music, interesting music, innovative music, is lurking out there in the hearts of so many creative composers and performers who don't have the fame they deserve — yet. And who can start on that road through the World Popular Song Festival.

**Super-success!
Chartbusting!
Yours from
the World Popular
Song Festival!**

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for further information, please contact:

**WORLD FESTIVAL COMMITTEE '78
YAMAHA MUSIC FOUNDATION**

24-22, 3-chome, Shimomeguro, Meguro-ku, Tokyo, Japan

CABLE: WORLDFESTIVAL TOKYO TELEX: 2466571 YAMAHA J TEL: (03) 719-3101

Japan is the world's second largest pop music market, with annual sales of singles and LPs of more than \$700 million! It's a tough market to break into, but once in, the rewards are fabulous.

Here's how the 3-night-long, world-renowned Festival extravaganza can crack that nut for anyone with creativity and originality.

From the first Festival in 1970 to last year's, live Festival audiences totaled 264,000 — not to mention the millions of pop music lovers who watched on TV and listened on radio throughout the country.

For the past eight years, more than 210,000 song entries have been received by the Festival Committee, from over 60 countries! Of these entries, 360 songs have been selected for competition in the Festival.

Apart from the many awards which the best of these songs have won at the Festival itself, of the 360 songs that were performed on the Festival stage, 130 have been cut as records. And the sales of these singles, in Japan alone, have in the past eight years amounted to an astounding 16,700,000 copies!

As to what's happening right now, the Grand Prix-winning songs from the 1977 World Popular Song Festival have been riding in top slots on Japan's hit charts for over four straight months — with over half a million records sold to date!

The Festival can do this for you too. The deadline for entries is July 15, 1978 for this year's Festival, which will run from November 10 through 12 in Tokyo. To enter, you'll need a demo tape, music score and lyrics, bio and photo, and completed application form.

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURE FORTY

AIRPORT — Motors (Virgin VS 219)
A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)
ANTHEM — New Seekers (CBS 6413)
BABY IT'S YOU — Racey (RAK 277)
BLUER THAN BLUE — Michael Johnson (EMI America AMI 501)
BOOGIE OOGIE OOGIE — A Taste of Honey (Capitol CL 15988)
CALIFORNIA — Raffaella Carrà (Epic EPC 6540)
CARRY ON WAYWARD SON — Kansas (Kirschner KIR 4932)
COLD AS ICE — Foreigner (Atlantic K 10986)
COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight And The Pips (BDS 473)
DANCING IN THE CITY — Marshall Hain (Harvest HAR 5157)
(DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)
DON'T LET ME DOWN AGAIN — Buckingham Nicks (Polydor 2066 700)
5-7-0-5 City Boy (Vertigo 6059 207)
FLYING HIGH — Commodores (Motown TMG 1111)
FROM EAST TO WEST — Voyage (GTO GT 224)
HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)
IS THIS A LOVE THING — Raydio (Arista ARIST 193)
IT'S THE SAME OLD SONG — KC and The Sunshine Band (TK TKR 6073)
I'VE HAD ENOUGH — Wings (Parlophone R6020)
LIFE'S BEEN GOOD — Joe Walsh (Asylum K 13129)
LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)
LOVE'S IN YOU — Georgio and Chris (Oasis 4)
MANY TOO MANY — Genesis (Charisma CB 315)
MIND BLOWING DECISIONS — Heatwave (GTO GT 226)
MISS YOU — Rolling Stones (EMI 2802)
MOVIN' OUT (ANTHONY'S SONG) — Billy Joel (CBS 6412)
RUN FOR HOME — Lindisfarne (Mercury 6007 177)
STAY — Jackson Browne (Asylum K 13128)
STILL THE SAME — Bob Seger (Capitol CL 15990)
SUBSTITUTE — Clout (EMI Carrere 2788)
THE MAN WITH THE CHILD IN HIS EYES — Kate Bush (EMI 2806)
THE RACE IS ON — Suzi Quatro (RAK 278)
TILL YOU TAKE MY LOVE — Harvey Mason (Arista ARIST 12188)
TOOK THE LAST TRAIN — David Gates (Elektra K 12307)
USE TA BE MY GIRL — O'Jays (Philadelphia PIR 6332)
WARM RIDE — Rare Earth (Prodigal Prod 9)
WILD WEST HERO — Electric Light Orchestra (JET 109)
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)
YOU'RE THE ONE THAT I WANT — John Travolta/Olivia Newton John (RSO 006)

RECORDS OF THE WEEK

Dave Lee Travis: STUFF LIKE THAT — Quincy Jones (A&M AMS 7367)
Simon Bates: DON'T LET ME DOWN AGAIN — Buckingham Nicks (Polydor 2066 700)
Paul Burnett: DON'T CARE — Klark Kent (Kryptonite KK 1)
Tony Blackburn: DON'T WANNA SAY GOODNIGHT — Candidate (RAK 580)
Kid Jensen: GROOVE WITH YOU — Isley Brothers (EPIC PC 6481)

Radio 2

ALBUM OF THE WEEK

TERRY WOGAN'S GREATEST HITS — Terry Wogan (Philips 9109 223)

Luxembourg

BULLETS

TOMORROW — Kate Robbins (Anchor ANC 1054)
WHO ARE YOU — The Who (Polydor WHO 1)
BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)
THE RACE IS ON — Suzi Quatro (RAK 278)
DON'T LET ME DOWN AGAIN — Buckingham Nicks (Polydor 2066 700)
ONE LOOK OVER MY SHOULDER — Average White Band (RCA XB 9270)
IT'S THE SAME OLD SONG — K.C. & The Sunshine Band (T.K. TKR 6037)
FM — Steely Dan (MCA 374)
MAGIC MIND — Earth Wind & Fire (CBS 6490)
TALK — Dennis O'Brien (Safari)
POWER PLAY:
LIFE'S BEEN GOOD — Joe Walsh (Asylum K 13129)

TWIN SPIN:

POOR OLD HORSE — Albion Band (Harvest HAR 5156)

TOP ADD ONS

- 1= YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483) C, BR, RC, D, M, H, F, TV, RT, O, RL
- 2 IT'S THE SAME OLD SONG — K.C. & The Sunshine Band (T.K. TKR 6037) RL, C, RC, T, H, F, B, TV, P, HM.
- 3 FM — Steely Dan (MCA 374) RL, C, RC, D, M, B, RT, O.
- 4= WHO ARE YOU — The Who (Polydor WHO 1) RL, C, BR, RC, D, F, V.
- 4= SOMEWHERE IN THE NIGHT — Barry Manilow (Arista ARIST 196) MR, C, BR, RC, H, TV, RT.
- 6= MANY TOO MANY — Genesis (Charisma CB 315) C, BR, RC, F, B, RT.
- 6= BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445) BR, RC, M, F, O, V.
- 6= MAGIC MIND — Earth Wind & Fire (CBS 6490) MR, CR, M, RT, O, Md.

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.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

FM — Steely Dan (MCA 374)
IF EVER I SEE YOU AGAIN — Roberta Flack (Atlantic K 11165)
IT'S THE SAME OLD SONG — KC & The Sunshine Band (T.K. TKR 6037)
(DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)
COLD AS ICE — Foreigner (Atlantic K 10986)
THE RACE IS ON — Suzi Quatro (RAK 278)
CALIFORNIA — Raffaella Carrà (Epic EPC 6450)
LOVIN' LIVIN' AND GIVIN' — Diana Ross (Motown TMG 1112)
CARRY ON WAYWARD SON — Kansas (Kirschner KIR 4932)
SHAME — Evelyn 'Champagne' King (RCA PB 1122)
IS THIS A LOVE THING — Raydio (Arista 193)
PRODIGAL SON — Steel Pulse (Island WIP 6449)
BOOTZILLA — Bootsy's Rubber Band (Warner Brothers K 17196)
COME ON DANCE DANCE — Saturday Night Band (CBS 6367)
MANY TOO MANY — Genesis (Charisma CB 315)

BRMB

BIRMINGHAM

ADD ONS

FROM EAST TO WEST — Voyage (GTO GT 224)
MANY TOO MANY — Genesis (Charisma CB 315)
WHO ARE YOU — The Who (Polydor WHO 1)
SOMEWHERE IN THE NIGHT — Barry Manilow (Arista 196)
BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)
SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)
WHAT A LOVELY DAY — John Joliffe (Rocket ROKN 542)
I CAN'T WANT ANY LONGER — Bill Anderson (Ember EMBS 361)
BEND ME SHAPE ME — Gilla (Ariola' Hansa AHA 518)
SWAYIN' TO THE MUSIC (SLOW DANCIN') — Johnny Rivers (Polydor 2001 790)
D.I.A.L.I.N. DIANE — Switch (MCA 375)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: FLIGHT OF THE WILD GEESE — Joan Armatrading (A&M AMS 7365)
Dave Lincoln: SOMEWHERE IN THE NIGHT — Barry Manilow (Arista 196)
Phil Easton: KISS LIKE ROCK 'N' ROLL — Marseille (Mountain TOP 39)
Norman Thomas: YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)

ADD ONS

WHO ARE YOU — The Who (Polydor WHO 1)
IS THIS A LOVE THING — Raydio (Arista 193)
BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)
IT'S THE SAME OLD SONG — KC & The Sunshine Band (T.K. TKR 6037)
MARY SKEFFINGTON — Gerry Rafferty (Logo GO 314)
MANY TOO MANY — Genesis (Charisma CB 315)
FROM EAST TO WEST — Voyage (GTO GT 224)
CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6417)
FM — Steely Dan (MCA 374)
DEAR ANYONE — Pandora (DJM DJS 10865)
COME ON DANCE DANCE — Saturday Night Band (CBS 6367)
RUN JOEY RUN — Billie Davis (Magnet MAG 124)
MADONNA BLUE — Illusion (Island WIP 6430)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: IT'S THE SAME OLD SONG — KC & The Sunshine Band (T.K. TKR 6037)
Steve Jones: YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)
Tom Ferrie: FM — Steely Dan (MCA 374)
Bill Smith: IF EVER I SEE YOU AGAIN — Roberta Flack (Atlantic K 11165)
Dougie Donnelly: WE'VE GOT SOMETHING MORE — Richard Myhill (Mercury TANGO 2)
Tim Stevens: SOMEWHERE IN THE NIGHT — Barry Manilow (Arista 196)
Richard Park: AIN'T NOTHING GONNA KEEP ME FROM YOU — Teri de Sarlo (Casablanca)

CURRENT CHOICE

WHO ARE YOU — The Who (Polydor WHO 1)

ADD ONS

MANY TOO MANY — Genesis (Charisma CB 315)
MY WAY — Sex Pistols (Virgin VS 220)
THE CLAPPING SONG — Shirley Ellis (MCA MCEP 1)
NIGHT FEVER — Carl Douglas (Gull GULS 61)

Downtown Radio

BELFAST

HIT PICKS

John Paul: DISCO CRAZY — Jesse Green (EMI 2801)
Candy Devine: YOU'RE ALL I NEED TO GET BY — Mathis/Williams (CBS 6483)
Michael Henderson: WHOOPS A DAISY — Humphrey Ocean and The Hardy Annuals (Stiff BUY 29)
Eddie West: OH HONEY — Delegation (State STAT 82)

ADD ONS:

SHEILA — Rosseta Stone (Private Stock PVT 158)
WHO ARE YOU — The Who (WHO 1)
THE CLAPPING SONG — Shirley Ellis (MCA MCEP1)
FM — Steely Dan (MCA 374)
FLIGHT OF THE WILD GEESE — Joan Armatrading (A&M AMS 7365)
LITTLE DARLIN' — The Flirtations (Casino Classics CCI)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: I CAN HEAR MUSIC — California (RSO 014)
Steve Hamilton: LIVE LIFE — The Kinks (ARIST 199)
Bill Tarrant: IT'S ALL OVER NOW — George Chandler (RCA PB 5092)
Mike Gower: BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)
Brian Ford: WHO ARE YOU — The Who (WHO 1)

MUSIC WEEK

"Life's Been Good"	K13129
JOE WALSH	
"Took The Last Train"	K12307
DAVID GATES	
"Northern Lights"	K17177
RENAISSANCE	
"Cold As Ice"	K10986
FOREIGNER	

NEXT IN LINE

JIMMY JAMES AND THE VAGABONDS

The next smash Disco single produced by Biddu

I can't stop my feet from dancing

7" version 7N 46109
12" version 7NL 46109



**BUY IT HERE
NOW!**

WEEK

SINGLES CHART

TOP 75

WEEK ENDING JULY 15 1978

1	1	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John	RSO 006	35	21	IT SURE BRINGS OUT THE LOVE IN YOUR EYES	David Soul	Private Stock PVT 137
2	2	SMURF SONG	Father Abraham	Decca F 13759	36	59	LIFE'S BEEN GOOD	City Boy	Vertigo 6059 207
3	5	DANCING IN THE CITY	Marshall Hain	Harvest HAR 5157	37	70	LOVE'S BEEN GOOD	Joe Walsh	Asylum K 13129
4	3	ANNIE'S SONG	James Galway	RCA RB 5085	38	38	(WHITE MAN) IN HAMMERSMITH PALAIS	Clash	CBS 6383
5	4	AIRPORT	Motors	Virgin VS 219	39	35	MOVIN' OUT (ANTHONY'S SONG)	Billy Joel	CBS 6412
6	8	LIKE CLOCKWORK	Boomtown Rats	Ensign ENY 14	40	68	FOREVER AUTUMN	Justin Hayward	CBS 6368
7	18	NO-ONE IS INNOCENT/MY WAY	Sex Pistols	Virgin VS 220	41	NEW	LOVE YOU MORE	Buzzcocks	United Artists UP 36433
8	11	A LITTLE BIT OF SOAP	Showaddywaddy	Arista 191	42	55	I'VE HAD ENOUGH	Wings	Parlophone R 6020
9	6	MAN WITH THE CHILD IN HIS EYES	Kate Bush	EMI 2806	43	28	BOY FROM NEW YORK CITY	Darts	Magnet MAG 116
10	7	MISS YOU/FAR AWAY EYES	Rolling Stones	EMI 2802	43	36	JUST LET ME DO MY THING	Sine	CBS 6351
11	22	BOOGIE OOGIE OOGIE	A Taste Of Honey	Capitol CL 15988	45	45	MANY TOO MANY	Genesis	Charisma CB 315
12	23	RUN FOR HOME	Lindisfarne	Mercury 6007 177	46	33	ROSALIE	Thin Lizzy	Vertigo LIZZY 2
13	15	USE TA BE MY GIRL	O'Jays	Philadelphia PIR 6332	47	63	IS THIS A LOVE THING	Raydio	Arista ARIST 193
14	13	MIND BLOWING DECISIONS	Heatwave	GTO GT 226	48	64	PRODIGAL SON	Steel Pulse	Island WIP 6449
15	14	ARGENTINE MELODY	San Jose	MCA 369	49	37	FLYING HIGH	Commodores	Motown TMG 1111
16	19	(DON'T FEAR) THE REAPER	Blue Oyster Cult	CBS 6333	50	42	SHAME	Evelyn 'Champagne' King	RCA PC 1122
17	25	SUBSTITUTE	Clout	Carole EMI 2768	51	53	DISCO INFERNO	Trammps	Atlantic K 11135
					52	39	IF I CAN'T HAVE YOU	Yvonne Elliman	RSO 2090 266
					53	57	GET UP	JALN Band	Magnet MAG 118
					54	31	LOVE IS IN THE AIR	John Paul Young	Ariola ARD 117
					55	43	BOOTZILLA	Bootsy's Rubber Band	Warner Bros K 17196
					56	51	CARRY ON WAYWARD SON	Kansas	Kirshner KIR 4932
					57	48	WHAT A WASTE	Ian Dury	Stiff BUY 27
					58	69	DRAGON POWER	UKO Band	Sound SAT 132
							THE CLAPPING SONG		

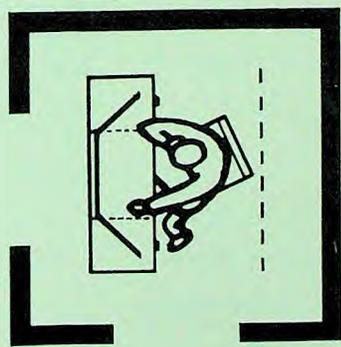
LIKE!

THE NEW SINGLE FROM

THE **JUSTIN** HAYWARD

DECCA

LOVE YOU
MORE
UP 36433

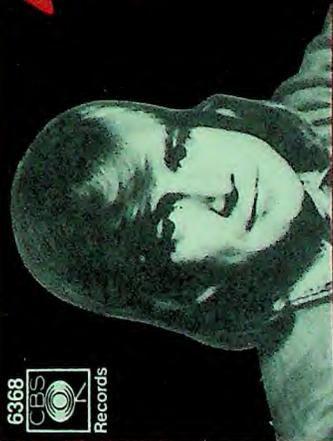


BUZZCOCKS

NOISE
ANNOYS

UA
www.uar.com

6368
CBS
Records



'Forever Autumn'

new single
Featuring Justin Hayward

Jeff Wayne's musical version of
THE WAR OF THE WORLDS

17	25	Clout	Carrere EMI 2788
18	10	RIVERS OF BABYLON Boney M	Atlantic/Hansa K 11120
19	24	WILD WEST HERO Electric Light Orchestra	Jet JET 109
20	9	MAKING UP AGAIN Goldie	Bronze BRO 50
21	17	BEAUTIFUL LOVER Brotherhood Of Man	Pye 7N 46071
22	12	DAVY'S ON THE ROAD AGAIN Manfred Manns Earth Band	Bronze BRO 52
23	29	SATISFY MY SOUL Bob Marley & the Wailers	Island WIP 6440
24	30	ROCK & ROLL DAMNATION AC/DC	Atlantic K 11142
25	16	OH CAROL Smokie	RAK 276
26	32	COME ON DANCE DANCE Saturday Night Band	CBS 6367
27	27	NIGHT FEVER Bee Gees	RSO 082
28	26	NEVER SAY DIE Black Sabbath	Vertigo SAB 001
29	46	HOW CAN THIS BE LOVE Andrew Gold	Asylum K 13126
30	34	FROM EAST TO WEST/SCOTTS MACHINE Voyage	GTO/Hansa GT 224
31	40	DON'T BE CRUEL Elvis Presley	RCA PB 9265
32	44	STAY Jackson Browne	Asylum K 13128
33	20	CA PLANE POUR MOI Plastic Bertrand	Sire 6078 616
34	41	COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips	Buddah BDS 473
<p>● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)</p> <p>Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record buyers by the British Market Research Bureau Ltd</p>			
58	69	JKD Band	MCA MCEP 1
59	73	THE CLAPPING SONG Shirley Ellis	Island WIP 6422
60	50	HI TENSION Hi Tension	Motown TMG 1110
61	74	YOU AND I Rick James	Casablanca TGIFS 2
62	56	LAST DANCE Donna Summer	Warner Brothers K 17177
63	NEW	NORTHERN LIGHTS Renaissance	Atlantic K 11136
64	49	ON A LITTLE STREET IN SINGAPORE Manhattan Transfer	Pye 7N 46078
65	54	LET'S GO DISCO Real Thing	TK TKR 6027
66	67	DANCE WITH ME Peter Brown	Creole CR 153
67	72	COME TO ME Ruby Winters	Arista 181
68	62	BECAUSE THE NIGHT Patti Smith Group	Polydor 2059 023
69	61	ANGELS WITH DIRTY FACES Sham 69	MCA 260
70	-	DON'T CRY FOR ME ARGENTINA Julie Covington	Capitol CL 15977
71	47	MORE THAN A WOMAN Tavares	CBS 6413
72	NEW	ANTHEM New Seekers	State STAT 80
73	58	FUNK THEORY Rokotto	Radar ADA 10
74	52	PUMP IT UP Elvis Costello and Attractions	Atlantic K 10986
75	NEW	COLD AS ICE Foreigner	

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AIRPLAY ACTION

ADD ONS

PYRAMANIA — Alan Parsons Projects (ARIST 195)
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (S CBS 6483)
LOVIN' LIVIN' AND GIVIN' — Diana Ross (Motown TMG 1112)
IT'S THE SAME OLD SONG — KC and The Sunshine Band (S TKR 6037)
RIDER IN THE RAIN — Randy Newman (Warner Bros K 17205)
THIS LOVE AFFAIR — Gloria Gaynor (Polydor 2066 922)
DISCO INFERNO — Trammps (Atlantic K 11135)
MANY TOO MANY — Genesis (Charisma CB 315)
PRODIGAL SON — Steel Pulse (Island WIP 6449)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: COPACABANA — Barry Manilow (Arista 196)
Roger Moffat: COLD AS ICE — Foreigner (Atlantic K 10986)
Johnny Moran: LIFE'S BEEN GOOD — Joe Walsh (Asylum K 13129)
Colin Slade: THE CAMBRIDGE STOMP — Push (Stickylab STK 500)
Ray Stewart: IT'S THE SAME OLD SONG — KC & The Sunshine Band (TK TKR 6037)
Bill Crozier: YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)

Metro Radio

NEWCASTLE

ADD ONS

FM — Steely Dan (MCA 374)
BLUER THAN BLUE — Michael Johnson (EMI America AMI 501)
NIGHT FEVER — Carl Douglas (Gull GULS 61)
BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)
LOVE BREAKDOWN — Barbra Streisand (CBS 6476)
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)
CALIFORNIA — Raffaella Carrà (Epic EPC 6450)
MAGIC MIND — Earth Wind & Fire (CBS 6490)
TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: FM — Steely Dan (MCA 374)
Anthea Clarke: YOU'RE ALL I NEED TO GET BY — Johnny Mathis & Deniece Williams (CBS 6483)
Keith Rogers: BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)
Greg Bance: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)
Bernard Mulhern: RUNAWAY — Jefferson Starship (Grunt FB 1274)
Tony Valence: MAGIC MIND — Earth Wind & Fire (CBS 6490)

Pennine Radio

BRADFORD

HIT PICKS

Julius K. Scragg: BEND ME SHAPE ME — Gilla (AHA 518)
Ian Scott: TWO TICKETS TO PARADISE — Eddie Money (CBS 6385)
Mike Hurley: COLD AS ICE — Foreigner (K 10986)
Peter Levy: TOOK THE LAST TRAIN — David Gates (Warner Bros K 12307)

PENNINE PICK:

IT'S THE SAME OLD SONG — KC and the Sunshine Band (TKR 6037)

ADD ONS

TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)
SHAME — Evelyn 'Champagne' King (RCA PB 1122)
PRODIGAL SON — Steel Pulse (Island WIP 6449)
LIFE'S BEEN GOOD — Joe Walsh (Asylum K 13129)

Radio 210

THAMES VALLEY

ADD ONS

SOMEWHERE IN THE NIGHT — Barry Manilow (Arista 196)
EVERYTIME WE SAY GOODBYE — Roy Mason Apps (Safari SAFE 8)
EVERYTIME — Jigsaw (Splash CP 20)
IT'S THE SAME OLD SONG — KC & The Sunshine Band (T.K. TKR 6037)
CALIFORNIA — Raffaella Carrà (Epic EPC 6450)
WE'VE GOT SOMETHING MORE — Richard Myhill (Mercury TANGO 2)
OH! I WANT YOU — Joe Breen (Mountain TOP 40)
WHAT'S YESTERDAY — Jerry Stevens (Ember EMBS 362)
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)
COLD AS ICE — Foreigner (Atlantic K 10986)
DANCIN' FEVER — Claudia Barry (Lollipop LOLLY 1)

Radio Tees

TEESIDE

ADD ONS

D.I.A.L.I.N. DIANE — Switch (MCA 375)
MY FAVOURITE FANTASY — Van McCoy (MCA 370)
1999 — Headline (Vertigo 6007 180)
DEAR ANYONE — Maggie Moone (DJM DJS 10865)
WHERE WILL I BE NOW — Chris East (GTO GT 227)
USE TA BE MY GIRL — O'Jays (PHILLY S PIR 6332)
STILL THE SAME — Bob Seger (Capitol CL 15999)
MADONNA BLUE — Illusion (ISLAND WIP 6430)
STAY — Jackson Browne (Asylum K 13128)
CALIFORNIA — Raffaella Carrà (EPIC EPC 6450)

Radio Trent

NOTTINGHAM

ADD ONS

MAGIC MIND — Earth Wind & Fire (CBS 6490)
HOBBY HORSE — Simon Park (BBC RESL 54)
FM — Steely Dan (MCA 374)
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)
SOMEWHERE IN THE NIGHT — Barry Manilow (Arista 196)
MANY TOO MANY — Genesis (Charisma CB 315)
WE'VE GOT SOMETHING MORE — Richard Myhill (Mercury TANG 2)
PRODIGAL SON — Steel Pulse (Island WIP 6449)
5705 — City Boy (Vertigo 6059 207)
SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: IF EVER I SEE YOU AGAIN — Roberta Flack (Atlantic K 11165)
Nicky Jackson: GROOVE WITH YOU — Isley Brothers (Epic EPC 6481)
Dave Christian: FM — Steely Dan (MCA 374)
Andy Ferriss: BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)
Chris Rider: YOU AND I — Rick James (Motown TMG 1100)
Anton Darby: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)
Howard Pearce: WHO ARE YOU — Who (Polydor WHO 1)
Jack McLaughlin: GOT A FEELING — Patrick Juvet (Casablanca CAN 127)
Dave Carson: STUFF LIKE THAT — Quincy Jones (A&M AMS 7367)
Station Special: FOR YOU — Judie Tzuke (Rocket ROKN 541)

BBC Blackburn

HIT PICKS

Jude Bunker: WHOOPS A DAISY — Humphrey Ocean and Hardy Annuals (Stiff BUY 29)
Nigel Dyson: YOU'RE ALL I NEED TO GET BY — Johnny Mathis And Deniece Williams (CBS 6483)
Rob Salvidge: WHO ARE YOU — The Who (Polydor Who 1)
Phil Scott: MAN OF THE WORLD — Fleetwood Mac
Trevor Hall: COLD AS ICE — Foreigner (Atlantic K 10986)
Pat Gibson: FEEL'S SO GOOD — Chuck Mangione (A&M AMS 7357)
Gerald Jackson: LITTLE DARLING — The Flirtations (R.K. C.C.I.)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: ATHENA — Harry Secombe (Phillips 6006 598)
John Howden: FLIGHT OF THE WILD GEESE — Joan Armatrading (A&M AMS 7365)
Pam Gillard: IT'S THE SAME OLD SONG — KC And The Sunshine Band (TK 6037)

BBC Medway

PRESENTER PICKS

Rod Lucas: EVERYTIME — Jigsaw (Splash CP 20)
John Thurston: NEW YORK IS A LOVELY TOWN — The Trade Winds (Charly CYS 1035)
Brian Faulkner: EVERYTIME WE SAY GOODBYE — Roy Mason Apps (Safari SAFE 8)
Tony Valence: MAGIC MIND — Earth Wind & Fire (CBS 6490)

BBC Merseyside

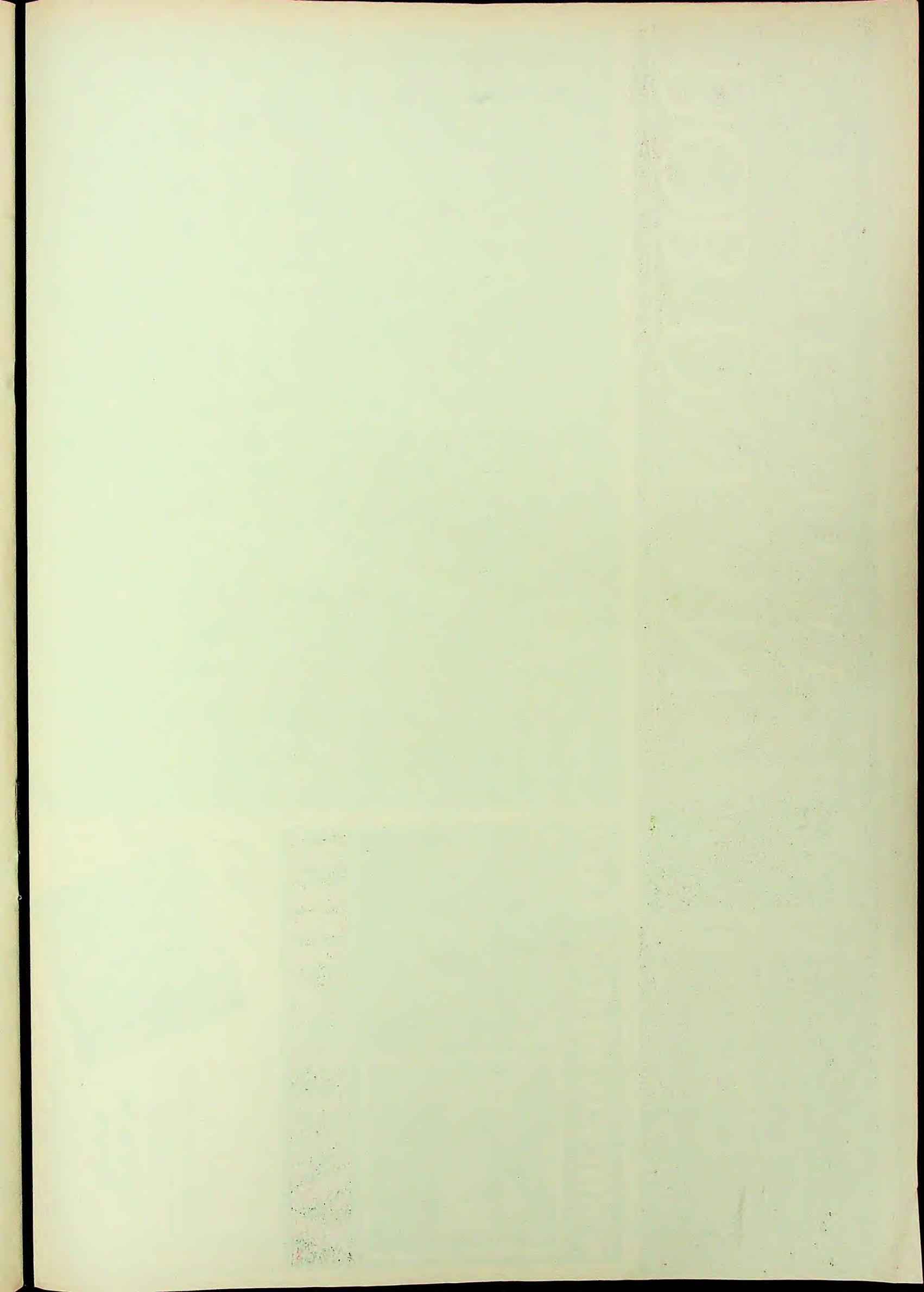
PERSONAL PICKS

Billy Butler: SOMEWHERE IN THE NIGHT — Barry Manilow (Arista 196)
Dave Porter: FLIGHT OF THE WILD GEESE — Joan Armatrading (A&M AMS 7365)
Terry Lennaine: MAGIC MIND — Earth Wind & Fire (CBS 6490)
Johnny Kennedy: DRAGON POWER — JKD Band (Satri SAT 132)

BBC Ulster

ADD ONS

FLIGHT OF THE WILD GEESE — Joan Armatrading (A&M AMS 7365)
LET'S BE NATURAL — Rutles (Warner Brothers K 17180)
I WANNA DANCE — Alan Price (Jet 113)
LET ME LOVE YOU ONCE BEFORE YOU GO — Frankie McBride (Emerald MD 1206)
LOVE ON THE LINE — Levinsky Sinclair (Charisma CB 316)
TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)

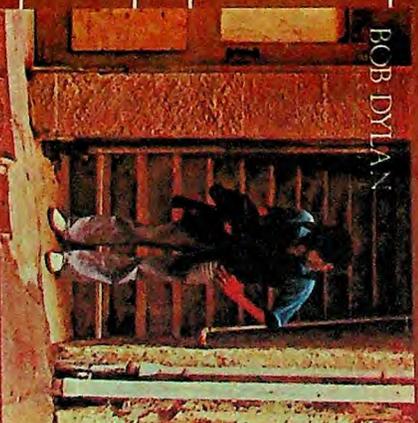


16	9	NEW BOOTS AND PANTIES Ian Dury	•	Siff SEEZ 4	46	39	LONDON TOWN Wings	•	Parlophone PAS 10012
17	19	DARKNESS ON THE EDGE OF TOWN Bruce Springsteen		CBS 86061	47	38	RUBY WINTERS Ruby Winters		Creole CRLP 512
18	10	PASTICHE Manhattan Transfer	•	Atlantic K 50444	48	45	NATURAL HIGH Commodores		Motown STML 12087
19	11	I KNOW COS I WAS THERE Max Boyce	□	EMI MAX 1001	49	40	GREATEST HITS Abba	•	Epic EPC 69218
20	17	BLACK AND WHITE Stranglers	•	United Artists UAK 30222	50	NEW	SONGBIRD Barbara Streisand		CBS 86060
21	36	GREASE Original Soundtrack		RSO RSD 2001	51	50	WATCH Manfred Mann's Earth Band		Bronze BRON 507
22	53	CLASSIC ROCK London Symphony Orchestra		K-Tel ONE 1009	52	-	THE MAN WITH THE GOLDEN FLUTE James Galway		Red Seal LRLI 5127
23	25	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344	53	44	PLASTIC LETTERS Blondie	□	Chrysalis CHR 1166
24	24	PETER GABRIEL Peter Gabriel		Charisma CDS 4013	54	NEW	EVITA Various	•	MCA MCX 503
25	33	KAVA Bob Marley & The Wailers	•	Island ILPS 9517	55	58	THE SOUND OF BREAD Bread	•	Elektra K 52062
26	43	CENTRAL HEATING Heatwave		GTO GTLP 027	56	-	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel		CBS 69003
27	29	POWER IN THE DARKNESS Tom Robinson Band		EMI EMI 3226	57	-	POWER AGE AC/DC		Atlantic K 50483
28	28	20 GOLDEN GREATS Beach Boys	•	Capitol EMTV 1	58	49	PENNIES FROM HEAVEN Various		World Records SH 266
29	32	REAL LIFE Magazine		Virgin V 2100	59	37	20 GOLDEN GREATS Frank Sinatra	•	Capitol EMTV 10
30	34	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400	60	46	20 GOLDEN GREATS Buddy Holly & The Crickets	•	MCA EMTV 8

BOB DYLAN

NEW ALBUM

STREET LEGAL



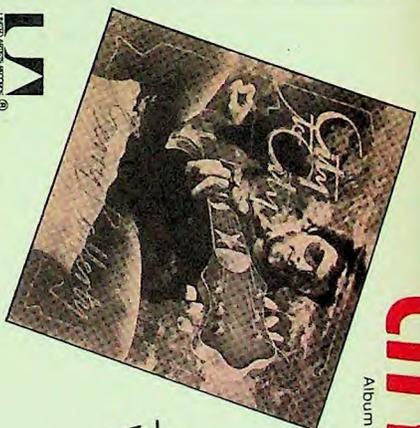
BOB DYLAN

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'Baby Stop Crying'

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Baker St.

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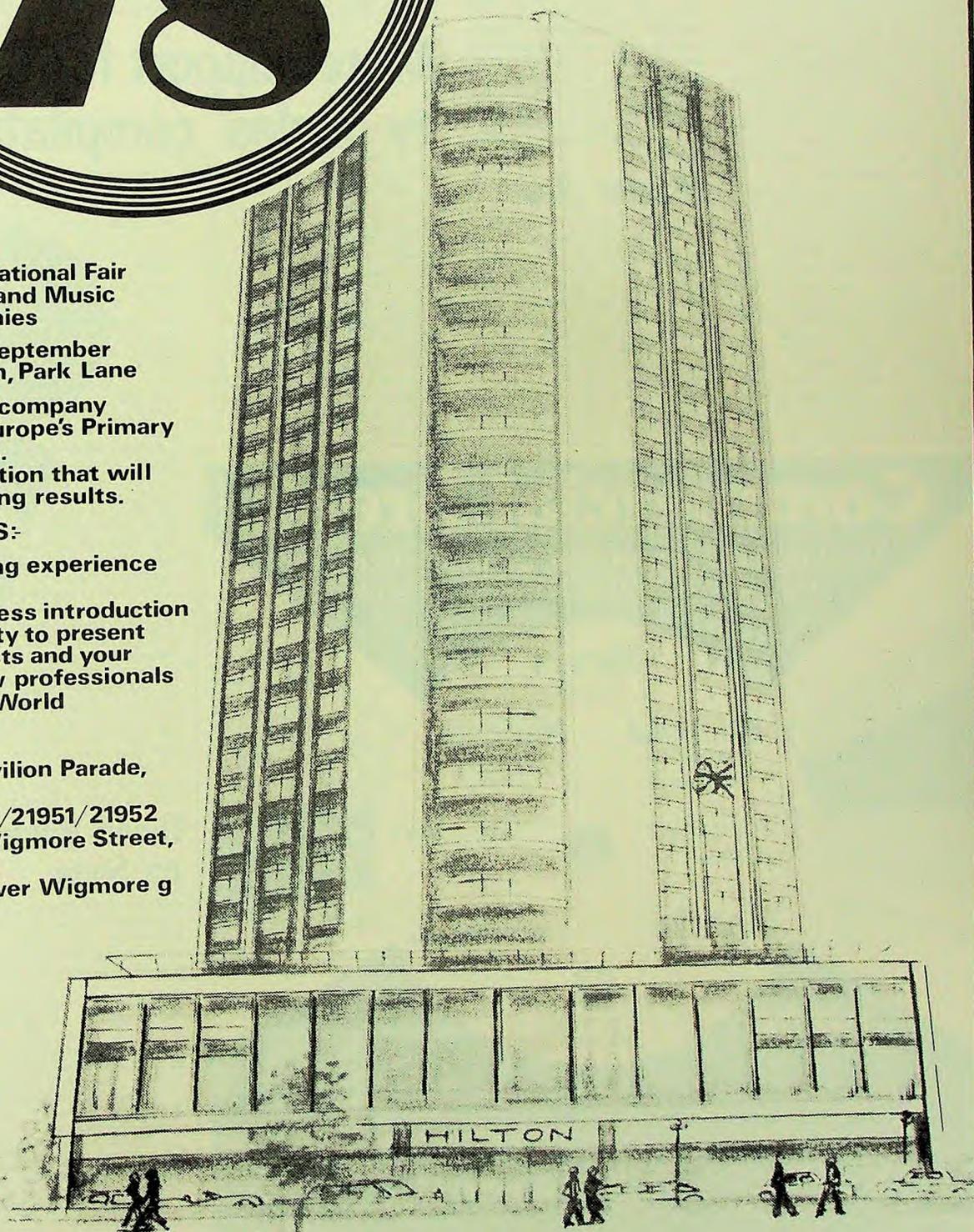
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CLASSICAL

Rediffusion back-up for Carlo Curley disc

by NICOLAS SOAMES

CARLO CURLEY, the flamboyant American organist who draws thousands to his recitals on his Allen Computer Organ at Alexandra Palace, London, has released his second record on Rediffusion Royale to coincide with his nationwide tour.

But while his first Rediffusion release (Organ Spectacular, ROY 2015) was bought last year mainly by his audience, Carlo Curley Plays Bach (ROY 2016) is expected to do equally well in shops, and for the first time Rediffusion is organising a promotion campaign for Curley's records, which are distributed by Selecta. Signings are to be held in Nottingham and Hull where Curley plays at the end of September and the beginning of November, and other similar dates are to be fixed.

Selecta outlets will also be offered three copies of the Bach record without any commercial obligation, and a monthly bulletin with latest details of Curley's tour is being released to reps, according to a Rediffusion spokesman.

"The first record sold 4,000 copies in six months, and we hope at least to double that," said Richard Bernas of Rediffusion. "There is one more disc, of French and English music, which has already been recorded, but we are not releasing it until later this year," and he added that some display material is also being prepared for shops.

Standing six foot 4 inches, and weighing in at 20 stone, Curley appears to have achieved the impossible by attracting interest from organ audiences as well as a more general public which comes

along simply to be entertained. He is appearing on numerous BBC Radio programmes, including Jack de Manio, Start the Week and Nationwide. In addition, a series of possibly six tv programmes is being discussed for the autumn.

On the Bach disc he plays the Fantasia and Fugue in G minor (BMW 542) and the Prelude and Fugue in A minor (BMW 543) as well as a couple of chorales preludes, making full use of the complex combinations of stops the Allen organ offers.

• Ron Smith, who ran the UK operation of Peerless, and before that was with WEA and Phonogram, has taken over as manager of International Library Records, which includes Rediffusion Records, and its four labels, Aurora, Royale, Heritage and Legend.

This will probably mean that Rediffusion, whose catalogue is dominated by imports, will probably do an increased number of original material.

Master class

CELLIST JULIAN Lloyd-Webber, whose Variations album on MCA has sold gold, is to hold a master class at Beck Civic Centre in Hillingdon on July 14. The following day he will take part in the first public performance of Variations, written by his brother Andrew Lloyd Webber and based on Rachmaninov's famous work. The concert is sponsored by London's Capital Radio and is at the Royal Festival Hall. Lloyd Webber appears at the Chichester Festival on July 13.



ONE ARTIST successfully breaking down classical barriers (see story below) is RCA flautist James Galway. His single, Annie's song was No. 3 in last week's Top 75. He made a rare signing appearance last week at Henry Stave's in London and the event was filmed for a documentary to be shown in the US next year. Pictured with Galway (signing albums) are left to right, Madeline Kasket (RCA Classical) Brian Hall (RCA sales manager) Ray Crick (Classical manager, RCA) Dave Harmer (field sales manager) and Colin Butler of Henry Stave.

More support for CBS 'tv jingles' compilation

CBS' Commercial Break tv jingles LP (MW July 8) is the first of a number of crossover records which the company hopes will expand the classical market. The idea, the company explained this week, is to reach record buyers who react favourably to popular classical music but may be inhibited by the mystique that surrounds the music. Commercial Break is considered the company's first step in breaking down these barriers, following the success last year of guitarist John Williams, who has successfully moved into jazz and popular dealers' shelves.

The record, released on June 9, has been the subject of solid retail support including counter browsers, full colour posters, stickers with the tv commercials' product logos and similar stickering for the sleeves.

CBS will now continue the consumer marketing campaign which began with TV Times advertising on June 23 and space in the Daily Mirror on June 30. Further space is now booked including the TV Times of July 20. Editorial coverage is also anticipated in the Daily Mail this weekend.

Commercial Break is the first classical record this year with such a high initial sales figure, CBS claims. Details are not available but the figure is "comfortably in excess of five figures", a spokesman said.

• Decca is also taking steps to break down classical barriers, or at least make life a little easier for general dealers. Still available is the company's "Spot The Tune" leaflet which lists, in alphabetical order, titles of popular classical themes or songs and cross-references the Decca catalogue number of the works from which they are taken. Examples are Arrival Of The Queen Of Sheba (from Handel's Oratorio Solomon) SPAA 101, Flight Of The Bumble Bee (from Rimsky Korsakov's Tale Of The Tsar Saltan) SSD 281, Humming Chorus (from Puccini's Madame Butterfly) SPA 365, Panis Angelicus (from Cesar Franck's M Mass) SPA 491, and dozens more.

David Wilde on Saga

INTERESTING RELEASE on Saga this month is pianist David White's third for the label — his interpretations of Liszt's Sonata in B Minor and Schumann's Fantasie in C.

Both works were dedicated to each composer by the other and Wilde consulted the original manuscripts of the works resulting in what he believes to be the first such recording. The main differences are in phrasing and dynamics.

Wilde, well-known for his success in the Liszt contest in Budapest and several other contests, performs frequently and upcoming dates are in London and Bristol, plus radio recitals. The record, SAGA 5460, retails at £1.75.

CLASSICAL NEWS EVERY WEEK IN MUSIC WEEK

EDITED BY VAL FALLOON

NICOLAS SOAMES becomes contributor to Music Week's classical pages from this week. Soames, until recently classical writer and reviewer for the Hampstead and Highgate Express, has also freelanced for a number of music publications and the London Evening Standard. He can be contacted through the Music Week office at 40 Long Acre, London WC2.

EMI classical commercials win US Clio

A SERIES of EMI classical radio commercials has won top prize in the international Clio awards for advertising.

Awarded in the US, the contest is judged over five months in 22 centres around the world and categories are press, radio and cinema/tv advertising.

The major Clio — the international advertising Oscar — was for the best international radio campaign of 1977 (for a EMI series of six commercials heard on Thames Valley 210 last June). One of the six featuring Elisabeth Schwartzkopf singing Operetta, won an individual Clio.

Collecting the awards was Colin Newland, head of Newland, Knight and Round, the agency which entered on behalf of EMI's Classical Division. The series, conceived by EMI Classical's head of marketing Michael Letchford, was produced by Tony Hertz. The campaign was centred round six EMI recordings, and featured "the man in the street" (or woman) singing to a sceptical classical dealer, the idea being to encourage people who liked but did not know classical music to find out more about it from the local store and, naturally enough, buy the EMI versions.

Oxford honours



DIETRICH Fischer-Dieskau and Herbert von Karajan after the ceremony at Oxford University last month in which they both received honorary degrees for services to music. The new Dr. von Karajan flew off immediately after the ceremony, as usual piloting his own jet, for recording sessions in Paris.

Commercial Break

You know the commercial...you like the music now they're available on one record

Hovis (Dvořák)

Blue Band margarine (Beethoven)

NESCAFÉ Instant Coffee (Grieg)

Cadbury (Tchaikovsky)

Old Spice (Orff)

Hamlet (Bach)

OGDEN'S ST BRUNO (Elgar)

only £2.79

LOWENBRAU (Handel)

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 Bach: Air on a G String — Hamlet Cigars commercial
 Dvorak: New World Symphony — Hovis Bread commercial
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 And many more memorable melodies

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THE WH



TALENT

Sarstedt lays his ghosts

NINE YEARS after its original release, Peter Sarstedt finds that he is still competing against his classic hit, *Where Do You Go To My Lovely*, a number one way back in 1969 and which gained him an Ivor Novello award for the best song of the year. Now, with a new recording deal under his belt, a single recently released, *Beirut* (Ariola Hansa AHA 517), and an album lined up for September release, he is ready to lay the ghosts of the past.

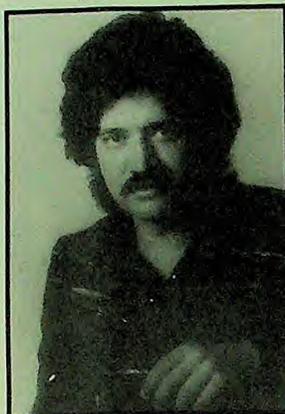
That first hit, released by United Artists and re-issued with some success a couple of years ago, has always remained a firm favourite with radio programmers. Although many of Sarstedt's subsequent recordings have been of the same high quality, none have managed to have the same magic as *Where Do You Go To*. The success of the record was the type that most artists dream about, and yet it brought with it the risk of all the composer's other work being over shadowed.

Sarstedt's new Ariola Hansa single is in fact his first for three years. His last album, *Tall Tree*, was released by Warner Brothers and then he disappeared from the pop scene altogether. Following problems in his personal life, Sarstedt went to the US where he remained throughout 1976.

Now he says: "I went to Los Angeles for two years, and as far as recording was concerned I didn't know what to do. I had been very happy with my deal with Warner Brothers initially but after the first album, things just didn't work . . . there seemed to be some problems with the US end of the company. I guess that they had taken a chance with me, and in their view it just hadn't worked out."

Sarstedt returned to the UK about a year ago and met up with a friend, Ray Singer, who has subsequently produced his new single and album. "When I got back to London I wasn't getting a very good reaction, then Ray went to Peter Meisel, who is the head of Hansa Productions, and played him a couple of tapes. That is when a hit like *Where Do You Go To My Lovely* comes in useful, because Peter Meisel remembered that song, and was keen that I should sign with Hansa."

He continues: "It doesn't bother me that *Where Do You Go To* is still played so often, and that people remember it so well even now. In



Peter Sarstedt

fact it is an honour. It's quite haunting when I sing it in a concert, and can hear the audience joining in with the words. Similarly I was once sitting in a bar in Santa Monica, and someone realising who I was asked me to sing the song which I did —

there was a similar reaction, in that everyone present started singing the words, and you could see sadness on a lot of the faces there."

Sarstedt's new single, *Beirut*, was written during his time in the US. He was fascinated by the Lebanese civil war and tried to read everything that he could about the subject; the result was a song which has Beirut as the backdrop for a romance between the singer and a mysterious girl. "In fact there is a connection between the two songs, *Where Do You Go To* and *Beirut*, in that there is the same furtive type of male character telling the story. I think I must have seen him in a film somewhere."

Sarstedt continues: "It gets increasingly harder to write songs because you expect more and more out of yourself. The feeling is that you must have a more difficult problem to solve every time that you write a song. However I am happy with the way that the album is turning out — I have included some numbers by other composers, and I am pleased with my own material. Also, for the first time, I have done

EDITED
by
CHRIS WHITE

the musical arrangements myself and we have used something like 60 musicians."

One reason for Sarstedt's new-found peace is the new lady in his life, Joanna — the couple were recently married and have a ready-made family. She has encouraged him to get back into the music business — "Joanna's a great musician, but she is much more technical than I am. Whereas I think of the music, she writes it down."

Sarstedt adds: "I'm ready to write again, and once this album is completed then I will get down to songwriting again. It is a question of complete application. Sometimes I feel that I should be travelling a lot because that is when writers get good ideas, but then ideas come in any given circumstances. I would like to do more concerts in the future, and I'm talking to promoter John Martin about the possibility of an autumn tour. However I manage myself and so I leave myself open to every offer."

No lack of brotherly for the Raffertys

AS GERRY Rafferty tops the US album charts with *City To City* — finally displacing *Saturday Night Fever* — and his single *Baker Street* hangs tenaciously to the number two spot in the Top 30 there — another Rafferty back home in Britain is quietly building a name for himself. Jim Rafferty, elder brother of Gerry, recently released his first solo album, *Don't Talk Back*, on Decca and a single, (*Don't Let Another Good Day Go By*), has been picking up a lot of airplay throughout the country and looks like giving him his debut hit.

There is no lack of brotherly love between the two men — Gerry produced brother Jim's album and also helped with the backing vocals. The LP also features a strong line-up of musicians including Gary Taylor on bass and Herbie Flowers on bass, and Henry Spinetti on drums. So far as the material is concerned however, it is all Jim Rafferty's own work, with the exception of a couple of numbers that he co-wrote with Frank Bogie.

Rafferty says: "There are people who probably think that I have made this album on the strength of Gerry's success with *City To City*, but that is quite wrong. We started working on my LP before Gerry started on his — in fact it was about the time that he signed with United Artists — and the single, (*Don't Let Another Good Day Go By*) was first released in March 1977. It got quite a lot of airplay at that time but didn't sell. A few weeks ago Decca suggested re-issuing it and I was quite prepared to go along with that."

He adds "It was great working with Gerry, we had been looking for an opportunity to do something together, and the album was a real team effort. There are obvious similarities between our music, in that we both write strong melodies and there are lots of harmonies included — however I don't see that as being detrimental to either of us or our separate careers."

In fact the two brothers had rather different musical backgrounds. At the age of 16 Gerry was playing in various local bands; Jim however was content to just strum a guitar around the house while attending art college in Glasgow by day. "I was putting tunes together in my head and I realised after a couple of years



Jim Rafferty

that my real interest lay in music and not really design.

"At that time Gerry had just split up from Billy Connolly and Stealer's Wheel was beginning to shape up. My big break came three years ago when record producer Tony Visconti heard one of my demo tapes and asked if I'd like to do some recordings with him. However they were never released and after that I went back to song-writing and also doing freelance design."

Jim Rafferty is now managed by Bruce May whose other clients include Ralph McTell — "It is so easy to get caught up in bad management, and so I am glad to be with someone like Bruce who has a very good reputation."

The two brothers see a lot of each other on a social basis — Jim lives in Tunbridge Wells, where Gerry used to live, and their daughters were both born within weeks of each other. "Gerry is living back in Scotland now, and he is very level-headed about all his success. Despite his record success in the US, he hasn't even been over there to promote either the single or the album," Jim continues.

"I'm hoping to go over there fairly soon — the album is being released by London Records and already there has been a good airplay reaction. I'm also starting work on a new LP in late July, and when I have got that under my belt, maybe then I will start getting a band together so that I can go on the road."

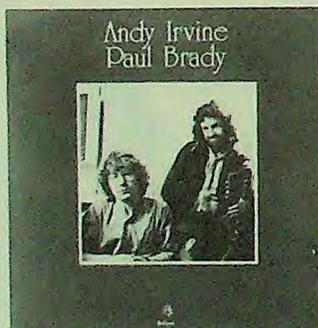
'This is a superb album. I rather doubt that we will hear another album this year to touch it for sensitivity of rendering or musicality of playing . . . It could well be the album of the year.'

— Karl Dallas,
FOLK NEWS

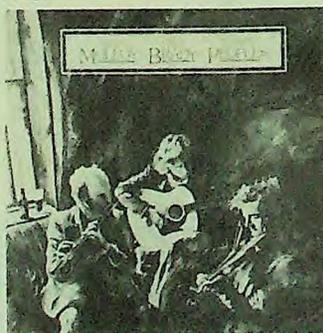


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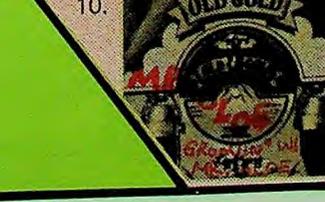
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NEW WAVE CHART & INDEPENDENT LABELS

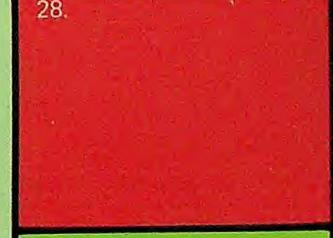
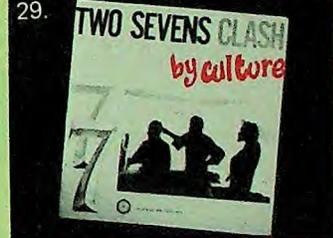
1	★	Elec. Chairs	Blatantly Offensive	■
2	1	Lurkers	Ain't Got A Clue	■
3	★	Squeeze	Bang Bang	■
4	7	Klark Kent	Don't Care	■
5	2	Stiff Little Fingers	Suspect Device	■
6	6	Normal	T.V.O.D	■
7	32	Essential[Lora]Logic	Aerosol Burns	■
8	5	Skids	Charles	■
9	37	Suzanne	Buy Or Steal It	■
10	★	Radio Stars 7"	From 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	★	Sniffers	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 Stro	■
37	★	Throbbing Gristle	United	■
38	★	Detonators	Need Love Tonight	■
39	★	Tights	Bad Hearts	■
40	★	Mamba Strike	Cat '09 Tails	■

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ALBUM REVIEWS

RANDY MEISNER

Randy Meisner. Aylum K 53079. First solo album from the experienced Meisner who has played with the Eagles, Poco, Rick Nelson and Linda Ronstadt. His departure from the successful Eagles surprised many. On this LP, Meisner lends his distinctive voice to a variety of material — country rock, the Drifters' 'Save The Last Dance For Me' and the Eagles' hit 'Take It To The Limit'.

PRISM

See Forever Eyes. Ariola SW 50034. Producers: Bruce Fairbairn and Artists. Excellent second LP from talented, exciting, musically balanced Canadian rock band. Sounds like a collection of muddling to very strong singles (hear 'Flyin' and title track for really good wide-appeal rock). Band has earned rave reviews and big sales in Canada and US, deserves the same here; just give it some in-store play.

ANDREA TRUE CONNECTION

What's Your Name, What's Your Number. Buddah BDLP 4054. Production: Michael Zager. Obviously the sales tag for this will be the hit single of the title, but the rest of the set is respectable disco fodder under the guiding hand of Zager who, of course, has his own hit with 'Let's All Chant'. He has also written a couple of tracks. Sales will be mainly to djs.

KONGAS

Africanism. Polydor Super 2310 601. Masterminded by producer Cerrone whose collective albums have sold more than eight million copies on both sides of the Atlantic. Top class pulsating disco music which includes a lengthy disco version of the Spencer Davis' Group hit 'Gimme Some Loving'.

Album of the week

BONEY M

Nightflight to Venus. Hansa International K 50498. Producer: Frank Farian. There is hardly a dealer in the country who will not have ordered boxloads of this album by now. The subject of a WEA television campaign starting on July 14 in the regions (MW June 24) and working its way round the country over two months, this LP is expected to cash in on the one million-plus sales of *Rivers Of Babylon*. That title is on the album as are nine other solid, glossily-produced disco tracks, including Munich versions of *King Of The Road*



and *Heart Of Gold*. Boney M tracks work like magic in the discos, and the enormous sales of the single — plus frequent Top

Of The Pops appearances — and WEA's determination looks like making the outfit this year's Abba. ●

O JAYS

So Full Of Love. Philadelphia PIR 86066. Production: Various. A real Philadelphia flag-waver, this, with contributions by Gamble and Huff, Thom Bell, Eddie Levert and others, wither for production or writing. The result is a stylish foot tapper, with the hit, 'Use Ta Be My Girl' stickered to cash in. The rest of the tracks are solid soul, not all of them disco style, but this should widen the sales potential.

PABLO CRUISE

Worlds Away. A&M AMLH 64697. Producer: Bill Schnee. American band with a Gold album and top five single in the US last year producing a happy rock sound. The title track is a strong number with a catchy beat and some good piano from Cory Lerios. In fact the piano shapes the sound of most cuts with skilled guitar excursions on tracks like *Family Man* and *I Go To Rio*. Would need a live appearance and

heavy promotion to get Pablo cruising in the right direction in the UK.
**

GLORIA MUNDI

Individual. RCA PL 25157. Production: Ian Bennett and Ian Taylor. Debut LP from a new signing to RCA. The band is touring from this week and RCA is backing the release with a press advertising campaign and street posters throughout the tour. The LP has a black label, an indication, no doubt, that the company takes this band seriously. This LP is egotistic, opinionated, post-new wave, sub Split Enz, with some incisive musical strokes and plenty of the tight, precise r&r drumming all new wave bands seem to use. Success will depend on the tour and whether audiences want to be entertained or "educated". A publicity-conscious band, so expect plenty of enquiries. **

ANTHONY PHILLIPS

Wise After The Event. Arista SPART 1063. Producer: Rupert Hine. Member of Genesis for band's first two LPs, classically trained musician, and experienced writer and orchestrator. It shows. Phillips' own melodic and sometimes pleasantly weird style excellently produced by Hine, who is musically of like mind. Worth stocking a few for the inquisitive and open-minded record buyer. Could do well long term.
**

CHANTER SISTERS

Ready For Love. Safari LONG 3. Producer: Roger Cook. Two white soul sisters ready for a hit as well as for love and they could find it with this LP, though recognition is more likely to come through a chart single. They belt quality contributed material such as *Dance Dance Dance* and the old Righteous Brothers hit *You've Lost That Lovin' Feeling* but prove themselves capable of handling strong self penned numbers

such as the slow smooth *Talking Too Much* and *When The Lights Go Out*, which could have been straight out of the sixties soul boom.
**

38 SPECIAL

Special Delivery. A&M AMLH 68684. Producer: Dan Hartman. Fast moving high quality rock from this American band with an almost English sound. Skilled instrumental play and distinctive vocals from Donnie Van Zant fail, however, to give the album enough impact to provide a special delivery into the chart without heavy informative promotion from A&M. The last album of similar standard failed to chart and little reason why this one should do better.
**

BILL HALEY AND HIS COMETS

Armchair Rock 'Roll. MCA MCFM 2838. Decision to bring out another Haley compilation before the ranks of his original fans start being seriously thinned by the Great Reaper is probably a good one. For the geriatric over-30s at whom the subtle adice in the LP title is clearly aimed it should be an essential addition to the rock collection. Good track selection, with some rare and unreleased material. Tracks include *Extra Read All About It*, *Billy Goat*, *Goofin' Around* and *Hook Line And Sinker*. Worth buying a few on display everywhere and a lot in the specialist shops.
**

VARIOUS

English Sporting Ballads. Broadside BRO 128. Producer Jon Raven. Interesting collection of ballads, enjoyably performed by two of the best known names in folk here — *High Level Ranters* and *Martin Wyndham Reed*. Worth consideration in any folk section, pretty well guaranteed steady long-term seller.
**

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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
CAROL DOUGLAS Night Fever Gull GULS 61 (Pye)	JUNE 30	None	Already hit for Bee Gees. 12in available July 21, 10,000.	Arranged, conducted Michael Zager, rather thin vocals with less pronounced beat than already charted version but with incredible tune popularity in discos, with 12 in follow-up to good media reaction for rush-released 7 in could well chart. Zager could have shown more imagination.
KC AND THE SUNSHINE BAND It's The Same Old Song TK TKR 6037 (CBS)	JUNE 7	9 hits, 1974 onwards including That's The Way I Like It (4, 1975), Queen of Clubs (7, 1974) with most recent Boogie Shoes (34, 1978, five weeks).	Known name should aid, extensive disco servicing, spin-off from recent advertising with re-issue of Do It Good (TKR 82506), KC And The Sunshine Band (TKR 82506), KC And The Sunshine Band Part Three (TKR 82507).	Spasmodic, rarely high charting popular disco outfit, just two Top 10 entries with most reaching 20s and 30s. This from LP, Who Do Ya (Love) (TKR 86100, unoriginal treatment of standard number, hit Four Tops (34, 1965). Weathermen (alias Jonathan King) (19, 1971) which should chart, even if perhaps briefly.
ROBERT PALMER Best Of Both Worlds Island WIP 6445 (EMI)	JULY 7	Every Kinds People (5, 1978, 4 weeks).	Mileage from recent albums, interest from first, though short, charting single which left charts June 10. John Peel negative, Kate Bush positive. Roundtable, Radio One, Kid Jensen show.	From album Double Fun (ILPS 9476), special Tom Moulton Mix. More catchy than last, chugging reggae flavoured beat with infectious vocal back-ups. Dub version on flip which possibly is first such coupling for white artist. Should make Top 75.
RICHARD QUIN The Last Leviathan Denver DNC 1019 (Selecta)	JUNE 19	None	Zeroes in on current heavy publicity in national press, colour mags, on fate of the whale. Private PR, Roger St. Pierre (01-693 6463).	Big powerful ballad which will rest on Radio 2, similar station programme feel for any success. Describes his lyric as more a plea than protest.
THE WHO Who Are You? Polydor WHO 1 (Phonodisc)	JUNE 30	22 hits from 1965 onwards including most successful, My Generation (3, 1965), I'm A Boy (2, 1966).	Advance press on release. Group much featured of late for various plans, including film, outside of immediate recording. Advertising, radio, press. Shop display material available.	Five minutes long, several instrumental breaks, considerable play on title line, lacking distinct melody, yet catchy with reasonable chance of moderate hit.
JOAN ARMATRADING Flight Of The Wild Geese A&M AMS 7365 (CBS)	JUNE 30	Love And Affection (10, 1976).	Colour bag with artist pic on back sleeve. Impetus from being film theme of The Wild Geese.	Unless film becomes major box-office success doubtful if record will sell too many copies, nor will it restore Joan Armatrading's sagging single performance of late. Lady obviously very talented but here no recognizable tune, the usual quick, now predictable entry of drums plus too many high non-song colouring notes, makes for unattractive record.
FOREIGNER Cold As Ice Atlantic K 10986 (WEA)	JULY 7	Feels Like The First Time (EP), 39, 1978, 4 weeks in chart.	Featured in film FM. Recent group tour. OGWT. Music press interviews.	Sounds like title. Already US, number one, for all that seems like jaded Deep Purple, average Bad Company. Recent EP first hit success, although minor in spite of massive Warners promotion. From LP, Foreigner (K50356). Will chart but Top 30 doubtful unless heavy airplay, film success spawning hits as fast as Saturday Night Fever.
GILLA Bend Me, Shape Me Ariola AHA 518 (Pye)	JUNE 23	None	Extensive disco concentration with positive early response plus considerable airplay. Early pick-up, Trevor Hall, BBC Blackburn, Ray Stewart, Hallam	Classic hit from late 1960's, American Breed (24, 1968), Amen Corner (3, 1968). Now Euro-disco style with thumping beat. Rather lazy reworking but version could well chart in Top 75. Definitely disco seller.
LEVINSKY SINCLAIR Love On The Line Charisma CB 316 (Phonodisc)	JUNE 30	None	Private PR, Shabooie (01-836-0108). Featured in first batch of new Radio One, "Featured Artist of The Week" slot, commencing July 3 (see MW, July 1, p14) guaranteeing five spots during week on daytime shows.	Not first release from duo, previous April 21, 1978, "Disaster Movies". Strong vocal similarity on lead with Cat Stevens. Slow in building, would sound more commercial if sudden extremely catchy instrumental break began disc with chorus coming over top. Unless Radio One play more extensive than new commendable schemes allows chart potential seems slight.
BUZZCOCKS Love You More United Artists UP 36433 (EMI)	JULY 7	What Do I Get (37, 1978, three weeks Top 50).	Considerable publicity stemming from claim that single shortest ever but then announced record would be released with longer version. In attractive designed bag. Group major act, Northern Anti-Nazi League Carnival, Manchester, July 15. Constant gigging. Side promotion from recent coverage of album release Live At The Electric Circus (Virgin VCL 5003), which features group.	Very talented Manchester band who produce extremely good songs. Track typical of them but perhaps too clever for major chart action. However, sales in new wave shops, hopefully elsewhere.
THE HOLLIES Look Through Any Window EMI 2813 (EMI)	JUNE 30	27 hits, 1963 onwards with last, The Air That I Breathe (2, 1974).	Part of massive EMI tv campaign for album of The Hollies. 20 Golden Greats. £200,000 expenditure. Back-up radio commercials, special radio tapes. Launching reception.	Look Through Any Window (4, 1965), other cuts, I'm Alive (1, 1965), Just One Look (2, 1964). Obvious must for golden oldie box, good taster for album with possible further chart entry for singles gathered in this EP.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
AMANDA LEAR Sweet Revenge Ariola ARLH 5006 E4 05 (Pye)	JULY 14 Further, important stage in establishing artist in UK record market with LP following well received disco oriented single Follow Me.	I'm A Photograph (Ariola ARL 5002), released March 10, 1978.	Half-Russian, half-German. Singing career started on Bowie's suggestion. Also actress, model, film star. Much publicity over whether once a man. Is person on front cover, mirrors, of Roxy album, Roxy. Now termed "White disco Queen of Europe." Current LP sales there, two and-half million.	Album launching party, radio station tour, video available. Much photographed lady with picture in recent months in all kinds of magazines. London press, Sun, Cosmopolitan interviews. Ads Music Week, Record Mirror, disco and soul papers, journals. National radio tour. Extensive servicing of discos in recent months with several issued singles.	Lady with deep, sultry voice, not unlike Marianne Faithfull. Limited vocal framework, but given on side one better than average Euro-disco backing, plus imaginative colouring at points on second side, lady produces good album. First side has catchy rhythms aided by infectious back-up vocals with tunes which help create good club atmosphere. Side Two, some disco feel cuts but beat less pronounced with more emphasis on song. In-store play; first two cuts, Follow Me plus Gold will create happy atmosphere with with opening track fourth band on this side. With expected promotion there should be enquiries.
YELLOW DOG Beware Of The Dog Virgin V2104 RRP: £4.10 (Virgin)	JUNE 16 Release following single cut, Wait Until Midnight with further aim of establishing group as more than fairly successful singles outfit.	Album, Yellow Dog (Virgin)	Yellow Dog formed 1977 by Kenny Young, Herbie Armstrong. Both highly respected in music world. Young known as major songwriter, recent time work with group Fox; production, writing for Noosha Fox. Fox hits, Only You Can (3, 1975), Imagine Me, Imagine You (15, 1975), S-S-S Single Bed (4, 1976). Yellow Dog first LP, 1977. Recent major hit single, Just One More Night (8, 1978, last charted April 1).	Extremely extensive campaign: Radio advertising, Forth, Clyde, BRMB, Capitol, Metro, Picadilly, City. Video available. Press Ads, 6,000 posters, stickers, attractive shop mobile, 200 store displays with special two poster from album cover. Badges in mould of recent successful X-Ray Spex by same designer. Use of Wild Rock. June 16 Kenny Everett tv show.	Recent massive hit single, Just One More Night included and more recent Wait Until Midnight. Good album but needs current chart 45. Consistently good standard throughout. Best LP Cut; more rock-based Masters Of The Night. LP would have gained from B side being the A since lends itself far more to in-store play with opening cut current single, wait Until Midnight, second track their major 1978 success.
EDDIE GRANT Walking On Sunshine Ice ICEL 1004 RRP £3.75 (Pye)	JULY 14 Material available with songs very much in summer vein.	With the Equals, Mystic Sisters (ICE 1002), solo Message Man (ICEL 1001), current single, Tin Guy 9, 12in GUY 912 (Pye).	Formerly lead singer, Equals with 12 million selling, Baby Come Back (1, 1968) with other hits. Other best known Viva Bobby Hoe (6, 1969), Black Skinned Blue Eyed Boys (9, 1970). Now solo, few gigs, mainly PAs; sometimes with Mexicano. Into recording, producing with own studio. From Nigeria.	Full poster campaign with various possibilities considered should there be appropriate response from consumers to album or single. For have spent considerable money, time, in planning album cover which depicts warmth, heat. The poster excellent, would look good hanging in-store or even in shop window — in rain, it would remind of better, occasional summer days.	Although artists has considerable black following his songs (via Equals) plus solo work, have always generated crossover sales of some quantity. This is an infectious album tailor-made for sunny days. Many engaging rhythms with in several instances definite disco feel, as in single from LP or opening title track cut. Nigerian musical feel strong on several B side tracks with rock touches on, We Are. Extended instrumental cutting on Front Line Symphony. With radio play often sadly limited for this kind of LP much of possible demand will rest on singles success. In-store play: the single, or Walking On Sunshine.
KEVIN LAMB Sailing Down The Years Arista V21026 RRP £3.79 (Phonodisc)	JUNE 23 Initial import copies in-view of major US interest with mail-out for media end of month (June).	First for Arista. Previous one album record company but not commercially available.	Oldham born, songwriter, left for States three years ago, now found connection with Swansong — Foreigner, production by Gary Lyons. Met with enthusiastic music paper response in US.	Special press release. Bring media attention toward already found US positive response including Cashbox. Single from LP expected July 28, On The Wrong Track, from LP (Arista 203). Marketing plans still being developed but expected special kit; radio ads on Forth, Clyde, Thames and Manchester's Picadilly. Increased promotion if response from this plus good music paper coverage. Eye-catching record cover. The Manchester Evening News, July 11.	Another case, British artist finding fame, fortune Stateside after potential ignored in homeland. Writes own material with close resemblance to material utilised by Foreigner which must partly account for production on LP by Gary Lyons, producer with Foreigner, Wet Willie. Lyons doesn't hit many highs on this LP although it's clean, punchy. Album's opening seconds of almost gospel piano deceive for rock feel throughout with predominance of up-tempo cuts. Rocking tunes like Bitter Harvest, Room Service good in-store. Arista busily comparing artist with first LP's of Elton John, Jackson Browne but suggest reasonable caution although Granada area should show interest.

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ROBA-MUSIC

CHARTS

International

Belgium

- 1 YOU'RE THE ONE THAT I WANT - J. Travolta & O. L. John (Polydor)
- 2 MISS YOU - The Rolling Stones (EMI)
- 3 GOLDEN YEARS OF ROCK AND ROLL - Long Tall Ernie (Polydor)
- 4 IF YOU CAN'T GIVE ME LOVE - Suzy Quatro (EMI)
- 5 RIVERS OF BABYLON - Boney M (Hansa)
- 6 DANCE ACROSS THE FLOOR - Jimmy 'Bo' Horne (CBS)
- 7 LET'S ALL CHANT - Michael Zager Band (EMI)
- 8 HOLD YOU BACK - Status Quo (Phonogram)
- 9 WHOLE LOTTA ROSIE - AC/DC (WEA)
- 10 SOUTH OF THE BORDER - Octopus (Gnome)

- 9 FIGLI DELLE STELLE - Alan Sorrenti (EMI)
- 10 COME E' PROFONDO IL MARE - Lucio Dalla (RCA)
- 11 LA PULCE D'ACQUA - Angelo Brandurdi (Polydor/Phonogram)
- 12 PASSAPARTU' - Premiata Fonderia Marconi (ZOO-Ricordi)
- 13 INCONTRI RAVVICINATI DEL TERZO TIPO - Sound Track (EMI)
- 14 RICCARDO COCCIANTE - Riccardo Cocciante (RCA)
- 15 MUSICA NOVA - Eugenio Bennato (Philips/Phonogram)

Portugal

(courtesy Music & Som)

- 1 WUTHERING HEIGHTS - Kate Bush, (EMI)
- 2 A-BA-NI-BA - Izhar Cohen, (Polydor)
- 3 BAILEMOS UN VALS - Jose Velez, (Roda)
- 4 UM PORTUGUES - Linda de Suza, (Carrere)
- 5 MY LIFE - Ed Costa (Chantecler)
- 6 PARLEZ-VOUS FRANCAIS - Baccara, (RCA)
- 7 CRY TO ME - Sergio e Madi, (Rossil)
- 8 POE OS TEUS BRACOS A VOLTA DE MIM - Gabriela Schaff, (EMI)
- 9 WE ARE THE CHAMPIONS - Queen, (EMI)
- 10 MOCIDADE MOCIDADE - Antonio Calvario (Rossil)

Italy

- 1 SATURDAY NIGHT FEVER - Bee Gees (RSO/Phonogram)
- 2 SOTTO IL SEGNO DEI PESCI - Antonello Vendittie (Philips/Phonogram)
- 3 DE GREGORI - Francesco De Gregori (RCA)
- 4 DISCO ROCKET - Various Artists, (K-Tel/Ricordi)
- 5 RIMINI - Fabrizio De André, (Ricordi)
- 6 TU - Umberto Tozzi, (CGDMM)
- 7 LA BIONDA - F.lli La Bionda, (Baby Records)
- 8 STAR SHOW - Various Artists (Polystar/Phonogram)

LPs

- 1 THE KICK INSIDE - Kate Bush (EMI)
- 2 CASARAO - TV Soundtrack, (RCA)
- 3 DELIVERANCE - Space, (Vogue)
- 4 SATURDAY NIGHT FEVER - Bee Gees, (RSO)
- 5 NEWS OF THE WORLD - Queen, (EMI)

Switzerland

(courtesy Musikmarkt)

- 1 RIVERS OF BABYLON - Boney M, (Hansa/Ariola)
- 2 TU - Umberto Tozzi, (CBS)
- 3 STAYIN' ALIVE - The Bee Gees (RSO/Polydor)
- 4 OH CAROL - Smokie (Rak/EMI)
- 5 NIGHT FEVER - Bee Gees (RSO/Polydor)
- 6 IF YOU CAN'T GIVE ME LOVE - Suzi Quatro, (Rak/EMI)
- 7 EAGLE - Abba (Polydor)
- 8 BUENOS DIAS ARGENTINA - Udo Juergens (Ariola)
- 9 DAS LIED DER SCHLUMPF - Vader Abraham (Philips/Phonogram)
- 10 A-BA-NI-BA - Izhar Cohen and the Alphabetas (Polydor)

LPs

- 1 SATURDAY NIGHT FEVER - Soundtrack (RSO/Polydor)
- 2 THE ALBUM - Abba, (Polydor)
- 3 AND THEN THERE WERE THREE - Genisis (Charisma/Phonogram)
- 4 SUPER DISCO PARTY - Various Artists, (Hansa/Ariola)
- 5 LOVE FOR SALE - Boney M (Hansa/Ariola)

US Chart

Singles

- 1 (1) SHADOW DANCING, Andy Gibb
- 2 (2) BAKER STREET, Gerry Rafferty
- 3 (3) TAKE A CHANCE ON ME, Abba
- 4 (4) USE TA BE MY GIRL, O'Jays
- 5 (5) STILL THE SAME, Bob Seger
- 6 (7) MISS YOU, Rolling Stones
- 7 (9) THE GROOVE LINE, Heatwave
- 8 (8) DANCE WITH ME, Peter Brown
- 9 (6) IT'S A HEARTACHE, Bonnie Tyler
- 10 (13) LAST DANCE, Donna Summer
- 11 (16) GREASE, Frankie Valli
- 12 (12) BLUER THAN BLUE, Michael Johnson
- 13 (11) TWO OUT OF THREE AIN'T BAD, Meat Loaf
- 14 (21) LOVE WILL FIND A WAY, Pablo Cruise
- 15 (20) RUNAWAY, Jefferson Starship
- 16 (17) WONDERFUL TONIGHT, Eric Clapton
- 17 (22) COPACABANA, Barry Manilow
- 18 (18) I CAN'T STAND THE RAIN, Eruption
- 19 (23) LIFE'S BEEN GOOD, Joe Walsh
- 20 (30) HOT BLOODED, Foreigner

Albums

- 1 (4) SOME GIRLS, Rolling Stones
- 2 (1) CITY TO CITY, Gerry Rafferty
- 3 (3) NATURAL HIGH, Commodores
- 4 (2) SATURDAY NIGHT FEVER, Soundtrack
- 5 (5) STRANGER IN TOWN, Bob Seger and The Silver Bullet Band
- 6 (6) DARKNESS AT THE EDGE OF TOWN, Bruce Springsteen
- 7 (7) SHADOW DANCING, Andy Gibb
- 8 (9) GREASE, Soundtrack
- 9 (8) FEELS SO GOOD, Chuck Mangione
- 10 (10) BOYS IN THE TREES, Carly Simon
- 11 (12) THANK GOD IT'S FRIDAY, Soundtrack
- 12 (13) BUT SERIOUSLY FOLKS, Joe Walsh
- 13 (36) DOUBLE VISION, Foreigner
- 14 (17) SONGBIRD, Barbra Streisand
- 15 (14) SO FULL OF LOVE, O'Jays
- 16 (19) THE ALBUM, Abba
- 17 (58) STREET LEGAL, Bob Dylan
- 18 (15) FM Soundtrack
- 19 (27) OCTAVE, Moody Blues
- 20 (16) IT'S A HEARTACHE, Bonnie Tyler

- 1 SMURFSONG, Burlington
- 2 YOU'RE THE ONE THAT I WANT, Famous Chappell
- 3 ANNIE'S SONG, Winterhill
- 3 RIVERS OF BABYLON, Far Musikverlag/Blue Mountain
- 5 BEAUTIFUL LOVER, Tony Hiller/ATV
- 5 DAVY'S ON THE ROAD AGAIN, Island/Earthly
- 5 OH CAROL, Chinnichap/RAK
- 8 MISS YOU, EMI
- 9 LOVE IS IN THE AIR, EMI
- 10 NIGHT FEVER, Chappell/RSO
- 11 IF I CAN'T HAVE YOU, Chappell/RSO
- 12 ON A LITTLE STREET IN SINGAPORE, FD&H
- 13 AIRPORT, Island
- 14 MORE THAN A WOMAN, Chappell/RSO

- 15 BOY FROM NEW YORK CITY, Carlin
- 16 CA PLANE POUR MOI, ATV/HANSA
- 17 LOVING YOU HAS MADE ME BANANAS, Barton
- 18 THE MAN WITH THE CHILD IN HIS EYES, EMI
- 19 THE LOVE IN YOUR EYES, Macaulay/Cookaway
- 19 YOU LIGHT UP MY LIFE, Bocu



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RELEASES MUSIC WEEK

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- BLACK IVORY Y
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- BREEN, Joe O
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- CARS B
- CHAPIN I
- CHICORY TIP S
- CHRISTIAN H
- COOKE, Samona O
- DEES, Michael M
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- DISTEL, Sacha F
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- EXILE L
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- HARLEY, Steve R
- HORNE, Jimmy 'Bo' D
- HOWARTH, Bryn W
- JOHNNY G T
- JONES, Quincy S
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- PLASTIC BERTRAND S
- PYTHON LEE JACKSON S
- QUINCY G
- RAY, Don S
- REED, Lou/The Velvet Underground S
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- TWINKLE T
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- WARD, Clifford T. G
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- WHISPERS H
- WHITE PLAINS D
- X-RAY SPEX I

DISTRIBUTORS CODE

- A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Croole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream, Q - Charmdale, G - Lightning

LISTINGS

- A**
A ROSE HAS TO DIE, Hungry For Love DOOLEYS, GTO GT 229 (IC).
- B**
BABY STOP CRYING, New Pony, BOB DYLAN, CBS 6499 (C).
BEAUTIFUL SUNDAY, Truly Julie, DANIEL BOONE, Lightning LIG 9007 (W).
BEST FRIEND'S GIRL, Living in Stereo, THE CARS, Elektra K 12301 (W).

- C**
CHEREE, I Remember, SUICIDE, Bronze BRO 57 (E).
CLOSELY GUARDED SECRET, I Can't Believe It's Over, THE DRIFTERS, Arista ARIST 202 (F).
- D**
DANCE ACROSS THE FLOOR, It's Your Sweet Love JIMMY 'BO' HORNE, T.K. TKR 6028 (C).
DANCE WITH YOU, Plains WHITE PLAINS, P.V.P. PV 10 (W).
DELIVERANCE, Prison, SPACE, Pye 7N 25787 (A).

- F**
FILTHY RICH, Over Too Soon, SMALL FACES, Atlantic K 11173 (W).
FOR YOUR LOVE, I Can Learn So Much From You SACHA DISTEL, EMI 2829 (E).
FRENCH LESSONS, Where Do You Get Your Sweetness? BUNK DOGGER, RCA PB 5099 (R).
- G**
GAYE, Scully, CLIFFORD T. WARD, Lightning LIG 9008 (W).
GOT TO HAVE LOVING, My Desire, DON RAY, Polydor 2001 799 (F).
GROOVING WITH MR. BLOE, Sinfur, MR. BLOE, Lightning LIG 9002 (W).

- H**
HEADLIGHTS, (Let's Go) All The Way, THE WHISPERS, RCA XG 9287 (R).
HOME, Holy Moses, CHRISTIAN, Polydor 2059 043 (F).

- I**
IDENTITY, Let's Submerge, X-RAY SPEX, International INT 563 (E).
IF YOU WANT TO FEEL, Flowers Are Red, CHAPIN, Elektra K 12308 (W).
I GET A KICK OUT OF YOU, Dingos GARY SHEARSTON, Lightning LIG 9009 (W).
I GO APE, Something's Going On, T. FORD AND THE BONESHAKERS, Splash CP 2 (E).
I LOVE YOU (TI AMO), Dim En Tica 'Dim En Tica, UMBERTO TOZZI, CBS 6491 (C).
I'LL NEVER FIND ANOTHER YOU, Mile And Road, STEVE MARDEL, Decca FR 13785 (S).
I'M GLAD I FOUND I DON'T NEED YOU, Made In Hollywood, DANIEL BOONE, Rampage RAM 5 (S).
I'M IN LOVE, Solutions, DEXTER WANSEL, Philadelphia PIR 6482 (C).
IN A BROKEN DREAM, If The World Stops Still Tonight, PYTHON LEE JACKSON, Lightning LIG 9004 (W).
I REALLY WANT YOU HERE TONIGHT, Heartsong, RANDY MEISNER, Asylum K 13130 (W).
IS THIS THE ANSWER, Armchair Thriller, NEON HEARTS, Satal SAT 133 (W).

- K**
KISS YOU ALL OVER, There's been A Change, EXILE, RAK 279 (E).

- L**
LE-ROY, Tongue Tied Jill, SHADES, Tabitha TAB 4 (Tabitha).
LET'S DANCE, C'mon Everybody/Hippy Shaker, STREET BOY, Private Stock PVT 159 (E).
LET'S GO TO SAN FRANCISCO, Sweet Baby Jane, FLOWER POT MEN, Lightning LIG 90110 (W).
LOVE ME, Let It Be Me, TONY PAITON, December DSS 45 (A).
LOVE ON A SUMMER NIGHT, Bring Back The Night, SERENADE, Atlantic K 11172 (W).

- M**
MAYBE YOU'RE NEVER GONNA BE MY BABY, On My Own Again, MICHAEL DEES R.K. 1011 (A).
MEET ME ON THE CORNER, Lady Eleanor, LINDSFARNE, Lightning LIG 9005 (W).
MOVIN' TOO FAST, Metal Monsters, RONJI SOUTHERN, Power Exchange PX 273 (S).
MY ANGEL BABY, California, TOBY BEAU, RCA PB 1250 (R).

- O**
OH HONEY, Love Is Like A Fire DELEGATION, State STAT 82 (W).
OHI I WANT YOU, Funny Face, JOE BREEN, Mountain TOP 40 (F).
1'2'3 KIND OF LOVE, Fools Fall In Love, WILD CHERRY, Epic EPC 6497 (C).
ONE NIGHT AFFAIR, You To Me Are Everything, SAMONA COOKE, Mercury 667 670 (F).
ONE NIGHT AFFAIR, You To Me Are Everything, SAMONA COOKE, Mercury 6167 670 (F).

- P**
PIECE OF THE ROCK, Thank You For The Love, MOTHERS FINEST, Epic EPC 5987 (C).

- R**
ROLL THE DICE, Waiting, STEVE HARLEY, EMI 2830 (E).

- S**
SATURDAY, This Is Life, NORMA JEAN, Bearsville K 15511 (W).
SHA LA LA LA LEE, Nail Song, PLASTIC BERTRAND, Vertigo 6069 209 (F).
SIMPLE THINGS, Me And My Rock 'N' Roll, QUINCY, Croole CR 157 (CR/C).

- SLOW TRAIN TO PARADISE, Timber TAVARES, CL 15996 (E).
SON OF MY FATHER, What's Your Name, CHICORY TIP, Lightning LIG 9003 (W).
SOUL DANCER, Downtown Safari, BLACK GORILLA, Response SR 518 (A).
STANLEY, I R T, SNATCH, Lightning LIG 9502 (W).
STEPPI'N' IN A SLIDE ZONE, I'll Be Level With You MOODY BLUES, DECCA F 13790 (S).
STREET HASSLE, I'm Waiting For The Man/Venus In Furs LOU REED/THE VELVET UNDERGROUND, Arista ARIST 12158 (F).
STUFF LIKE THAT, There Is A Train Leaving, QUINCY JONES, A&M 7367 (C).

- T**
TAKE IT OFF THE TOP, Little Kids, DIXIE DREGS, Capricorn 2089 061 (F).
TELL ME YOUR PLANS, Cyndia, THE SHIRTS, Harvest HAR 5165 (E).
TENNESSEE WALK, Good Vibrations, SILVER BLUE, Pye 7N 25786/7N 25786 (A).
TERRY, The Boy Of My Dreams, TWINKLE, Galaxy GY 154 (C).
THAT'S YOUR SECRET, Storm Worry, SEA LEVEL, Capricorn 2089 068 (F).
THE DANCER, I Can't Help Myself, SURREY SOUND, Superbad SB 2 (ZHLR).
THE HIPPIES GRAVEYARD, Miles And Miles, JOHNNY G, Beggars Banquet BEG 7 (E).
TIME OF THE SEASON, Daylight Robbery, PHOENIX, Rocket ROKN 543 (E).
TO LOVE SOMEBODY, Loving You Was Sunshine, EUGENE WALLACE, Anola ARO 129 (A).
TOO MANY NIGHTS ALONE, Yard Full of Rusty Cars, BOBBY BARE, CBS 6319 (C).
TOP OF THE POPS, Twenty Thousand Rezzillos Under The Sea, THE REZILLOS, Sire SIR 4001 (W).

- V**
VENUS, Hot Sand, SHOCKING BLUE, Lightning LIG 9006 (W).

- W**
WE'VE GOT SOMETHING MORE, Come On Baby Let Your Skirt Fly, RICHARD MYHILL, Mercury TANGO 2 (F).
WHEELS, I Can Play Faster Than You Can, TONIGHT, TDS TDS 4 (W).
WHO WILL THE NEXT FOOL BE, Gift So Sweet, MIKE GRAHAM, Mam 177 (E).
WILD THING, A Girl Like You, TROGGS, Lightning LIG 9001 (W).
WOMAN FRIEND, Moments, BRYN HOWARTH, A&M AMS 7371 (C).

- Y**
YOU'RE LIKE MAGIC, Let's Take A Chance, BUTCH LEAK, Superband SB 1 (ZLHR).
YOU'RE MINE NOW, Better Things To Come, NIGEL MARTINEZ, State STAT 81 (W).
YOU TURNED MY WHOLE WORLD AROUND, Push Comes To Shove, BLACK IVORY, Power Exchange PX 277 (S).

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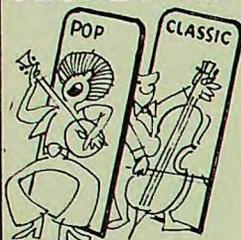
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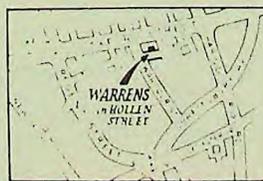
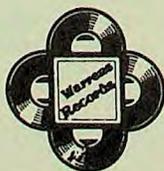
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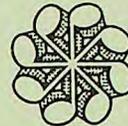
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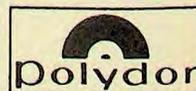


CHART FOR PERIOD JUNE 24-30

TOP 60 ALBUMS

* = NEW ENTRY
 ☆ = PLATINUM LP (£ million sales)
 ● = GOLD LP (£300,000 on or after 1st Jan. '77)
 ○ = SILVER LP (£150,000 on or after 1st Jan. '77)
 □ = 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	19	⊙ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	31	20	7	□ EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)
2	3	4	● LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	32	23	3	TRAVELLING John Williams (Stanley Myres)	Cube HIFLY 27 (A)
3	2	3	● STREET LEGAL Bob Dylan (Don DeBito)	CBS 86067 (C)	33	30	4	BACK AND FOURTH Lindisfarne (Gus Dudgeon)	Mercury 9109 609 (F)
4	4	4	● SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)	34	18	15	⊙ 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)
5	8	19	● THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	35	27	6	DISCO DOUBLE Various	K-TEL NE 1024 (K)
6	7	24	⊙ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	36	35	17	□ THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
7	6	4	□ OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)	37	42	6	BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk)	Asylum K 53081 (W)
8	21	2	● TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)	38	22	16	● ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A & M AMLH 64616 (C)
9	5	12	● YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)	39	59	3	YOU'RE GONNA GET IT Tom Petty & The Heartbreakers (Tom Petty/Denny Cordell/Noah Shark)	Island ISA 5017 (E)
10	15	3	□ WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	40	41	21	● CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
11	13	14	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)	41	—	—	OBSESSIONS UFO (Ron Nevison)	Chrysalis CDL 1182 (F)
12	12	2	● LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028	42	26	6	DAVID GILMOUR David Gilmour (David Gilmour)	Harvest SHVL 817 (E)
13	52	2	● ROCK RULES Various	K-TEL RL 001 (K)	43	48	5	VAN HALEN Van Halen (Ted Templeman)	Warner Brothers K 56470 (W)
14	16	13	⊙ THE STUD Various	Ronco RTD 2029 (B)	44	31	3	MORE PENNIES FROM HEAVEN Various	World Records SH 276 (E)
15	14	17	□ BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)	45	—	1	MAGIC FLUTE OF JAMES GALWAY James Galway (George Korngold)	Red Seal LRLI 5131 (R)
16	9	24	□ NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	46	39	14	● LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
17	19	5	● DARKNESS ON THE EDGE OF TOWN Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 86061 (C)	47	38	6	RUBY WINTERS Ruby Winters (Stan Shulman)	Creole CRLP 512 (CR/C)
18	10	21	● PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)	48	45	6	NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
19	11	7	□ I KNOW COS I WAS THERE Max Boyce (Bob Barratt)	EMI MAX 1001 (E)	49	40	2	⊙ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
20	17	7	● BLACK AND WHITE Stranglers (Martin Rushent)	United Artists UAK 30222 (E)	50	—	—	SONGBIRD Barbra Streisand (Gary Klein)	CBS 86060 (C)
21	36	2	● GREASE Original Soundtrack	RSO RSD 2001 (F)	51	50	3	WATCH Manfred Mann's Earth Band (Manfred Mann's Earth Band)	Bronze BRON 507 (E)
22	53	2	● CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-TEL ONE 1009 (K)	52	—	1	THE MAN WITH THE GOLDEN FLUTE James Galway (Various)	Red Seal LRLI 5127 (R)
23	25	72	⊙ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros K 56344 (W)	53	44	20	□ PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)
24	24	5	● PETER GABRIEL Peter Gabriel (Robert Fripp)	Charisma CDS 4013 (F)	54	—	—	⊙ EVITA Various	MCA MCX 503 (E)
25	33	16	● KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)	55	58	3	⊙ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
26	43	11	● CENTRAL HEATING Heatwave (Barry Blue)	GTO GTLP 027 (C)	56	—	1	● SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
27	29	7	● POWER IN THE DARKNESS Tom Robinson Band (Chris Thomas)	EMI EMC 3226 (E)	57	—	1	● POWER AGE AC/DC (Vanda & Young)	Atlantic K 50483 (W)
28	28	3	⊙ 20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)	58	49	15	● PENNIES FROM HEAVEN Various	World Records SH 266 (E)
29	32	4	● REAL LIFE Magazine (John Leckie)	Virgin V 2100 (C)	59	37	9	● 20 GOLDEN GREATS Frank Sinatra	Capitol EMTV 10 (E)
30	34	35	⊙ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	60	46	19	⊙ 20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)

ABBA	5	49	EVITA - Soundtrack	54	MANFRED MANN'S EARTH BAND	51	ROCK RULES	13
AC/DC	57	FLEETWOOD MAC	23	MANHATTAN TRANSFER	18	ROLLING STONES	4	
BEACH BOYS	28	GABRIEL, Peter	24	MARLEY, Bob & The Wailers	25	SATURDAY NIGHT FEVER	1	
BLONDIE	53	GALWAY, James	45	MARTELL, Lena	12	SIMON & GARFUNKEL	56	
BOOMTOWN RATS	8	GENESIS	11	MATHIS, Johnny	9	SINATRA, Frank	59	
BOYCE, Max	55	GILMOUR, David	42	MEAT LOAF	15	SPRINGSTEEN, Bruce	17	
BREAD	5	GREASE - Soundtrack	21	MOODY BLUES	7	STRANGLERS	20	
BUSH, Kate	5	HALEN, Van	43	MORE PENNIES FROM HEAVEN	44	THE STUD	14	
COLE, Nat King	34	HEATWAVE	26	UFO	41	THIN LIZZY	2	
COMMODORES	48	HOLLY, Buddy & The Crickets	60	WALSH, Joe	37	WINEY, Jeff	10	
COOLIDGE, Rita	38	JOEL, Billy	36	WAYNE, John	32	WINGS	46	
DARTS	31	LINDISFARNE	33	WINTERS, Ruby	47			
DISCO DOUBLE	35	LONDON SYMPHONY ORCHESTRA	22					
DURY, Ian	16	MAGAZINE	29					
DYLAN, Bob	3							
ELECTRIC LIGHT ORCHESTRA	30							

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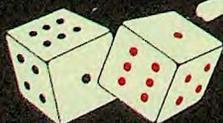


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EMI 2830 

MUSIC WEEK

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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	9	1	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John (John Farrar) Famous Chappell	RSO 006 (F)
£ 2	7	2	SMURF SONG Father Abraham (Pierre Kartner) Burlington	Decca F 13759 (S)
£ 3	5	7	DANCING IN THE CITY Marshall Hain (C. Nell) Copyright Control	Harvest HAR 5157 (E)
4	3	8	ANNIE'S SONG James Galway (Ralph Mace) Denver	RCA RB 5085 (R)
5	4	6	AIRPORT Motors (Ker/Garvey/McMaster) Island	Virgin VS 219 (E)
£ 6	8	5	LIKE CLOCKWORK Boomtown Rats (R. J. Lange) Sewer Fire Hits/Zomba	Ensign ENY 14 (F)
7	18	2	NO-ONE IS INNOCENT/MY WAY Sex Pistols (Cook/Jones) Warner Brothers	Virgin VS 220 (C)
£ 8	11	4	A LITTLE BIT OF SOAP Showaddywaddy (Showaddywaddy) Sherwin	Arista 191 (F)
9	6	6	MAN WITH THE CHILD IN HIS EYES Kate Bush (Andrew Powell) EMI	EMI 2806 (E)
10	7	7	MISS YOU/FAR AWAY EYES Rolling Stones (Glimmer Twins) EMI	EMI 2802 (E)
11	22	5	BOOGIE OOGIE OOGIE A Taste Of Honey (F. & L. Mizell) Carlin	Capitol CL 15988 (E)
12	23	7	RUN FOR HOME Lindsayfame (G. Dudgeon) Crazy Music	Mercury 6007 177 (F)
13	15	5	USE TA BE MY GIRL O'Jays (Gamble/Huff) Carlin	Philadelphia PIR 6332 (C)
14	13	7	MIND BLOWING DECISIONS Heatwave (B. Blue) Copyright Control	GTO GT 226 (C)
15	14	5	ARGENTINE MELODY San Jose (Andrew Lloyd Webber) Steam Power/Chappell	MCA 369 (E)
£ 16	19	9	(DON'T FEAR) THE REAPER Blue Oyster Cult (Krugman/Pearlman/Lucas) Carlin	CBS 6333 (C)
17	25	5	SUBSTITUTE Clout (Grahame Beggs) ATV	Carrere EMI 2788 (E)
18	10	12	RIVERS OF BABYLON Boney M (F. Farian) Hansa/ATV/Blue Mountain	Atlantic/Hansa 11120 (W)
19	24	6	WILD WEST HERO Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet JET 109 (C)
20	9	8	MAKING UP AGAIN Goldie (Tab Martin) Essex	Bronze BRO 50 (E)
21	17	8	BEAUTIFUL LOVER Brotherhood Of Man (Tony Hiller) ATV/Tony Hiller	Pye 7N 46071 (A)
22	12	9	DAVY'S ON THE ROAD AGAIN Manfred Manns Earth Band (Manfred Mann's Earth Band) Island/Earthly	Bronze BRO 52 (E)
23	29	6	SATISFY MY SOUL Bob Marley & The Wailers (Bob Marley & The Wailers) Rondor	Island WIP 6440 (E)
24	30	6	ROCK & ROLL DAMNATION AC/DC (Vanda/Young) EMI	Atlantic K 11142 (W)
25	16	9	OH CAROL Smokie (M. Chapman) Chinnichap/RAK	RAK 276 (E)
£ 26	32	3	COME ON DANCE DANCE Saturday Night Band (J. Boyce/M. Dillard) Bocu	CBS 6367 (C)
27	27	14	NIGHT FEVER Bee Gees (Gibb Brothers/Richardson/Galuten) RSO/Chappell	RSO 002 (F)
28	26	7	NEVER SAY DIE Black Sabbath (Black Sabbath) Essex	Vertigo SAB 001 (F)
29	46	4	HOW CAN THIS BE LOVE Andrew Gold (Gold/Walsh) Warner Brothers	Asylum K 13126 (W)
30	34	5	FROM EAST TO WEST/SCOTS MACHINE Voyage (R. Tokarz) Louvigny Music	GTO/Hansa GT 224 (C)
£ 31	40	4	DON'T BE CRUEL Elvis Presley (-) Carlin	RCA PB 9265 (R)
£ 32	44	3	STAY Jackson Browne (J. Browne) Lorna	Asylum K 13128 (W)
33	20	10	CA PLANE POUR MOI Plastic Bertrand (L. Deprijck) ATV/Hansa	Sire 6078 616 (F)
34	41	4	COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips (McCoy/Kipps) United Artists	Buddah BDS 473 (A)
35	21	8	IT SURE BRINGS OUT THE LOVE IN YOUR EYES David Soul (Tony Macaulay) Macaulay/Cookaway	Private Stock PVT 137 (E)
36	59	2	5-7-0-5 City Boy (Lange) Zomba/City Boy/Chappells	Vertigo 6069 207 (F)
37	70	2	LIFE'S BEEN GOOD Joe Walsh (B. Szymczyk) Warner Bros	Asylum K 13129 (W)
38	38	4	(WHITE MAN) IN HAMMERSMITH PALAIS Clash (Clash) Ninenen/Riva	CBS 6383 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
39	35	4	MOVIN' OUT (ANTHONY'S SONG) Billy Joel (Ramone) April	CBS 6412 (C)
£ 40	68	2	FOREVER AUTUMN Justin Hayward (J. Wayne) Leeds/Jeff Wayne	CBS 6368 (C)
41	NEW	1	LOVE YOU MORE Buzcocks (M. Rushton) Virgin	United Artists UP 36433 (E)
42	55	3	I'VE HAD ENOUGH Wings (P. McCartney) McCartney/ATV	Parlophone R 6020 (E)
43	28	11	BOY FROM NEW YORK CITY Darts (T. Boyce/R. Hartley) Carlin	Magnet MAG 116 (E)
43	36	6	JUST LET ME DO MY THING Sine (P. Adams) Leeds/Carlin	CBS 6351 (C)
45	45	2	MANY TOO MANY Genesis (D. Hentschel/Genesis) Gelring/Hit & Run	Charisma CB315 (F)
46	33	10	ROSALIE Thin Lizzy (Thin Lizzy/Tony Visconti) Warner Brothers/Pippin/Chappell	Vertigo LIZZY 2(F)
47	63	2	IS THIS A LOVE THING Raydio (P. Parker Jnr.) Warner Brothers	Arista 193 (F)
48	64	2	PRODIGAL SON Steel Pulse (K. Pitterson) Blue Mountain	Island WIP 6449 (E)
49	37	4	FLYING HIGH Commodores (Carmichael/Commodores) Jobete UK	Motown TMG 1111 (E)
50	42	10	SHAME Evelyn 'Champagne' King (Warren Schatz) Interworld	RCA PC 1122 (R)
51	53	4	DISCO INFERNO Trammps (Baker/Harris/Young) Famous Chappell	Atlantic K 11135 (W)
52	39	11	IF I CAN'T HAVE YOU Yvonne Elliman (Freddie Perren) RSO/Chappell	RSO 2090 266 (F)
£ 53	57	3	GET UP JALN Band (P. Smith/T. Rutherford) Magnet	Magnet MAG 118 (E)
54	31	12	LOVE IS IN THE AIR John Paul Young (Vanda & Young) EMI	Ariola ARO 117 (A)
55	43	2	BOOTZILLA Bootsy's Rubber Band (G. Cliton/W. Collins) Rubber Band	Warner Bros K 17196 (W)
56	51	3	CARRY ON WAYWARD SON Kansas (G. Qlximan) Kirshner/Warner Brothers	Kirshner KIR 4932 (W)
57	48	12	WHAT A WASTE Ian Dury (Dury/Blockheads/Jenkel/Jenner/Lathan) Blackhill	Stiff BUY 27 (E)
£ 58	69	3	DRAGON POWER JKD Band (H. Hadaway) Satril/Carlin	Satril SAT 132 (W)
59	73	2	THE CLAPPING SONG Shirley Ellis (N. Mulligan/H. Davey/L. Chase) EMI	MCA MCEP 1 (E)
60	50	11	HI TENSION Hi Tension (Chris Blackwell/Kofi Ayivor) Screen Gems	Island WIP 6422 (E)
61	74	2	YOU AND I Rick James (R. James/A. Stewart) Jobete (UK)	Motown TMG 1110 (E)
62	56	4	LAST DANCE Donna Summer (N. Bogart) ATV Music	Casablanca TGIFS 2 (A)
63	NEW	1	NORTHERN LIGHTS Renaissance (Fire Records)	Warner Brothers K 17177 (W)
64	49	9	ON A LITTLE STREET IN SINGAPORE Manhattan Transfer (Tim Hauser) Francis Day & Hunter	Atlantic K 11136 (W)
65	54	6	LET'S GO DISCO Real Thing (Biddu) Peterman/Quartet/Carlin	Pye 7N 46078(A)
66	67	5	DANCE WITH ME Peter Brown (C. Wade) Sunbury	TK TKR 6027 (C)
67	72	12	COME TO ME Ruby Winters (S. J. Prod) Dobkins/Bluebook/Acoustic/Buttercreek	Creole CR 153 (C/R)
68	62	12	BECAUSE OF THE NIGHT Patti Smith Group (Jimmy Lovine) Heatside/Intersong	Arista 181 (F)
69	61	10	ANGELS WITH DIRTY FACES Sham 69 (Persey/Parsons) Singatune	Polydor 2059 023 (F)
70	-	1	DON'T CRY FOR ME ARGENTINA Julie Covington (T. Rice/A. Lloyd Webber) Evita	MCA 260 (E)
71	47	21	MORE THAN A WOMAN Tavares (Freddie Perren) RSO/Chappell	Capitol CL 15977 (E)
72	NEW	1	ANTHEM New Seekers (D. Mackay) Round/Panache	CBS 6413 (C)
73	58	6	FUNK THEORY Rokotto (Shury/Roker) Rondor/Geronimo/Roker/Bluey Tunes/ATV	State STAT 80 (W)
74	52	10	PUMP IT UP Elvis Costello (Nick Lowe) Plangent Vision	Radar ADA 10 (W)
75	NEW	1	COLD AS ICE Foreigner (J. Sinclair/G. Lyons/M. Jones/I. MacDonald) Copyright Control/WW	Atlantic K 10986 (W)

A-Z (TOPWRITERS)

A Little Bit Of Soap (Russell)	8
Airport (McMaster)	5
Angels (Persey/Parsons)	69
Annie's Song (Denver)	4
Anthem (Percock/Rodger)	72
Argentine Melody (A. Lloyd Webber)	15
Beautiful Lover (Hiller/Lee Sheriden)	21
Because The Night (Smith/Springsteen)	68
Boogie Oogie Oogie (Johnson/Kibble)	11
Bootzilla (Collins/Cliton)	55
Boy From NY City (Taylor)	43
Ca Plane Pour Moi (Lacomblez/Deprijck/Ward)	33
Carry On Wayward Son (K. Liveren)	56
Cold As Ice (Jones/Graham)	75
Come Back & Finish What You Started (McCoy/Cobb)	34
Come On Dance Dance (J. Boyce)	26
Come To Me (Price)	67
Dance With Me (Brown/Hans)	66
Dancing In The City (Hain/Marshall)	3
Davy (Simon/Robertson)	22
Disco Inferno (Green/Kersey)	51
Don't Be Cruel (Blackwell/Presley)	31
Don't Cry For Me Argentina (T. Rice/A. Lloyd Webber)	70
(Don't Fear) The Reaper (Rosser)	16
Dragon Power (J. Lennox)	58
5-7-0-5 (Mason/Broughton)	36
Flying High (McCoy/Riche)	49
Forever Autumn (J. Wayne/G. Osborne/P. Vigrass)	40
From East To West (Chanterreau/Dahan/Pezin/Mallia)	30
Funk Theory (Shury/Roker/Blue)	73
Get Up (JALN Band)	53
Hi Tension (Hi Tension)	60
How Can This Be Love (Safan/Goldenberg)	29
If I Can't Have You (Gibb Bros)	52
Is This A Love Thing (R. Parker Jnr.)	47
It Sure Brings Out (Macaulay/Stephens)	35
I've Had Enough (P. McCartney)	42
Just Let Me Do My Thing (Adams/Adler)	43
Last Dance (Jabara)	62
Let's Go Disco (Biddu)	65
Life's Been Good (J. Walsh)	37
Like Clockwork (Geldof/J. Wilder)	14
Love Is In The Air (Vanda Young)	54
Love You More (P. Shelley)	41
Making Up Again (Black/McDonald)	20
Man With The Child (Bush)	9
Many Too Many (Banks)	45
Miss You (Jagger/Richards)	10
Mind Blowing Decisions (J. Wilder)	14
More Than A Woman (Gibb Bros)	71
Movin' Out (B. Joel)	39
Never Say Die (Black Sabbath)	28
Night Fever (Gibb Bros)	27
No-One Is Innocent (Cook/Jones/Briggs)	7
Northern Lights (Dunford/Thatcher)	63
Oh Carol (Chinn/Chapman)	25
On A Little Street (Derose/Hill)	64
Prodigal Son (Steel Pulse)	48
Pump It Up (Costello)	74
Rivers Of Babylon (Farian/Reyam)	18
Rock & Roll (Young/Young/Scott)	24
Rosalie (Seeger)	46
Run For Home (Hull)	12
Satisfy My Soul (Marley)	23
Shame (Fitch/Cross)	50
Smurf Song (Kartner/Litche)	2
Stay (Williams)	32
Substitute (Wilson)	17
The Clapping Song (L. Chase)	59
Use Ta (Gamble/Huff)	13
What A Waste (Dury/Blockheads)	57
Wild West Hero (Lynne)	19
(White Man) In Hammersmith Palais (Strummer/Jones)	38
You And I (R. James)	61
You're The One That I Want (Farrar)	1

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.

LIFE'S BEEN GOOD Joe Walsh	Asylum K13129(W)	NORTHERN LIGHTS Renaissance	Warner Bros K17177(W)
TOOK THE LAST TRAIN David Gates	Electra K12307(W)	COLD AS ICE Foreigner	Atlantic K10986(W)

ON THE WAY UP

PERFORMANCE

ALBUM REVIEWS

British Country Comes To Town

FOR THOSE contemplating the future of local country acts, this five hour concert staged at the Brighton Centre (July 1) well provided an insight. Backed by the Brighton Council, and organised by BBC Radio Brighton's Neil Coppendale, British Country Music Comes To Town was the first major billing of British country entertainers and attracted over 3,000 enthusiasts.

The concert also gave an opportunity to view the many differing acts currently working under the banner of country music in Britain.

Frank Jennings Syndicate, back from a highly successful Nashville visit, represented the more familiar sounds. Here Jennings' pleasing vocals were well matched by the careful, expert musicianship of his

band and presented a programme strongly influenced by cajun and Texas origins. Liverpool's Little Ginny, backed by her band Room Service, also owed a great deal to modern country and, although her vocals occasionally proved themselves a little weak, received the strongest reception of the evening.

The Duffy Brothers, winners of the recent nationwide Marlboro Country Music Talent Competition, have a unique act. The duo have built a very amusing comedy routine around bluegrass foundations and certainly display themselves as possessing considerable potential in cabaret surroundings. Humour also existed within the performance of Liverpool's stalwart group the Hillsiders, among the most respected of all British country bands. On the musical front the 5 piece group mixed fine musicianship and harmonies in a programme that presented both originals and country standards.

Making the greatest overtures towards the pop market was the Bristol based group, Kelvin Henderson Country Band. Using mainly contemporary material, the band's one weakness lay with a rather static stage presentation. And Suffolk's Hank Wangford Band also possess crossover appeal, though its potential lies in their unique blending of humour with an unpredictable range of material that's drawn from both rock and country realms.

Also appearing was soloist James Donaldson and the bluegrass outfit the Down County Boys.

The concert clearly showed the appeal of British country music, and the success of the event was realized with the announcement that next year's show — already being planned — would be a two day festival.

TONY BYWORTH

PURE PRAIRIE LEAGUE

Just Fly. RCA PL 12590. Producer: Alan Abrahams. This American band tries to cover a wide musical spectrum but should follow the doctrine of the temperance society after which it is named and stick to the softer pop songs which work well on the album. The four voices used are just not harsh enough for hard rock numbers like Live Is Falling and are much more suited to the gentler tracks like Lifetime and You Don't Have To Be Alone. The harmonies work well on a resurrection of Working In The Coalmine and Slim Pickin's is a pleasant excursion into country music. The League has had single hits in the US but is not yet in that division here.

**

RARE EARTH

Band Together. Prodigal PDL 2008. Producer: John Ryan. Another good-enough rock/funk album with strong disco leanings. Good for dancing but soporifically repetitive in places for just listening to. Rare Earth has a long and pretty well-known history with Motown, and this latest, pretty slick, line-up is built round two original members. Will do alright in its own market niche, with those who know the name.

**

D. C. LARUE

Confessions. Pyramid NSPL 28262. US import through Pye. If the word nice had not become a term of abuse it would apply here — far on the rock/funk (and sometimes pop) side of m-o-r, but easy listening. Larue is not unknown here and is worthy of a little attention, though this LP would only get off on a lot of promotion and airplay. Try it out on disco buyers.

**

LA DUSSELDORF

La Dusseldorf. Radar RAD 7. Producer: Arists and Konrad Plank. German electronic music is perhaps more generally accessible these days judging by this album for it is more slanted towards rock and certainly better than Kraftwerk. The first track is the long Dusseldorf and just in case you miss it, the second track is La Dusseldorf, though this latter number, starting off with what sounds like a live recording of a football crowd, goes into an almost new wave rhythm. Mostly instrumental sound with lyrics more chanted than sung and Silver Cloud, an instrumental, is catchy enough, with a nice beat, to show as a single. La Dusseldorf, made up of brothers Klaus and Thomas Dinger and Hans Lampe, could well follow in the path of Kraftwerk and gain more than just a cult following.

**

RICK JAMES AND STONE CITY BAND

Come and Get it. Motown STML 12085. Producers: Rick James and Art Stewart. Lovely funky disco music and some jazz rock reminiscent of AWB at its liveliest. Slowed down now and then by apparently obligatory inclusion of earnest, sexy, spoken intro followed by falsetto soul ballad plus regulation helping of orgasmic panting. James has paid his dues as a musician, and this LP is a good quality offering in one of the currently better-selling sections of the market.

**

COMMANDER CORY

Flying Dreams. Arista SPART 1067. Producer: John Hug. Proably approaching household name status over a series of albums, but not much of a sales prospect. Pleasantly husky vocals wrap themselves around a real mixed bag of songs, from driving rock (with interesting inclusion of boogie piano and cascading violins all on one song) some country rock and a few pop numbers. Would take a tour and massive promotion to shift it far, and Arista currently has other preoccupations.

*

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DOOLEY'S DIAPY



Companies stay close for conferences

THE ANNUAL record company sales conferences are usually a good guide to the state of the market — and this year's range from the no-frills to the luxurious — but significantly no one is venturing abroad to exotic sun-dappled resorts.

With the exception of EMI's Licensed Repertoire Division which is Killarney-bound, (Sept. 6-9), all the majors are staying in this country and a couple are opting for strictly "hard sell" regional meetings.

RCA was planning to hold its convention in France but decided at

the last moment to draw in its horns and is now nipping down the M4 to the Eurocrest Hotel at Maidenhead (September 7-9).

United Artists seems to be pushing the boat out furthest with three days (September 3-5) at the superb Turnberry Hotel (adjacent to the championship golf course) in Ayrshire; while Pye has equal style with its choice of the Queen Anne period Royal Berkshire Hotel at Ascot (August 31/September 1).

Polydor's choice is the functional Albany Hotel in the geographically convenient Birmingham (August 2-

4); Decca gets in first with its meeting at the end of July (26-28) at the Dormy Hotel, Ferndown, Dorset; and CBS will be at the Grand Hotel, Eastbourne (September 6-10).

WEA has decided against one conference in favour of several meetings around the country and Phonogram will have two regional — one north, one south — in early September followed by a one-day national conference in October.

The EMI General Repertoire Division is keeping its plans close to its chest for the time being.



FOR NO apparent reason Delta Artists' Management and some of its latest signings (MW July 8) decided to dress up as a cricket team to celebrate their coming together — although the hockey-playing escapee from St Trinians seems a little out of place. Back row is the group Liar; kneeling are (l to r) Jimmy Litherland, Snips, Alexis Korner, Del Taylor, Chas White and Paul Padun. The lady in front is Karen Goldstein who has been appointed general manager of all Delta companies.

THE SOMBRE atmosphere of last week's gathering of the Performing Right Society at its annual meeting was interrupted with a moment of levity when members were being asked to vote for new writer and publisher directors. One of the Society's more senior citizens present asked nominees to make themselves known — hands were raised around the room but the member demanded that they stand. "I want to have a look at what I am voting for," he declared.

At this nominee Mike Batt promptly started to undress but was restrained by those around him who felt that his face was well enough known without revealing more of his body.

If you're bored with darts...

BORED WITH the usual darts, football, cricket competitions etc in which the record industry indulges its leisure time, Dave McAleer of Wanted Records has come up with a new diversion — a sort of Mastermind quiz based on what he calls "record trivia".

The questions will range over a wide variety of subjects related to pop music and records aimed at testing each team's knowledge of the industry. Wanted has a team ready to challenge all comers and is already setting fixtures with Pye and CBS, and offers to meet any other company prepared to field a team

against them. Incidentally, there is also a vacancy for a Magnus Magnusson-type to prepare the questions and act as quizmaster. They asked Dooley but he said "pass".

WAS IT a Freudian slip that made a Midem press office secretary type the following paragraph in latest press release? "For Midem 1977 nearly half the Palais des Festivals exhibition area has already been taken by exhibiting companies, while this time last year the contracts signed represented only a thirst of the area."

The station JICRAR forgot

ONE STATION which did not figure in the latest JICRAR figures was North London Radio. A hand written press release from Keith Palmer Record Promotions of Potters Bar claims that NLR — broadcast on 221m medium wave each Sunday between 11am and 6pm — is "one of London's biggest inland community radio stations with over 8,000 listeners". The station plays pop music, features local news and live group interviews, and even has its own Top 20 chart hour presented by ex-Radio Caroline dj Steve Allen.

An optimistic Gary Stevens, director and programme controller of NLR says: "At this rate we would expect the GPO to give us a licence to broadcast legally, as we are giving a local service to the community."

IT'S NICE to hear of a deal done at Midem actually coming to fruition and with hit product to boot. CBS international a & r manager Peter Robinson did the deal that brought the Prelude label to the company and it has given them hits from two out of three releases so far — the fastest selling disco record of the moment, Saturday Night Band's Come On Dance Dance and Just Let Me Do My Thing by Sine. If you add CBS' TK, Philly, Columbia and Epic product it must make them the hottest disco company around (with the obvious exception of Mr Stigwood).

THERE'LL BE no welcome in the hillsides for RCA's US marketing people who are promoting Bonnie Tyler — who is as Welsh as they come — as "America's newest singing sensation".

YESTERDAYS

10 YEARS AGO
JULY 17, 1968

APPLE LABEL debut set for August 16, four days after US launch, and UK company moves into Savile Row offices with Ron Kass heading the company EMI pitching for British rights to US Dunhill label, currently with RCA three major American publishing companies plan British labels including Screen Gems — Columbia (SGC), but released through Polydor on Atlantic label here) 20th Century Fox and Edwin Morris MFP promoting movie soundtracks throughout August, including Gone With The Wind, Kismet and Singing In The Rain — dealer incentives include holidays and Parker Pens CBS to launch Heritage label aimed at Scottish and Irish markets Moody Blues' second album Lost Chord released on Deram Seekers to return to Australia following split Barclay to set up London office. David Ruffin quits Temptations to go solo.

FIVE YEARS AGO
JULY 21, 1973.

IAN RALFINI's plans after resignation from WEA still awaited following announcement that he will not join another major Sandie Shaw and husband Jeff Banks forming own publishing company Apple label not interested in purchasing tapes of early live recordings in Hamburg Family to disband after UK tour Pye and RCA to hold sales conference abroad while other majors stay at home Bron Agency announces several new signings following Neil Warnock's appointment as director — acts include Alexis Korner, Linda Lewis, Manfred Mann and Brinsley Schwartz Derek Jones, former Bradley's label g.m. has formed own publishing and production company Rockbottom IWR reporting "pop volume" sales on Wyn Morris budget Mahler 8 Phonogram releases Demis Roussos' Forever and Ever Bell releases BCR's Saturday Night and from RCA Harry Nilsson releases A Little Touch Of Schmilsson In The Night.

RINGO STARR seeking new outlet for his Ring O label? Another concept album coming shortly, this one based on Quasimodo the Hunchback of Notre Dame, written by Lionel Bart with Chris Farlow playing lead RCA actively looking for new London headquarters to house all record division departments under one roof Cliff Richard in New York this week talking to Rocket about plans for New Year US launch of next album and possible concert dates.

EXPECT FOLLOWING pr moves: Polydor's David Hughes to Motown general manager; Tom Nolan (EMI GRD) to EMI a&r; Bernadette Kilmartin (EMI LRD) to new position within EMI; DJM's Diddy Lake to EMI LRD Get well soon wishes to RB director Bill Newton in St James' Hospital, Balham, for operation Keith Moon's house in Malibu is up for sale — and if it's any incentive Steve McQueen is next door neighbour Making recording comeback with Run Joey Run on Magnet, Billie Davis now managed by Pierre Tubs who was behind Maxine Nightingale's early success Saturday Night Fever album now largest money-earning LP in history of British recorded music, claims Polydor WEA's tv campaign for Nolan Sisters based on market research which revealed more than 90 per cent of those polled had heard of the group.

THE SOUND and Vision Festival, planned for Olympia in September, has been cancelled and organisers IPC Electrical-Electronic Press blame apathy of British manufacturers Holland has gone for the War Of The Worlds LP in a big way with CBS claiming sales there of over 5,000 a day All-lady promo/management/publishing company Shaboodle planning "feminist party" to celebrate first birthday Linda Ronstadt and Dolly Parton likely to replace Lucille Ball and Raquel Welch on controversial Rolling Stones sleeve Those who know him will not be surprised that Radio Hallam presenter Roger Moffat got no further than duty free haven of Jersey on planned two-week holiday in France Are you ready for eight hours of Jonathan King, and his choice of music, between the hours of 8pm and 4am on Radio Luxembourg July 28?

FIRST CBS News to circulate to dealers got off to unfortunate start with patronising story "wondering just what on earth classical artist John Williams is doing on the front page" — maybe its because he is CBS' biggest selling UK artist Hollies' manager Robin Britten extending his management interests to ex-Drifter Bill Fredericks and producer Ken Gold Daughter Catrina to Polydor southern regional manager Bob Phillips and wife Sally and daughter Alexa to WEA marketing director David Clipham and wife Stephanie Kevin Coyne's new musical Babble opens four-night run at London's Rock Garden on July 31.

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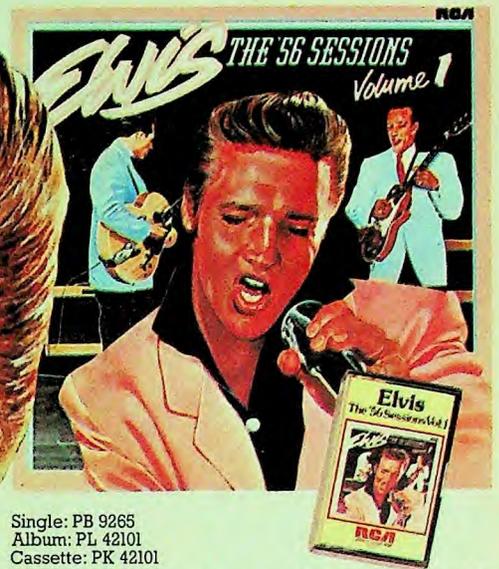
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