

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

# MUSIC WEEK

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

## MTA course continues via MW columns

**LIVELIEST DISCUSSION** at the MTA Training Course last week was chaired by independent dealer David Fox, director of the Doncaster-based northern stores Chas J Fox Ltd. But he was beaten by time and many of those at the course were unable to ask questions on his vital topics of fighting the multiples by discounting and other measures.

Fox was disappointed that he was unable to cover all his points and he gladly accepted an invitation from *Music Week* Retailing Editor Terri Anderson that he and the delegates should use the columns of this paper to continue the debate.

Dealers with questions or arguments should write to Terri Anderson, Retailing Questions, *Music Week*, 40 Long Acre, London WC2. Questions — and David Fox's replies — will be published in *Music Week* for the benefit of those who attended the course or not.

## Saturday Night Fever helps RSO to the top

PREDICTABLY, following the success of Saturday Night Fever and Grease, RSO emerges as leading singles and albums label, and Polydor makes gains in the company shares, in *Music Week's* chart survey for the second quarter of 1978. The performance ratings are based on the BMRB charts and will be published in full next week.

RSO comes from nowhere to No. 1 in the album labels category and from 11 to top of the singles list. Polydor moves up from 6 to 3 in the singles company share while EMI and WEA take first and second places respectively, and Polydor takes third place behind CBS and EMI in the album company share.

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## CHART ACTION

THEY CREPT in last week at 75 but now Atlantic's Foreigner takes this week's biggest stride upwards with Cold As Ice rising 29 places to 46. Also moving well is Northern Lights by Renaissance (63 to 41), Justin Hayward's Forever Autumn (40 to 25) and Life's Been Good by Joe Walsh (37 to 22). No change in the top three positions; 33 slide down and ten are elbowed out by new entries led by The Who at 44 with Who Are You, and it looks as if Julie Covington is going to have a hit all over again with Don't Cry For Me Argentina (63).

## Dealers urged to fight back

by TERRI ANDERSON

SELECTIVE DISCOUNTING backed by in-store promotion was urged on dealers attending the Music Trades Association training course in London last week. It was the first course to be held in over two years and attracted a large turn-out of shop owners, managers and staff from a variety of stores around the country.

The agenda was crammed with practical information which sparked energetic debate and it was clear that the speakers who were dealers themselves, and were passing on hard-won experience, attracted particularly keen attention.

Independent dealer David Fox chaired an especially lively session when he advised on how to discount to compete with the multiples and he

told the delegates: "We have to fight for our share of the market." (Full report in page four).

Official experts in two fields were given a politely rough ride: the sales manager of a firm offering computer stock/cash control was forced to admit that the problems of the record trade were so specialised as to need considerable thought on the part of computer companies; and the BPI chief investigator, Bill Hood, found the assembled dealers rather unwilling to accept that they must buy from recognised (higher-priced) suppliers to avoid stocking counterfeit product and, however unknowingly, risking prosecution.

The keynote of the course was the need for the independent dealer to increase his profitability at a time when selling is hard, the competition is fierce, and all business costs are climbing. Going straight into that topic Eric Moss, of Moss Music in

Devon, created great interest with his description of the co-operative bulk buying scheme he started and still runs in the South West. The progress of his scheme has been reported in *MW*, and Moss confirmed that the system could obtain bulk discounts for the dealers involved.

The failure of quadraphonic product to penetrate the market and the likely future unavailability of pre-recorded video cassettes were two of the topics covered by CBS tape controller Frank Whipp who dealt with new developments and the possible future shape of the industry. Digital recording — which could mean a 5-inch disc with a four-hour playing time if only people could afford the playback equipment — the last gasp of the eight-track in the UK, and a possible completely new look for the cassette were also put to the dealers to think about.

● Further reports in page four and in *MW's* Retailing page next week.

11% UP!

*MUSIC WEEK'S* circulation figure — certified by the Audit Bureau of Circulation — has increased by a massive 11.1 per cent in the first six months of 1978 compared to the same period last year. And subscriptions rose by six per cent compared to the previous six months.

Significantly these figures refer to a period when, for the first time in its 19 year history, *Music Week* has two competitors in the field of record trade press publishing, proving that whatever the opposition *Music Week* continues to consolidate its position as market leader.

*Music Week's* circulation now stands at 11,415 — and that reflects paid subscriptions.



THE CHAMPAGNE came out when DJM signed a new pressing, sales and distribution agreement with CBS. Seen celebrating are Stephen James (DJM md), and Maurice Oberstein (CBS md).

## DJM drops sales force

DJM RECORDS is making its sales force redundant and CBS will now handle servicing of its product to independent dealers. The announcement comes two weeks after Anchor abandoned car selling in favour of a telephone sales operation.

Stephen James DJM's md, blames the rising cost of maintaining a sales

force to call on independent dealers, and Anchor's Ian Ralfini says he is now able to cover more dealers through telephoning than by car on the reps' call cycle.

The new arrangement with CBS comes under the terms of a new revised and extended pressing and

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## EMI joins dealer tour

*MUSIC WEEK'S* trend-setting Dealer Tour '78, which will bring record companies and dealers together throughout September and October, has caught on in a big way and the latest company to sign on for the tour is EMI.

The companies' autumn product, together with display material and videos, will be on show at eight venues across the country — Southampton (September 13), Birmingham (20), Glasgow (25), Liverpool (27), Newcastle (October 2), Sheffield (4), Bristol (9) and London (11).

The shows will be open from 2.0pm to 10.00pm each day with refreshments provided. Dealers will be receiving their invitations shortly. And tying in with the shows, *Music Week* is mounting a competition to find the Dealers of the Year in the various areas that the tour visits, with a chance to win a trip to the South of France next January to

visit Midem. Nominations for the competition are flooding in from the record company sales departments — and don't forget that dealers can nominate themselves by writing to Avril Barrow, Dealer Tour, *Music Week*, 40 Long Acre, London, WC2.

## Stop Press

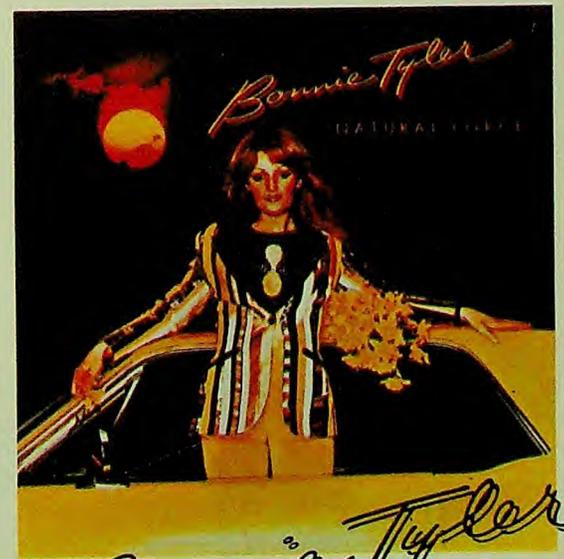
EMI WILL raise its prices by average 13 per cent on August 1. Singles go up by 10p to 90p and super deluxe albums now nudge £5 mark at £4.99. Other increases: budget albums up to £2.15; mid price albums up to £2.85; standard albums up to £4.40; and deluxe albums up to £4.70. Ramon Lopez said: "Even after increases a significant proportion of costs will have been absorbed by us."

## FOCUS ON AUSTRALIA

NOT ONLY is *Music Week* Britain's leading music trade newspaper, it is the first to reflect international trends and this week *MW* breaks new ground with a special 36 page Focus On Australia supplement.

Australia is now a formidable source of world-class talent with names like AC/DC, Sherbert, John Paul Young, Helen Reddy, Peter Allen and the Little River Band invading the international charts. Now the fifth largest dollar record market in the world, with the second highest per capita leisure expenditure, the Australian music industry is a force to be reckoned with — not only as a wide open market for international recording and touring acts, but as an a&r man's talent hunting ground.

This week *Music Week* presents its first Focus On Australia, providing an exhaustive description of all facets of the Australian record industry, bringing this vast fertile industry close to the European market place. See supplement between pages 18 and 63.



*Bonnie Tyler*  
NATURAL FORCE

Her beautiful new album includes the smash hit, 'It's A Heartache'

Record: PL25152. Cassette: PK25152  
Telephone orders: 021-525 3000

RCA

## NEWS

Polydor  
push for  
Andy Gibb

POLYDOR IS planning a major campaign for Shadow Dancing, the new RSO album from Andy Gibb. Whole page ads in the trade press will feature the single An Everlasting Love — the B side of which has Andy's two US number one hits I Just Wanna Be Your Everything and Love Is Thicker Than Water. The first 10,000 singles will be supplied with a special four-colour iron-on transfer.

Point of sale material includes four-colour double crown posters, streamers and life-size cut-outs of Andy Gibb with window displays for selected dealers.

Special presentation folders have been prepared for press and promotion purposes, containing album, Shadow Dancing flip books and Andy Gibb belts.

MARKETING NEWS  
PAGE 6

Jet hopes to warm  
up a cool summer

JET RECORDS is planning a massive campaign for its August album releases under the title The Cool Selection For A Hot Month. Ronnie Fowler, Jet's managing director explained, "August is traditionally a quiet month with everything happening in September. We thought we'd be different and start our campaign in the summer."

The three artists involved are Raymond Froggatt, Cold Comfort and Magnum. Dealers have been given kits that include T shirts, stickers and badges and as

from August 14 there will be 200 shop window displays.

To tie in with Raymond Froggatt's album, Southern Fried Frog, Jet has done a deal with Kentucky Fried Chicken. The first 5000 albums will include a voucher worth 25p entitling the holder to a discount on Kentucky goods of £1 or over. Jet is also planning a series of barbecues in London, Birmingham and Scotland for the first week of August for local dealers, CBS sales reps, press and media so that they can meet the artists involved.

## Sayer's Christmas concerts

LEO SAYER, who has a new album released by Chrysalis next month, is to play a series of Christmas concerts at Manchester's Apollo Theatre at the end of the year.

Sayer's new album, his sixth for Chrysalis, is now scheduled for release on August 11. Titled Leo Sayer (CDL 1179), the album was produced by Richard Perry. It features four new Sayer compositions together with songs by Jackson Browne, Andy Fairweather Low, Billy Nicholls, Boudleaux and Bryant.

Don't get left out-  
get 'Leftoverture'  
-from Kansas

Kansas have arrived in Britain with their single 'Carry On Wayward Son' now sailing up the national charts.

It's taken from 'Leftoverture', a brilliant album which established Kansas as firm favourites in the USA. The album is now being extensively repromoted in the music press and, like everything else to do with Kansas, the response is sure to be enormous.

So don't leave 'Leftoverture' any longer. Order it now.



'Leftoverture' featuring  
'Carry On Wayward Son'  
Also available on cassette.

81728



Distributed by CBS

Slump hits  
independents  
harder

I WAS alarmed to see your front page article (MW July 8) concerning the present sluggish state of the market.

One aspect which no one has yet suggested is perhaps that the biggest multiples in this country are not faring quite as badly as the independents and are obtaining a very much bigger share of the top selling albums than they used to. Therefore, even if they too are experiencing a slump, this must be less than for the independents who are thereby deprived of their biggest money spinner. I dare say that the latest round of price increases will only serve to exacerbate the situation.

It can be argued that the public is getting a far better deal by being able to get its albums at very competitive prices, but the public does not realise that there are consequences of this trend which have very serious implications.

Once the multiples have creamed off the best sellers many independents can only score by featuring extensive back catalogue. Since this is slower moving than chart albums, many multiples do not stock it. With no quick revenue earner many independents are placed in jeopardy and closures are becoming more and more frequent.

So behind the apparent benefit to the public of discount buying are the very serious consequences that back catalogue alone cannot support the independents; back catalogue itself will diminish as sales reduce, and perhaps eventually disappear. Equally artists will lose valuable back catalogue royalties and new talent will be stifled.

I do not feel that the multiples themselves are directly to blame for this situation — everybody wants to sell more and more. I would rather place the blame fairly and squarely on the shoulders of the majors who are too keen to give large quantity discounts, thereby allowing the fierce discounting to escalate.

Perhaps the answer to the problem might be to abolish or severely reduce those discounts obtainable for quantity. This would reduce the gulf in price cutting capability, stabilise prices and thereby encourage the public back to the independents who would be able to take their fair share of the top sellers and contribute to a wider choice by stocking more back catalogue and new release material.

There is no reason why the abolition of discount selling should mean an automatic increase in prices to the public, since with a higher volume of sales across the board and a reduction in extensive discounting on the trade price, basic trade prices could be stabilised or even reduced. I do not accept the argument that to supply in quantity to a few multiples at discount is more

## LETTERS

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

valuable to the majors than a healthy and flourishing dealer network throughout the country, since even now each one of those smaller dealers still makes regular orders with the majors, but on a very much smaller scale than might be the case in a more buoyant market. Hence the majors already incur all the overheads which go with servicing their dealer network.

I would also suggest that the Performing Right Society, rather than further penalising independents by chasing for a licence fee, should join the call to stimulate wider sales, since an upturn in sales would obviously further their own interest. Finally, perhaps the consequences of losing valuable outlets for long term back catalogue sales should be pointed out to the artists themselves and their managers.

JW Long,  
Green Dragon Records, Birmingham.

Charge more  
for gimmicks

REGARDING THE reply by Mike Edwards of United Artists about the singles price rises (MW July 1) surely it would be a better idea to charge extra for such promotional gimmicks as 12 in singles, picture sleeves and coloured vinyl records in order to keep the basic price of singles at a realistic level?

Chris Tetsall,  
Sounds Bazaar, Whitby, Yorks.

Display  
problems

IT IS generally agreed that displays sell records — that is why manufacturers spend so much money on them and so many dealers grumble because they don't get enough.

But there is a snag to this when you sell more records for the 5 per cent companies you are making yourself more work because the more you sell the more you have to return, and return costs time and time is money.

We have therefore decided to display only for the companies who give us the discount in lieu of returns. In doing this we are making life easier for ourselves as well as saying thank you to the companies who allow us to do so.

I understand that several of the present 5 per cent companies are at the point of giving dealers the option of 5 per cent returns or extra discount. I, together with a lot of other dealers am waiting to hear for the date of change.

JJB Ainley,  
Ainleys Records, Leicester.

Wigan soul  
spins off a  
new label

CASINO CLASSICS is a new label and division of RK Records (distributed through Pye). It has been launched following the success of the Wigan Casino Soul Club.

Label manager is northern soul dj Russ Winstanley who is a columnist for Black Echoes and experienced in many aspects of the industry, including wholesaling for numerous discs being re-issued and becoming national disco hits. Top ten successes have been R Dean Taylor's There's A Ghost In My House, The Miracles' Love Machine and The Night by Franki Valli and The Four

Seasons.

Said Mike Walker of RK, "We have already 5000 advance sales for our first release CC which is Little Darling by The Flirtations/I'll Do Anything by Lenny Gamble. A large advertising campaign has been undertaken to coincide with the release, involving music press, badges and T shirts plus the Casino Road Show which will be touring the country, visiting many of the 100,000 members that the club boasts.

"Casino Classics is a logical progression after the success we achieved with our Three Before Eight maxi single, which was released in February. We believe that this first double A sided single will be the first in a long line of hits on our new label. Already scheduled for July 28 release is the Lorraine Silver classic, Lost Summer Love."

# Hughes appointed gm EMI Motown

DAVID HUGHES has been appointed general manager of EMI's Motown office. Hughes, 35, has spent the last six years as senior press officer at Polydor.

His appointment comes at a time when Motown is starting a major campaign on the Commodores. A new single, Three Times A Lady, taken from their recently-released album Natural High will be issued on July 28.

A ten-minute cinema short featuring the band on their recent UK tour is currently on release in over 40 cinemas in London, the home counties and major provincial



David Hughes

## Stiff signs Just Water and Lovich

TWO NEW signings to Stiff are Brooklyn based band Just Water and singer Lene Lovich. Just Water are CBGB club regulars and released an album The Riff on their own Branded label last year in the US. Their first British release on Stiff is a loud version of 'Singin' In The Rain (BUY 31) scheduled for July 21.

First Lene Lovich product already available is I Think We're Alone Now (BUY 32) — a hit for Tommy James And The Shondells in 1967 and recorded last year by The Rubinoos.

Recent Stiff signing, 15-year-old Rachel Sweet, flies in from Akron, Ohio, on August 7 for a promotional visit. She features on Stiff's Akron Compilation album.

RAK HAS picked up the publishing on the forthcoming single by popular London gigging band, Roger The Cat, managed by Don

## Carvells promotions

VARIOUS PROMOTIONS have been lined up for the new album and single by the Carvells on Rocket. The LP, Skateboard Rampage (ROLL 15), has just been released while the single, Skateboard Queen, is already picking up airplay. The group-leader Alan Carvell is making a nationwide tour throughout this month and early August, promoting both releases via personal appearances and local radio interviews. In addition, Carvell will also be making appearances at various skateboarding parks, and will be opening the largest skateboarding arena in the London area, at Hornchurch in Essex. Amongst places being visited during the tour are Newcastle, Manchester, Blackpool, Ipswich, Plymouth, Brighton and Liverpool. In addition, 4,000 flexi-discs featuring extracts from the album are being mailed out to dealers, and there is also a marketing tie-up with Avon Tyres.



cities with the EMI/Warner/Columbia feature Game Of Death starring the late Bruce Lee. The Commodores film will spread to cinemas throughout the rest of the UK during July and August.

KEN STREET to promotions manager at Gull Records from being general manager of Fletcher/Fletch's Big Secret Music. The appointment coincides with the company's release of the American hit recording of Night Fever by Carol Douglas . . .

. David Whitehead to Birmingham based Big Bear Records as regional promotion manager reporting to publicity director Kate Munn . . . Sandra Nicolas from regional promotion to disco promotion at Big Bear . . . Martin Paine to DJM as creative services manager, previously with Nems, Private Stock and A&M.



Gallagher's Vehicle Music. The song, Dry Your Eyes, has been written by band members Rick Arnold and Dave Cross — label and release details will be announced soon.

MCA HAS signed British vocal group Rags to a worldwide recording deal with a single entitled How Can I Exist due for UK release on August 4. Rags (Steve Glen, Nichola Martin and Jill Shirley) won the 1977 World Popular Song Festival in Tokyo with Can't Hide My Love, beating such major artists as Bacara, George Charkiris and Glen Cambell and have since appeared extensively on TV both in Japan and Europe.

RED SHADOW Music has negotiated a contract with Beserkley Records to handle the promotion of Greg Kihn and The Rubinoos on an exclusive basis in the London area. The first product they are involved with is the new Rubinoos single, I Wanna Be Your Boyfriend (BZZ 18) and there will be new product from Greg Kihn and an album from the Rubinoos later in the year.

FANTASY RECORDS has signed Idris Muhammad who is currently having success in both jazz and disco markets.

PHOENIX HAS signed to Rocket and releases a single Time Of The Season (ROKN 543) this week. Phoenix includes three former members of Argent — Bob Henrit, John Verity and Jim Redford, who formed the band in 1976 when Argent split up. Since then they have been joined by Ray Minhinnett, formerly with Frankie Miller's Full House. An album is due later this year.

DAVID REES, boss of the Manchester based Recording Plant Management has signed a long-term management deal with multi-keyboard player soloist David Bristow. An album is planned for late September release. Bristow was formerly with Slender Loris and now appears with Ricky Cool And The Icebergs. Rees already manages US gospel singer Jessy Dixon.



ERIC PRESS, EMI Group Repertoire division's Northern Area Sales Manager was convalescing at home this week when he discovered that he had won a trip to Los Angeles. Eric, who has not yet returned to work after a recent operation, won the trip in a sales incentive scheme for EMI GRD salesmen and area managers. Also going to Los Angeles will be John Bickley, a salesman in the Northern region, who turned in consistently high figures during the scheme's six months duration. Runners up in the competition were Keith Mossman, Regional Manager for the South West, and Steve Swain, a salesman in the North of England, who both won two weeks holiday in Majorca. Pictured left to right are Steve Swain, Keith Mossman, Peter Hulm, (General Manager Sales and Promotion EMI GRD), John Bickley, and Jim Parminter (EMI GRD National Sales Manager).

## Lewis forms own firm

FORMER TRANSATLANTIC publicity and marketing director Martin Lewis has formed his own company, 21st Century Leisure Ltd, with the intention of being involved in a wide-ranging number of projects including record production, music publishing, artist management and publicity and marketing services in entertainment.

Lewis launches his company with a single, produced by himself, of Commonwealth Tempo — the official theme music for BBC TV's coverage of the Commonwealth Games in August. The single, performed by the steel band Groovers

Steel Orchestra, is released on United Artists on July 28. The tune has also been adopted by the English sports team as their theme music for the Games — and the band is donating part of its royalties to the UK Games Appeal Fund which helps finance the team.

He was also co-producer with Neil Innes of the famous Dylan parody Protest Song, originally recorded at the 1976 Amnesty Gala and recently issued by WEA. And he has just completed a marketing project for Coca-Cola to produce a promotional album of summer hits licensed from various major companies in association with MSD. The album will not be available for sale but will be used by Coca-Cola for promotional purposes.

Lewis will also continue his charity work advising Amnesty International on fund raising events as a retained consultant in an honorary capacity.

"21st Century will be involved in the development of unique and original talents and ideas in the entertainment and arts world," says Lewis who has offices at 41 Coltswood Gardens, London, NW2 (01 458 8991).

## Rebel with a launch

REBEL RECORDS, London based label launched last year by songwriters Gavin Dare and Dave Holman is to release its product in the UK from September. Rebel is already repped by EMI in much of Europe and Scandinavia and Dare hopes to finalise a British deal later this month.

September is set as the date for release of their two European chart albums, by Irish act Jamie Stone (Let It Shine) and rock band Scene Stealer (First Offence). Also upcoming are singles by Scene Stealer, Welsh singer, Sonia Jones, and Irish band Rascal. Rebel is based in Wigmore Street, London W1.

## State seeks States deal

WAYNE BICKERTON, State Records' Managing Director, is presently on a four week trip to the US, visiting Los Angeles, New York, Nashville and Miami.

State Records is currently unrepresented in the US so Bickerton is planning to meet several record company executives in an attempt to fix up either an exclusive label deal or place individual State acts with different companies.

State's roster includes Rokotto and Delegation as well as catalogue material by Gary Benson, The Rubettes and Mac and Katie Kissoon. Also on offer are a new mid-price range featuring specially-produced easy listening albums.

Bickerton will also be reviewing publishing projects with Billy Meshel, Vice President and General Manager of Arista Music, who represents State Music and its sister company Ladysmith Music in the US.

## Radio One's talent search

RADIO ONE'S search for new talent gets underway with three features under the general title So You Wanna Be A Rock'n'Roll Star. Each half-hour item introduced by Bob Kilbey will be broadcast during Kid Jensen's afternoon show.

In the first, which goes out on July 25, Muff Winwood, head of a&r at CBS will talk of his experiences with the Spencer Davis group in the Sixties and advise new bands on the best ways to get themselves recognised.

Thin Lizzy lead singer Phil Lynott will talk about song writing and stage presentation on August 1. The third slot on August 8 will feature Dave Edmunds discussing studio technique.

## Lincoln Buffalo unleashed

by TONY BYWORTH

THE LINCOLNSHIRE based country music organisation Dawn Promotions has announced the formation of Buffalo Records, a record label which will solely concentrate upon the production and release of country recordings by British artists. Ron Ryan has been appointed a&r manager for Buffalo.

The initial releases on the label are a single by Kelvin Henderson — The Door Is Always Open c/w Scarlet Woman (BUFF 1001) — and the album Nassington Flyers (BUFF-L-2001) which features Ron Ryan and the Marlboro Country Music Competition winners the Duffy Brothers.

More albums are scheduled for release during the next three months and Dawn Promotions' managing director, Ken Cox, is currently negotiating a distribution deal for the label.

Cox has also revealed that Dawn has now opened a country music division in his agency, and that he is currently setting up autumn tours for British acts Jed Ford and Tex Withers.

FROM THE HOUSE OF

Creole RECORDS

HOGSNORT RUPERT

"THE PLANT SONG"

CR 156

RUBY WINTERS

"I WONT MENTION IT AGAIN"

CR 160

RELEASE NEXT WEEK

Available Through CBS Sales

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# NEWS

## MTA training course: pointers to success

by **TERRI ANDERSON**  
THE PROBLEMS of running an independent record store in the face of increasing competition from High Street chains were highlighted at last week's MTA training course by David Fox whose family firm has several stores in the north east of England.

He began by repeating the statistic that an average of £5.50 a year is spent per head in this country on records and, he suggested dealers should work out what this meant in cash terms in their respective areas, and ask: "Where is that trade going?"

### Calculating

Even allowing for multiples, the attraction of city centres and regional weighting, the answer was likely that they could attract more of that trade. "We have to fight for our share, and to try to keep this business to ourselves," Fox said.

He strongly urged everyone to avoid blanket discounting, but to use "a cold and calculating attitude" to selective discounting, assuming that the public is most impressed by changes which attract their attention "a regular £1 off everything was usually less effective than an occasional £1 off a few special titles), and that they also prefer promotion gimmicks to mere price cuts. "Analyse your system," Fox advised, suggesting that self-service should not be attempted in a store with less than 1,000 square feet of space. Space could be increased by getting rid of listening booths, and using headphones.

### Analysis

"Analyse your customers," was his next maxim. When a shop knows who and what its regulars are it must cater primarily for their taste, with the rest of the ordering aimed at pleasing passing trade. Trying to please everyone all the time was impossible as it was expensive, he suggested.

Fox revealed that by its promotion

and selective discounting methods his company had managed to double this average over about four years.

He stressed that while Saturday is a peak day for any shop, the majority of shops would probably find there was another day of the week when, for some obvious or mysterious reason, there was another peak. His own shops tended to do well on Tuesdays, and he made sure that extra staff were there to cope with the extra trade.

One dealer agreed with Fox that very effective discounting ploy was giving £1 off vouchers to customers, but only after they had paid for a full price album. This effectively reduced the discount on two full price LPs to 50p each.

Another suggestion was having many special days. As Fox remarked, "We're great believers in mothers day, fathers day, artists' birthdays, any old special day, so that we can do a special discount promotion around it."

### Stocktaking

Just as "ring the changes" was an important part of Fox's message, so was "know your gross profit percentage". Other dealers agreed they had found out the need for regular checks on just how much income was real profit through regular stocktaking, and several dealers suggested that one of the easiest ways to stocktake was to have every record marked with a price label which was also colour-coded.

Fox then suggested a look at staffing levels. He urged the use of part-timers. His own shops, he said make sure that the daily lunchtime peak is catered for without having too many idle staff for the rest of the weekdays, by employing part-timers between 11.30 a.m. and 3 p.m.

Suggesting that record shops need to look to their image, Fox asked each of the dealers to "stand about 80 yards from your shop for a couple of hours, and ask passers-by 'Where's the nearest record shop?', and you will probably be shattered by how few people direct you to your own shop!"

## PRS: MPs want investigation

CLEMENT FREUD and his all-party group of 25 MPs are planning to take further action to effect an investigation of the Performing Right Society.

In a statement issued from the House Of Commons, Mr Freud says, "In their reply (June 28) to our letter to *The Guardian* of June 20, the PRS council avoids the serious issue raised by an all-party group of 25 MPs. They suggest that allegations that 'the requirements of the Companies Act were being overlooked' were their general manager's main reason for suing Trevor Lytleton for libel. This is not borne out by Mr Freegard's statement of claim which clearly stated that the words complained of meant that Mr Freegard had 'acted improperly, dishonestly and secretly in and about the

discharge of his responsibilities'."

The statement continues, "The Council are significantly shifting their ground, for on April 14 they stated that it was 'in view of the Minister's answer' that they and Mr Freegard 'unanimously agreed that the libel action need not be continued'."

Moreover they fail to mention that the Minister, Mr Stanley Clinton Davis MP confirmed on June 19 that his answer was not intended to refer to the merits of the libel proceedings.

"Mr Freegard's specific excuse for his eleventh hour retreat from Judge and Jury having been clearly shown to be false, we intend to take further action to effect an investigation."

## Lightning strikes with ambitious oldies

LIGHTNING RECORDS has big plans for the expansion of its involvement in the golden oldies singles market and hopes to gain widespread dealer support for an ambitious promotion campaign.

The company wants to set up a chain of authorised golden oldies dealers on a franchise basis throughout the country. The plan is aimed mainly at existing independent dealers who specialise in oldies product. Lightning is also aiming to set up a Golden Oldies Club of Great Britain for record buyers interested in former hits.

Lightning would reckon on getting a £50 contribution from each dealer taking up the franchise. In return the company would match the dealers' money with up to £30,000 of its own in financing a corporate advertising and promotion campaign taking in press and radio.

Explaining the schemes he describes as "audacious and outrageous", Lightning director Keith Yershon says: "It is designed to motivate specialised oldies dealers. We are in the very early stages at the moment but we put some feelers out and got an 80 per cent positive reaction from dealers. If you look at America, the hits of the last twenty years are still in the companies catalogue but we don't seem to have the same attitude over here as the turnover doesn't warrant it. We are prepared to put in the money to hold stock. Companies will only re-release records now and

then and a year later they disappear from the catalogue."

Lightning's research revealed that an increasing amount of shop space is being given over to records from the past and for some retailers it represented 15 per cent of their trade, "yet they haven't even scratched the surface," says Yershon. "We suggested to dealers that £50 would be the figure we would want and some thought we had a bit of a cheek. The benefits would be those of an exclusive club. I would be pleased if we got 1,000 applications to join the scheme but we would limit the number to 500 dealers at the most. We have 700 accounts at the moment with 20 to 30 new enquiries each week and I feel there is quite a lot of scope, even with retailers who deal directly with manufacturers, though we wouldn't be cutting across manufacturers' business — merely supplementing it."

Dealers taking up the franchise would get a window sticker like those for credit cards stating that the individual is an authorised Golden Oldies Club dealer. They would also be listed in the handbook distributed to club members. "We would also supply them with lots of promotional material and a new catalogue with features, pictures and biographies of the artists is scheduled for next March."

## DJM cutback

FROM PAGE 1  
distribution deal last week.

Although DJM has "let go" nine salesmen, it has retained area manager Stephen Bott who, along with marketing manager Graham Moon, will sell to the major wholesalers, multiples, one-stops and rack jobbers.

"We discovered that the multiples and wholesalers represent about 70 per cent of the industry's business," said James. "And we decided it was simply no longer economical to maintain a sales force to service the remaining 30 per cent."

Anchor started an all telephone sales operation on July 1, having made four car reps redundant. It now has seven telephone sales people, plus two managers who sell or the multiples.

"Some time ago we discovered that with only three telephone people and head office staff we were accounting for 60 per cent of our business," said Ralfini. "We began running down the sales force some 18 months ago and building the telephone department."

"But we will still maintain personal contact with dealers through sales manager Ray Howarth and some of the telephonists making monthly visits around the country — and we will bring dealers to London to see us here."

## Market shares

FROM PAGE 1

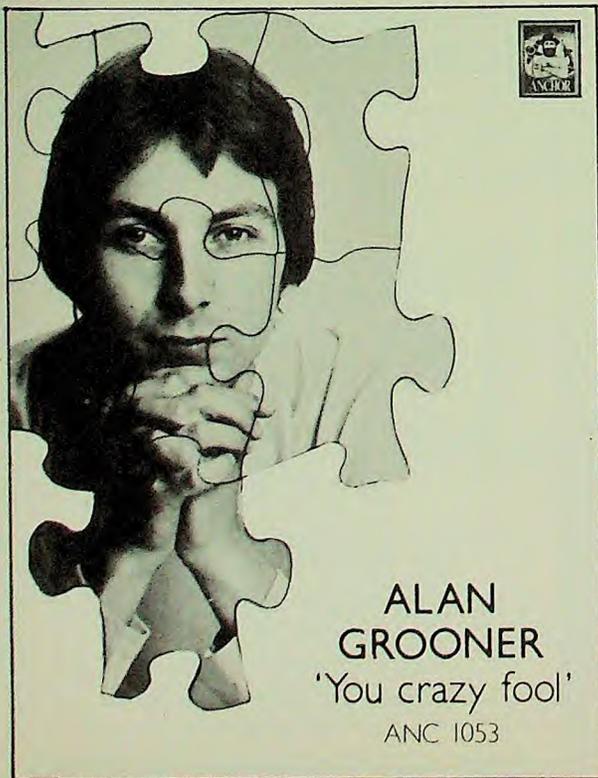
Other successes are Atlantic moving from 8 to second best singles label and Arista coming from nowhere to fourth singles label. Capitol rises from 14 to fourth album label.

In percentage terms EMI now has 19.1 per cent of the singles market followed by WEA (15.5 per cent), Polydor (10.6 per cent) and CBS (10.5 per cent). And EMI has 20.9 per cent of the albums market followed by CBS (13.3 per cent), Polydor (13.2 per cent) and WEA (9.7 per cent).

In the publishing section Warner Brothers takes top spot followed by RSO/Chappell and EMI.

Saturday Night Fever was top album; Rivers of Babylon by Boney M top single. In the singles chart Bee Gees were top group; Andrew Gold top male artist; Yvonne Elliman top female artist; Gibb Brothers/Richardson/Galuten top producers; Gibb brothers top writers; Abba top group.

In the albums chart Abba was top group; Nat King Cole top male artist; Kate Bush top female artist; Saturday Night Fever top miscellaneous/soundtrack; and Andersson/Ulvaeus top producers.



**ALAN GROONER**  
"You crazy fool"  
ANC 1053

## Centralised pressing for WEA Europe

from **NIGEL HUNTER**  
HAMBURG: With the exception of the UK, WEA's European operations are to be supplied from its pressing plant at Alsdorf, near Aachen in West Germany.

Known as Record Service, the plant will offer equal rights and facilities to WEA's Continental companies, and, in the words of WEA Germany's managing director Siegfried Loch, will be engaged in "98 per cent WEA work".

The plant's present annual production capacity is 12 million LPs, five million singles and two million cassettes on a two-shift system. Loch is planning to double this capability within the next year, and aims for WEA's entire manufacturing output to become in-house within five years.



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# TOGG

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RELEASED 21ST JULY**



**Single 6008 035**



# MARKETING

## Harvest mounts up for Hain push

HARVEST IS mounting an extensive campaign to promote *Free Ride*, the debut album from Marshall Hain (*Their Dancing In The City* is high in the singles chart). Full page ads in MM, NME and Music Week are backed with posters on 164 British Rail Sites, 300 London underground sites and on 100 West End buses.

Birmingham and Manchester will be fly-posted. A regional tour for radio, tv and press starts in Scotland on July 24 and takes in the Newcastle, Metro, Tees, Picadilly, Granada, Yorkshire, Pennine and Merseyside areas. The duo plan concert dates for later in the year. In-store displays are available.

## TV for talking books

MUSIC FOR PLEASURE is taking out television advertising in the Granada region for its Listen For

Pleasure talking books range. The tv campaign will break on August 21 and run for a four/five week period, depending upon its success. The commercials will each last 45 seconds and illustrate the versatility of use for such tape product. Coinciding with the promotion, MFP is adding three more titles to the LFP range — Little Grey Rabbit by authoress Alison Uttley, read by Beryl Reid; Jane Eyre, told by Dame Wendy Hiller; and The Odessa File featuring actor Patrick Allan. Each will retail for £3.99.

MFP marketing manager Ted Harris said: "This is our first television promotion for the LFP tapes, and it is aimed at increasing the success that we have already had with the existing titles. In addition, there will be back-up merchandising aids and advertising in 500 London Underground locations."

EDITED by  
JIM EVANS

FOLLOWING THE agreement between Mulligan Records of Dublin and Charmdale for UK distribution (announced in *Music Week* last week), Mulligan has revealed further details of its promotional campaign built around the next six months' releases.

### Mulligan's plans

The first batch of three releases under the agreement are Paul Brady's *Welcome Here Kind Stranger*, along with the UK release of two other albums featuring Brady — Andy Irvine and Paul Brady, and Matt



SEEN HERE at the Traditional Irish Music Festival celebrating the Mulligan/Charmdale deal are (left to right) Brian Smith, Charmdale Sales director; Mike Campbell, Charmdale managing director; Seamus O'Neill, Mulligan Managing director; and Paul Brady.

Malloy/Paul Brady/Tommy Peoples. Advertising will concentrate on *Melody Maker*, *Folk News International*, *Music Week* and other trade press. Dealers will have the opportunity of entering a contest with a fishing holiday as first prize. In the consumer advertising, customers are invited to send for a Mulligan catalogue and are given the chance to win a free Mulligan album of their choice.

Also distributed by Charmdale are Gay and Terry Woods', *Tender Hooks* and Kevin Burke's *If The Cap Fits*. This Mulligan product is licensed to Rockburgh in the UK.

The campaign has been mounted for Mulligan by Wishcastle Marketing, a new division of the publishers of *Folk News International*. Heading the division as sales promotion manager is Gabrielle Goodchild, reporting to managing director Karl Dallas, who is also editor of *FNI*.

### Briefs...

WOLVERHAMPTON BASED new wave band *Neon Hearts* have signed a recording and publishing deal with *Satril Records*. Their first single, *Answers (SAT 133)* is being marketed in a full colour illustrated bag, and a group poster identifying singles and album product is being prepared for in-store displays in major retail outlets. The band's first album is scheduled for September release and *Neon Hearts* will be doing a nationwide promotion tour at that time. The band were signed by *Satril* and *Henry Hadaway* following the success of *Venus Eccentric*, which was released on their own label and sold more than 7,000 copies in the Midlands, making local new wave charts.

FIRST SINGLE from Spooky, a Manchester soul band recently signed by Decca, will be *Mama's Little Girl*, a song previously recorded by *Dusty Springfield* several years ago. The record (Decca F13786) will be supported by advertising in specialist music press including *Disco International*, *Blues And Soul* and *Black Echoes*. Also due for release by the company is *What Have You Done For Love?* (London HLU 10559) by Hodges, James and Smith, the three-girl black group who signed to Decca almost a year ago. It will similarly be supported by press advertising.

FOLLOWING CHART success with *The Day The World Turned Daylo*, X-Ray Spex has released a

new single, *Identity/Let's Submerge*. It is available in a special limited edition picture sleeve (first 50,000) and will be supported by extensive press advertising, posters, badges etc. The band is now close to completing its debut album which should be released in the autumn.

TO BOOST sales of *Rick James'* new chart entry *You And I*, *Motown* is releasing a 12" single this week, number 12 TMG 110. The move is also designed to cash in on disco reaction.

Another interesting single from *Motown* is *Diana Ross' Lovin', Livin', Givin'*, (TMG 112) which will appear in a picture sleeve (though not a shot of the lady in her famous picture sleeve dress).

# MCA STOCK CHECK!

Check your stocks of these best selling MCA singles and albums now:-

RECORD No.	TITLE	ARTIST	COMMENTS
MCA 369	'Argentine Melody'	SAN JOSE	NUMBER 15 LAST WEEK
MCEP 1	'The Clapping Song'	SHIRLEY ELLIS	NUMBER 59 LAST WEEK
MCA 260	'Don't Cry For Me Argentina'	JULIE COVINGTON	NUMBER 70 LAST WEEK
MCA 374	FM	STEELY DAN	BUBBLING UNDER AT 83 LAST WEEK. THIRD TOP "ADD ON" NATIONALLY. RADIO 1 FEATURED FORTY
MCA 370	'My Favorite Fantasy'	VAN McCOY	BUBBLING UNDER AT 91 LAST WEEK. LIMITED 12" STOCK STILL AVAILABLE
MCA 375	D.I.A.L.I.N.' Diane	McGANN-EVANS	'FEATURED NEW GROUP' ON RADIO 1 LAST WEEK
NEW RELEASES		TANYA TUCKER	FIRST 10,000 COPIES IN FULL COLOUR BAGS
MCA 372	'Save Me'	ANDREW LLOYD WEBBER	FIRST 10,000 COPIES IN FULL COLOUR BAGS. TWO SELL-OUT LONDON CONCERTS LAST WEEKEND.
MCA 376	Variations 5 and 23		Chart Position
ALBUMS		'Evita'	50
MCX 503		FM	83
MCSP 284		Variations	89
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# TIP SHEET

## Cocks ties everything together

RAK RECORDS expansion programme under Les Cocks is well under way.

Les Cocks moved to Mickie Most's new RAK Records offices in June as general manager after a career which began in the business in 1956 as a rep with Pye. He produced light entertainment tv for five years, including the most successful run of New Faces.

"Mickie and I have been friends for 16 years," said Cocks. "RAK is a very exciting record company and there were literally not enough hours in the day for Mickie. He oversees everything here besides producing his new tv series, Revolver. The expansion of the record company was too much for him to cope with alone."

Now Cocks is ready to audition.

"I will always listen to new artists. Mickie looks after a&r but in many cases, I will do the initial filtering."

"In taking on new artists, they will firstly have to stay within the RAK image. What is the image? It is such a personal thing with Mickie, and he bases his personal judgement on what we can sell and cope with. We are open to all product."

Perhaps the best way for new artists to judge the 'RAK image' is to look at their roster. It includes Suzy Quatro, Smokey, Hot Chocolate, Exiles and Chris Bedding.

Cocks says he is gradually getting to know what, besides Mickie Most, makes RAK tick. He sees his job as "tying everything together."

RAK is distributed by EMI worldwide except they are tied to no company exclusively in the States. For instance, Suzy Quatro is free for America. She was last with Big Tree Records there.

RAK Records, 42-48 Charlbert Street, St. Johns Wood, London NW8. (01) 586 2012.

## Taxing time

WORRIED ABOUT your tax in America? Bruce Slayton in New York may be able to help.

He is a certified public accountant and business manager for Blue Oyster Cult and The Dictators. Two years ago he began helping non-resident foreign musicians working in the States in their dealings with the Internal Revenue Service and other business groups. He has now established himself as the central withholding agent for the groups and sees that all US tax laws are complied with. The IRS has been satisfied with his handling of groups such as Brian Auger, AC/DC, etc.

Slayton offers this service to artists planning tours so "their tours run smoothly in the US and they can legally pay the minimum taxes possible."

Contact Bruce Slayton at 888 Seventh Avenue, New York, NY. 10019, Suite 2826 (212 586 1422).

MANCHESTER BASED Rabid Records is looking for a lease or distribution deal for all territories.

"We've been approached over our recent Jilted John single and after success with establishing Slaughter and the Dogs and John Cooper Clarke, we feel that it's time to plan albums and work with an established organisation", says director Tosh Ryan.

They have several artists on their books and several local musicians for session players, including those currently working on John Cooper Clarke's debut album for CBS.

Contact Tosh Ryan/Lawrence Beedle/Martin Hannett. Rabid Records, 20 Collon Lane, Withington, Manchester 20. (061 445 2661).

PEBBLE BEACH Records, one of the offshoots of Pebble Beach Studio along with Pebble Beach Productions, is looking for a label deal. It was launched early in 1977 with Transatlantic Records as distributors. But with the sale of Transatlantic and the creation of Logo Records, Pebble Beach was a bit like the third person on a honeymoon. They parted amicably last November.

The Pebble Beach Record logo was put into suspended animation and all efforts directed into the production company and placing product with other labels.

"But", says md Andy Cowan-Martin, "having to place our artists through production deals with other labels is not altogether satisfactory. The problem of dealing with say ten different companies in production deals means dealing with ten different sets of people, problems, etc. So, we are looking for a label deal and we have been talking to a couple of companies. I am more interested in the people and efficiency of the company than in the money — though I don't go cheap. When we have the label deal, we will move to London and administer from there."

As md of the company, Cowan-

## Pebble Beach looking for a record deal

Martin sees himself acting as motivator. He will be looking for at least one release a month and time to develop his artists.

"I believe in maximising my options," added Cowan-Martin. "We purposely do not have a deal with an established publishing company. We are keeping that free pending a label deal."

Pebble Beach companies, 12a South Farm Road, Worthing, West Sussex. (0903 201767 and 207744).

## Peter swings to production

LOOKING FOR an experienced writer/artist/producer to work with bands? Peter Barnfather (pictured right) could be your man. His background includes singing with the James Last Orchestra from 1972-73; co-writing with John Carter the country hit Cowboy Convention for Ohio Express; artist with Ken Lewis on Penny Farthing; a solo single on Bell, Clock On The Wall in 1973; and producing various other records. The latest, not yet released, produced with Bugatti and Musker, is an instrumental album.

At present Barnfather is creative manager at Pendulum Music but finds he really wants to get back into production work "mainly for more single material which is what I am writing now." He is free to take on jobs. As he says, "An ideal situation would be to work with bands who need material and nurturing time. I can write to specification and have about a dozen songs I am demom-ing now."

His longer range plan as production work increases is to ease out of the Pendulum job over a period of some three months — with Johnny Stirling's understanding approval.

Contact him through Pendulum (01 629 1779). Home: (01 894 7357).



## From the mailbag . .

THE TUNES have the reputation of being Manchester's hardest working band. Since their formation in October 1977, this five-piece group have clocked up 80 gigs supporting artists like Penetration, Steel Pulse, Ultravox, Rich Kids, Kevin

Coyne, Tonight, The Pirates and Supercharge.

Their music, most of it original, is described as power pop or rock. Reviewers speak of their promise and note their steady improvement.

Contact through manager Barney Nuttall Day (061) 205 2371, Night (061 653 0327).

# JACK GOOD'S 'OH BOY!'



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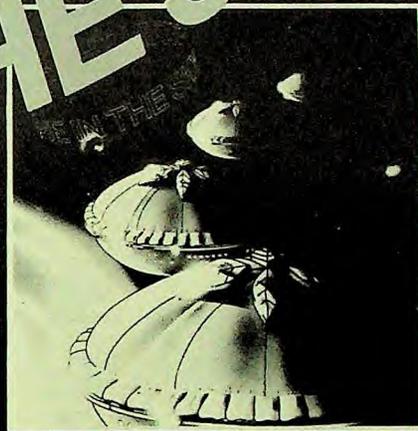
# PIE IN THE SKY PIE IN THE SKY

The first single on Cow Pie Records  
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UP36423

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# RETAILING

WHOEVER IT was that described Britain as a race of shop-keepers in order to tell us we were a nation who desired a life of safety, certainty and security, was not talking about record retailers.

To sell records continuously and successfully takes hard work, enterprise and imagination. When manufacturers discuss the problems with prospective retailers many of them give up the idea then and there.

In the words of John Roberts, sales manager of Decca: "Some people come to us who have worked as an assistant in a record shop and then think they can start on their own; they see it in the same light as a Chinese take-away. As what we're after is a viable network of record-selling shops rather than one-off orders, we explain and advise. Out of 100 people who apply for an account 10 actually take one".

So how do you get established? Harry Tipple, chairman of the Gramophone Record Retailers Committee, says that the most important factor is a suitable site for the shop. Multiple stores, he says, create a lot of "traffic", but they also price cut. It's beneficial to be near stores that attract hordes of people, but you don't want to be competing against high rates and high rents which big stores pay for prestigious high street positions.

But the importance of store traffic cannot be over emphasised. "You cannot rely on regular customers, there's no such animal", says Tipple. So the first consideration is this — if you're not going to situate your shop adjacent to a multiple store then find somewhere else that is congested with shoppers.

Tipple also recommends a DIY programme of market research. "Take two days of the week, one mid-week and a Friday. Sit outside a multiple or other store in the area you've chosen and simply count heads going in, especially at the peak shopping times — morning and mid-day.

"Next, check out the opposition. Find out what sort of service they give, what sort of clientele they have — whether they deal in jazz only or concentrate on the classics or whether they have a composite stock. This will help you decide what kind of shop you're going to organise. If you're going to sell at full price rather than cut-price then a customer service is expected. That is pick-up adjustment, balancing etc, the sort of things that don't earn

## Checking out the opposition — one-stop on the road to success

**THIS WEEK** sees the continuation of *Music Week's* survey of opinions from those in the business on the best way to become a record retailer. **DICK DURHAM** talks to **Harry Tipple** and several independent record dealers, and *Music Week* asked WEA sales director **Mike Hitches** about the dealer-company rep relationship.

much, but which build a reputation."

The sort of records you are going to sell may be decided by the gaps in the opposition's stock, personal taste or other arbitrary factor, but Tipple advises not to make it alien. "If you're in the stockbroker belt then you don't want an excess of punk, yet don't rule it out completely because the kids may want it. It's not necessarily all going to be Beethoven and Bach.

"Also, make sure that you keep an efficient stock control system, check what comes in, what you sell and what you've got left. Do this from scratch and you'll become familiar with the rises and falls of the trade. Get as many catalogues as possible and read them like novels — know what the customer is talking about."

### Rubbish

So much for general advice, turning to the topic of how you buy your records, there is a final word from Tipple. "Too many companies over-produce. They'll want to do your stock for you; they'll give you the top twenty, but they'll also get shot of a lot of rubbish."

The major record manufacturers require the account holder to buy a "representative" amount of their stock, whereas the one-stops (so

called because you can buy any record on any label at one shop) do not require such conditions and have no restrictions as to how much stock you have to buy. Both major manufacturers and one-stops give advice on site, stock, organisation and accounting.

EMI requires £1,500 spent with them for stock. Geoff Rhoden their sales manager explains: "This tends to put off the very small dealer and makes sure the business is to be served with a worthwhile dealer."

RCA's requirement, however is as low as £300. Terry Atkins, sales and marketing manager of Lightning Records' one-stop, says that any prospective retailer can buy one or 200,000 LPs from his shop, but reckons that a retailer who's going to take himself seriously should spend "at least £8,000 to £10,000, and he should be turning over four times as much (£40,000), to be viable; and more than that to be a real success."

So, how many distributors you deal with depends on whether you choose the major manufacturers — where you will need to be dealing with up to ten, or the one-stops — where you actually only need to deal with one.

Melvin Thorley, the owner of Top Ten Records in Manchester, reckons you can start up for as little as £50, though he adds, "To do it more comprehensively, more realistically, you're going to need to spend about £2,000; much less than that will create a bad image with customers."

He can give further advice based on his own success. "Record retailers tend to be fairly inventive and thus there is no universal filing and book-keeping system. Some list their artists under rock, soul etc.; some under surnames, some under christian names. For instance a lot of Elvis Presley fans will look for his records under Elvis. For book-keeping it's the same procedure — individual filing systems, usually under company name or director's name.

"I wrap all my albums with PVC — both the outer and inner sleeves. If they're going to be there any length of time then this keeps off dust and excited fingers.

### Wholesalers

"Depending on the area, of course, you should expect to sell 500 records a week. Any less than this and you're not really a going concern. This can be assorted — both singles and LP's.

"If you are dealing with wholesalers then you should have two. One in your own area and one somewhere else. This is because stock sometimes seems to go all to one area for some reason. And thus if one wholesaler or one-stop in your area hasn't got the records you want, the other one in that area won't either.

"There's a flat period between Easter and August Bank Holiday



**HARRY TIPPLE** — "the importance of store traffic cannot be over-emphasised."

when people are taking holidays and haven't got money spare for anything else. If you can sell jeans or something in the shop then do so." Thorley, who is known to record buyers over a wide area as the man who stocks every Motown single it is possible to stock (barring a few totally unobtainable titles) learnt the value of specialisation, even on a small scale.

### Special lines

From his experience as a retailer in one of Britain's largest cities, we turn to Mike Ledger of Music Workshop in Shanklin, Isle of Wight — who learned the same lesson: an independent can offer a special line of stock that a much richer multiple cannot.

"Of the problems the retailer suffers, I have suffered them and I know others who have. I'll give you a

### Company reps

**WE ASKED Mike Hitches, WEA's Sales director, for his views on how company reps. can help dealers:**

- By providing detailed information on current product, promotions, artists, tours etc, his company and its operations including distribution, returns and credits.
- Relaying to his company of dealers point of view, advice on stock levels and possible demand based on companies promotion, arranging in store promotion based on companies' promotion, interests.
- Advance information on companies' new releases with the possibility of pre-release listening, advice on availability of companies catalogue.

classic example of my situation at the moment. Three months ago I went to Wakefield, a cathedral town with an enormous population. There were four record outlets. Two were Boots and Woolworths, one was an independent shop and the fourth was a stall in a market. Now in Shanklin there are also four record outlets. They are Woolies, DER the tv people, myself and Acorn Records. Now Record Merchandisers, (the industry's own distributors) for anyone who wants to stock the Top 60 records, will supply them. And these people receive terms we can never enjoy. Anything they haven't sold they return. Now I only send back five per cent of my unsold stock, and most people can't send back anything.

"DER which doesn't really want to be a record shop but just stocks records as an attraction to sell televisions is lopping off a £1 from the recommended retail price of the Top 60 records. Pennies From Heaven sells at £2.30 but DER is selling it for £1.30, which is cheaper than I buy it from EMI. And of the top 50-75 singles, those which fall out of the Top 30 they sell off at 30p each.

"Now if you can contend with those sort of problems then, yes, become a record retailer.

"For those who are starting up on a small budget the record companies are out. They want large sums of money for an account — when I started four years ago it was £600 to EMI. So for those with no capital the initial lump sum cannot be paid. Instead, look for the one-stops, which don't require a big sum. And it's good to shop around.

"When I started there was only one — Lightning in London — now there are quite a few and they're all fighting against one another so the prices are competitive.

"You've got to decide whether you're going to sell the Top 60 albums alone or whether you're going to compete with the multiples with a good stock of back catalogue albums. Either way you've got to have the Top 60, it's no use having a window full of old albums. I reckon there's one in 10 customers interested in old albums. With singles I sell the top 50-75 at a higher price than Woolies or Boots (who only sell chart singles), but I also stock vast numbers of new material. And I've found that djs and other customers don't mind paying the extra if they can find what they want.

### Self-service

"As I said earlier, golden oldies have been my biggest success. DER had a box selling singles at 30p each — which is 20p cheaper than I can buy. I bought the lot, 48 of which were Brick House by a group called The Commodores. It was 43 in the charts. I sold out at 80p a disc in three weeks.

"Another example was the Free EP with All Right Now on it. DER had it at 30p. Again I bought the lot and sold them at £1.25 each."

From the one-shop retailer, there is the expansion to a record chain depending on the individual's aspirations and business acumen. Peter Stone marketing manager of Virgin Records said that there was no such thing as an average record retailer and thus it was difficult to give an overall figure on sales that a prospective retailer could expect.

"Selling £1,000 worth of records a week is now not uncommon", he says, "This goes up to £30,000 — £40,000 for the big stores. But someone setting up their own store for the first time can expect to sell around £500 worth, working up to £1,000 to £3,000."

Is there a universal filing system used by retailers?

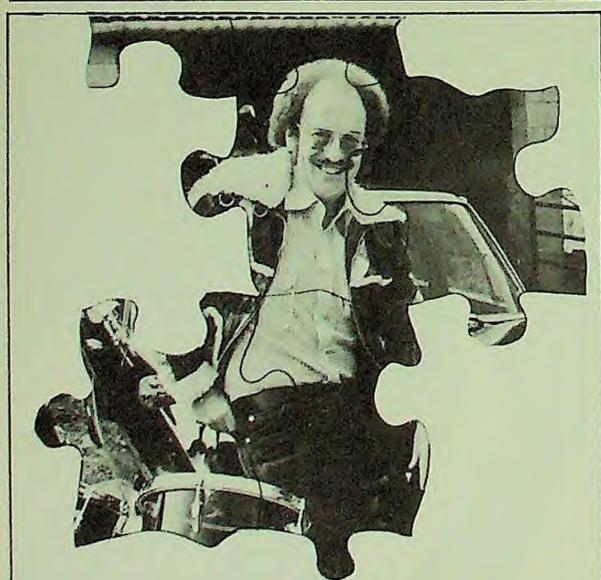
"No", says Stone, "it usually depends on whether the store is self-service like most of ours are now, or whether it employs counter-service.

"With self-service all the records are in the racks, with counter-service there's one LP sleeve for each album which is placed in the rack. Then behind the counter the LP itself will be in a masterbag which is a dummy bag used for storing the record. On these details like the record number, the date it came in, the number that have been sold etc. can be written down as a sales record."

Finally some encouraging words for the would-be retailer from Colin Reilly, the managing director of Wynd Up Records a one-stop in Manchester.

"We are the largest independent distributor with over 100,000 singles going out every week. I came from retail into wholesale. A person starting out would have to spend £10,000 in stock terms alone with major record companies, he would be in their hands as to range and number of records.

"The alternative is through the wholesalers. We would charge the same as the manufacturers and advice, council, hold your hand after all it's our stock in trade. We would see the site and advise. We are not looking for one off orders"



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# 'THE LAST LEVIATHAN'

by **RICHARD QUIN**

# RETAILING

## Anemone expands

THE UNUSUAL range of cassettes offered by the London-based recording/production/promotion company, Anemone, has expanded rapidly, taking the number of accounts it serves to over 2,000 and the catalogue to six separate series (a seventh being added in August) numbering 44 different cassettes.

The Literature Alive series — aimed at helping students with their GCE English poetry studies, has been widened to include a Shakespeare play selection. The Yoga for Health cassettes, based on

the popular book of the same title, has broadened into more popularization of the study. New titles include Yoga on the Road, Hosewives Yoga, and (a tape which executive producer Aaron Gershfield describes as having been "terrible trouble to make") Yoga and the Art of Sex.

Anemone is convinced that these non-musical cassettes are filling a gap in the market, and that retailers would find them a useful addition to the normal catalogue. The company's expansion rate appears to support this claim. The new series is History Alive — dramatised historical documents with music.

Catalogue and price list is obtainable from D'Arbly House, 10 Poland St, London W.1.

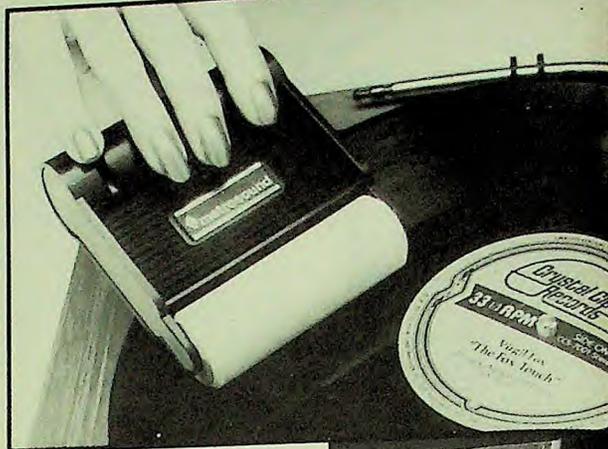
Edited by  
**TERRI ANDERSON**

## Profitable sideline

EVERY POSSIBLE idea for promoting music through gifts and novelties has been used in a range of gimmicky goods now being imported by Belwin Mills publishers. The aim is to give dealers a profitable sideline to records. The whole concept is called Music Boutique, and the first display stands are already proving a successful experiment in two major London music shops.

Music Boutique, A division of Belwin Mills American corporation, has already proved itself by gaining 800 outlets for the novelties in the US, Canada and Australia. At present the UK company is having to import items from the range, which means that the T-shirts, enamel badges, stationery, greetings cards, children's books, etc are currently more expensive than they will be if and when orders are big enough to justify manufacture here. Chappells and Francis Day and Hunter, who have started selling the goods here, Belwin Mills reports, been turning in encouragingly large orders.

The T-shirts, with slogans ranging from a simple I Love Music to musicians in-jokes like I'm An Accent, Attack Me, are likely to be the best sellers, particularly in the summer slack season for record sales. Music Boutique will be officially launched in August, with discounts and free rotating displays to attract the dealer, and the Belwin Mills stand at the British Musical Instruments Trade Fair is displaying the range. British brochures and price lists are now being prepared.



## Keep it clean

A MUSIC accessory which can be used by the retailer for his own stock as well as being sold to the public is the new re-sealable Disco Bag (pictured right), now being marketed by Supreme Plastics of Vale Road, London N4. The LP-sized clear polythene bag has a locking strip along the open end, allowing for a complete dust seal, and for an outer covering out of which the record cannot slip if it is accidentally picked up the wrong way. Retail price is 75p for a pack of ten.

•Latest in the Metrosound record care range is the Super cling rotary cleaner M96 (pictured above). The material on the roller is a recently-developed polymer, already in use by the police for taking finger prints because it can follow the contours of a surface exactly. Available next month the roller carries an RRP of 4.99, but is intended to last for years.



•Persuasively describing the priced label on any goods as "the ever-present salesman" — which allows the customer to decide if he will buy without the sometimes off-putting need to ask the cost. AFJ Associate, is marketing the Pricemaster range of labelling machines, and a wide range of coloured, peelable or permanent price labels. Advice on needs, and price list, from Pricemaster Ltd., Selinas Lane, Dagenham, Essex.

THE TITLE of How To Succeed In The Music Business (Wise Publications, £2.50) is largely misleading as this new soft-back book has little for the aspiring music business mogul, but the small print does add that it is a "guide for singers, songwriters and musicians to the business side of the music world" and as such it does provide, in its 86 pages, a wealth of advice and information for anyone wishing to break into music with absolutely no prior knowledge.

It takes the aspiring writer, composer or artist through every stage of submitting songs to a publisher, having them recorded, placing demos with record companies, finding a manager, agency, promoter and it charts the pitfalls of contracts, royalties etc. There are also lists of publishers, record companies, media and useful examples of standard contracts.

But it is all a bit of a child's guide to the industry and it is let down by little nuggets of advice

## BOOK REVIEW

which border on the naive.

Advice like: "The first basic rule is to choose a publisher who is properly in the business of music publishing and has preferably had at least one or two hits in the recent past", won't get our hopeful very far. And if our aspiring reader needs to be told that an album is "An American term for long playing records", or that gig "is a live booking or engagement", and one night stand is "a booking or engagement for one night only" — one really wonders if he wouldn't do better with stamp collecting.—RB

*How To Succeed In The Music Business*, by Allan Dann and John Underwood, is published on July 16 by Book Sales Ltd., 78 Newman Street, London, W1.

# Contek cassettes - way out in front on quality!



Stay out in front of the race for extra profits with the revolutionary new range of quality Contek cassettes! Modern sophisticated packaging plus the latest thinking in cassette reliability and tape technology brings you this exciting new range of cassettes. Profit from the Ultra High Energy range. Achieve maximum turnover with Contek LN Plus cassettes. Sell Contek Cr0, cassettes for maximum return.

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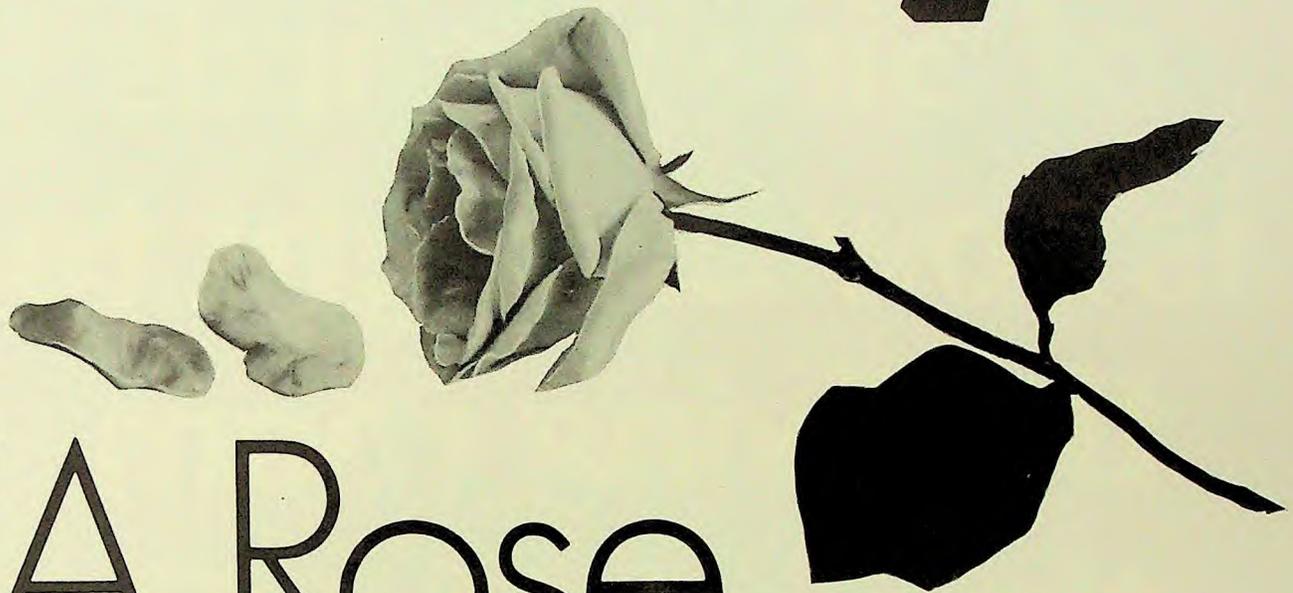
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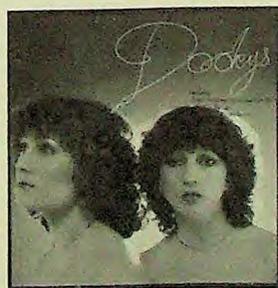
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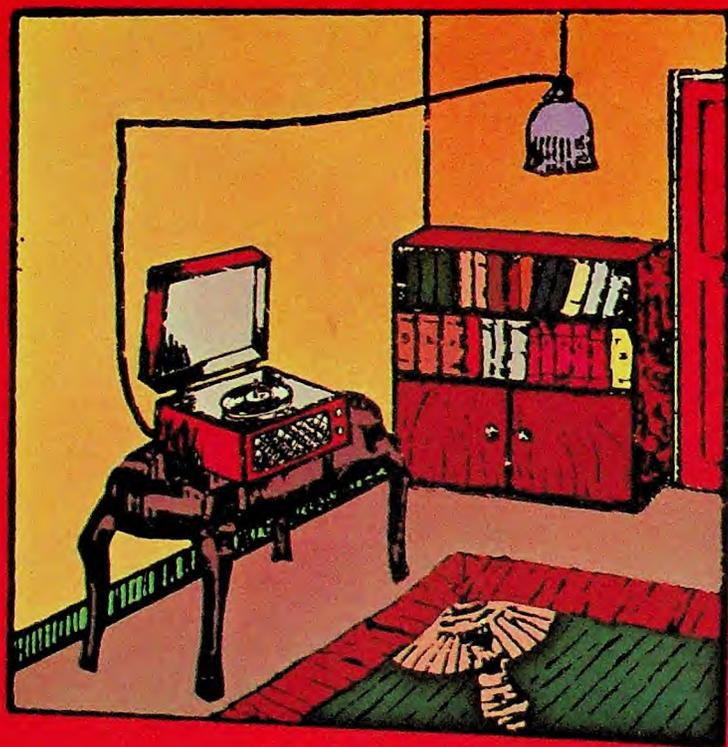
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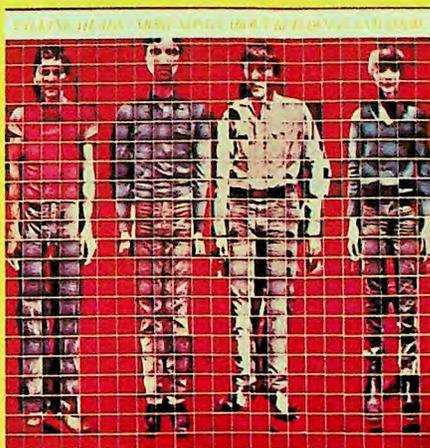
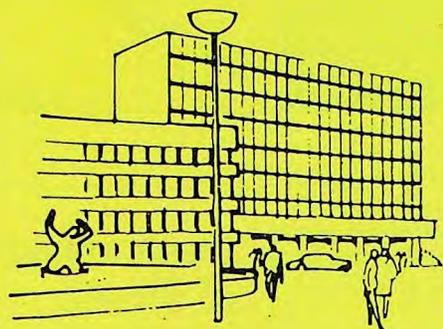


THE LIVING ROOM

# TALKING HEADS

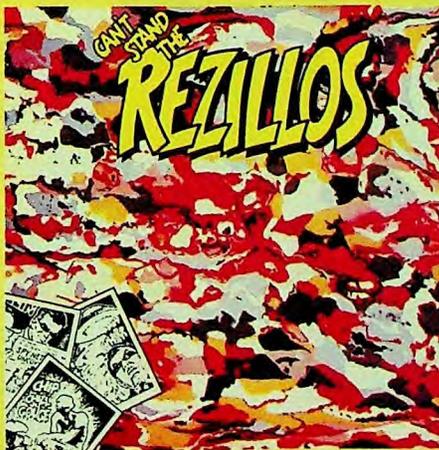
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# INTERNATIONAL

## UK leads Midem early bookings

CANNES — By the end of June, nearly half the Palais des Festivals exhibition area had been booked for the 1979 MIDEM, with UK companies heading the list of participating countries.

For the UK, the list comprised: Arcade, BBC, Belsize Music, Cetec International, EMI, Heath Levy Music, Lightning Records, Martin-Coulter Music, Noel Gay Music, Pickwick International, Red Bus, Romeo, Sonet, Sounds Express International, State, Summit and the

Valentine group.

There were eight companies from West Germany: Ariola-Eurodisc, Bellaphon, Global Music, Melodie der Welt, Meisel Intro, Musik Discoton, Rolf Budge and Seigel. And from the US: Audio Masters, Fantasy/Prestige/Milestone/Stax, Moss Music, Promo Records, Springboard International, 20th Century and Who's Who.

At the same time of last year, only a third of the exhibition area had been booked.



LAS VEGAS: When Screen-Gems EMI Music's promotions manager Frances Haimé married Phonogram's a&r manager Hedley Leyton here the EMI company hosted a reception for the couple. Pictured are: Brian Freshwater (Screen Gems general manager), Hedley Leyton and Frances Leyton, Brian Hopkins (Screen Gems general manager), Tony Aji-Ajagbe (Screen Gems promotion assistant) and Carol Donoghue (secretary to the general manager).

## Australian Musexpo

SYDNEY: The Australian Music Exposition 1978 will take place here, and in another location further

north, on November 30 and December 1 to 3. Speakers will be covering a wide range of topics appertaining to the music industry in Australia including government attitude, tv and rock, the media and music, managers and agents, marketing and music education.

Key speakers will include Tony Shaley, MP, Paul Landa, State Minister, Ian Meldrum, Clive Pascoe (director Music Board), Max Cook (Dean of Faculty of Music at Melbourne University).

Conference fees will be approximately 190 Australian dollars and will include all conference sessions, programme, copies of papers presented, concerts and exhibition tickets.

Further information from: Australian Music Exposition, PO Box 678, Crows Nest, 2065 NSW, Australia.

### Dylan success in Germany

FRANKFURT — Bob Dylan enjoyed huge success in West Germany, with 120,000 people attending four concerts split between Dortmund, Berlin and Nuremberg.

In the latter venue, promoter Fritz Rau paid Dylan a guarantee of \$480,000, for a concert which pulled 80,000 fans to the massive stadium.

And as CBS here started a huge new Dylan catalogue campaign, more than 5,000 pirated Dylan discs were unearthed at the concert sites.

### Irish notes...

DUBLIN: RTE Radio's The Larry Gogan Show, which is broadcast for two hours every afternoon from Monday-Friday, is featuring a daily extract of 10-15 minutes of the double album, War of the Worlds (CBS).

•RTE Radio's longest-running rock show, Ken's Klub, will be entirely devoted to the words and music of Bob Dylan on Friday, July 21, the first time the programme has featured the recorded music of one artist. A series in RTE Radio's Studio One, began last month with Bob Strong and the Rockets. Gay and

Terry Woods were next in line (July 14) and the occasional series continues in August with Stagalee.

•The double album of Saturday Night Fever has sold 25,000 units in Ireland, qualifying it for a gold record, being the equivalent of 50,000 single albums. The Bee Gees' How Deep Is Your Love has gone silver, with 25,000 copies sold, and other silver disco winners are John Travolta and Olivia Newton-John's You're the One That I Want and Brian and Michael's Matchstalk Men and Matchstalk Cats and Dogs.

KEN STEWART

## Disco invasion of France

PARIS: With the sole official radio network in France, France Inter, showing little interest in the hugely-commercial disco-sound music as programming material, other radio stations on the French frontiers are playing more disco music to the obvious benefit of the record companies.

Radio Andorra has started a peak-hour 60 minute show featuring disco music and including a disco chart. Europe No. 1 has introduced a programme "Hit Parade Des Clubs" which runs through the week, devoted entirely to discotheques and relevant charts.

**I DON'T WANNA GO**

**The face is familiar**

And so is the talent. John Travolta's brother Joey gets it all down on vinyl with a beautiful, smoochy rendition of The Moments' R&B classic, 'I Don't Wanna Go.'

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**Joey Travolta's debut single: I Don't Wanna Go**

Composed by Carole Bayer Sager & Bruce Roberts.

AVAILABLE IN FULL-COLOUR BAG!

RCA

**Chicago:— Phonogram Inc./Mercury Records has assumed Marketing and Distribution of DJM Records for the United States, effective July 1, 1978. The deal was announced jointly by Irwin Steinberg, President of Phonogram/Mercury and Stephen James, Managing Director of DJM Records.**

**"I'm 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!"**

**Irwin Steinberg,  
President of Phonogram/Mercury U.S.A.**



**DJM RECORDS,  
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NEW YORK,  
N.Y. 10019.**

**phonogram**



**PHONOGRAM INC.,  
ONE I.B.M. PLAZA,  
CHICAGO, ILLINOIS 60611.**

# BROADCASTING

## Companies back Proms artists

THE BBC begins its major classical boost of the year this Friday when the 84th season of Henry Wood Promenade Concerts opens with Verdi's Requiem.

This is the 50th year in which the BBC has organised this world famous musical event which provides the Corporation with hours of top class classical entertainment. BBC Television is transmitting 12 programmes from the 1978 season and the first night concert is one of four to be broadcast live on BBC-2 with simultaneous stereo sound on Radio Three. Radio Three will

broadcast all the Proms in stereo.

The start of the Proms season is the signal for dealers and records companies alike to prepare for a summertime push on classical product centred on material featured in the season. Though product will not always co-incide with the concert, companies are sticking to their established policy of supporting their artists.

In the first few days of the season Decca, for example, apart from having a version of the Verdi Requiem with Sutherland, Pavarotti and Horne (SET 3745), will be supporting The Academy Of Ancient Music, which appears on August 1 in a Vivaldi, Handel and Bach concert. Simon Preston, who conducts the Vivaldi Gloria in this concert, will be given support for his recent Florilegium release of Haydn's Missa Sancti Nicolai and the Missa Brevis (DSL0 538) with the choir of Christ Church Cathedral, Oxford. The choir is also in the Prom.

Also of interest to dealers wishing to time classical promotions to coincide with Proms concerts, EMI will also advertise its version of the Verdi Requiem with Giulini conducting Schwarzkopf and Gedda (SLS 909) and, in particular, Verdi's Macbeth (concert eight), conducted by Muti (SLS 992).

EDITED  
by  
DAVID DALTON

### Jean Autin elected EBU chairman

ATHENS: Jean Autin, chairman of the French TDF network (Telediffusion de France), was elected chairman of the European Broadcasting Union during the four-day 29th general conference of the EBU.

Newly-elected vice-chairmen were Otto Oberhammer, general manager of the Austrian ORF network (for a second consecutive term) and Luis Ezcurra, chairman of the Spanish RTVE network.

Organized by the Hellenic Radio and Television (ERT), the

conference met under outgoing chairman Sir Charles Curran (BBC, U.K.) to talk about budgets, East-West programme exchanges and advertising in world tv coverage of major sporting events.

Athanasios Tsaldaris, Greek Minister to the Premier, praised the EBU as "having provided a great deal, not only of technical co-operation, but also of increased understanding between nations."

Some 80 delegates from 50 countries attended.



BRMB PERSONNEL attended the Birmingham launch of DJM's concept album *Dear Anyone*. Pictured here are (left to right) Brian Savin, BRMB music organiser; Geoff Stephens, co-writer of *Dear Anyone*; Maggie Moore, who sings on the album; John Russell, BRMB programme controller; and Don Black, co-writer of *Dear Anyone*.

### BRMB competition awards

THE FINAL awards in the BRMB Radio Music Scholarship 1978 were decided in a competition held at the Birmingham School of Music.

Judges — Roy Wales (director of music, Warwick University), Louis Carus (head of Birmingham School of Music) and Brian Savin (music organiser at BRMB) — decided the prizes from over 200 enquiries and

73 audition tapes.

First prize of a £300 a year music scholarship in the senior class went to 21-year-old Peter Bradley who played three pieces by Chopin.

Mark Bebbington, the winner in the junior class also played music by Chopin and won a grant of £300 towards a musical instrument.

### Bruce Wyndham

BRUCE WYNDHAM, one of broadcasting's most popular presenters has died. He was taken ill last Tuesday, and died of a brain haemorrhage in the Sheffield Royal Hospital later that evening. He was 63.

Wyndham had been with Radio Hallam since March, filling the 10pm to 2am slot on Mondays to Thursdays. Before that he had a stint in commercial radio with Thames Valley after leaving the BBC in 1976.

Wyndham was born in Hove, Sussex, and spent some time in Naval Intelligence at the Admiralty before entering the world of entertainment at the Windmill Theatre, the starting place for many of today's best known entertainers. He set up his own theatrical agency with a naval colleague, and first joined the BBC in the Fifties as an announcer in the Overseas Service. After a spell as a tv producer, his distinctive voice became known to millions of radio listeners through his BBC radio programmes such as *Music Through Midnight*, *Breakfast Special* and *Night Ride*. His soothing tones seemed ideally suited to early morning or late night listening.

For a time he and his wife had an interest in Fleet recording studios in Tudor Street, London, which produced some of the early jingles and commercials for Hallam and other commercial stations.

A widower, he leaves two daughters, Juliette and Joanna who are both named after songs, something which reveals his passionate interest in music.

His warm and friendly personality will be greatly missed in broadcasting circles.

# George Chandler



Hot from his successes with *The Olympic Runners*, George Chandler has recorded a new single, a re-working of the Stones' classic. . .

**RCA**



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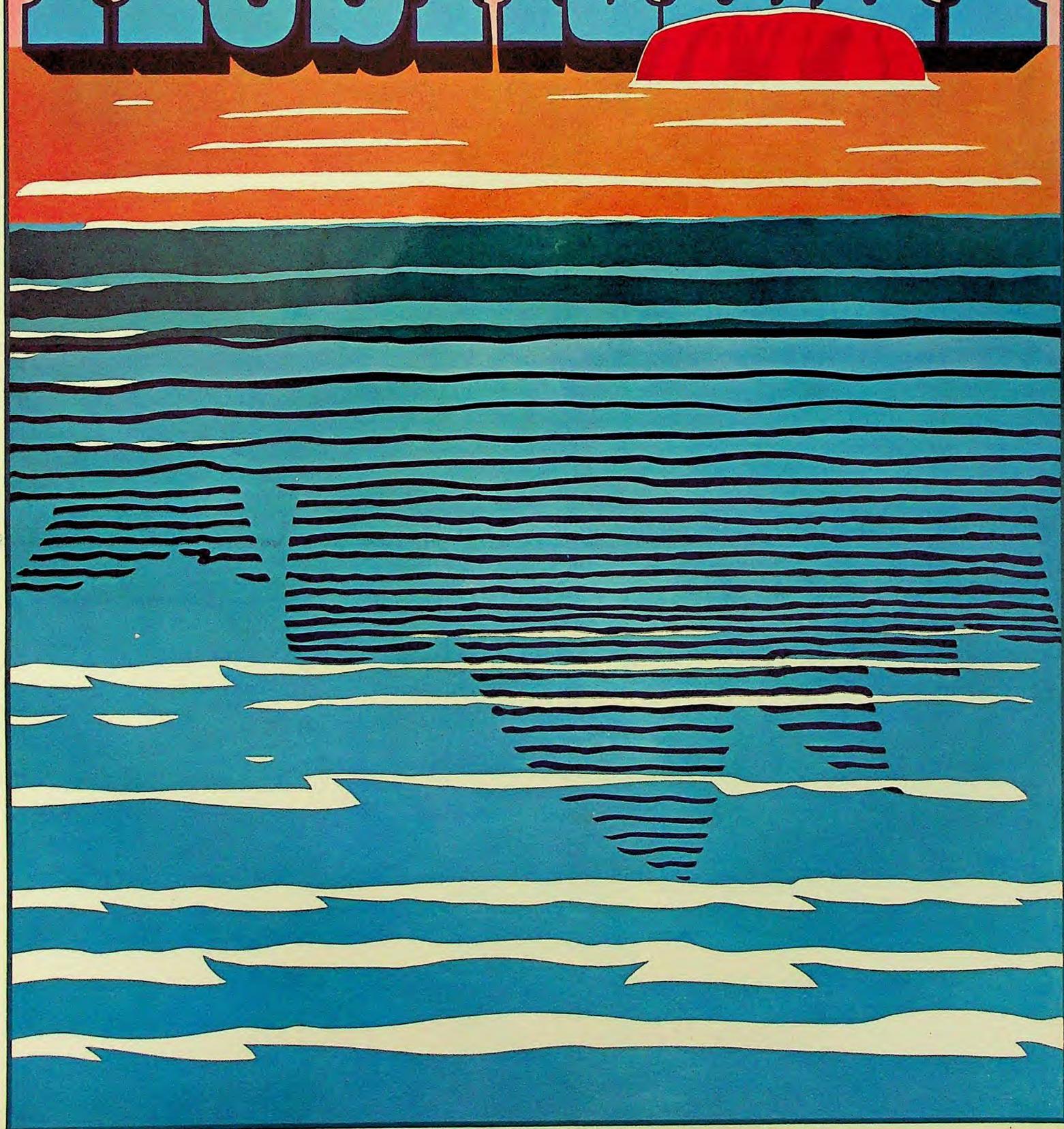
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# It's All Over Now

(Actually it's not. It's just the beginning for George Chandler.)

MUSIC WEEK

FOCUS  
ON  
AUSTRALIA





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# FOCUS ON AUSTRALIA

## TAKING THE WORLD BY SURPRISE

RIGHT UNDER the noses of the international music marketplace, Australia has become the fifth largest (by dollars) record consumer in the world and the third most profitable concert tour market. The per capita expenditure on record-tape product is, at \$14.28, the second highest in the world (after Sweden).

It is difficult to determine accurately the gross retail figure for record-tape sales in Australia. *Billboard's* 1975 estimate of \$155 million seems somewhat conservative, and *Variety's* recent claim of \$300 million is fanciful. The figure is closer to \$200 million.

Australia is a vast, mostly unpopulated land with long distances (Sydney to Perth equals LA to NY) between major centres, and England could fit into Australia 33 times. Transport and communication costs are excessive in comparison to the other world markets, and with the population of just 14 million scattered mostly along an eastern coastal belt, Australia is unable to support a great many minority appeal cultures. The power bases of the music industry are Sydney and Melbourne,

with peripheral activities in other cities.

The production of cylinder records began in Australia around 1910, and ten years later the first disc records made their appearance. The industry struggled on as an incidental clearing house for foreign product for 35 years under the dominance of EMI (established

1926) and the Melbourne independent, W&G. It was not until Festival Records introduced the 45 rpm seven-inch single into Australia in 1955 that the serious recording of Australian artists began. EMI and Festival and, to a lesser extent, ARC (Australian Record Company) undertook 90 per cent of the local recording activity at that time.

COVER DESIGN: VAL HERZER

### HOW THE SLEEPING GIANT AWOKE

by GLENN BAKER

1926) and the Melbourne independent, W&G.

It was not until Festival Records introduced the 45 rpm seven-inch single into Australia in 1955 that the serious recording of Australian artists began. EMI and Festival and, to a lesser extent, ARC (Australian Record Company) undertook 90 per cent of the local recording activity at that time.

In 1959 Festival scored more than 30 chart hits with local pop product, and EMI, though more concerned with classics, enjoyed similar success. Throughout the Sixties, more local companies commenced operations, and Australian artists were able to record regularly and with moderate success.

The most popular Australian recording artist throughout the late Fifties and early Sixties was rock 'n' roll wildman Johnny O'Keefe — an amazing performer who was responsible for the discovery of hundreds of local recording artists. O'Keefe charted 31 national hits in his heyday (only eight less than the Beatles), and Rolf Harris and Slim Dusty also enjoyed freak hits with novelty-type songs like *My Boomerang Won't Come Back* and *The Pub With No Beer*, both of which charted in England too.

The latter Sixties saw Australian popular artists mount serious competition to the formerly dominant foreign product on the home charts. Huge hits by such artists as Russell Morris, Johnny Farnham, Normie Rowe, the Twilights and the Easybeats actually rivalled the sales figure of the giant overseas stars. One artist, Ray Brown (& his Whispers), was able to score three consecutive national No. 1 hits in one year.

But Australian music remained isolated throughout these years



SKYHOOKS: the top-selling Australian recording act of all time.

except for an occasional hit which escaped. Only the Seekers with two No. 1, two No. 2 and one No.3 UK hits made everyone aware of Australia.

Australian recording really came of age in 1972 when local group Daddy Cool sold an unprecedented 60,000 copies of its debut album. Prior to that, sales of 20,000 were considered phenomenal. Daddy Cool further emphasised this impact with a gold single *Eagle Rock*, which refused to be budged from the No.1 spot for eight weeks.

This standard of achievement was left unchallenged until 1975 when a bizarre Melbourne cultist politico outfit called Skyhooks burst the country open with the most cyclonic whirlwind of hysteria imaginable. Their debut album (interestingly produced by Daddy Cool leader Ross Wilson) earned an unprecedented 15 gold awards for sales of 225,000 — a figure which has yet to be exceeded.

Because of the common denominator of the English language Australia is in "open season" for all the product of the popular music world which is recorded in English (about 90 per cent) and this fact applies to tv as well. Inevitably, the emergence of a truly ethnic Australian cultural

industry is almost an impossible concept.

The saturation level influx of foreign touring artists remains a constant point of contention as the questions of loss of concert dollars to local talent versus the artistic and cultural impact of fine, diverse international artists continue to do battle with each other.

An interesting theory advanced is that New Zealand groups have a far higher level of original quality than do most of their Australian counterparts because they are much less exposed to imported material (until recently there was only one national, BBC-type tv channel in NZ). The current international impact of Split Enz, Dragon and (soon) Mother Goose gives credence to this theory.

The search for an intrinsically "Australian" sound is certainly not over — it has barely begun. The current wave of achievements overseas places an immeasurable burden on the entire Australian industry to keep "coming up with the goods". For, if Australia is to be accepted fully as a major country in the world recording league, then this success must continue and improve. Emphatically, the Australian recording industry is ready to meet that challenge.



DADDY COOL: the first Australian group to achieve platinum-plus sales — 60,000 albums in 1972.

## MUSIC WEEK

Incorporating Record and Tape Retailer

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## INSIDE . . .

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We extend thanks to Bob King for many of the photographs used in this supplement.

COMPILED BY PETER CONYNGHAM AND GLENN BAKER



IN THIS, the first *Music Week* Focus On Australia, we would like to express thanks to those who have helped make it possible.

Without the support of the Australian music industry, it would have been impossible to cover that industry as broadly or in such detail. Credit must also go to the editorial contributors, and in particular to Glenn Baker, who is responsible for the bulk of the research and the writing.

We also owe thanks to the Australian Government, which has made this an officially sponsored supplement through the Export Development Grants Board.

No supplement can hope to cover everything, and we don't claim to have done so in these pages. But we hope *Music Week* has provided a cross-sectional introduction to the Australian music industry, and made it more accessible to European and international music traders in all fields.

PETER CONYNGHAM

# FOCUS ON AUSTRALIA

## The major companies that head the field

SEVEN majors command most of the Australian record/tape market. Six are local branch offices of multi-national companies and one (Festival) is Australian-owned by the News Ltd. Publishing group.

EMI established in 1926, is the oldest. The Australian Record Company, local outlet for Columbia/CBS, came into being in 1936 and was followed by Festival (1952), Astor (a subsidiary of Phillips, The Netherlands) (1954), RCA (1956), Phonogram (Polydor Int.) (1968) and WEA (1970). The majors employ an estimated 88 per cent of the music industry workforce.

All except WEA and Phonogram have their own factories and both EMI and Festival have their own recording studios.

Market share figures show WEA has dominated the LP field for the past two years, particularly the top 10 positions. This is in line with Warner's US market performance and is a result of exceptionally strong product releases by Fleetwood Mac, The Eagles,

Queen, Rod Stewart, Linda Ronstadt and others.

The singles market is heavily dominated by the independent Festival Records with EMI and WEA running close behind. EMI's single performance is considerably higher than its corresponding album rate, which has been in a slight slump position for more than a year.

In the overseas placing stakes. EMI leads with LRB and a string of European releases for recent Jo Jo Zep & Falcons and Stylys albums. CBS is running close behind with American releases on the Portrait label for Dragon and Finch. Festival has been able to secure successful one-offs over the years but its overseas placing aspect remains the least impressive of the company's operation.

Phonogram has taken a great many dollars out of Europe with Kamahl sales and WEA is just starting to secure overseas lodgements with Jeff St. John and Cold Chisel.

The competition for overseas catalogue is stiff, and bidding wars are not uncommon. The attractive

appeal of a \$200 freight charge to land on overseas master of proven/guaranteed performance, when weighed against the investment of \$15-20,000 of capital in a local album is a fairly adequate explanation for the foreign dominance of Australian charts (in 1977 only 23 per cent of singles and 13 per cent of albums on the Top 100 were of Australian origin, according to Kent Music). Although there are many other factors than pure finance.

Overall, the major record companies in Australia are highly profitable and are now exhibiting a willingness to invest an equitable share of these profits into the recording of Australian artists. A 1977 report by the Industries Assistance Commission, reported profit levels ranging from 20 to 155 per cent, which makes music recording one of Australia's most profitable industries. Below, we profile two of the leaders.

• FOR COMPLETE LIST OF RECORD COMPANIES, SEE PAGE 30

## The market leader

EMI RECORDS is considered Australia's leading record company. Its annual turnover is estimated to be well over \$20 million, far in excess of its nearest competitor.

Since becoming EMI Australia's managing director three years ago, Stephen Shrimpton has watched the company's role change from being a distributor of vinyl to that of a creative record company.

"We've changed significantly from a large record company that only marketed overseas product to a heavy emphasis on Australian talent. We've become a lot younger and I think fairly aggressive, which EMI was not noted for in the past. Of course we still have great success with the group product, Kate Bush, Bob Welch and so on, but one of our major aims in this market place is to invest in local talent and market it overseas".

The change has been accompanied by an injection of younger blood into the staff, a modernising of the company's Sydney headquarters and a \$2 million upgrading of its recording studios, making them the most modern in the world.

EMI's most successful international act now is the Little River Band. The group's Diamantina Cocktail LP went triple platinum in Australia and gold in the US and Canada. The Little River Band is now released in 22 countries, and the new album, Sleeper Catcher, is expected to outsell easily its predecessor.

Shrimpton sees further opportunities internationally through the OZ label, the first all-Australian label to be distributed overseas. OZ now has eight artists, including Stylys, Jo Jo Zep and the Falcons, Red Hot Peppers, Siletto, Leon Berger, Ross Wilson and Ian Mason.

Added Shrimpton: "The main innovation at EMI Records in the last year was the establishment of a separate company within the company to administrate the Australian product. In terms of management, a&r selection, release patterns, and promotional activity, our Australian a&r manager, John Kerr, has his own team." In the next year EMI will continue its three years of concentrated support for the Little River Band.

"Our initial investment was huge, but it has obviously borne fruit," added Shrimpton.



Festival Records' head of a&r Peter Hebbes, ex Festival UK, is seen here with a new signing Paul O'Gorman (left) winner of the 1977 Tokyo Song Festival.

## Festival topples the giants

WHAT IS most surprising about Festival Records is not its exceptional success rate (1st in singles market, 2nd for albums) but the fact that it exists. The company is a direct contradiction to the international shift of power away from independents to the 'Big 5'.

Whereas each of the other majors (except perhaps Astor) has the security of a steady stream of market-proven product from multi-national "mother companies", Festival must survive on a mixture of leased secondary labels and local recording. In face of this challenge, and now celebrating its silver jubilee, the company has been able to heap victory upon victory with an aggressive promotion and marketing style that has led a stream of overseas labels to its door. A&M, Virgin, Island, Chrysalis, Shelter, UA, 20th Century and Berserkley are some of the concerns which lodge product with Festival.

Festival which is headed by Allan Hely delights in this ability to break product on a mass scale in Australia, sometimes before the rest of the world catches on. Cat Stevens was Festival's first winner here with platinum sales during 1973-5. Over the past two years the company has consolidated with such achievements as 200,000 units on Bryan Ferry's Lei's Stick Together LP and 300,000 on ELO's New World Record (the company's biggest seller).

The company is renowned for its streamlined distribution network which virtually guarantees that shops are never out of stock of any hot item for more than 24 hours, in any state. This is made possible by a system of decentralised warehousing (the only major company to operate this) and well-staffed branch offices in each state.

On the local recording level, Festival has remained unmatched for the past 25 years in the successful marketing of local music.

Festival is celebrating its Silver Anniversary with a lavish 10 LP boxed set and 60-page book.



Steve Shrimpton, EMI Australia m.d. and (right) Terry Howard, marketing manager.

## MARKET SHARES

(Based solely on national chart placings — from information supplied by Kent Music)

1977	(per cent)	Singles:	(per cent)
Albums	22	Festival	25
WEA	21	EMI	21
Festival	15	WEA	16
EMI	14	ARC	12½
ARC	12	RCA	10½
RCA	11	P'gram	10
P'GRAM	4	Astor	4½
Astor	1	Other	½
Other			

1978 (Jan-May)	(per cent)	Singles:	(per cent)
Albums	24½	Festival	22½
WEA	20½	EMI	17
Festival	17	WEA	17
ARC	11	RCA	14
RCA	11	ARC	13
P'gram	9	P'gram	12½
EMI	3	Astor	3
Astor	4	Other	½
Other			

The major's foreign labels:

EMI: Motown, Capitol, Decca, Passport, Arista, MAM, Private Stock, Rocket, London, Deram, HMV, EMI group, Stiff.

RCA: Blue Thumb, Impulse, ABC Polar Music, Anchor Ariola, TK, Blue Thumb, Probe, Bluesway, Soul Train.

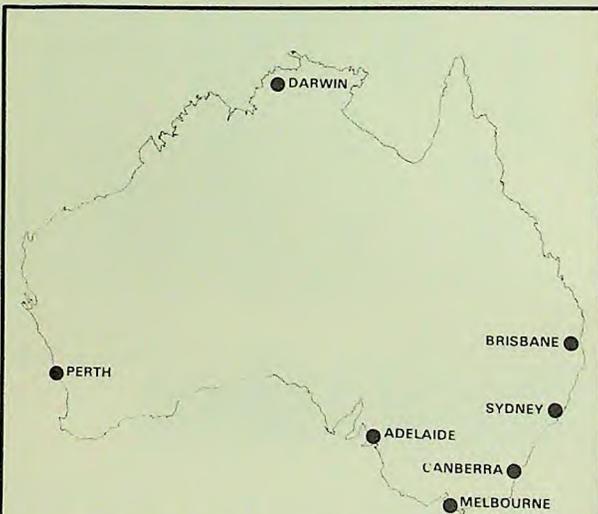
WEA: Warner, Elektra, Atlantic, Big Tree, Radar, Nonesuch, Asylum, Reprise, Swan Song, Little David, Bearsville, Brother.

Phonogram: Polydor, Trace, MGM, Vertigo, Charisma, Verve, Mercury, RSO, Philips, Capricorn, Buddha, Karma Sutra, Chess, Deutsche Gramophone, Fontana, Karussell.

ASTOR: MCA, Pye, Springboard, Playboy, Vanguard, Casablanca, Chelsea, Janus, Attic, Barnaby, Redifussion.

ARC: Epic, Caribou, Philadelphia Int., Portrait, Bethlehem, CBS.

FESTIVAL: Bronze, Island, A&M, Virgin, U.A., Berserkley, Shelter, Chrysalis, Virgin, Musicor, Monument, Blue Note, Claddagh, Fantasy, Milestone, GRT, Jet, Laurie, Ranwood, Prestige, SSS, Sun, 20th Century, Voque, True North, NEMS.



## THE \$200 MILLION MARKET PLACE

Population: 14,000,000  
 Homes with music playing equip.: 95 per cent.  
 Exchange rate: £1 = Aust. \$1.5873 (ie \$1.60 av.)  
 Est. rec./tape sales: \$200,000,000 PA  
 Per-capita expenditure: \$14.28 (2nd highest global)  
 Average record prices (retail): \$1.25 single, \$7.99 album/cass.  
 Import Duty: Records-Nil, tapes-35 per cent.  
 Govt. Sales Tax: 27½ per cent imports, 27½ per cent local manuf.  
 Exports: (records): 1 per cent (\$2 mill) PA.  
 Imports (records): 15-20 per cent app. (\$30-35 mill) PA. (tapes): per (tapes) 10 per cent App. (\$1-2 mill.) PA.  
 Jukeboxes: 5,000.  
 Industry Employment: 3,000 persons (app.)  
 LP to single manuf. ratio: 3 to 1.  
 Local recording outlay: \$2 million P.A.  
 Recording costs: 1/3 less than UK/US.  
 Local content radio quota: 20 per cent (usually exceeded by 1/3)  
 Cash flow out of Aust. (from record sales): \$20 mill. (app) PA.  
 Local recording penetration of Top 100:  
 Singles-23 per cent (1977)  
 Albums-13 per cent (1977)  
 Radio Stations: 212 (124 C'cial, 88 Gov't)  
 TV Stations: 137 (50 C'cial, 87 Gov't) (Predom. US/UK content)  
 Consumption of print media: Highest, per-capita, in world.

# IN AUSTRALIA IT'S SIMPLY WIZARD FOR LOCAL ARTISTS!



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**THE STUDS**  
Crazy and dynamic duo who cover the whole range of theatrics that is total entertainment. Have had four hit singles and a gold album.



**DELILAH**  
Over 6ft of vital soul and funk, breaking across the country with her new single 'Where Is The Love'. Voted best disco performer of 1978.



**KEITH LAMB**  
Lead singer of Australia's premier flash/rock band 'Hush'. Now reformed with a massive following. 'Hush' earned the incredible amount of 10 gold record awards in 3 years.



**EMMA HANNA**  
Australia's foremost country female vocalist - her first album is already gold, with an appeal to both pop and country areas.



**LES GOCK**  
Dynamic former lead guitarist of 'Hush' now a solo singer, writer and producer. Les is also in great demand making commercials for Australia's top advertising agencies.



**SUPERNAUT**  
High voltage energy and an enormous fan following along with their gifted songwriting ability established Supernaut as a top new band in 1977. Supernaut have just signed to Wizard and are recording a debut album for the label.



**LANA CANTRELL**  
The Australian songstress who made a massive impression in the American market, and is now resident there is another international Australian just signed to the Wizard label.



**ANDY UPTON**  
Andy's exciting voice and good looks have gained him a number one single in Australia with 'Stop In The Name Of Love'. The wide acceptance of this artiste through the power of television and radio will guarantee more of the same.



**RICK SPRINGFIELD**  
Now living in Los Angeles, Rick is established in America as a top recording artiste and is becoming recognised as an actor in movies and TV. He has had international acclaim with such hits as 'Speak To The Sky' and 'Take A Hand'.



**THE LAST WORDS**  
A new wave band in a country where a new wave is a hairstyle. The Last Words, through their powerful and original compositions, will break new ground for the music of tomorrow.

## THE BEST IN AUSTRALIAN TALENT ON WIZARD-THE EXCITING INDEPENDENT

# FOCUS ON AUSTRALIA

## TOP SELLERS (singles)

(Figures since release)

(Not listed in strict order of sales).

- AUSTRALIAN**  
**PUB WITH NO BEER** Slim Dusty (EMI) 200,000+  
**SADIE** Johnny Farnham (EMI)  
**EAGLE ROCK** Daddy Cool (Sparmac)  
**QUE SERA SERA** Normie Rowe (Festival)  
**JUMP IN MY CAR** Ted Mulry (Alberts)  
**PUSHBIKE SONG** The Mixtures (Fable)  
**EVIE** Stevie Wright (Alberts)  
**THE REAL THING** Russell Morris (EMI)  
**HOWZAT** Sherbet (Festival)  
**IN THE SUMMERTIME** The Mixtures (Fable)

- FOREIGN**  
**FERNANDO** Abba (RCA) 400,000+  
**MULL OF KINTYRE** (EMI) 200,000+  
**DANCING QUEEN** Abba (RCA) 200,000+  
**HEY JUDE** The Beatles (EMI) 200,000+  
**TIE A YELLOW RIBBON** Dawn (Phonogram)  
**MAMA MIA** Abba (RCA)  
**MY SWEET LORD** George Harrison (EMI)  
**LET IT BE** The Beatles (EMI)  
**BOHEMIAN RHAPSODY** Queen (WEA)  
**POPCORN** Hot Butter (Festival)

**AWARD LEVELS**  
 Gold: Single — 50,000 units  
 Album — 20,000 units  
 Platinum: Album — 50,000

# FACTS AND FIGURES

DAVID KENT's Kent Music Report has become, in its four years of publication, the accepted reference source on chart activity for the Australian record industry.

The Kent Report is a unique publication which, while it may be loosely compared to the U.S. Gavin Report, stands as an indispensable source of vital data not usually available to other international music centres.

Features of the weekly report include: Top 100 national singles chart, Top 60 national album chart, computed market shares, intermission of city-to-city breakout of each charted disc, related album position to each listed single, tv-budget-mid-priced LP national Top 10, (infrequent) national Top 20 country chart, Australian Top 10 singles, Sydney Disco Top 20 singles, prediction lists, "dropped out" list, recent Countdown playlist, highlight of chart activity (comment), "standard sellers" not on chart, forthcoming album list, chart analysis, all time Top 2,000 singles (progressively), record company share figures of all charts, comprehensive retailer's catalogue service, new

releases listing (all except classical) and an index every two weeks.

Sections of the Kent Music Report are published and utilised by RAM Magazine, Radio 2UW, the AWA radio network and Cash Box as the official Australian chart. Its initial acceptance has been by the "inner" industry organisations but a notable surge in retailer acceptance has occurred over the past year.

David Kent, whose background includes nine years in sales at EMI and 3½ years in a&r with Phonogram, has been studying charts as a hobby since his high school days. He began the report in July 1974 after noting a distinct need for a centralised national chart guide for the industry. His data is culled from every radio station chart issued throughout the country (about 35) plus his own phone sampling to selected retailers.

Airmail subscriptions to the report are available to Europe, the UK, and the US for \$175 annually. Contact David Kent at P.O. Box 249 St. Ives NSW 2075 Australia.

## Australian discs in the Top 100 (Kent Music)

	Singles	Albums
1967	15	n/a
1968	5	n/a
1969	12	n/a
1970	20	n/a
1971	21	n/a
1972	23	n/a
1973	15	n/a
1974	18	16
1975	25	15
1976	27	15
1977	23	13

## RECORD PRICES

On May 22, Sydney daily newspaper *The Sun* published a privately commissioned survey on record prices throughout the world. Using the Saturday Night Fever double set as an example, the newspaper revealed the following world list prices (Australian dollars).

Australia	\$13.99
Norway	\$11.60
US	\$11.53
	(discounting to \$7.12)
Italy	\$11.50
N. Zealand	\$11.12
UK	\$10.21
	(discounting to \$8.09)
France	\$9.70
Sweden	\$9.40
W. Germany	\$9.32
Hong Kong	\$9.20
	(discounting to \$8.50)
Singapore	\$8.00

## TOP SELLING ALBUMS

### AUSTRALIAN

- LIVING IN THE 70s** Skyhooks (230,000—Mushroom 1975)  
**EGO IS NOT A DIRTY WORLD** Skyhooks (180,000—Mushroom 1975)  
**DIAMANTINA COCKTAIL** Little River Band (160,000—EMI 1977)  
**HOWZAT** Sherbet (155,000—Festival/Razze 1976)  
**SHINING** Marcia Hines (150,000—Wizard 1976)  
**TAKE IT GREASY 01'55** (130,000—Mushroom 1976)  
**GREATEST HITS** Sherbet (120,000—Festival 1975)  
**HIGH VOLTAGE AC/DC** (115,000—Alberts 1975)  
**LIVE ACROSS AUSTRALIA** Marcia Hines (105,000—Wizard 1978)  
**SHERBET COLLECTION** Sherbet (100,000—Razze/Festival 1977)  
**ENCORE** Kamahl (95,000—Phonogram)  
**LADIES & GENTLEMEN** Marcia Hines (90,000—Wizard 1977)

### FOREIGN

- BEST OF ABBA** Abba (1,000,000+—RCA 1976)  
**ARRIVAL** Abba \*(950,000—RCA 1977)  
**RUMOURS** Fleetwood Mac (400,000+—WEA 1977-8)  
**HOT AUGUST NIGHT** Neil Diamond (365,000 dbl sets—Astor 1973)  
**SILK DEGREES** Boz Scaggs (350,000—ARC 1977)  
**SATURDAY NIGHT FEVER** Various (325,000 dbl sets—Phonogram 1978)  
**BAND ON THE RUN** Wings (330,000—EMI 1975)  
**A NEW WORLD RECORD** E.L.O. (320,000—Festival 1977)  
**ATLANTIC CROSSING** Rod Stewart (300,000 WEA 1977-8)  
**GOODBYE YELLOW BRICK RD** Elton John (250,000 dble sets—Festival 1977)

(\*-inordinately high returns of this item were reported, so figure may actually be significantly less).



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### SHAM 69

Wizard could never resist a challenge. Australia is already getting prepared for the incredible energy of Sham 69 who are a brand new signing to Wizard.



### THE SEX PISTOLS

In spite of the lack of media interest and rejection by people who couldn't quite cope with punk, The Pistols were a huge success in Australia on Wizard.

# BUZZCOCKS

### BUZZCOCKS

Another brand new signing soon to be released in Australia. Buzzcocks are considered an exciting addition to the Wizard International roster.



### 999

Another addition to Wizard's specialty, "new wave" our big push for 1978.



### CELLULOID HEROES

Are unique combination and Garbo's alter ego, if you can imagine this in a new wave vein.



### MUSCLES

A tight funk band who have taken on and equalled the best of black funk are also from Birmingham and ready to bop round the Aussie discos.



### GARBO

A vocalist with a unique range and a very accomplished songwriter also from Birmingham. His first single 'It's Over' has just been released.

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**LOOK TO WIZARD - THE EXCITING INDEPENDENT**

# FOCUS ON AUSTRALIA

## REPERTOIRE

BECAUSE OF the varying repertoire-specialising tendencies of all Australian record companies, it is virtually impossible to accurately breakdown overall sales figures into specific music style categories. Not unlike the common international trend, pop/rock captures around 70 per cent of the pie with the remainder going (approximately) to c&w (10 per cent), classical (6 per cent) and mor (10 per cent), jazz (3 per cent) misc (1 per cent).

EMI and Phonogram account for almost all classical sales while Phonogram and specialist independents account for most jazz sales. Both fields are heavily covered by imports, with local recording activity being virtually non-existent.

RCA, EMI and independents ATA, Larrikin, Hadley & M7 account for most of the hardcore c&w sales with Festival picking up considerable market from the pop/country/area. Apart from rock, the most common local recording style is country and, to a lesser extent, folk. These fields suffer from a lack of sales recognition which tends to cast their achievements into some doubt. The scattered rural distribution of sales often results in huge country sellers making no impact on the national charts. EMI has long lamented the failure of platinum Slim Dusty albums to make a showing on any charts.

Likewise with Reg Lindsay and even Kamahl, who suffers the same difficulty in his own market.

All companies contribute to the mor field, with perhaps Astor and various 'tv-special' concerns having the edge in sales.

Virtually all mor is from overseas masters — the high cost of its local recording just can not be returned from local sales.

# HOW THE AUSTRALIA

## DISTRIBUTION

DIRECT MANUFACTURER-to-retailer is the most common mode of distribution with very little rack jobbing and middleman activity occurring. All the majors distribute their own product, the only other retail suppliers being Avan Gard, Fourth Age, Folkways, Janda, Carinia, Minstrel and the tv companies (K-tel, J&B, Hammard, EMS, Impact). Some of these small concerns pick up other local labels for distribution (eg; Avan Gard has Bunyip, Folkways has Larrikin).

Most of the majors distribute selected independent/local labels, as follows;

**Festival:** Mushroom, Razzle, ATA, Clarion.

**EMI:** Alberts, Oz.

**Phonogram:** Wizard, 44.

**RCA:** W&G, Fable, Bootleg, Image, Pisces, Indigo.

Centralised warehousing seems to be the norm for all but Festival, and the average order-filling period is 1-2 days for majors and 2-5 for others. Bulk purchasing by chain and department stores is escalating, but still represents no tangible challenge to independent retail outlets. Actual delivery is unusually undertaken by company staff in small vans.

Experiments by all companies with chemist/petrol station/supermarket racking have proved to be a dismal failure, with the average Australian buyer demonstrating a marked preference for standard record store purchasing. At least 80 per cent of the total record/tape market is moved through standard retail

outlets. Deletions or cut-outs are not dumped on the marketplace and loss-leading is dabbled in by a couple of department stores only.

## RETAILING

AT LEAST 75 per cent of retail outlets are independent businesses. Most chains are no larger than 10 stores, with some of the leading outlets being Edels (Syd), Sound Advice (Syd), Brash's (Melb), Homecrafts (Melb), Palings (Syd) Light & Sound (Syd) and Zounds (Syd-Bris). Discounting has never really shown any signs of spreading out of its rather small market share. In Sydney the Sund Advice chain and Zounds outlet do not really steal any trade from the regular outlets.

Most of the larger department stores in cities stock chart material only, (Coles, Myers, David Jones, Grace Bros, Martins etc). The general lack of music knowledge on the part of the staff brings only casual and gift buyers to these outlets, and they would account for no more than 5-7 per cent of total sales in Australia.

General policy of the majors toward retailers is a "no-return" policy, tempered only by a 5 per cent return allowance at the end of the financial year. However all companies, except Festival, are extremely flexible on this policy and some important releases are doled out in large numbers, on S.O.R. On more than a few occasions such market floodings has ended in disaster when a particular artist 'stiffs' suddenly in the marketplace.

## TV AND BUDGET

IN 1967 UK publisher Paul Hamlyn radically revolutionised the Australian record industry market with the introduction of a range of \$1.99 "leading artist" budget albums. Although a 1968 amendment to the Copyright Act (lifting minimum mechanical royalty from 1/4¢ to 1¢ per track) forced Hamlyn's Music for Pleasure albums out of business, Australian consumers developed a taste for medium-priced recordings which has expanded yearly.

Though EMI started the major's trend for tv advertising in the late Sixties, K-tel commanded the market from the early Seventies with their 20 Groovy Greats packages of current hits leased from all local companies. By 1975 the majors realised that the huge sales of these albums could just as easily be reaped by themselves, and began to release their own hits packages. It was not until two or more majors began combining their product that vast sales levels were achieved. Under the banner of the Polystar label, Phonogram and Festival enjoyed two 300,000+ sellers in 1976 (Ripper & Ripper '76). Phonogram has since co-operated with other companies and the latest collaboration; Choc-o-Block with WEA, is currently racking up similar sales.

K-tel, as a result, has shifted its thrust toward "theme" and single artist albums the 1977 Living Legend-Johnny O'Keefe moved in excess of 400,000. K-tel is currently involved with a mor love song

package titled Feelings which is moving toward 300,000 and will very likely surpass it.

All the majors do, from time to time, undertake saturation tv campaigns for budget-priced stock. Phonogram is most successful with 400,000+ sales of a Nana Mouskouri set and several instances of 100-150,000 units of Kamahl titles. Festival has been successful with Olivia Newton-John and Gene Pitney packages.

All 'tv special' packages are recycled titles. The only company seriously recording new material for budget albums is Hammard, which has released commendable quality packages from such artists as The Daly Wilson Big Band, Don Lane, Little Sally Boyden and Brian May's ABC Orchestra (the latter selling more than 100,000 units of one album in Melbourne alone!)

Most tv-specials are available in department stores only, the companies responsible obviously not wanting to compete with standard record stock. Standard price for these lines is \$4.99 album and \$5.99 cassette.

Straight non-tv budget albums have all but disappeared from the shops, apart from a small number from Axis and Summit issues. The majors releases sporadic budgets at around \$5.99, but they are of little consequence to balance sheets. The only serious assault on this market from the majors is low-priced double sets, which usually sell from \$7.99 to \$12.99. Summit has recently secured rights to RCA's Camden and Phonogram's Contour catalogue.

# Jonathan



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Telephone: (02) 929 6787

Cables: 'Jonathan' Sydney.

## FOCUS ON AUSTRALIA

## N MARKET WORKS

## Government assistance

GOVERNMENT SUPPORT for music and the arts comes in various forms.

Direct grants from the Australia Council Music Boards have been more obviously directed toward classical and ethnic musics since 1975. In 1974 & 1975 approx \$13,000 was allocated to recording activities in fields other than Classical/folk/jazz/ethnic. In 1976 & 1977 there were no grants at all outside of those areas.

Current support is mainly from the Department of Trade & Resources' Trade Promotions Division which has sponsored Australian displays and representation at MIDEM and MUSEXPO since 1975 under its Export Development Grant and the Department is assisting advertisers in this supplement. In certain cases Australian talent travelling overseas to promote product can be eligible for a similar rebate on fares.

The only direct form of government intervention into the Australian recording industry is the local content quota for radio, introduced by the Australian Broadcasting Control Board in July 1973, as a stimulus for local product. Originally 10 per cent of total transmission time, the quota has been raised at regular intervals until it reaches its present position of 20 per cent in May 1976 and is now administered by Australian Broadcasting Tribunal.

WITH ITS proximity to Asia, the Australian record industry is highly susceptible to the plague of record and tape pirates, based in Hong Kong, Singapore and Thailand.

Bogus cassettes have become the biggest problem since 1976, when a large number of forgeries of Sherbet, Skyhooks, 01'55, Bad Company & Led Zeppelin tapes were detected.

Swift action by the Australian Record Industry Association (a mutual assistance organisation supported by most of Australian record companies) has resulted in the flow being effectively stemmed — though at steep cost.

ARIA executive director Peter Carey estimates that his organisation has spent around \$400,000 eradicating the problem; most of which has been allocated to specialist legal aid. The Australasian Performing Right Association (APRA) has also swung its weight behind the campaign, particularly in the area of prosecutions for evasion of copyright, and has also made available the services of its own experienced legal staff.

Over the past 2½ years more than 750,000 pirate tapes have entered Australia, affecting all the local major companies. Co-operation from the Australian Customs has been of vast assistance in stamping out this menace.

A small amount of domestic-based piracy is presumed to be occurring within Australia. These items, sold in small numbers at markets, service stations, stalls and hotel bars, are extremely difficult to detect and do pose a continuing problem.

## Tougher laws on copyright

THE FEDERAL Government has announced a decision to take firm measures against importers and manufacturers of pirate records and tapes.

Under new proposals fines of up to \$10,000 and six months' sentences may be imposed. Legislation is scheduled to be introduced in the Copyright Act.

Already tightened up are laws relating to trade practices and consumer affairs, through the Prices Justification Tribunal.

The result of all this is the increase in employment of legal and business specialists by record companies. One

## THE PIRACY PROBLEM

such man is David Wyatt at EMI, with the company for six years. Wyatt also looks after contracts, keeps an eye on consumer protection. For example, an LP cover cannot contain the wording "Contains the hit single". The wording must be "Contains the hit track". A small but vital difference to a purchaser, and just one example of Australia's tighter and more efficient record industry.



David Wyatt, EMI's legal and business affairs manager.

## The names behind the boom

IAN MELDRUM: Currently talent co-ordinator & host of the powerful 'Countdown' national pop tv program, Meldrum has been a major cog for 15 years — as an award winning producer, journalist, adviser and industry 'guru'.

ALAN HELY: Managing Director of Festival Records and an active lobbyist for the advancement of the local industry. He is often cited as a leading force in the penetration of world markets.

GLENN WHEATLEY: Manager of Little River Band and Managing Director of Oz Records & Tumbleweed Productions/Music. Wheatley is a ex-pop musician of high regard (the Masters Apprentices) who has established a new standard for Australian managers and manipulators.

MICHAEL GUDINSKI: Created Mushroom Records and manages Skyhooks. Presently partner in the Evans-Gudinski concert promotions organisation, director of the national Premier Artists booking organisation and brainchild behind the late-night "Nitemoves" tv rock show.

ROGER DAVIES: Manager of Sherbet/Razzle Records and engineer of a string of full-scale prestige extravaganzas which has given an element of international professionalism to the local rock business.

ROBBIE PORTER: An ex child star (Rob E.G.) who has struck gold (multi platinum actually!) with Marcia Hines, for whom he writes & produces. Also boss of Wizard Records.



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or at Music Week.

## The Australian Music Conference

The Australian Music Conference December 2nd, 3rd, 4th & 5th.  
FOUR DAYS of conferences with the basic theme —  
"The Australian Music Industry and the World"

Delegates will be entitled to attend the four days of seminars; the opening cocktail party; visits to places of musical interest in Sydney; a formal dinner.

Whilst in Sydney on December 2nd & 3rd they will be V.I.P. guests at the Music Expo.

The 4th & 5th will be at a location further north of Sydney (to be announced soon).

Further information will be available soon through Music Week or P.O. Box 678, Crows Nest, N.S.W. 2065, Australia.  
Phone Sydney: 92-6045; Telex: AA25925

# FOCUS ON AUSTRALIA

## Castle — 20 years on and still expanding

CASTLE MUSIC came into being in 1958 when the name of George Edward Pty Ltd., wholly-owned EMI subsidiary, was changed, and drew its new designation from EMI's address in Castlereagh Street, Sydney.

Its initial material came from EMI artists who wrote their own songs, such as Rolf Harris and Slim Dusty, but expanded internationally by acquiring overseas catalogues or single items. In 1967 Castle purchased Belinda Music for Australasia, thereby acquiring a rich catalogue including Elvis Presley hits, Johnny Cash songs and many of the rock 'n' roll standards of that

time.

The company claims the biggest range of country music available in Australia, with local writers such as Slim Dusty, Chad Morgan, John Ashe, and Tex Morton, and it represents an imposing array of Nashville catalogues, among which are Al Gallico, Ray Stevens' Ahab Music, Singletree, Buckhorn, Blue Book, Jim Reeves Enterprises, and Tom T. Hall's Hallnote Music.

Other American catalogues handled by Castle are Stevie Wonder's Black Bull Music, Jobete, Sid Seidenberg, Neil Diamond's Stonebridge/Prophet Music, Fred Ahlert Music Corporation and many more.

UK catalogues represented include ATV Music, Burlington Music, Magnet, Chinnichap, Rak, Mautoglade, Heath Levy, Black Sheep, Valentine, Eaton, Compass, Gull, GTO Publishing, Macaulay Music, Noel Gay, Red Bus and Tinkerbell.

Castle has a staff of 30, and recently moved to new premises next to its old location in Sydney. The managing director is Frank Donlevy, who joined the company nine years ago and is a publisher director of APRA and a committee member of AMPAL. The sales manager is Jack Williams, in charge of the expanding print division, Gerry Sword is professional manager, and Lydia Skabar controls the production music libraries.

The company reports its biggest business yet for the financial year ended June 30, and confidently predicts further major expansion in the remainder of this year and next.



FESTIVAL MUSIC's Bruce Powell pictured with Sister of Mercy Janet Mead — the first Australian artist to earn a US gold with her surprise hit with *The Lord's Prayer* on A&M.

## The growth of writers

DESPITE THE presence of a bevy of world renowned songsmiths within Australia, local songwriting is yet to aspire to the 'boom' level of recording. The 1977 average of local composition on radio ran at 16.1 per cent (performance level 27 per cent).

One factor possibly contributing toward this is the low local composition quota for radio, still at the 1956 figure of 5 per cent.

Notable writers with credible placings include Ray Burton, (Helen Reddy's *I am Woman*) and Australian sixties hits for The Executives; Gunther Gorman, an ex-member of Daddy Cool, (for Festival artist Ray Burgess); Vanda & Young, and Kevin Johnson who composed *Rock & Roll I Gave You the Best Years of My Life*.

Expatriate Australian Glenn Cardier, currently living in London, has enjoyed strong success with his works.



STAFF OF Chappell Australia with local star Jeff St. John (and St. John Int). Left to right, Jonathan Simon (MD) Malcolm Allan (creative director) Pam St. John (seated) Tony Merchant (copyright and licensing manager) and Sabina Vogel.

## 75 years of Chappell

STARTED IN 1904 as a branch of Chappell London, Chappell Australia moved from Melbourne to Sydney in 1920 when the latter city began developing as a commercial area, and was elevated from branch status when it was incorporated at the end of 1973.

As well as administering its own catalogue, Chappell manages Intersong, Wallaby Music, Musical Rights (Australia), Comet Music (Australia), Eastman Publishers and Barton Music (Australia).

The management team comprises managing director Jonathan Simon, general manager Colin Cornish, financial director Ron Preston,

professional manager Crispin Dye and print manager Don Campbell. The company has been associated with leading Australian writers since its inception.

As well as working on the many copyrights available through worldwide deals, Chappells represents (in Australia) Kamakazi (Barry Manilow), Kiss Songs, Cyril Shane, Dawnbreaker (Seals & Crofts), Barn (Slade), Pi Gem/Chess, Lowery Music, and House of Bryant.

During the last three years, Chappell has achieved an increase of 29 per cent in market share, and is a member of the Polygram Group.

## Penjane: a top independent

PENJANE MUSIC, Australia's second independent publishing house (after Alberts) is truly unique. The company is run entirely by women, a set-up which Penny Whitley declares to be "quite unintentional".

Penjane administers the catalogues of Martin-Coulter, Cambell Connelly, Big Star (top fifties rock 'n' roll standards), Pink Floyd and Bruce Springsteen and 200 Bee Gees titles.

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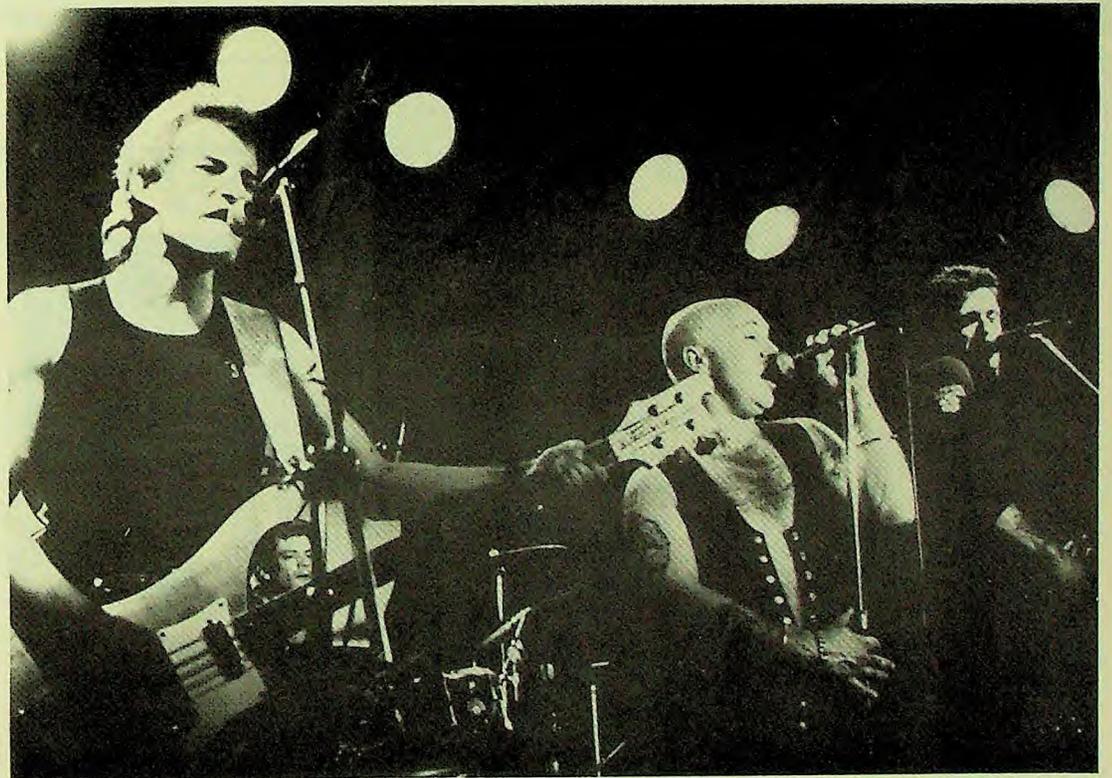
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# ALBERT INTERNATIONAL MUSIC

PRESENTS



## THE ANGELS



## ROSE TATTOO

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ALBERT  
PRODUCTIONS

THE ANGELS and ROSE TATTOO are our most recent signings. Both groups have achieved Nation Wide recognition in Australia and negotiations are under way for U.K. releases and tours to coincide during 1978. They are both powerful Rock 'n' Roll outfits; rest assured, when they hit the U.K. no stone will be left unturned.

# FOCUS ON AUSTRALIA

**MUSHROOM:** Established in 1973 by young promoter/manager Michael Gudinski and Ray Evans, Mushroom has achieved a quite phenomenal level of market and artistic success. Devoted to all facets of rock recording, the label is exemplary in its standards of promotion. Of the top six selling Australian albums of all time, Mushroom can boast three. Beginning with a (rare) 1973 Gold Record for the first album release (Madder Lake — Stillpoint), Mushroom has recorded more than 50 local rock acts, including Skyhooks, 01'55, The Dingoos, The Ferrets, Mother Goose Sports, Cheek, Scandal, Captain Matchbox, Chain, Ayers Rock, Renee Geyer (via RCA), Stars and TMG. **Distributed by Festival Records.**

**ALBERTS:** The recording arm of music publishers J. Albert & Son. Commenced as a production house in 1965, leasing masters to EMI. Became established as a label in 1973, on the return to Australia of ex-easybeats Harry Vanda & George Young (original Alberts artists). Apart from a huge (85,000) national hit from the Ted Mulry Gang (Jump in my Car) in 1975, the label's successes have been dominated by writers, producers and arrangers, Vanda and Young and their long-term plans for international charting. Alberts is undoubtedly the most internationally-oriented label in Australia, with a string of strong charters in South Africa, the US, UK and Europe by John Paul Young and AC/DC. Current local activity includes Rose Tatroo and The Angeles, as well as sporadic releases by V&Y under the pseudonym of Flash & The Pan. **Distributed by EMI.**

**WIZARD:** Established in 1975 by ex-child star Robbie Porter (Rob E.G.), Wizard's operations have been confined to a small select stable of acts including Hush Russell

## The growth of the independents

**THERE ARE** few business undertakings in Australia more risky than that of operating an independent label for local recording. For the few who have stuck at it and become successful there is a mile-long list of those that have released one single and an album and then quietly disappeared. To read an industry guide from just 2-3 years ago is to find multitudes of ambitious concerns that never made it: Copperfield, Billingsgate, Good Thyme, Ritz and Crystal.

The smaller independents are not able to cover their local losses with profits from safe imported masters. Every release has to be a winner. Those concerns which have made it all have one characteristic in common — the leadership of an experienced hit-proven entrepreneur (eg Michael Gudinski, Robbie Porter, Ross Wilson or Roger Davies).

The 20 or so viable independents account for only 20 per cent of the total market turnover, with the remaining 80 per cent divided

between seven majors. There is no special assistance afforded to independents to help them overcome their obvious disadvantages. Accordingly the inordinately high penetration which companies such as Mushroom and Wizard have made into market shares and overall record sales are to be applauded as exceptionally good business operation.

Here we list the most important independents, with notes by Glenn Baker.

Morris, Rick Springfield, Marcia Hines, Pantha, The Studs, Emma Hannah, Andy Upton and Benjamin Hugg. The label's early operations were bolstered by the excellent sales of Hush (a perennial flash/glitter rock act) but this has been eclipsed by the unprecedented sales of Marcia Hines who has sold over 500,000 albums over the past three years. The label undertakes a significant amount of album finishing in Los Angeles and subsequently delivers a consistently excellent product. An offshoot label titled Miracle carries the Hines releases. **Distributed by Phonogram.**

**OZ:** The brainchild of Australian producer/writer/rock star Ross Wilson, Oz operates out of Melbourne under Little River Band manager Glenn Wheatley and has so far concentrated on minority appeal and underground rock acts with surprising success. The label was established in 1977 and, accordingly, it is a little soon to ascertain its achievements. The talent roster has so far included Stiletto, Siylus, Jo Jo Zep & the Falcons, Red Symons, Red Hot Peppers and Leon Berger. **Distributed by EMI.**

**RAZZLE:** Another newcomer with unrevealed potential. Owned by Sherbet manager Roger Davies, Razzle has so far concentrated on medium-appeal rock entities such as Rockwell T. James, Daryl Braithwaite and the Sinclair Brothers. Leadership is strong and outlook ambitious, indicating that Razzle just might be the label to watch in the future. **Distributed by Festival Records.**

**ATA:** Operates under the leadership of Australian popular singer Col Joyce and his entrepreneur brother Kevin Jacobsen. ATA has proven to

be a tenacious and regularly successful label, concentrating its activity in the country market. Throughout its early years of operation, regular chartings were achieved by Sandy Scott, Little Pattie, Col Joye and Judy Stone, including a huge Number 1 from Joye (Heaven is my Woman's Love). Now oriented toward the adult album market and has recently specialised in 'Trucking' releases. Talent presently includes Jim Cooper and Cowboy Bob Purtell. **Distributed by Festival Records.**

**CLARION:** Western Australia's

only significant record operation started in 1966 by local producer Martin Clarke. Early Years brought exceptional national success from such acts as Johnny Young and The Valentines. Still turning up the odd great act, like Dave Warner's From the Suburbs. **Distributed by Festival Records.**

**IMAGE:** Founded in 1972 as a subsidiary of the now-defunct Tempo Record distribution/recording organisation, by industry veteran John McDonald. Has developed slowly and surely into a diverse catalogue local recording outfit. Roster includes Kevin Borich, The Bushwackers, Lee Conway, Ariel, Johnny Chester, Cash Backman, Linda George, Tony Pantano and others. Borich is currently the label's hottest act. Licencee for Specialty. **Distributed by Astor.**

**M7:** A solidly successful, multi-faceted independent now co-owned by the Fairfax publishing group and the Macquarie Broadcast Network. Headed by industry veteran Ron Hurst, M7 has recorded local talent ranging from the Tasmanian Military Tattoo to racecaller Johnny Tapp. Strong sales for children's Nursery Rhymes, Football Team Themes and Gospel. Acts include Marty Rhone (3 recent hits), David Gray, Maureen Elkner and, new signing, The Thundercolts. Has taken in a variety of tiny local specialist labels such as Eagle, Cherry Pie & Larrikin. **Distributed by RCA.**

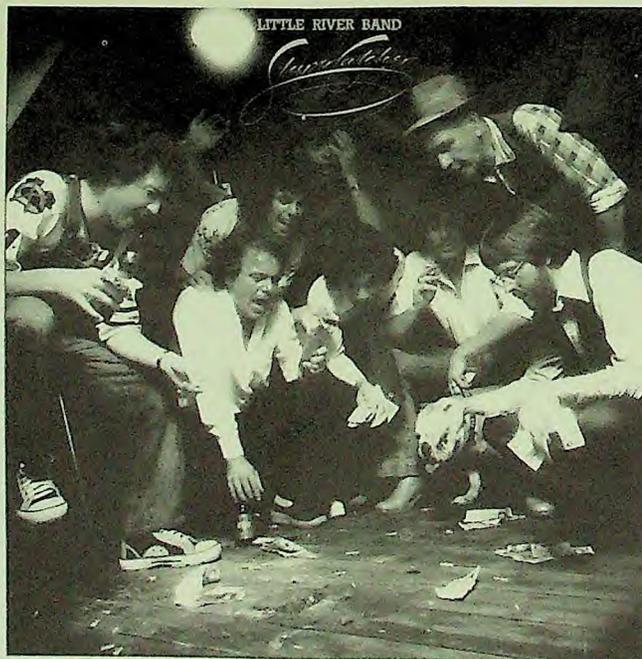
**W&G:** One of Australia's very first record companies. Has played a significant role in the development of local recording (Discovering the Seekers for one!). Operation is now small but still notable with such country acts as Kevin Shegog, The Hawkins Brothers & The City Slickers and reissues from legendary sixties groups (The Loved Ones Etc). **Distributed by Astor.**

## COMPARATIVE CHART PERFORMANCE OF INDEPENDENT LABELS 1977-78

(From data provided by Kent Music Report)

1977		(1978 Jan-May only)	
LP	Singles	LP	Singles
Mushroom 29½%	Mushroom 39%	Mushroom 41%	Mushroom 47%
Wizard 24¼%	Alberts 21%	Wizard 37%	Alberts 22%
Razzle 21%	Wizard 15½%	Alberts 6½%	Wizard 19%
Alberts 15%	Razzle 15%	M7 5½%	Razzle 11½%
M7 9%	M7 9%	Razzle 5%	Other 1½%
Other 1%	Other ½%	Image 4%	
		Other 1%	

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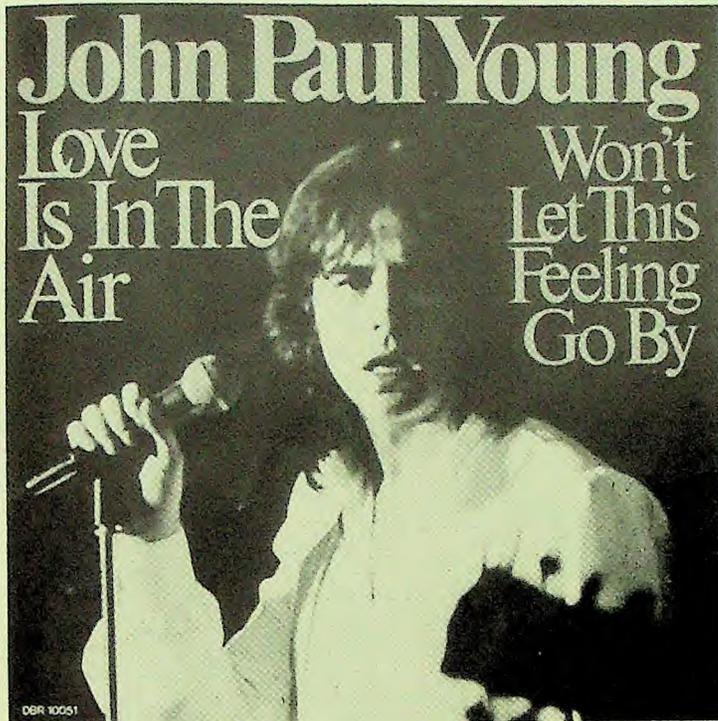
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# FOCUS ON AUSTRALIA

## The industry on show at Music Expo '77

1977 was the inaugural year for Australian Music Expo. It brought together all the major forms of music at one place at the one time; a 100,000 sq. ft. exhibition of musical instruments and wares; a disco; "live" radio; video equipment display; the first Australian Rock Music Awards (see below) and the Australian Music Conference.

The site, the huge Sydney Showground, allowed for the simultaneous presentation (at a variety of locations) of rock jazz, folk, country, classical and children's music. The disco took over a whole floor

in one of the pavilions and ran continuously.

Three pavilions were used to house the 50 trade exhibitors which included: hardware manufacturers such as Akai, AWA, Farrells and Goldings, record companies and, music publishers, including Phonogram, Philips, Pye, and Chappells, musical instrument manufacturers, the Musicians' Union, Readers Digest Services and many more.

Over 300 musicians performed during the four-day festival including more than a dozen leading jazz bands such as the

Ray Price Quintet, Dave Levy Quintet, Judy Bailey Quartet, Graeme Bell All Stars and Gallapagos Duck.

The Rock and pop programme took in most of the major names in Australia including Oregon, John Paul Young and the All Stars, Skyhooks, Jeff St. John-01'55, Taste, Cold Chisel, Johnny O'Keefe and Mark Holden, and two international groups — Vanity Fair (UK) and The Drifters (USA).

The 1978 Music Expo is planned for November 30, and December 1st, 2nd and 4. All of the features of the 1977 Expo

will be retained, and, in addition, the first Australian Keyboard Retailers Fair will be instituted in conjunction with the music magazine Keyboard World.

The Musicians Union has confirmed its participation for 1978. US singer Bo Diddley has been tentatively booked to appear in several concerts and it is expected to present one major open air concert in the Central Arena with Bo Diddley and two other major international acts plus several local headliners. The admission charge of \$4.00 covers all activities.

## The business honours its best

THE MOST worthwhile award for anyone is one made by the voting of this peers in the appropriate field. The three such awards concerned with music in Australia are the Country Music Awards, the Mo Awards (variety/cabaret) and the Rock Music Awards (rock and pop).

The Country Music Awards are held annually (January) in Tamworth (see Country Music article p26) where awards are made in various categories, through a judging panel derived from country music stations, writers and associations.

the organisers of the winners.

The categories include Best Resident Club Band, Best Male Vocal, Best Female Vocal, Best Vocal Duo, Best Club Facilities (from artist's viewpoint), Best Vocal Group, Best Instrumental Group, Best Small Instrumental Group (5 members or less), Entertainer of the Year and a special award called the Mo Award Fellowship Award for contribution to the industry.

### Rock Awards

The Rock Music Awards fill a gap as the only alternatives are the readership polls. (see below) Nomination forms are distributed throughout the rock music industry to find the five most frequently nominated artist in each of 30 categories. New forms are then sent out with the top five nominations named for the industry to number them in order of preference. The votes then are sent directly to an accounting firm which computerises the preferentially tallied results and sends them to the Rock Awards organisers.

The Awards night 1977 was televised from the RAS Hordern Pavilion in Sydney and officially opened by Premier of New South Wales Neville Wran. The Premier also made the presentation of "The Rock Hero Award" (for 10-years or more musicianship)

The Heroes of the night were undoubtedly the Little River Band who won no less than eight of the awards.

### Readership Polls

There are several Readers Polls conducted each year. The main magazines conducting such polls are *The Rolling Stone* (Australian Edition), *RAM* and *TV Week* — of these the *TV Week* has its poll televised with the King and Queen of avop being 'crowned' as its highlight.



DOUG ASHDOWN visited the Chappell stand at Australia's Music Expo 77 shortly after returning from a UK tour with Barbara Dickson. He is seen (left) with Jonathan Simon, Chappell promotion manager Crispin Dye and (back to camera) Carol Ashdown.



NEVILLE WRAN, New South Wales premier who presented awards at the 1977 National Rock Awards ceremony in Sydney last year.

### The Mo Awards

The Mo Awards are industry-voted and October 1978 will mark their 4th year. Approximately 1,500 forms listing all variety members in Equity are sent out and based on the returns, the top five in each category then become the nominees and are sent out again to the same listing for their vote. These votes are then sent direct to the accountants who notify

## Australian talent set for Miami '78

AUSTRALIAN TALENT will be showcased at Muxexpo '78 in Miami, announced Peter Conyngham, Music Expo director.

The one-night Showcase will feature talent resident in Australia. At the time of writing negotiations were at an advanced stage with both

Dragon and John Paul Young and all Star Band. Further negotiations are underway for club/Cabaret artists The Drifters and Marcia Hines, and other rock acts such as Supernaut, Jeff St. John, and Kevin Borich Express.

This Showcase is an important step in presenting Australian talent to the American trade.

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Internationally**

Olivia Newton John  
Helen Reddy  
Frank Ifield  
Kamahl  
Andy Gibb\*  
Samantha Sang  
Peter Allan  
Little River Band  
\*Established and  
worked Australia first



MARCIA HINES, in line to represent Australia at Miami's Muxexpo in November.

**Australian Acts  
Breaking Internationally**

John Paul Young  
A.C./D.C.  
Dragon  
Sherbet  
The Saints



GLENN SHORROCK, lead singer (left), and manager Glen Wheatley with the eight Australian Rock Awards won by the Little River Band last year. LRB scooped the Industry polls.

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# FOCUS ON AUSTRALIA

THE EQUATION of applying promotional support for records commensurate with the size of the Australian market and the maximum return possible is not an easy one to solve.

Artists, aware of the extent of the promotion campaigns mounted in foreign markets (and also in Australia behind surefire overseas product) and to demand the same treatment for their own product. Record companies, though, are painfully aware of the minuscule market size open to them in a vast land of just 14 million people and tend to limit their promotion exercises accordingly.

Not surprisingly, the most expensive and extensive PR campaigns are slotted to international product. ARC's 1977 saturation level blitz on Boz Scaggs ("Boz Is The Buzz") is possibly the most instantly successful effort of its kind in Australia, with ARC turning

## The problems of promotion

an album that had been moribund for a year into a 350,000 (seven-platinum) seller at a cost of less than \$50,000.

This year ARC has again turned heads with its PR work on Meat Loaf's *Bat Out Of Hell LP*, which displaced *Saturday Night Fever* at the top of most charts and sold over 150,000, aided by a retailer-oriented stunt of hired actors dressed as Dracula visiting shops on large black motorcycles.

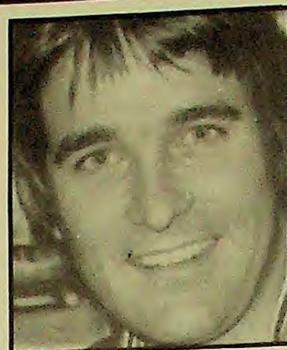
There is no set rule of thumb for

**Glenn Baker looks at the problems of record promotion in a vast, under-populated country and below, outlines the vital roles of tv and radio in selling product. Right, we list the leading promoters whose roles have grown enormously on the international concert scene.**

record promotion in Australia, although heavy promotion on local albums is a decidedly risky venture. In common with the rest of the world, tv advertising is expensive, but does deliver results (\$100,000 spent on an Olivia Newton-John album should produce 200,000 sales).

Some doubt has been cast on the exact effectiveness of radio advertising, but what does seem to be reliable is results in paraphernalia such as badges, stickers, full-colour instore posters, souvenir kits and teaser advertisements. Again, as in the rest of the world, the most certain form of PR is to have the artist present in the country in the case of an overseas act or, where local artists are concerned, regular widespread live concert or disco appearances.

Dr. Hook is an example of the success an Australian tour can bring. Last year *Walk Right In* was released at the start of the tour, and



**ROB WALKER**, national promotion manager of EMI Australia.

was No.1 nationally as the group left. This year the compilation album *Remedies* was released to coincide with the tour and went gold (20,000 units) in two weeks. Quite often a promotional tour is more viable than a concert one, and can be a valuable springboard to both live and record success for example, the *Bay City Rollers*.

Said Rob Walker, EMI Records national promotion manager: "In promotional terms, the Australian record market is unique because of the strong influence exerted by television. Quite aside from the six weekly rock shows, we have over 70 other tv programmes that recognise the importance of contemporary music, and have formats, flexible enough to allow the regular inclusion of film clips, interviews and guest appearances."

"The question is no longer who has broken in this market primarily through film clips: it is more relevant to ask who hasn't. It is minute investment in terms of time and money when compared to the probable returns."

## THE CONCERT PROMOTERS

**PAUL DAINTY**, a 31 year-old Englishman, was the first promoter—in 1971—to gain a foothold on major-scale rock staging, scoring immediate success with tours by Cat Stevens and the Rolling Stones. With offices in Los Angeles and London, Dainty was able to secure acts for Australia which were thought to be "unattainable" by other promoters and is still able to stun his competition with coups such as the 1978 'Rockarena' extravaganza for a gross of more than 1 million dollars. Abba, the most successful Australian pop/rock tour of all, was presented by Dainty as well.

**PAT CONDON:** Paradine Productions was initially formed by David Frost and Condon, but it was not until 1978, when Condon took on the huge AGC finance company as a full partner, that he was able to mount sufficient capital to embark on the most intensive concert drive yet seen in the country. Although his pre-AGC peak gross for a single show had been \$2 million for Neil Diamond, Condon was able to generate a combined gross of more than \$8 million in half a year.

**MICHAEL EDGLEY** has presented 6,000 acts in Australia since 1920 and he pulled a 1977 gross of more than \$20 million. His theatrical presentations dwarf even the biggest rock tour acts (eg: 5 million dollars on the Great Moscow Circus on Ice). Recent popular presentations have included Alice Cooper, John Denver and ELO. Theatrical presentations have included Rudolf Nureyev, Marcel Marceau, The Bolshoi Ballet, Disney on Parade, Ronnie Corbett and Bette Davis.

**KEVIN JACOBSEN**, joined forces with Pat Condon in 1977 for a string of winners as well as staging some of his own (Rolf Harris, Tina Turner). Since early this year he has combined with classical impresario Michael Edgley to present ELO and will soon be partners in a series of Russian soccer/ballet ventures.

**RAY EVANS** entered the specialist field of blues package tours five years ago and is now the country's most consistently successful presenter of "secondary" acts. Evans has an uncanny ability to make huge sums from diverse acts who would appear to be certain minority-appeal failures. Both Billy Connolly and The Chieftains proved to be the surprise draw of the year (1977), attracting a previously untapped audience which resulted in a ¼ million dollar gross on each.

**MUSICA VIVA** was established in 1945 by a group of chamber music buffs and is now the most prolific concert stager in Australia, operating a 2-way system between classical/folk/jazz organisations throughout the world. Funded by Government grants, subscriptions and concept receipts, Musica Viva provides an invaluable and, unique service to the Australian cultural community. Throughout 1977 it staged more than 300 concerts locally.



Leading promoter Reg Grundy came up with the idea of Abba helping to beautify Australia by wearing the appropriate T-shirts. Abba chose Australia in which to make *The Movie* because of the groups' gigantic success in that country. RCA claims that hardware sales leapt as people needed equipment on which to play Abba albums.

## 12 TV hours a week for rock exposure

THE AUSTRALIAN music-industry is fortunate in having access to what is claimed to be the highest level of tv exposure for popular music anywhere in the world. Altogether 12 hours a week are allocated by the one national and three commercial networks for current pop music: Countdown (ABC) one hour plus one hour repeat; Sound Unlimited (7) three hours; Nitemoves (8) two hours; Right On (10) three hours, plus a variety of localised breakfast or children's shows, totalling about two hours.

The extent of influence by tv exposure over chart activity is huge; numerous cases can be cited where a good film clip has projected a single to lofty chart positions. An excellent



**GRAHAM WEBB**, executive producer of Sound Unlimited, a successful kaleidoscopic 2-hour tv show of music, interviews, contests information and record reviews screened live each Saturday morning by ATN7 Sydney.

example is Mike Nesmith's Rio. Certainly the Abba phenomenon (Australia claims to have launched Abba to the world) would not have occurred in Australia without saturation tv exposure and endorsement. TV, of course, has an added role in making up for the relative shortage of live performances.

Countdown is the most important and influential of all. Similar in format to Top Of The Pops, the show is lavish, pacy, meticulously up-to-date and well presented. One play of a clip on Countdown, with suitable endorsement, can result in chart entry the following week, even without radio play.

Radio programmers keep a close eye on the show for early signs of upcoming hits and the Kent Music Report recently begun to list the show's playlist as a guide to retailers and radio programmers. It has been estimated that the show, with its national screening, is viewed by up to three million people a week—just over a fifth of the total population of Australia.

Of the others, Sound Unlimited (see picture) is a pro-Australian Saturday morning show with a loose, intimate format; Nitemoves is an older-oriented In Concert type of late night format and Right On leans straight towards the teen market with a six-day-a-week after school timeslot.

In addition, high rating adult variety shows (Paul Hogan Show, Norman Gunston show, Naked Vicar Show, etc) regularly feature rock acts. The filmclip has become, for local acts, an essential promotional tool. According, a mini-industry has sprung up to create appealing clips and a high level of creative and technical quality is being achieved.

## Airplay freedom for radio boosts sales

THE SCOPE and power of Australian radio falls on a middle ground between England and America. Some would suggest that it combines the intelligent nature of UK.

Though it has its share of vociferous critics, Australian radio is a prosperous, progressive media area with immense effect on the local music industry.

There are 212 broadcasting stations—124 commercial and 88 federal (Australian Broadcasting Commission). Country areas are well served by an autonomous local station in every centre with a population in excess of approx 10,000.

With no needletime restrictions (live studio broadcasts on commercial stations are virtually non-existent) the metropolitan stations present a variety of formats, predominated by Rock/MOR/Pop and including current affairs, constant beautiful music and

country. In each city the (12-28 yrs) pop/rock specialist (2SM, 3XY, 4IP, 5KA, 6PM, 2CC, 2NX) comfortably dominates the ratings, occasionally scoring huge victories over its opposition (e.g., in the most recent survey, 2SM Sydney captured an overall 24.9 per cent in a 15 station market, with some time zones logging as high as 30 per cent).

Country music receives solid exposure on most rural stations, the important country 'specialist' station being 2TM in Tamworth.

A record to chart needs solid airplay. Playlists are tight but generally fair, with Australian discs accounting for an average of 23 per cent of single hits—which equates with 20 per cent local content quota.

The Government enforced performance quota imposes no real restrictions on the pop stations, but the 'beautiful music' stations encounter serious difficulty in locating sufficient local product to meet their demands.



AN INCREASING radio activity of late has been the sponsorship of rock concerts to huge crowds. Sydney station 2 SM backed a show by rock band 01 '55 for 60,000 fans at the recent Rugby League Grand Final.

For full list of tour organisations and concert promoters, see page 34

For tour venues, see page 16

# WHAT ARE EMI RECORDS UP TO DOWN UNDER?

## We're interested in the local talent.

We've been recording them for fifty years.

From Slim Dusty to Little River Band...and we're picking up new talent all the time.

## We publish.

Castle Music which is part of EMI Australia, the leading music publishing company in Australia.

## We're the biggest record club in Australia.

The World Record Club has a firm mailing list of over 100,000 people and continues to grow.

## We manufacture.

The plant at Sydney manufactures records and tapes and can supply any of the 3000 consumer outlets in Australia within 24 hours. That's fast, when you consider our cities can be as far apart as New York from L.A.

## We record.

Our studio is the most sophisticated in the Southern Hemisphere.

Perhaps we could record your next album and you could have a holiday with a difference.

## We communicate.

Emisound is a part of music in Australia concerned solely with commercial production and audio visuals.

## We sell the means to make the music.

We're the agents for Hammond Organs and Martin Rickenbacker Guitars just for a start.

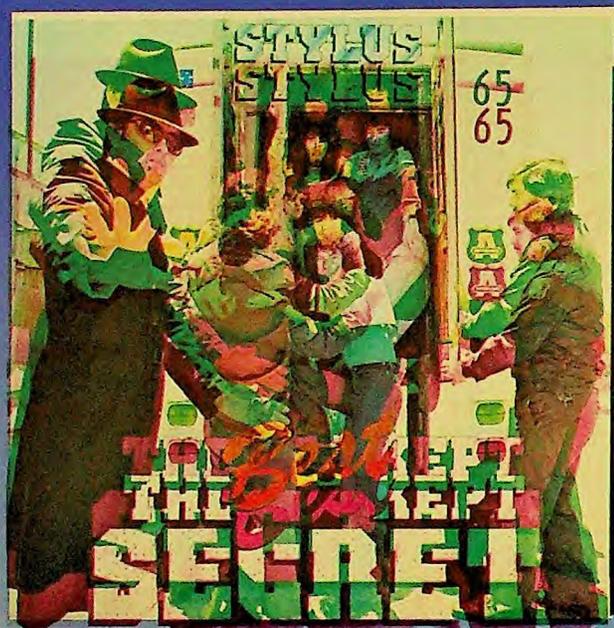
## We print the labels and posters.

Our H. Clark division not only print the packaging for EMI Records, they service the Australian Industry as well.

EMI-making music down under-the totally creative Record Company.



# THE DOWN UNDER



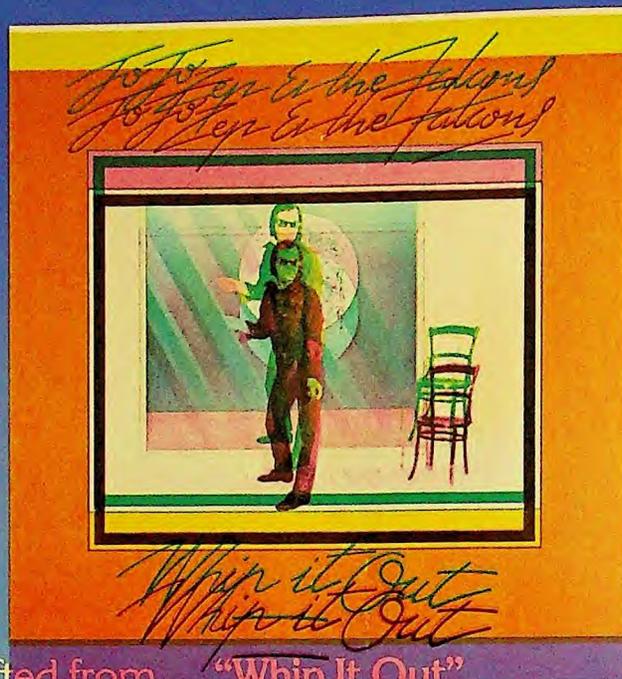
## "The Best Kept Secret" release commitments

EMI Germany  
EMI Sweden  
EMI Finland  
EMI Switzerland  
EMI France  
EMI Norway

The first single lifted from the new album "Work Out Fine" was picked up by all major radio networks in its first week of release. With the addition of vocalist Peter Roberts the band has achieved a broader, more harmonic sound.

Stylus have just completed a sell-out tour as support act for George Benson.

EMI-making music down under-the totally creative Record Company.



## "Whip It Out" release commitments

EMI Germany  
EMI Denmark  
EMI Finland  
EMI Belgium  
EMI Spain  
EMI Sweden

Jo Jo Zep and the Falcons got the kids jumping with their first album - "Don't Waste It".

They've released album number two "Whip It Out".

Their distinctive rock and roll, rhythm and blues makes them King of the down under kids.



NEW BOOTS AND PANTIES

ARRIVAL

OBSESSION

IN OBSESSION



EXCLUSIVE OFFER to all subscribers. Available at cost price.  
**Save £2.70**  
on the Music Week CHART DISPLAY BOARD

# It's the No.1 position for your charts



The Music Week Top 75 Singles and Top 60 Albums Charts are the ones most widely used by dealers throughout the UK. They're also the official BBC charts. And they don't just help you order product. As the hot news of what's good to buy, they tempt your customers too. The sight of that gold and silver can act as a real spur.

So Music Week have produced a chart display board specially for in-store use. It's in high gloss red and moulded in high density PVC. In short, it's the smart way of presenting the charts in your shop. You can make it a permanent fixture or move it around as part of your window or counter display.

Just replace the charts from Music Week every week and you've always got an up-to-date showcase.

The display board is available at cost price to all subscribers to Music Week. Just £2.70 with postage and packing free.

Start subscribing now to the paper you can't do without if you want to keep track of the music business. And get your half-price display board as an eye-catching added bonus.

All in all, it's a pretty tempting package.

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I am a subscriber to MUSIC WEEK. I enclose cheque PO for £ for MUSIC WEEK chart board(s) at £2.70 each inclusive of VAT.

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\_\_\_\_\_

(Block Capitals please)

# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### FEATURED 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 270)  
 BLUER THAN BLUE — Michael Johnson (EMI America AMI 501)  
 BOOGIE OOGIE OOGIE — A Taste of Honey (Capitol CL 15988)  
 CARRY ON WAYWARD SON — Kansas (Kirshner 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 ME DOWN AGAIN — Buckingham Nicks (Polydor 2066 700)  
 5-7-0-5 — City Boy (Vertigo 6059 207)  
 FM — Steely Dan (MCA 374)  
 FOREVER AUTUMN — Justin Hayward (CBS 6368)  
 FROM EAST TO WEST — Voyage (GT GT 224)  
 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 12126)  
 IS THIS A LOVE THING — Raydio (Arist Arist 193)  
 IT'S THE SAME OLD SONG — KC and the Sunshine Band (TKR 6073)  
 I'VE HAD ENOUGH — Wings (Parlophone R6020)  
 I WANNA BE YOUR BOYFRIEND — The Rubinoos (Beserkley BZZ 18)  
 LIFE'S BEEN GOOD — Joe Walsh (Asylum K 13129)  
 LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)  
 LOVE'S IN YOU — Giorgio and Chris (Oasis 4)  
 MAGIC MIND — Earth Wind and Fire (CBS 6490)  
 MOVIN' OUT (ANTHONY'S SONG) — Billy Joel (CBS 6412)  
 OH HONEY — Delegation (STATE Stat 82)  
 RUN FOR HOME — Lindisfarne (Mercury 6007 177)  
 SCOTS MACHINE — Voyage (GTO/Hansa GT 224)  
 SHA LA LA LA LEE — Plastic Bertrand (Vertigo 6059 209)  
 SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
 STAY — Jackson Browne (Asylum K 13128)  
 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)  
 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 LIGHT MY FIRE — Sheila B. Devotion (EMI 2828)  
 YOU'RE ALL I NEED TO GET BY — Johnny Mathis Deneice Williams (CBS 6483)  
 YOU'RE THE ONE THAT I WANT — John Travolta/Olivia Newton John (RSO 006)

### RECORDS OF THE WEEK

Dave Lee Travis: KISS YOU ALL OVER — Exile (RAK 279)  
 Simon Bates: POOR OLD HORSE — Albion Band (Harvest HAR 5156)  
 Paul Burnett: PIECE OF THE ROCK — Mothers Finest (EPC EPC 5987)  
 Peter Powell: BABY STOP CRYING — Bob Dylan (CBS 6499)  
 Kid Jensen: IF THE KIDS ARE UNITED — Sham 69 (POLYDOR 2059 058)

## Radio 2

### ALBUM OF THE WEEK

BLESS YOU FOR BEING AN ANGEL — Don Estelle/Windsor Davis (Curzon CSL 0071)

## Luxembourg

### BULLETS

DON'T WANNA SAY GOODNIGHT — Candidate (RAK 580)  
 MADONNA BLUE — Illusion (Island WIP 9519)  
 BEAUTIFUL SUNDAY — Daniel Boone (Lightning LIG 9007)  
 TALK — Dennis O'Brien (Safari)  
 DON'T LET ME DOWN AGAIN — Buckingham Nicks (Polydor 2066 700)  
 POOR OLD HORSE — Albion Band (Harvest HAR 5156)  
 STUFF LIKE THAT — Quincy Jones (A&M AMS 7367)  
 MY ANGEL BABY — Toby Beau (RCA PB 1250)  
 ROCKING' BAND — Intelligence (Atlantic K 11162)  
 MAKE LOVE TO THE MUSIC — Maria Muldaur (Warner Brothers K 17192)

### POWER PLAY

STEPPIN' IN A SLIDE ZONE — Moody Blues (Decca F 13790)

### TWIN SPIN

KISS YOU ALL OVER — Exile (RAK 279)

## TOP ADD ONS

- 1 BABY STOP CRYING, Bob Dylan (CBS 6499) R1, PR, C, RC, SS, TV, O, V, MR.
- 2 = SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369) HM, RC, F, P, Md, U, BB.
- 2 = STEPPIN' IN A SLIDE ZONE, Moody Blues (Decca F 13790) RL, H, SS, O, P, V, BB.
- 4 I WANNA BE YOUR BOYFRIEND, Rubinoos (Beserkley BZZ 18) D, H, F, SS, O, PR.
- 5 SLOW TRAIN TO PARADISE, Tavares (Capitol CL 15996) RC, D, H, F, SS.
- 6 = YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deneice Williams (CBS 6483) T, V, PS.
- 6 = BEST OF BOTH WORLDS, Robert Palmer (Island WIP 6445) PR, C, SS.
- 6 = A ROSE HAS TO DIE, Dooleys (GTO GT 229) H, P, BB.

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 Humber; 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.

## Radio City

LIVERPOOL

### HIT PICKS

Dave Lincoln: DON'T WANNA SAY GOODNIGHT — Candidate (RAK 580)  
 Norman Thomas: I DON'T WANNA GO — John Travolta (RCA XB 1048)  
 Roger Blyth: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)  
 Phil Easton: BABY STOP CRYIN' — Bob Dylan (CBS 6499)

### ADD ONS

IT'S A CRYING SHAME — Gayle McCormick (ABC 4222)  
 SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
 BABY IT'S YOU — Racey (RAK 277)  
 STAY — Jackson Browne (Asylum K 13128)  
 FOREVER AUTUMN — Justin Hayward (CBS 6368)  
 WILL YOU STILL LOVE ME TOMORROW — Dave Mason (CBS 6467)  
 KISS YOU ALL OVER — Exile (RAK 279)  
 MY ANGEL BABY — Toby Beau (RCA PB 1250)  
 1 2 3 KIND OF LOVE — Wild Cherry (Epic EPC 6497)

## Radio Clyde

GLASGOW

Dave Marshall: SLOW TRAIN TO PARADISE — Tavares (CAPITOL CL 15996)  
 Steve Jones: I REALLY WANT YOU HERE TONIGHT — Randy Meisner (Asylum K13 130)  
 Dougie Donnelly: BABY STOP CRYING — Bob Dylan (CBS 6499)  
 Tim Stevens: MADONNA BLUE — Illusion (Island WIP 6430)  
 Tom Ferry: OH I WANT YOU — J. Breen (Mountain Top 40)  
 Richard Park: BEST OF BOTH WORLDS — Robert Palmer (Island 64450)  
 Bill Smith: MAGIC MIND — Earth Wind and Fire (CBS 6490)

CURRENT CHOICE: A ROSE HAS TO DIE — Dooleys (GTO GT 229)

### AD ONS

GROOVE WITH YOU — Isley Brothers (Epic EPC 6481)  
 IT'S ONLY MAKE BELIEVE — Child (Ariola 'Hansa AHA 522)  
 COLD AS ICE — Foreigner (Atlantic K 10986)  
 YOU LIGHT MY FIRE — Sheila B. Devotion (EMI 2828)  
 ROLL THE DICE — Steve Harley (EMI 2830)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: WHO ARE YOU — The Who (Polydor)  
 Trevor Campbell: LITTLE DARLIN' — The Flirtations (Casino Classics CCI)  
 Candy Devine: LOVIN' LIVIN' AND GIVIN' — Diana Ross (Motown TMG 1112)  
 Michael Henderson: HARLEM — Baron Longfellow (MAM 176)

### ADD ONS

MEMORIES DON'T LEAVE LIKE PEOPLE DO — Patti Boulaye (Polydor 2059 045)  
 WHERE WILL I BE NOW — Chris East (GTO GT 227)  
 I WANNA BE YOUR BOYFRIEND — The Rubinoos (Beserkley BZZ 18)  
 IT'S THE SAME OLD SONG — KC and the Sunshine Band (TRK 6037)  
 SLOW TRAIN TO PARADISE — Tavares (CL 15996)  
 DON'T CARE — Klark Kent (Krypton KK1)  
 LOVE YOU MORE — Buzzcocks (UA UP 36433)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: AIN'T NOTHING GONNA KEEP ME FROM YOU — Terri de Sario (Casablanca CAN 128)  
 Steve Hamilton: WHOOPS A DAISY — Humphrey Ocean (Stiff BUY 29)  
 Bill Torrance: RUN JOEY RUN — Billie Davis (Magnet MAG 124)  
 Mike Gower: I'M IN LOVE TODAY — Boyfriends (United Artists UP 36424)  
 Brian Ford: I WANNA BE YOUR BOYFRIEND — Rubinoos (Beserkley BZZ 18)  
 Station Hit: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)

### ADD ONS

DEAR ANYONE — Maggie Moone (DJM DJS 10865)  
 DON'T CARE — Klark Kent (Krypton KK 1)  
 SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
 IT'S ONLY MAKE BELIEVE — Child (Ariola 'Hansa AHA 522)

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: STEPPIN' IN A SLIDE ZONE — Moody Blues (Decca F 13790)  
 Roger Moffat: NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)  
 Johnny Moran: HAPPY TO BE WITH YOU — Jean Carn (Philadelphia PIR 6468)  
 Colin Slade: I WANNA BE YOUR BOYFRIEND — Rubinoos (Beserkley BZZ 18)  
 Ray Stewart: SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
 Bill Crozier: A ROSE HAS TO DIE — Dooleys (GTO GT 229)

## Metro Radio

NEWCASTLE

FM — Steely Dan (MCA 374)  
 GROOVE WITH YOU — Isley Brothers (Epic EPC 6481)  
 SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
 BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)  
 A ROSE HAS TO DIE — Dooleys (GTO GT 229)  
 STUFF LIKE THAT — Quincy Jones (A&M AMS 7367)

# MUSIC WEEK

**next in line**

"Northern Lights"	K17177
RENAISSANCE	
"Took The Last Train"	K12307
DAVID GATES	
"Cold As Ice"	K10986
FOREIGNER	
"Rockin' Band"	K11162
INTELLIGENTS	

**Donna Summer**  
**12" VERSION**  
*'Last Dance'*  
 TGIF 2 **OUT NOW**

FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK OF  
**THANK GOD IT'S FRIDAY**

**Donna Summer as "NICOLE"**  
 The long hot summer of the disco is here all exciting talks. Call the Fire Department!

**THANK GOD IT'S FRIDAY**

**RAK 278**

**FOUR SALE**

**SUZIOUATRO**  
*The Race Is On*

# SINGLES CHART

# TOP 75

WEEK ENDING JULY 22 1978

1	1	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John	•	RSO 006
2	2	SMURF SONG	Father Abraham	•	Decca F 13759
3	3	DANCING IN THE CITY	Marshall Hain	•	Harvest HAR 5157
4	17	SUBSTITUTE	Clout		Carrere EMI 2788
5	8	A LITTLE BIT OF SOAP	Showaddywaddy		Arista 191
6	6	LIKE CLOCKWORK	Boontown Rats		Ensign ENY 14
7	19	WILD WEST HERO	Electric Light Orchestra		Jet JET 109
8	5	AIRPORT	Motors	•	Virgin VS 219
9	9	MAN WITH THE CHILD IN HIS EYES	Kate Bush		EMI 2806
10	11	BOOGIE OOGIE OOGIE	A Taste Of Honey	(Tower)	Capitol CL 15988
11	7	NO-ONE IS INNOCENT/MY WAY	Sex Pistols		Virgin VS 220
12	13	USE TA BE MY GIRL	O'Jays		Philadelphia PIR 6332
13	4	ANNIE'S SONG	James Galway	•	RCA RB 5085
14	12	RUN FOR HOME	Lindisfarne		Mercury 6007 177
15	14	MIND BLOWING DECISIONS	Heatwave		GTO GT 226
16	26	COME ON DANCE DANCE	Saturday Night Band		CBS 6367
17	15	ARGENTINE MELODY	San Jose		MCA 369
18	16	(DON'T FEAR) THE REAPER	Blue Oyster Cult		CBS 6333
35	48	PRODIGAL SON	Steel Pulse		Island WIP 6449
36	27	NIGHT FEVER	Bee Gees	•	RSO 002
37	29	HOW CAN THIS BE LOVE	Andrew Gold		Asylum K 13126
38	47	IS THIS A LOVE THING	Raydio		Arista ARIST 193
39	50	SHAME	Evelyn 'Champagne' King		RCA PC 1122
40	39	MOVIN' OUT (ANTHONY'S SONG)	Billy Joel		CBS 6412
41	63	NORTHERN LIGHTS	Renaissance		Warner Brothers K 17177
42	42	I'VE HAD ENOUGH	Wings		Parlophone R 6020
43	45	MANY TOO MANY	Genesis		Charisma CB 315
44	NEW	WHO ARE YOU	The Who		Polydor WHO 1
45	43	JUST LET ME DO MY THING	Sine		CBS 6351
46	75	COLD AS ICE	Foreigner		Atlantic K 10986
47	33	CA PLANE POUR MOI	Plastic Bertrand		Vertigo/Sire 6078 616
48	49	FLYING HIGH	Commodores		Motown TMG 1111
49	NEW	IT'S THE SAME OLD SONG	K.C. & The Sunshine Band		T.K. TKR 6037
50	NEW	TOOK THE LAST TRAIN	David Gates		Elektra K 12307
51	43	BOY FROM NEW YORK CITY	Darts	•	Magnet MAG 116
52	56	CARRY ON WAYWARD SON	Kansas		Kirshner KIR 4932
53	28	NEVER SAY DIE	Black Sabbath		Vertigo SAB 001
54	38	(WHITE MAN) IN HAMMERSMITH PALAIS	Clash		CBS 6383
55	61	YOU AND I	Rick James		Motown TMG 1110
56	35	IT SURE BRINGS OUT THE LOVE IN YOUR EYES	David Soul		Private Stock PVT 137
57	51	DISCO INFERNO	Trammps		Atlantic K 11135
58	46	ROSALIE	Thin Lizzy		Vertigo LIZZY 2
59	60	HI TENSION	Hi Tension		Island WIP 6422

**SUZIE CRAWFORD**  
**The Racels On**

**RAK 278**

**RACEY**  
**Baby It's You**

**RAK 277**

**RARE EARTH**  
**Warm Ride**

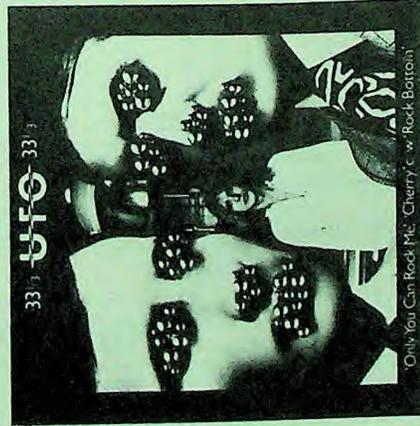
**PROD 9**

**VAN MCCOY**  
**My Favourite Fantasy**

**MCA 370**



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Suzie Crawford: 15, Durning Park, Poplar, London, E12 6JH, U.K. 4648 9811



CHS 2241

**NEW SINGLE**  
**'Only You Can Rock Me', 'Cherry' c/w 'Rock Bottom'**  
**IN RED VINYL**



**'Only You Can Rock Me', 'Cherry' c/w 'Rock Bottom'**  
**IN RED VINYL**

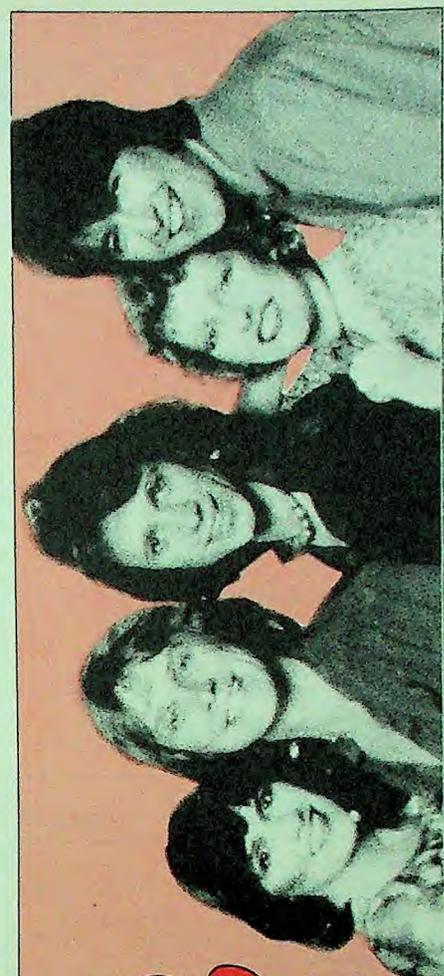
<b>18</b>	16	(DON'T FEAR) THE REAPER Blue Oyster Cult	CBS 6333
<b>19</b>	10	MISS YOU/FAR AWAY EYES Rolling Stones	EMI 2802
<b>20</b>	18	RIVERS OF BABYLON Boney M	Atlantic/Hansa K 11120
<b>21</b>	23	SATISFY MY SOUL Bob Marley & the Wailers	Island WIP 6440
<b>22</b>	37	LIFE'S BEEN GOOD Joe Walsh	Asylum K 13129
<b>23</b>	36	5-7-0-5 City Boy	Vertigo 6059 207
<b>24</b>	20	MAKING UP AGAIN Goldie	Bronze BRO 50
<b>25</b>	40	FOREVER AUTUMN Justin Hayward	CBS 6368
<b>26</b>	24	ROCK & ROLL DAMNATION AC/DC	Atlantic K 11142
<b>27</b>	30	FROM EAST TO WEST/SCOTS MACHINE Voyage	GTO/Hansa GT 224
<b>28</b>	22	DAVY'S ON THE ROAD AGAIN Manfred Mann's Earth Band	Bronze BRO 52
<b>29</b>	21	BEAUTIFUL LOVER Brotherhood Of Man	Pye 7N 46071
<b>30</b>	34	COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips	Buddah BDS 473
<b>31</b>	32	STAY Jackson Browne	Asylum K 13128
<b>32</b>	25	OH CAROL Smokie	RAK 276
<b>33</b>	31	DON'T BE CRUEL Elvis Presley	RCA PB 9265
<b>34</b>	41	LOVE YOU MORE Buzcocks	United Artists UP 36433

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

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 6460 conventional record outlets by the British Market Research Bureau Ltd.

<b>59</b>	60	HI TENSION Hi Tension	Island WIP 6422
<b>60</b>	72	ANTHEM New Seekers	CBS 6413
<b>61</b>	55	BOOTZILLA Bootsy's Rubber Band	Warner Bros K 17196
<b>62</b>	53	GET UP JALN Band	Magnet MAG 118
<b>63</b>	70	DON'T CRY FOR ME ARGENTINA Julie Covington	MCA 260
<b>64</b>	58	DRAGON POWER JKD Band	Satril SAT 132
<b>65</b>	52	IF I CAN'T HAVE YOU Yvonne Elliman	RSO 2090 266
<b>66</b>	59	THE CLAPPING SONG Shirley Ellis	MCA MCEP 1
<b>67</b>	NEW	YOU LIGHT MY FIRE Sheila B. Devotion	EMI 2828
<b>68</b>	NEW	LOVIN' LIVIN' AND GIVIN' Diana Ross	Motown TMG 1112
<b>69</b>	54	LOVE IS IN THE AIR John Paul Young	Ariola ARO 117
<b>70</b>	NEW	THE RACE IS ON Suzi Quatro	RAK 278
<b>71</b>	NEW	NIGHT FEVER Carol Douglas	Gull GULS 61
<b>72</b>	62	LAST DANCE Donna Summer	Casablanca TGIFS 2
<b>73</b>	NEW	IT'S ONLY MAKE BELIEVE Child	Ariola Hansa AHA 522
<b>74</b>	NEW	IDENTITY X-Ray Spex	EMI International INT 563
<b>75</b>	NEW	WAIT UNTIL MIDNIGHT Yellow Dog	Virgin VS 217

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**The New Seekers,**  
**latest 'Anthem'**  
**single is**  
**(One Day In Every Week)**

6413



# AIRPLAY ACTION

## Radio Orwell

IPSWICH

### HIT PICKS

Andy Archer: BABY STOP CRYIN' — Bob Dylan (CBS 6499)  
Keith Rogers: I WANNA BE YOUR BOYFRIEND — Rubinoos (Beserkley BZZ 18)  
Greg Bance: FILTHY RICH — Small Faces (Atlantic L11173)  
Bernard Mulhearn: SOMEWHERE IN THE NIGHT — Barry Manilow (Arista 196)  
Tony Valence: PEOPLE ARE PEOPLE — Al Matthews (Electric WOT 12)  
Patrick Eade: LOVES IN YOU — Giorgio (Oasis 4)

### ADD ONS

STEPPIN' IN A SLIDE ZONE — Moody Blues (Decca F 13790)  
KISS YOU ALL OVER — Exile (RAK 279)  
SWEET RAIN — Dee Dee Bridgewater (Elektra)  
OH HONEY — Delegation (State STAT 82)  
1 2 3 KIND OF LOVE — Wild Cherry (Epic EPC 6497)  
I'M IN LOVE — Dexter Wansel (Philadelphia PIR 6492)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: STEPPIN' IN A SLIDE ZONE — Moody Blues (Decca F 13790)  
Colin Mason: SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
Jon Hawkins: I WANNA BE YOUR BOYFRIEND — Rubinoos (Beserkley BZZ 18)  
Stuart Freeman: IT'S THE SAME OLD SONG — K.C. & The Sunshine Band (TK TKR 6037)  
Phil Fothergill: 1 2 3 KIND OF LOVE — Wild Cherry (Epic EPC 6497)  
Mike Hanner: BABY STOP CRYIN' — Bob Dylan (CBS 6499)

### ADD ONS

BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)  
PRODIGAL SON — Steel Pulse (Island WIP 6449)  
IS THIS A LOVE THING — Raydio (Arista 193)

## BBC Blackburn

### HIT PICKS

Jude Bunker: STEPPIN' IN A SLIDE ZONE — Moody Blues (Decca F 13790)  
Nigel Dyson: GROOVE WITH YOU — Isley Brothers (Epic EPC 6481)  
Rob Salvidge: SHA LA LA LEE — Plastic Bertrand (Vertigo 6059 209)  
Kath Dutton: CLOSELY GUARDED SECRET — Drifters (Arista 202)  
Phil Scott: CHANGES — Paradox (Ariola 'Hansa AHA 512)  
Trevor Hall: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)  
Pat Gibson: A ROSE HAS TO DIE — Dooleys (GTO GT 229)  
Gerald Gibson: A ROSE HAS TO DIE — Dooleys (GTO GT 229)  
Gerald Jackson: SOMETHING MORE — Richard Myhill (Mercury TANGO 2)

## Pennine Radio

BRADFORD

### HIT PICKS

Julius K. Scragg: COPACABANA — Barry Manilow (Arista 196)  
Ian Scott: I LOVE YOU — Umberto Tozzi (CBS 6491)  
Mike Hurley: HAPPY TO BE WITH YOU — Jean Carn (Philadelphia PIR 6468)  
Peter Levy: BABY STOP CRYIN' — Bob Dylan (CBS 6499)  
Stewart Francis: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)

### PENNINE PICK

SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)

### ADD ONS

SHEILA — Resetta Stone (Private Stock PVT 158)  
STEPPIN' IN A SLIDE ZONE — Moody Blues (Decca F 13790)  
A ROSE HAS TO DIE — Dooleys (GTO GT 229)  
MAGIC MIND — Earth Wind & Fire (Epic EPC 6490)  
GROOVE WITH YOU — Isley Brothers (Epic EPC 6481)  
YOU LIGHT MY FIRE — Shelia B. Devotion (EMI 2828)  
LOVE YOU MORE — Buzzcocks (United Artists UP 36433)  
YOU AND I — Rick James (Motown TMG 1110)

## Radio Tees

TEESIDE

### ADD ONS

YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deneice Williams (CBS 6483)  
IT'S THE SAME OLD SONG — K.C. and the Sunshine Band (TK TKR 6037)  
LOVE BREAKDOWN — Barbra Streisand (CBS 6476)  
UNDER THE BOARDWALK — Turley Richards (Epic EPC 6494)  
BABY IT'S YOU — Racey (RAK 277)  
FM — Steely Dan (MCA 374)  
COPACABANA — Barry Manilow (ARISTA ARIST 196)  
COLD AS ICE — Foreigner (Atlantic K 10986)

## Radio 210

THAMES VALLEY

### ADD ONS

I LOVE YOU (TI AMO) — Umberto Tozzi (CBS 6491)  
SKATEBOARD QUEEN — The Carvells (Rocket ROKN 540)  
I'M IN LOVE — Dexter Wansel (Philadelphia PIR 6492)  
BABY STOP CRYING — Bob Dylan (CBS 6499)  
DON'T LET ME SEE YOU CRY — Quint (RCA PC 5098)  
YOU MAKE ME HUNGRY FOR LOVING — Charles Aznavour (MAM 175)  
UNDER THE BOARDWALK — Turley Richards (Epic EPC 6494)  
CALL MY NAME — J. J. Barrie (RCA PC 5101)  
DANCE WITH YOU — White Plains (PVK 10)  
I REALLY WANT YOU HERE TONIGHT — Randy Meisner (Asylum K 13130)  
BACK TO SCHOOL — Andrew Lloyd (Ariola Hansa AHA 519)

## Piccadilly Radio

MANCHESTER

### ADD ONS

BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)  
MY ANGEL BABY — Toby Beau (RCA PB 1250)  
TWO TICKETS TO PARADISE — Eddie Money (CBS 6385)  
WARM RIDE — Rare Earth (Prodigal PROD 9)  
BABY STOP CRYIN' — Bob Dylan (CBS 6499)  
I WANNA BE YOUR BOYFRIEND — Rubinoos (Beserkley BZZ 18)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Brian Day: IT'S ONLY MAKE BELIEVE — Child (Ariola 'Hansa AHA 522)  
Carmella McKenzie: LOVE'S IN YOU — Giorgio & Chris (Oasis 4)  
Ian Calvert: CONSCIOUS MAN — Jolly Brothers (Ballistic)  
Peter Greg: YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deneice Williams (CBS 6483)

## BBC Humberside

### RECORDS OF THE WEEK

Pam Gillard: ROMANZA — John Williams (Cube)  
John Howden: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)  
Barry Stockdale: COPACABANA — Barry Manilow (Arista 196)

## BBC Medway

### PRESENTER PICKS

Rod Lucas: LOVE ON A SUMMER NIGHT — Serenade (Atlantic K 11172)  
Tony Valence: PEOPLE ARE PEOPLE — Al Matthews (Electric Wot 23)  
John Thurston: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)  
Brian Faulkner: SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)  
Jimmy Mack: I REALLY WANT YOU HERE TONIGHT — Randy Meisner (Asylum K 13130)

## BBC Merseyside

### PERSONAL PICKS

Billy Butler: I CAN'T WAIT ANY LONGER — Bill Anderson (Ember EMBS 361)  
Dave Porter: AINT NOTHING GONNA KEEP ME FROM YOU — Terry de Sario Casablanca (CAN 128)  
Terry Lennaine: OH HONEY — Delegation (STATE STAT 82)  
Phil Ross: BABY STOP CRYING — Bob Dylan (CBS 6499)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Chris Pollard: DEAR ANYONE — Pandora (DJM J DJS 10865)  
Nicky Jackson: WARM RIDE — Rare Earth (Prodigal PROD 9)  
Dave Christian: LOVE WILL FIND A WAY — Pablo Cruise (A&M)  
Andy Ferriss: BABY STOP CRYING — Bob Dylan (CBS 6499)  
Chris Rider: DISCO CRAZY — Jesse Green (EMI EMI 2810)  
Anton Darby: MY ANGEL BABY — Toby Beau (RCA PB 1250)  
Howard Pearce: IT'S A CRYIN' SHAME — Gayle McCormick (ABC 4222)  
Jack McLaughlin: STEPPIN' IN A SLIDE ZONE — Moody Blues (Decca F 13790)  
Dave Carson: 1 2 3 KIND OF LOVE — Wild Cherry (Epic EPC 6497)

## BBC Ulster

### ADD ONS

FOR YOU — Judie Tzuke (Rocket ROKN 541)  
GIVE ME A CALL — Raymond Froggatt (JET 111)  
SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)  
THE RACE IS ON — Suzi Quatro (RAK 278)  
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deneice Williams (CBS 6483)  
DOUBLE FUN — Robert Palmer (ISLAND)

# MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
PATTI SMITH Patti Smith EP Arista 12197 (Phonodisc)	JULY 28	Because The Night (5, 1978)	Limited 12-in, usual media servicing with special notice to press.	Arista solve problem of finding follow-up to recent hit by issuing four track EP. Privilege, from album Easter (SPART 1043), hard edged rock with recitation of 23rd psalm, Ask The Angels from LP, Radio Ethiopia with reasonable chance collecting airplay; 25th Floor, from Easter LP, again hard rock but several 'words' should bar airplay; Babelfield, poem from forthcoming book Babel. Chart EP but doubt on Top 30.
RICH KIDS Marching Men EMI 2803 (EMI)	JULY 14	Rich Kids (24, 1978)	Current major UK tour. Special press mail-out, interviews for music press.	Rather too long but hypnotic chant-style number produced by Mick Ronson, with lyric imagining some kind of revolution. Should further establish group but not likely to mean major breakthrough.
EARTH, WIND & FIRE Magic Mind CBS 6490 (CBS)	JULY 7	Saturday Nite (17, 1978, 9 weeks), Fantasy (14, 1978, 10 weeks).	Disco servicing, in-direct from successful LP, All 'n' All (86051).	Soul band which does now look good regular bet for sales. More full sound than last but superior disco fare. From CBS, Kalimba tie-up.
PATRICK JUVET Got A Feeling Casablanca CAN 127 (Pye)	JULY 14	None	Extensive disco servicing, artist interviews, reception.	From LP, of title (CAL 2028). Predictable opening hides eventual rhythmic expansion of song accompanied by pleasing girl vocals. Cut above current disco offerings with excellent chances of cross-over from disco to pop listings.
HUMPHREY OCEAN & THE HARDY ANNUALS Stiff PUV 29 (Island)	JUNE 2	None	Colour bag, considerable music press coverage, particularly NME. Lengthy bio note from company.	Single only just received, presumably fresh push in view of cult growth of Ocean. Among many past exploits, Kiburn & The High Roads, song here written by once fellow-member, now solo star, Ian Dury. Refreshing track which should sell even if, sadly, no general chart place may be gained. Worth shop promotion.
BARRY MANILOW Somewhere In The Night Arista ARIST 156 (Phonodisc)	JULY 7	Mandy (11, 1975) Can't Smile Without You (43, 1978).	Picture bag. July 7 Sun competition for chance of seeing artist in New York concert. Continuous Arista push for past 12 months on each successive single, album.	Arista almost making Manilow pick up similar UK tabs to States. Cuts from Even Now LP (SPART 1047) with US sales, excess three million. Single, usual Manilow, slow build heading for big end with catchy riff. Very surprising if no charting of this.
TONY JACKSON Night Time Games EP Strike STEP 1 (Lightning)	JUNE 21	None	Special mail-out note, B/W bag, Wide Rock. Posters, Gigs.	Late receipt of single which promises new star. Four fine cuts, particularly title track, plus engaging opener, Come Again. Backing musicians, Nick Potter (Van der Graaf), Ian Sorbie (ex-Rebellers); Pete Dobson (ex-Juicy Lucy, now Johnny G). Get a copy!
SUICIDE Cheree Bronze BRO 57 (EMI)	JULY 7	None	Eye-catching design on front of picture bag with slightly murky, sinister pic of band on flip.	Unusual, crafted, subtly riveting 45 which deserves much airplay, hit status. Drums, organ add colour to laid-back, almost sullen, precision sung vocals.
RICHARD MYHILL We've Got Something More Mercury Tango 2 (Phonodisc)	JULY 7	It Takes Two To Tango (17, 1978)	Indirect from publicity associated with previous record where disc was cut square. Some advertising.	Very strong follow-up to last, debut single, Tango label. Forceful vocal multi-tracking on song which possesses frequent note repetition. Seems in mood of Peter Sarstedt composition — this Myhill/Wainman number, with good chart chances.
LOU REED Street Hassle EP Arista ARIST 12198 (Phonodisc)	JULY 14	Walk On The Wild Side (10, 1973).	Limited 12-in pressing, picture sleeve. Considerable publicity for release, news sections of music press.	A-side from album of same name (SPART 1045), controlled, paced number which should be avidly sought by considerable followers of artist. Good sales but high chart position affected adversely by track generating little general airplay owing to length.
BOB DYLAN Baby Stop Crying CBS 6499 (CBS)	JULY 14	14 hits, 1965 onwards; most recent Hurricane (43, 1976), Knocking On Heaven's Door (14, 1973).	Extensive promotion on new LP, Street Legal (CBS 86067), British concerts (including finale July 15), much airplay with also emphasis upon back catalogue.	Would have thought Is You Love Vain much stronger choice as 45 from album rather than chosen plus flip, New Pony (both LP, side one). Has album feel rather than that of track easily programmed in daily radio shows. However current artist buzz could well give low placing in 75.

## ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
VARIOUS Oh Boy! EMI NUTM 13 (EMI) MARSHALL HAIN Free Ride EMI Harvest SHSP 4087 RRP £3.89 (EMI)	Both albums issued July 7. Oh Boy! follows in now established, creditable series of LP's from EMI golden vaults. Marshall Hain issued to take advantage from current major, much played, praised single, Dancing In The City.	On album, Oh Boy! Cliff Richard. Numerous Richard recordings available. Other artists on LP not in current catalogue. Marshall Hain — first LP.	Oh Boy, various artists recorded October 19, 1958, ATV transmission. Marshall Hain, British duo, comparatively unknown but recent pop articles establish duo as college friends, later re-united. Recorded material toward end of 1977 revealing exceptional songwriting talent, evidenced on single, Dancing In The City. Coming in same release date schedule, past — present, EMI pop recording.	Reticence from EMI marketing in giving details but Oh Boy! will appeal to nostalgia lovers, out of catalogue 18 years. NUT series gained high reputation over past 12 months of issues. Packaging identical to original with old sleeve notes by Jack Good. Marshall Hain will sell on success of single with already considerable airplay, comment. Appearances Top of the Pops for current hit single. One assumes EMI marketing will be in gear for considerable sales potential from both LPs of yesterday's heroes caught by EMI, today's new sensational duo recorded by EMI.	Oh Boy! Contains 24 tracks, extremely good value for low price, original copies have been changing hands in excess of £10. Most interesting tracks, those by early Cliff Richard, for his first single Move It issued in September of 1958. Cliff has seven tracks, his regular buyers should be made aware of this valuable addition to his many disc catalogue. Marshall Hain fine debut album, preserving freshness displayed on single which is found on LP. Jazz tinged feel pleasingly intrudes with song construction often reminding of Brian Protheroe. Among best cuts, Coming Home, Back To The Green. In-store play, hit single. Christopher Neil production highly commendable.
CARVELLS Skateboard Rampage Rocket Roll 15 RRP £3.89 (EMI)	JULY 7 Marketing campaign established with material available.	Singles, Putting It Down, Georgia On My Mind recorded Alan Carvell, UA records. LA Run (Creole CR 143) singles chart, November 26, highest position 31, four weeks (not six as claimed in Rocket, press-release) in Top 50.	This group, founded by Hackney born, Alan Carvell. Group membership, Orange Air, pub playing, singles for UA. Became managed by Ron O'Shea. Started skateboard songs, chart placing for LA Run. Signed to Rocket, formed Carvells band.	Music Week, Record & Radio News Ads; one page Skateboard Scene (available last week, July); Daily Mirror, 15 tape phone lines for one week. Competition in Daily Mirror, offering skateboards, prizes, plus autographed albums. Skateboard shops will have flexi dates advertising album with talk-over saving LP available from record dealers. For dealers, skateboard browser cards with Carvells logo, mailing of numbered sleeves with self adhesive spines for display. Regional promotion; 35 sets of skateboard wheels donated by Avon tyres for use as prizes. Special activities in Newcastle (Chronicle, Metro etc), Manchester (PA's, Piccadilly etc.); Blackpool, Southport, Ipswich, Plymouth, Portsmouth, Brighton, Liverpool (PA, July 16), London (PA, July 21).	Much play on LA Run success of last year, although disappointing in chart terms. Songs, sound, vocal harmonies, so similar to Beach Boys, furthered by irritating vocals which refer to California, though perhaps sales aimed in America. Disc has nothing individualistic outside of being built around skateboard craze. Its success will revolve around whether enough skate-boarders will follow through marketing campaign to buy music. To date, skateboard records disastrous in sales, save this band's LA Run. Recent single issued, Skateboard Queen.
MICHAEL CHAPMAN Playing Guitar The Easy Way Criminal Steel 2 (Selecta) RRP £2.46 (excl VAT)	FEBRUARY 7 Material available for release forming one of main thrusts of comparatively new record company.	The Man Who Hated Mornings (Criminal 3, formerly Decca SKL-R 5290) re-issued June, 1978. Michael Chapman Lived Here 1967 — 71 (Cube) with Rainmaker, Fully Qualified Survivor, Window, Wrecked Again (Harvest). Last four formed basis of Cube release.	Began Cornish folk circuit, with four albums recorded between 1967-1971, associated with many known rock musicians, quickly acquired cult following known for guitar playing and individualistic singing style. Always threatened to break beyond reasonable sales into regular chart placed recordings.	Advertising folk, guitar orientated journals including Folk News, Guitar. Hopes for activity on children's radio, television shows. Single of Chapman issued While Dancing The Pride Of Erin coupled with The Man Who Hated Mornings. SWAG 1. Album has enclosed book.	Lavish booklet accompanies disc, with extensive notes explaining in easy manner guitar playing using 12 different instrumental pieces, each with different open tuning. Accompanying tablature devised by popular folk artist, Derek Brimstone. In shops selling guitars and related merchandise this LP should sell if displayed with booklet seen alongside LP. Re-issue of Chapman's, The Man Who Hated Mornings should remind rock fans of man's talent which has been sadly neglected by some sections of media.
NORMAN CONNORS This Is Your Life Buddah BDLP 4053 £4.05 (Pye)	JULY 7 Considerable import sales have made it paramount for Pye to release.	Most recent: Romantic Journey (BDLP 4045) Previous LPs, You Are My Starship, Love From The Sun, Slewfoot (all on Buddah), Dance Of Magic (Cobblestone, import, subsidiary of Casablanca, US). Also charting US, here being imported, Captain Connors (Arista AB 4177).	Jazz background, early recordings, Philadelphia born, early backings for Paul, Sun Ra etc. 1971 joined up with Pharoah Sanders, solo albums from 1972. Changed musical style 1975 into more popular idiom. Hit singles including We Both Need Each Other with Phyllis Hyman. Uses other singers, Eleanore Mills, Prince Philip Mitchell. Became cult during of disco world.	Connors currently reigning high in culture disco land with high-selling US albums. Considerable buzz from across Atlantic spreading here with import shops reporting good sales for current Connors product. Pye say they are ensuring media is well covered with Connors' material on Buddah. Disco tips, black and disco publications receiving special attention. Promotional activity will increase as album progress noted.	Usual high-class setting for Connors on LP front sleeve. Nine cuts with disco orientation but also lyrics with message, as serious note, This Is Your Life, or once Stylics hit, You Make Me Feel Brand New (Avco 6105 028) from pens of Gamble-Huff. Virtually all up-tempo, funky, with Ohio Players — EWBF feel to Save You Love Me. In-store play, any cut. In disco selling areas considerable demand should be expected for LP.

17	15	BAT OUT OF HELL Meat Loaf	□	Epic/Cleveland Int EPC 82419
18	18	PASTICHE Manhattan Transfer	•	Atlantic K 50444
19	30	OUT OF THE BLUE Electric Light Orchestra	⊕	Jet JETDP 400
20	23	RUMOURS Fleetwood Mac	⊕	Warner Brothers K 56344
21	20	BLACK AND WHITE Strangers	•	United Artists UAK 30222
22	17	DARKNESS ON THE EDGE OF TOWN Bruce Springsteen		CBS 86061
23	37	BUT SERIOUSLY FOLKS Joe Walsh		Asylum K 53081
24	36	THE STRANGER Billy Joel	□	CBS 82311
25	33	BACK AND FOURTH Lindisfarne		Mercury 9109 609
26	41	OBSESSIONS UFO		Chrysalis GDL 1182
27	27	POWER IN THE DARKNESS Tom Robinson Band		EMI EMC 3226
28	25	KAYA Bob Marley & The Wailers	•	Island ILPS 9517
29	14	THE STUD Various	⊕	Ronco RTD 2029
30	22	CLASSIC ROCK London Symphony Orchestra		K-Tel ONE 1009
47	45	MAGIC FLUTE OF JAMES GALWAY James Galway		Red Seal LRLI 5131
48	NEW	DIRE STRAITS Dire Straits		Vertigo 9102 021
49	43	VAN HALEN Van Halen		Warner Brothers K 56470
50	54	EVITA Various	⊕	MCA MCX 503
51	-	THEIR GREATEST HITS 71-75 Eagles	⊕	Asylum K 53017
52	58	PENNIES FROM HEAVEN Various		World Records SH 266
53	-	WHITE MANSIONS Various		A&M AMLX 64691
54	56	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel		CBS 69003
55	49	GREATEST HITS Alba	⊕	Epic EPC 69218
56	-	EASTER Patti Smith Group		Arista SPART 1043
57	59	20 GOLDEN GREATS Frank Sinatra	•	Capitol EMTV 110
58	-	THE WORLDS WORST RECORD Various		K-Tel NE 1023
59	38	ANYTIME ANYWHERE Rita Coolidge	•	A&M AMLH 64616
60	52	THE MAN WITH THE GOLDEN FLUTE James Galway		Red Seal LRLI 5127

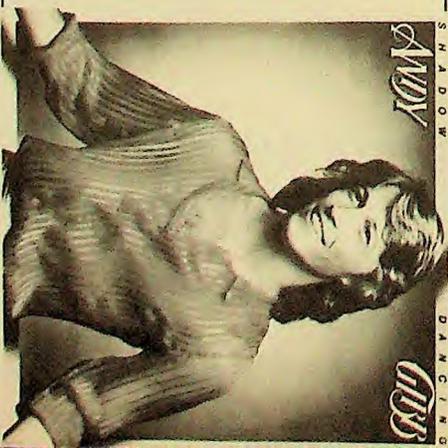


# ANDY GIBB

His Latest Album  
**Shadow Dancing**  
 Includes the Singles  
 "Shadow Dancing" and the Latest Release  
 "An Everlasting Love"



Album TRSS 0001 Cassette TRSS 0001



THE MOODY BLUES  
 OCTAVE FROM  
 THE SUPER HIT ALBUM  
 THE MOODY BLUES

PRODUCED BY TONY CLARKE

(ALBUM TRS 129)  
 CASSETTE KTXC 129

DECCA

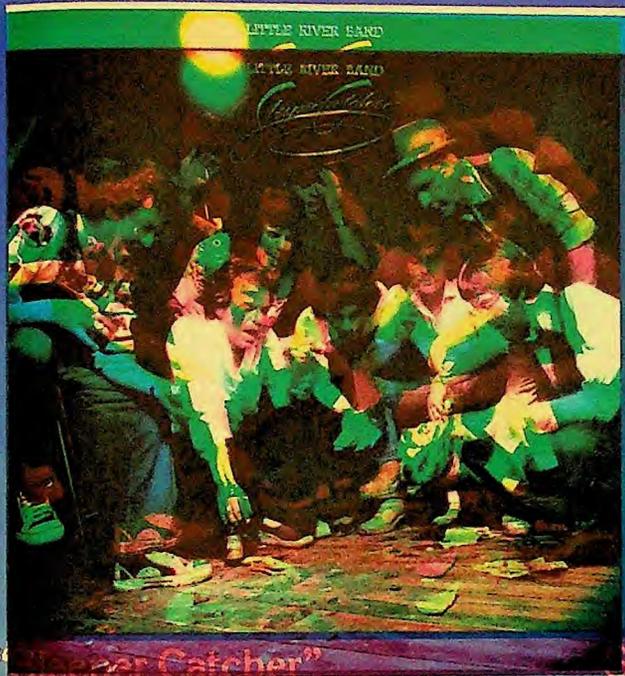
OBSESSION ON CASSETTE

THE NEW ALBUM CD 1182

CD 1182

OBSESSION ON CASSETTE

# TALENT TO HIT THE TOP.



## release commitments

Capitol U.S.A.  
EMI Holland  
EMI Toshiba Japan  
EMI Electrola Germany  
Capitol Canada  
Pathe Marconi-EMI France  
EMI Odeon Spain  
EMI New Zealand  
EMI Sweden  
EMI South Africa  
EMI U.K.  
EMI Singapore  
EMI Hong Kong  
EMI Denmark  
EMI Finland  
EMI Italy  
EMI Norway  
EMI Malaysia  
EMI Thailand  
EMI Brazil  
EMI Switzerland  
EMI Belgium  
EMI Ireland

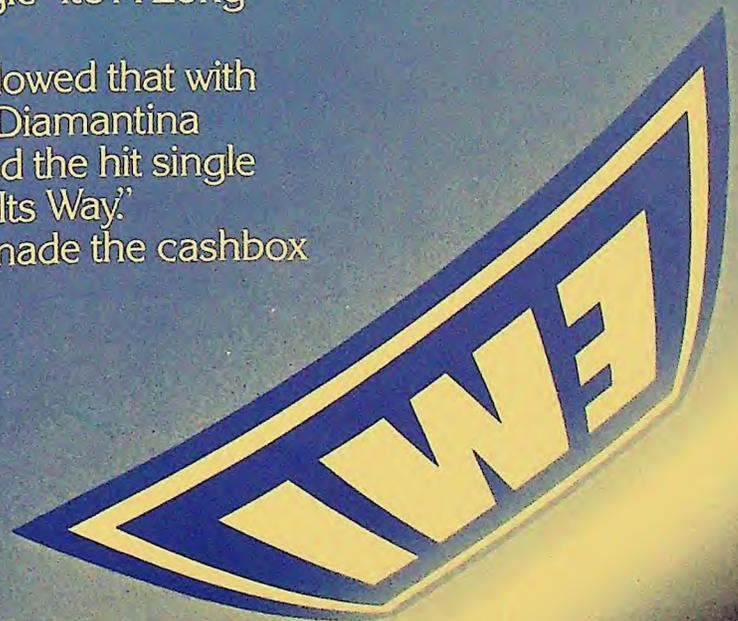
Shipped Platinum in  
Australia 1st day of release  
Shipped Gold in Canada

The Little River Band  
first assaulted the U.S. Market  
with the single "It's A Long  
Way There".

They followed that with  
the album "Diamantina  
Cocktail" and the hit single  
"Help Is On Its Way."

"Help" made the cashbox  
top twenty.

Diamantina made gold  
in the U.S., platinum in  
Canada and triple platinum  
at home in Australia.



# WHO'S SHIPPED GOLD DOWN UNDER?

## Australian Gold Sellers in the last twelve months.

Pam Ayres. EMI  
Bay City Rollers. Arista  
Kate Bush. EMI  
Glen Campbell. Capitol  
Decca Classical  
Private Collection. Decca  
Dr. Hook. Capitol  
Thelma Houston. Motown  
Carole King. Capitol  
Little River Band. EMI  
Vera Lynn. EMI  
Barry Manilow. Arista  
Alan Parsons. Arista  
Pussycat. EMI  
Cliff Richard. EMI  
Bob Seger. Capitol  
Shadows. EMI  
Smokie. RAK  
David Soul. Private Stock  
Bob Welch. Capitol  
Wings. MPL  
John Paul Young. Alberts

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# FOCUS ON AUSTRALIA

AUSTRALIA IS now accepted as the third most important concert tour territory in the world — after the US & Europe and *before* Japan and England. This is despite the huge distances between centres and the large initial costs to cover air transport/freight to the Southern Hemisphere.

There is virtually no important international record or concert act in any popular music field who has not visited Australia and enjoyed capacity houses — for there are few losses sustained.

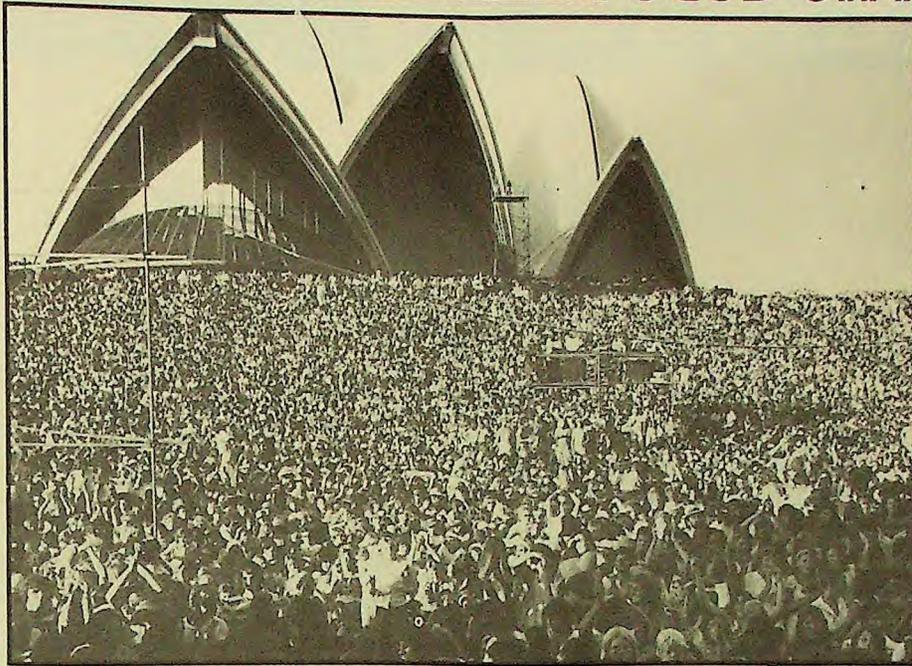
The high level of profitability which attracts the big names is a result of two factors — the natural appetite of the Australian populace for high standard live entertainment and the proficiency of the small but expert group of promotion companies which handle the bulk of major tours.

Radio and other media forms provide sustained product backup to promoters often up to three months before actual arrival of act.

The standards of technical staff and sound facilities are undeniably world class, though this has not always been so. Road crews and tour managers have all undergone a baptism by fire throughout the Seventies, as monster tour after monster tour has given them every possible degree of experience. The geography of the country is such that no foreign crew could hope to negotiate its peculiarities. More than a few leading crew leaders have been spirited away by visiting acts (Spy Matthews to Supertramp is just one) and all members of the best teams are besieged with endless offers. Most road/sound logistics for big tours are handled by Ron Blackmore and his Artist Concert Tour company.

Over the past two years Australia has been criss-crossed by the likes of Abba, Rod Stewart, ELO, Beach Boys, Boz Scaggs, Bob Dylan, 10CC, Fleetwood Mac, Santana, John Denver, Billy Joel, Bay City Rollers, Alice Cooper, Wings, Eagles and Leo Sayer. None of these acts came only to boost record sales, they came for the cash.

The only real problem which Australia faces in enticing talent is the relatively poor standard of indoor venues. The largest capacity indoor venue is Perth's Entertainment Centre with an 8,000 seater concert hall. In Sydney the



## Why Australia tempts the world's top artists

Hordern Pavillion holds only 5,400 and Melbourne's Festival Hall only does a little better with 6,000. Subsequently most of the artists have appeared in outdoor settings which are more appropriately the home of basketball, agricultural shows and racehorses.

A run of abysmally bad luck resulted in all of Abba's, Bob Dylan's and the Beach Boys' Sydney shows being heavily rained upon and the resultant storm of public and media protest seems to have brought the matter to a productive head. NSW Minister of Consumer Affairs Sid Einfeld has reached agreement with promoters on desired maximums at outdoor venues and the NSW government has agreed to

join 50/50 with private enterprise in the funding of construction of a suitable stadium-type indoor venue.

Melbourne suffers less by virtue of its semi-covered Myer Music Bowl which can comfortably contain 12,000. Brisbane, with its 4,500 capacity Festival Hall (where the Beach Boys played five shows!), seems likely to remain unimproved and Adelaide/Perth don't really present a major problem.

Penetration into rural and secondary city areas has been minimal. Most tours omit Hobart and Darwin and some even miss Perth. Only small acts with time to spare (Flo & Eddie, Supercharge etc) venture into country centres and even then the extent would be no more than 10 towns. Most non-city dwellers are accustomed to chartering buses to attend big shows. An average tour itinerary would be for 12 shows and this would include doubling/tripling in at least three cities (Syd, Melb, Bris/Adl).

The cost factor of staging major artist tours has virtually quadrupled over the past three years — as have average audience levels. With grosses as high as \$2½ million (Abba) and as possible as \$1½ million (Dylan, Beach Boys) the risk capital investment can be as high as \$¾ million. Most of the large scale promoters carry a staging cost of between \$¾ & 1 million on their bigger shows and look toward a

maximum profit level of 15 per cent.

The second level of tours (Jethro Tull, Dr Hook, Lou Reed, Sreelleye Span, Byrds, Joan Armatrading, 10CC, Chuck Berry, Billy Joel, Chic Corea, Foreigner, Jackson Browne etc) have been able to gross between \$¼ & ½ million and most return yearly. There are remarkably few admitted failures evident, apart from Bay City Rollers and Blondie who lost their respective promoters around \$50,000 each, and Janis Ian who lost somewhat less.

The Musicians Union has a strict '1 for 1' policy as regards to local representation of concert tours. A steady club/cabaret circuit is also being opened up and acts such as Shirley Bassey, 5th Dimension, James Brown, Silver Convention, Isaac Hayes, Manhattan Transfer and Dionne Warwick have passed through over the past year.

No stringent government restrictions apply to artists taking money out of Australia and taxation runs at a moderate level. The only serious problem to have emerged has been an outbreak of ticket forging during the Dylan tour. About 200 bogus tickets were detected but promoter Pat Condon has declared that prosecutions are about to be laid on the culprits who will be shown no mercy. Condon is currently investigating the overseas trend toward forged tickets and expects to introduce them soon.



ABBA WITH just one set of their THIRTY plus platinum albums during the Australian tour of 1977. RCA Australia claims to have broken Abba to the world following an appearance on tv show Countdown and the resultant success of singles and albums.



ENTREPRENEUR PAUL Dainty was at the presentation of Australian Gold awards for Leo Sayer during the artist's tour.



TOP PROMOTER Pat Condon welcomes A&M artist Joan Armatrading and manager Mike Stone to Australia at the start of her 1977 concert tour.

### TOP TOUR VENUES

#### SYDNEY

##### Indoor

Hordern Pavillion (5,400)  
Sydney Town Hall (2,400)  
Regent Theatre (2,140)  
Capitol Theatre (2,100)  
Opera House Concert Hall (2,650)  
Her Majesty's Theatre (1,600)  
State Theatre (2,400)  
Seymour Centre (1200)

##### Outdoor

Bandwick Racecourse (25,000)  
Sydney Showground (18,000)  
Sydney Sports Ground (30,000)  
Victoria Park (Freeshows only)  
Steps of Opera House (250,000)

#### MELBOURNE

##### Indoor

Festival Hall (6,000)  
Dallas Brooks Hall (2,000)  
Princess Theatre  
Melb. Town Hall (2,400)  
Palais Theatre (2,900)  
Her Majesty's Theatre (1600)

##### Outdoor

Sidney Myer Music Bowl (12,000)  
Calder Raceway (60,000)

#### ADELAIDE

##### Indoor

Apollo Stadium (3,500)  
Festival Theatre (1,900)  
The Barton Hall (1,800)

##### Outdoor

Memorial Drive (15,000)  
West Lakes (22,000)

#### BRISBANE

##### Indoor

Festival Hall (4,500)  
Her Majesty's Theatre (1,300)  
Mayne Hall (Uni.) (1,300)

##### Outdoor

Milton Tennis Courts (9,000)  
Lang Park (20,000-rarely available)

#### PERTH

Entertainment Centre (8,000)  
Concert Hall (1,700)  
Her Majesty's Theatre (1,200)

#### HOBART

Hobart Town Hall (2,000)

#### NEWCASTLE

Civic Theatre (1,600)  
Great Hall (Uni.) (1,500)  
N'castle Sports Stadium (outdoor) (10,000)

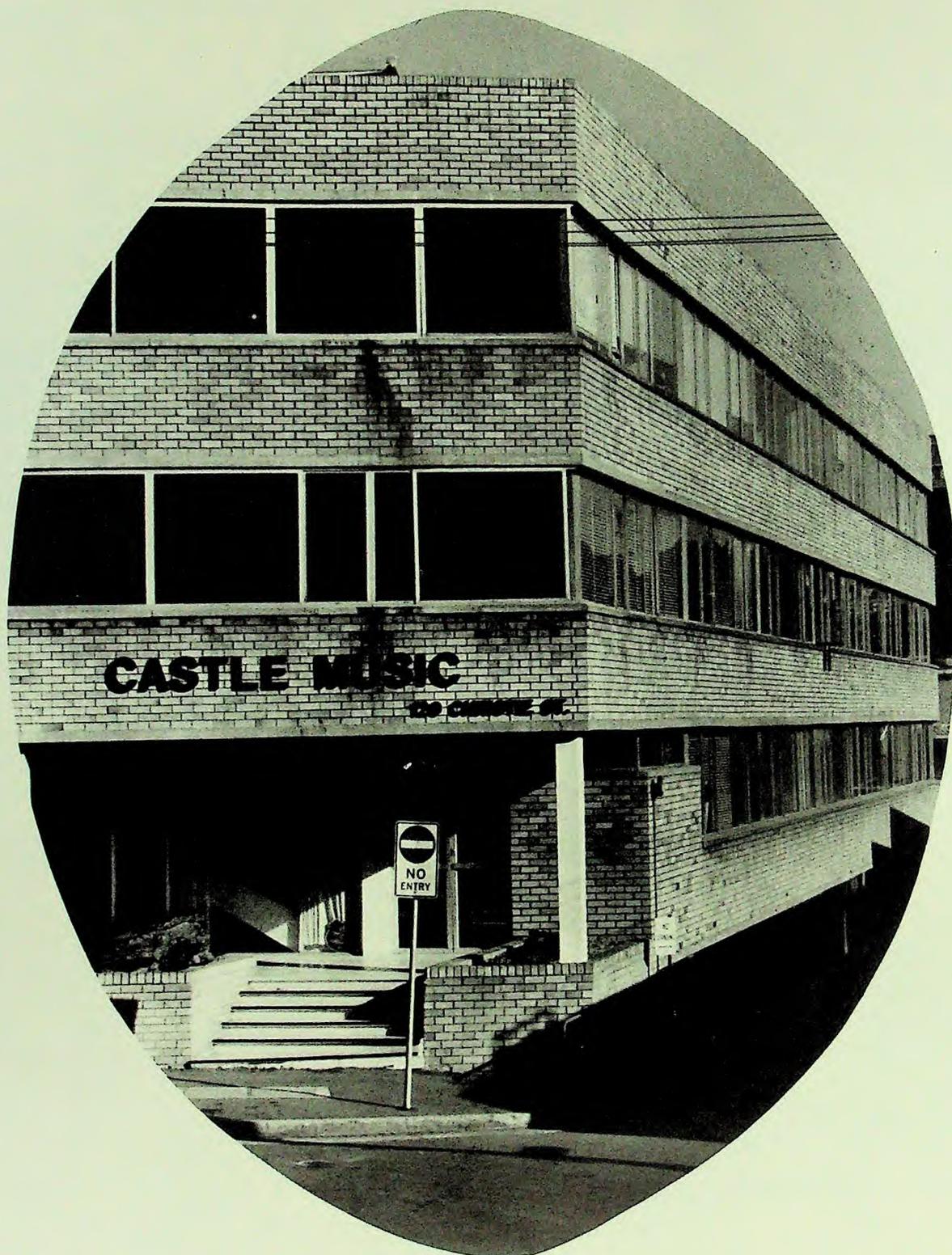
#### DARWIN

Amphitheatre (outdoors) (15,000)

#### CANBERRA

Canberra Theatre (1,200)  
Bruce Stadium (15,000)  
Canberra Showground (20,000)

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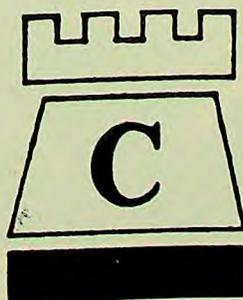
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# FOCUS ON AUSTRALIA

## AC/DC

AC/DC STARTED out on New Years Eve 1973 in a little club called Chequers Sydney. After several line-up changes they built up a strong following on the rough pub circuit.

After touring Australia steadily for two years and earning a double platinum award for "TNT" AC/DC left for the UK 15 months ago — virtually an unknown quantity, but it wasn't long before the group had won over the English rock 'n' roll constituency with its high-powered stage act. During a highly successful residency at London's Marquee Club, AC/DC broke their own attendance record several times. Dates all over Europe followed with equally ecstatic reaction. After an extremely eventful European tour with Ritchie Blackmore's Rainbow, AC/DC returned home in late 1976 for a triumphant Australian tour.

Adjourning to Sydney's Albert Studios, accompanied by Harry Vanda and George Young AC/DC put together the fourth album — the third UK release through Atlantic Records Let There Be Rock.

March/April '77 AC/DC returned to England for a second tour, followed by a second tour of Europe, this time with Black Sabbath in May. The first tour of the United States co-incided with the release of their second US album Let There Be Rock. To coincide with the album's release in Europe AC/DC embarked on its first-ever head-lining assault throughout Europe and their third major tour of the UK in September/October. After only two weeks of release in the UK, Let There Be Rock jumped to No. 42 in the *Music Week* album chart (Nov 5). AC/DC is currently on its second US tour.



## JOHN PAUL YOUNG



BORN IN Glasgow, Scotland in 1953, John migrated to Australia in 1956 with his family. While playing in an amateur band he was heard by Simon Napier Bell who was looking for a singer to record the single Pasadena. He thought John was a natural, so he did the recording and the result was a national No. 8 hit.

John was spotted by the director of *Jesus Christ Superstar* who asked him to join the cast. So, for two years, John played the role of Annas. In April '75 John became known by his full name, John Paul Young and released *Yesterday's Hero*, a hit in both Australia and the U.S., where it reached Top 40 on the major trade charts.

Over the next two years John was responsible for another five local top-five singles. The first foreign market to break for John on a large scale was South Africa where he has had four consecutive number one hits. An early 1978 tour there resulted in Beatlemania type street riots.

Euro/English penetration began with the recent *Standing in the Rain*, which hit Top five in Germany, Holland and a string of other countries, and has been cemented with *Love is in the Air*, a Top 3 dazler in the UK and most of Europe. Both were written and produced by the legendary Vanda & Young.

Now, the U.S. assault which should have commenced in 1975 with *Yesterday's Hero*, is about to be launched with the North American issue of *Love is in the Air*. Next to Little River Band, John is Australia's hottest music export.



## DRAGON

Dragon arrived in Australia from New Zealand in May 1975 full of ambition and expectation. For the first year they did little but starve; until ARC producer Peter Dawkins caught their act in a tiny Sydney wine bar. On that night he was accompanied by the visiting President of CBS International Dick Asher.

After signing with CBS, Dragon released one flop single and then hit home strongly with the follow up *This Time*, a national charter. A debut album (though there had been two in N.Z.) was issued in February 1977 along with a third single *Get That Jive*, and even bigger national hit.

In July 1977, over 1,000 delegates attended the CBS Records convention in London. Just one hour after the Australian product presentation, Dragon was secured for the world by Portrait Records, and *Sunshine* album (retitled *DRAGON*) was released in America in February, 1978.

# Australian talent invades

by GLENN BAKER

BACK IN the mid-Sixties the mere mention of an Australian recording or artist in an overseas publication would result in huge banner headlines across our newspaper pages, proclaiming a "breakthru" on the world scene.

Our top talents were firmly convinced of their undiscovered world class, and each coming year was to be the "one"; the year that the eyes of Europe and America would be turned toward them. Unfortunately the inherent inferiority complex of most Australians toward their own culture was enough to negate the positive effects of this sincere ambition.

When the Seekers found success in England during the mid-Sixties, they waved a green flag for other aspiring stars. But in the stampede to mother England that followed, there was a sad imbalance in the hits and flops.

For every Seekers, Frank Ifield, Helen Reddy, Rolf Harris, Easybeats, Bee Gees, Tin Tin and Joan Sutherland, there were a

dozen noble nosedivers — like The Twilights, The Groove, Normie Rowe, Johnny Young, The La De Das, Procession, Master's Apprentices, Python Lee Jackson, Axiom, Lloyd's World and Mississippi.

If we had looked carefully enough we might have realised that those few who cracked it "over there" were offering something different. Rolf carried wobble boards. Frank Ifield introduced a Strine strain to ballads, The Seekers popularised barbershop harmony when the world thought it had died and our blessed Easybeats gave the UK a classic lesson in screamingly intense working class rock & roll (*Friday On My Mind*). There were some other individuals who managed to infiltrate the beat curtain erected just off Dover — John Farrer made his way into Marvin Welch & Farrer, Phil Jones Led Quintessence, Trevor Lucas to Fotheringay, Terry Britten to Cliff Richard's side, Mick Rogers & Craig Collinge to Manfred Mann, Leith Corbett to The Pink Fairies

and, later, Marty Kristin and Peter Doyle to the New Seekers, among many others.

Another lemmings rush occurred around 1971-72 when the aroma of Woodstock-type success wafted into local nostrils. This time the target was primarily America but the result was no different — Daddy Cool, The Flying Circus, Fanny Adams, Kahvas Jute, Billy Thorpe & the Aztecs . . . They all plummeted after an initial promising burst.

Two young stars, who left largely unnoticed, did eventually succeed in doing what the aggressive groups had been unable to. First Rick Springfield found his way into the US Top 5 and the cover of 16 Magazine with *Speak to the Sky* and a little later sweet Olivia Newton-John began to shift vast numbers of country-style albums all over America.

Then in 1974 a powerful shot in the arm came with the freak US Top 5 hit of Sister Janet Mead's *The Lord's Prayer* on A&M — the very first American Gold Single for an Australian record.



THE SEEKERS: brought a fresh sound to the world pop market and established it so well that others have been copying it ever since.



THE EASYBEATS, Australia's favourite rock group and world ambassadors during the Sixties. In the group were Harry Vanda and George Young (see story, right), now responsible for over 1,000 records many of which have been world hits.

# FOCUS ON AUSTRALIA

## SHERBET

SHERBET WAS formed in 1969 and has since become Australia's top pop group. With a track record of 18 consecutive hit singles and nine albums, six of which have gone platinum and all which have gone gold, Sherbet has sold almost two million records in a country which has a population of only 14 million. Sherbet has completed 12 arduous/headlining tours of Australia, New Zealand and Thailand. In September 1976 the group made its first visit to England, Europe and America to promote the first overseas single *Howzat*. The single reached the *Music Week* charts and went silver. It also reached the Top 10 in Holland, Sweden, Belgium and Norway, and the American Top 40.

Sherbet has now signed a long-term contract with Robert Stigwood's RSO Records for North American and Japan, and is currently in Los Angeles recording at the United Western Studios.



## LITTLE RIVER BAND

FORMED IN 1975 by a core of four Australian rock veterans LRB was envisioned from its very beginnings as a group which could base itself in Australia and succeed on an international scale, with carefully recorded world class material.

Glenn Shorrock has been lead singer of *The Twilights* and *Axiom* and was regarded as one of the finest pop voices in the country. Beeb Birtles had enjoyed teen stardom in popular national group *Zoot* and Graham Gobles and Derek Pellici had been part of *Mississippi*, a quality harmony rock outfit who scored a huge national hit in 1972 with *Kings of the World*.

Two albums each reached 50,000 sales and a string of singles like *Curiosity* and *Emma*, gave them chart credibility.

Although the first two albums (on EMI) were released in the US it was the third that was intended to make the desired impact — *Diamantina Cocktail*, full of the polished west coast sound that was keeping the Eagles on top of the charts. A supportive tour in Germany, England and America pushed the album into the US Top 20 and a single (*It's a Long Way There*) into the charts.

Later in 1977, LRB undertook a mammoth 5 month tour of US/Europe/U.K./Japan/Canada. Subsequently the latest album *Sleeper Catcher* has just shipped platinum in America and gold in Canada. The group is presently touring across America with *Boz Scaggs*, generating even more sales. So far LRB have sold in excess of 1 1/2 million albums out of Australia. Further American hit singles have included *Happy Anniversary*, and *Shut Down, Turn Off*. The LRB example is exciting because it takes essentially American music to the Americans. But LRB has done it so well it really couldn't miss.



## ...des the world



AN UNFORGETTABLE sight: Susan George with Australian — now international — artists Andy Gibb, Olivia Newton-John and Darryl Braithwaite.

Somewhere between then and 1976 the dream of international recognition began to take on tangible manifestations. Studios changed from 4 to 24 tracks seemingly overnight and failed lemmings turned their bitterness into practical experience and entered management field.

Nowadays the kamikaze missions are only for fools.

has had four Number One South African singles plus two Top Fivers in Germany, two in Holland and one in England (*Standing in the Rain*, *Love is in the Air*) as well as a Number 40 placing in the US with *Yesterday's Hero*. Little River Band has sold over 1 1/2 million albums in US and Canada, along with two Top Ten hit singles. *Samantha Song* and *Andy Gibb* have both, under the wing of Svengali Barry Gibb, sent singles to the coveted No 1 slot in America. AC/DC has made respectable dents on the UK and European charts and are everybody's prediction for future worldbeating. Peter Allen is the darling of the New York supper-club set and *The Saints* continue to consolidate their position in England.

What Australian music is now enjoying is the creative impetus of the first cohesive wave of talented young Australian musicians/writers/performers — not tainted with the spectre that their music is inferior but convinced that they have every chance of becoming the next initiators of mass-appeal popular music.

If the eyes of the world's music markets are not on Australia and its amazing array of talent and product then those eyes are blind.

Sherbet, John Paul Young, Little River Band, *Samantha Sang* Andy Gibb, AC/DC, *Tarney & Spence*, Peter Allen and *The Saints* have shown that intelligent planning and a wise approach to creating quality product can bring desired success anywhere in the world.

Sherbet started the ball rolling with the Number 2 UK hit *Howzat* and since then, John Paul Young

## VANDA AND YOUNG

HARRY VANDA and George Young are respectively, a Dutchman and a Scot who have considered themselves Australians for 15 years. Throughout those years they have almost singlehandedly given Australian music an element of world class professionalism and validity. As members of *The Easybeats*, Australia's timelessly popular rock rebels of 1965, V&Y were responsible for a two year run of huge hit singles and concert riots. After establishing themselves in England with a classic hit, the *Easybeats* became a consistently, if moderately, successful rock act and Harry & George became sought-after songwriters. They wrote hits for *Los Bravos*, *Marmalade*, *Shocking Blue*, *Amen Corner*, *The Tremeloes* and *Joe Dolan* as well as undertaking production chores for (a then unknown) *John Miles*. The *Easybeats* enjoy legendary status in the Seventies; *Kim Fowley* and *Gene Simmons* (of *Kiss*) both claim the group as their favourite,

and respected US historian/writer *Greg Shaw* has repeatedly hailed V&Y as the most exhilarating producers in rock.

Upon their 1974 return to Australia V&Y blitzkrieged the charts with an avalanche of hits by John Paul Young, *Stevie Wright*, *William Shakespeare*, *Ray Burgess*, AC/DC and *Johnny O'Keefe* — all of which they wrote, produced or both.

The duo took a serious look at the world market potential and began to draw up patient development plans for AC/DC (containing two young brothers of George) and John Paul Young, based on their experience and understanding of international conditions.

Often described as "the last great pop songwriting team of the Sixties", V&Y have had in excess of 1,000 of their songs recorded. Coverers include *David Bowie*, *Rod Stewart*, *The Shadows*, *Bay City Rollers*, *Englebert Humperdinck*, *Mott the Hoople*, *John Miles* and *Savoy Brown*.



LEFT: ROLF Harris with Kamahl, the Phonogram artist who sells gold in Australia and has a strong following in Europe, particularly Holland.



EMI ARTISTS *The Saints*, currently establishing themselves on the UK "new wave" scene.

# FOCUS ON AUSTRALIA

## Tamworth—the Nashville of Australia

THE FIRST positive step on Tamworth's road to country music fame came in 1963. In that year, Canadian announcer Ken McEwan launched Modern Sounds in Country and Western Music, Saturdays at 8.30 a.m. In 1964, John Minson took it over and in 1965, 2TM, with a realistic programme approach, played a hunch. Kevin Knapp had to re-programme evenings when the associate television station NEN 9 opened. From 7.30 pm week nights he segmented half hour shows, big bands, movie music, jazz, folk... and country.

Audience reaction was startling. Local surveys showed that Hoedown (as the programme had been renamed) rated very well. Fan mail poured in from undreamed-of places; the Gulf Country of North Queensland, Tasmania, even New Zealand.

The station became aware of an unusual phenomenon, 2TM with its clear channel and central geographical situation could be



TOP COUNTRY artist Reg Lindsay.

heard at night all over Eastern Australia. Once the fans recovered from the initial shock of prime time evening country music they reacted with excited letters of approval which continue to this day, as new fans discover 1290 khz. Nightly programme duration steadily expanded to its present three and a half hours and host John Minson became Australia's first and only full time country music DJ "Mr Hoedown".

Hoedown was the foundation

## The busy jazz scene

by ADRIENNE LAMB

JAZZ WAS introduced through the vaudeville circuit when, as early as 1871, the Fisk Jubilee Singers began their tours of US and abroad, and Australia was included. Two shillings admitted you into the garden roof of the Grand Pacific Hotel, Coogee, to dance, and in 1914 patrons of the Salon de Luxe could dance to a fifteen piece orchestra comprising the greatest ragtime musicians in the Commonwealth.

A number of Australian musicians had spent a few years in San Francisco before World War 1, playing at dances and in vaudeville, although it was not called jazz at that time.

In June 1918 the first jazz band toured Australia's vaudeville circuit. An astute vaudeville manager, Ben Fuller, who knew the interest in the jazz rage in US was creating in Australia, approached Billy Romaine to form a band to tour the Fuller circuit. Romaine had moved to Australia, in 1912, engaged as a ragtime violinist in vaudeville and had led dance bands at the Salon de Luxe and White City, Sydney.

In Sydney today the scene is busy, and mainstream, modern contemporary, traditional jazz bands can be heard. The big bands are heard more so in concert, the

from which all later development evolved and grew. 2TM stage shows, recording sessions, disc jockeys, musicians, festivals, all appeared, mixed and cohered to produce what is today the emerging substance of a national music centre. From this time 2TM began presenting special Country Concerts with ever growing success featuring all the most popular names in Australia country music like Slim Dusty, Smoky Dawson, Reg Lindsay, and Heather McKean.

In 1969 the concept of "Country Music Capital" emerged. Among the small promotional group at 2TM, John Minson, Eric Scott, Kevin Knapp and Max Ellis, there was constant discussion about future developments of country music in Tamworth. Eric suggested a strong identifying slogan to focus and coordinate promotion of the city in its developing role as the country music centre of Australia. Max Ellis came up with "Country Music Capital" and despite initial misgivings, the slogan was adopted in all 2TM Country Music programmes and by Eric Scott's Hadley Records. In a relatively short time the slogan had gained national usage and today the city is generally recognised as being "Country Music Capital" all over Australia. Over the years this promotion slogan has acquired substance through the steady development of a decentralised music industry and tourism coupled with strong media marketing of the concept.

## Awards

The most important and prestigious event of all is the Australian Country Music Awards. Instituted in 1973, it is wholly set up and organised and financed by Radio 2TM.

Station staff and executives overlooked no detail to make it a blue ribbon show. Judging had been carried out by a panel of eleven experts throughout Australia and New Zealand. An elaborate stage setting was designed by Tamworth commercial artist Ian Fenton and a network of 22 stations took the Awards presentation either on line or tape.

Jazz Action Society of New South Wales, The Sydney Jazz Club, The Contemporary Jazz Society (Newcastle and Hunter Region) present a monthly concert, and smaller clubs and societies run jam sessions/concerts and workshops. Adrienne Lamb is the Honorary Secretary of the Jazz Action Society, NSW.

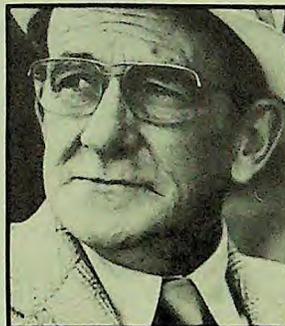
## Wide-ranging club repertoire

ANOTHER FORM of specialist marketing is the record club. EMI's World Record Club membership has grown to over 100,000 (very large in terms of Australia's population), and so has the range of the repertoire being offered. In addition to the classical catalogue, probably the most extensive of any in the world, and still the Club's bread and butter, there is now a wealth of material available in the fields of jazz, light orchestral music, the spoken word, mor, ethnic and popular music. The Club's managing director, Ken Mason, has been responsible, among other achievements, for introducing an enormous range of current pop and rock music to the Club's lists, at prices which put records within the

## SPECIALIST MARKETS

The award chosen was a golden guitar figure cast from bronze and mounted on a heavy bass of Tasmanian blackwood supplied by Beau Chatwin and the enthusiasts of Northern Tasmania. Sculpture of the guitar was by Tamworth artist Harry Frost while 2TM's John Minson had finished the figures. The presentation far outshone expectations and was voted an overwhelming success by executives and fans alike.

Although sponsorship has helped defray the enormous cost of the Awards, it is still underwritten by Radio 2TM management. From 1973 to 1977 the American Wrangler Jean Company provided



AUSTRALIA'S VETERAN country music favourite Tex Morton.

## Australian oldies market

THE EMERGENCE of Australian music on the world market has coincided with a wave of nostalgic popularity and interest in the history and evolution of Australian pop and rock in the home market. Eager collectors are snapping old records in their efforts to piece together an accurate picture of the development of indigenous popular music. Some American collectors' auction lists offer up to \$80 for original Easybeats albums in any condition.

The wave of interest has been kindled by the reissue of archive material in lavishly packaged anthologies which sell up to 5,000 copies. Among the most popular "old" artists are the Easybeats, Twilights, Russell Morris, Jeff St John and the Bee Gees.

grasp of all enthusiasts.

With access to music from varying labels, World Record Club occupies a unique position, and is able to supply members, including those in remote areas (a problem peculiar to Australia) with a wide spectrum of top quality recordings at prices within everyone's reach.

It also operates a sylvan service through which members receive top-grade diamond styli on a regular basis, and offers the 3-4-5 Home Kindergarten Course, a carefully planned set of twelve monthly packages, full of fun and colour, which have proved invaluable to countless pre-school children and their parents.

The repertoire and marketing divisions are continually concerned



AUSTRALIA'S FIRST family of country music — Slim Dusty, his wife Joy McKean and daughter Anne Kirkpatrick, all EMI solo artists.

sponsorship but in 1978 Palings Music Centres took over backing of the Awards. Awards publicity now covers Australia on a national scale with radio, TV and press

## Country on the air

### COUNTRY TV

'Country Homestead' c/- QTQ 9 TV, Sir Samuel Griffith Dr., Mt. Cootha QLD 4000 (07) 36 2233. Host — Reg Lindsay.

Country Radio National Country Music Jamboree c/- Radio 2CC. P.O. Box 1491. Canberra ACT 2600 (062) 411911. Host — Nick Erby (weekly 2 hour syndication to 39 stations, nationally).

Country Hoedown c/- Radio 2TM, Radio Centre, Calala, Tamworth NSW 2340 (067) 657055. Host — Joh Minson.

## WHO'S WHO AT TAMWORTH

County Music Australia — P.O. Box 497, Tamworth, 2340.

Tamworth Songwriters' Association — Representing and Promoting the interests of Australian Country Music Songwriters.

Opal Records — 20 Barnes Street, West Tamworth, 2340.

Steel Guitar Australia — P.O. box W183, West Tamworth, 2340.

Matrix Music — 20 Burnes Street, West Tamworth, 2340.

Yeldah Music — Hadley Studio, Calala, Tamworth, 2340.

Capital Country Music Association — P.O. Box 209, Tamworth, 2340

Radio 2TM — Radio Centre, Tamworth.

representatives converging on the city in large numbers before and during the long weekend. By 1978, the actual live Presentations were being landlined to between 30 and 40 stations including a number of capital cities.

In 1976, the Country Music Roll of Renown was inaugurated with Tex Morton, the first inducted artist. He was presented with a bronze plaque at the Awards and the following year he unveiled it, mounted on a 30 ton granite boulder outside 2TM (Sunday, January 30).

In 1977, a new feature was added. The Country Music Hands of Fame Cornerstone. This was approved by Tamworth City Council and financed by 2TM, a decorative garden bed bordered by squares into which stars impressed their hand prints.

Each January, the city of Tamworth hosts the Country Music Month. This is the largest co-ordinated event in the country music calendar, bringing together the whole Australian country music scene.

## Interest in folk growing



FAST RISING Australian folk singer Tracy-Ann Lee.

AUSTRALIA'S FOLK industry is reasonably healthy, thanks to the influx of overseas artists whose roots are loosely based in that area. Sydney's own folk scene revolves around the Woolloomooloo wine bar, The Journey's End, a humble terrace house converted into a folk Mecca.

One singer attracting considerable attention in the folk clubs is Tracy Ann Lee, a 17-year-old Sydney schoolgirl combining the qualities of Linda Ronstadt and Carly Simon. Other prominent names are the Dan Johnson Band, Beverley McMahon, Richard Yared, Ann Kirkpatrick, Rick Turk, Rainshine, Midnight Flyer, Trevor Knight, and Pat Drummond. If recent concert successes are any indication, this year should see a resurgence in folk popularity.

# ALBERT INTERNATIONAL MUSIC

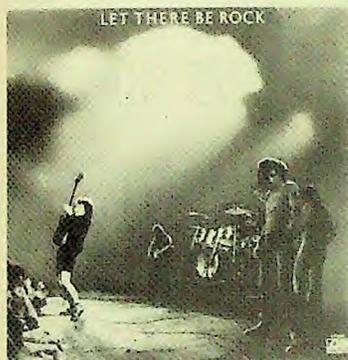
MUSIC WEEK, JULY 22, 1978

PRESENTS

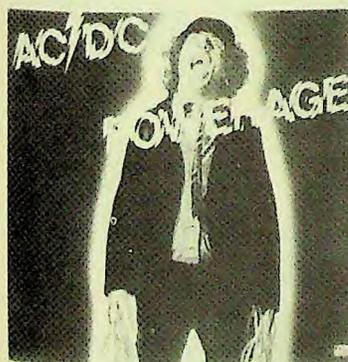
# AC/DC



Atlantic Records  
K50257



Atlantic Records  
K50366



Atlantic Records  
K50483



AC/DC have just completed  
a sellout-out tour of the United Kingdom

Management—MICHAEL BROWNING

Produced by VANDA & YOUNG for  
ALBERT INTERNATIONAL MUSIC  
1790 BROADWAY  
NEW YORK NY 10019 USA  
PHONE: 7574840/41/42  
TELEX: 620960  
CABLE: MARKBRO

 ALBERT  
PRODUCTIONS

 ATLANTIC

**Rondor Music  
(Australia) Pty. Ltd.  
Suite 2, 3rd Floor  
104-108 Mount Street  
North Sydney,  
N.S.W. 2060 Australia  
Tel: (02) 92 0666**

**Cable: IRVINGALMO, Sydney**

Alan Parsons Project	
Herb Albert	
Anderson Bros.	
Joan Armatrading	
Hoyt Axton	
Colin Blunstone	
Debbie Boone	
Elkie Brooks	
The Carpenters	
Cheech & Chong	
The Clash	
Billy Connolly	
Johnny Cougar	
The Crusaders	
Burton Cummings	
The Doors	
The Emotions	
Andy Fairweather-Low	
John Farrar	
Foghat	
Peter Frampton	
Gallagher & Lyle	
Rory Gallagher	
Heat East	
Heatwave	
Marc Jordan	
Richard Kerr	
Nils Lofgren	
L.T.D.	
Chuck Mangione	
Bob Marley & The Wailers	
Steve Marriott	
John Mayall	
Ozark Mountain Daredevils	
Billy Preston	
Helen Reddy	
Robbie Robertson (The Band)	
Ron Roker	
Todd Rundgren	
Leo Sayer	
Boz Scaggs	
Troy Seals	
Bob Seger	
Patti Smith	
Rod Stewart	
Buffy Sainte-Marie	
Styx	
Supertramp	
The Swarbrigg Bros.	
Phillip Swern	
The Tubes	
Gino Vannelli	
Tom Waits	
Rick Wakeman	
Mentor Williams	
Paul Williams	
Jesse Winchester	
Window	
Ron Barry	
Don Burrows	
Cold Chisel	
Alan Cooke	
Calvyn Darragh	
Ivor Davies	
Guy Dickerson	
Gillian Eastoe	
Feather	
Terry Fielding	
Mark Gaeble	
Sammy Gaha	
Tony Gaha	
Con Gallin	
Dennis Garcia	
Geronimo	
George Golla	
Mark Holden	
Trevor Knight	
Tracy Ann-Lee	
Moose Malone	
Moonlight	
Tex Morton	
Alan Patrick-Jones	
The Ritz	
Graeme Rule	
Peter Threlfall	
20th Century	
Ross Ward	
Chris Williams	

# FOCUS ON AUSTRALIA

## Trafalgar: the top rock studio

THE MOST recent Kent Music Report lists 11 Australian singles and 12 Australian albums on the top 100/60 listings. Of these, 4 singles and 5 albums were recorded at one studio — Trafalgar, in the Sydney suburb of Annandale.

The studio was established in 1974 by three producers, John Sayers, Charles Fisher & John Zuhlika.

In 1976, Fisher (an ex-Hungarian musician with little production experience) took on an untried rock revival outfit called 01' 55 and turned out a double platinum plus, history making album — Take it Greasy. Over the ensuing two years, Fisher has become one of the very finest pop producers in the country with a string of single hits by 01' 55, Ray Burton & Cheek, and highly acclaimed album work for Radio Birdman.

The Radio Birdman efforts so impressed Sire Records (USA) chief Seymour Stein that he invited Fisher to New York to produce American rock outfit Stanky Brown the first time an Australian producer has been afforded such an opportunity.

In June of this year, Trafalgar logged another highly impressive first by accomplishing the first successful 'direct-to-disc' recording in Australia. Producer Alan Thorne (with experience in such procedures from Canada's Phase 1 studio) laid down ace jazz/rock group Crossfire. The disc will be released on the newly-established Trafalgar Productions label.

A computer mixdown system will be installed by the end of the year.

## Studios: worth going home for

THE GREATEST obstacle to the 'coming-of-age' process of Australian music recording has always been, prior to the last five years, a marked lack of world-class studios and skilled producers/engineers. Indeed Festival Records, the most consistent user of local talent over the past 25 years, operated a one track mono recording system right up until 1969. The tiny domestic market prior to the 1973 album boom simply could not support an extensive update of facilities.

Not surprisingly, the upward swing of the Australian record industry, particularly in terms of its international acceptance, has been totally commensurate with the rapid improvement of studio

and recording standards.

Australia's first 16 track studio was installed at Armstrong's in Melbourne, during 1969 and turned out an instant string of hits, the most notable being Russell Morris' The Real Thing. Quality producers also began to emerge such as Ian Meldrum, David McKay and John Sayers.

Big money, however, did not begin to flow toward studio construction until April 1974 when Festival Records commissioned the country's first 24 track system, at a cost of more than \$1/2 million (funded primarily by returns from the top 5 US hit of Sister Janet Mead's The Lord's Prayer). It featured a 28 input Neve Console and a 15 x 11.5 x 4.5 m 'floating

room' studio able to accommodate 50 musicians. Albert Productions made the next important move in 1976 by installing a twin 24 track studio complex for Vanda & Young at a cost of (to date), \$3/4 million. By the end of 1976 there were seven operative 24 track studios in Australia, all located in either Sydney or Melbourne. The only activity conducted outside Australia is master cutting.

Undoubtedly the most impressive testament to the high standard of Australian recording is the fact that an impressive number of internationally successful artists are returning home to record, notably Little Riber Band, AC/DC, John Paul Young and Sherbet.

## The rise of local recording

TRADITIONALLY LOCAL recording has been a prime concern of only two of the major record companies, EMI and Festival, but since 1975 all companies have increased their local activities, either through the direct signing/recording of talent or more commonly a distribution agreement with a promising independent label.

In 1976 there were approximately 200 local acts signed to recording contracts in Australia. It is estimated that \$20 million will be expended in Australia on the recording of these acts and that 85 per cent of it will be by the majors or their directly associated independents, representing 10 per cent of the overall market value. Of the \$20 million, it is estimated that EMI, Festival and RCA will account for a combined 60 per cent, with the balance being split between four other majors and the independents.

Most of the majors concede that gold status (20,000 units) is a reasonable break-even point for quality local albums, or at least sufficient incentive to continue with an artist. Of 112 local albums released in 1975, 20 topped the 10,000 sales mark, 13 exceeded 5,000 and 79 sold less than 5,000.

Recording costs are slightly lower than elsewhere. The hourly rate for most of the leading studios is \$60-75, and the Musicians Union scale is around \$40 per three-hour call. The average production cost for a good quality Australian pop album would fall between £7,000 and \$20,000, with \$10,000 a common average.

## EMI: world's most advanced?

NEARING COMPLETION on the seventh floor of EMI Australia's Sydney headquarters is the mix-down room for the company's two-floor recording studio complex.

With its completion and the expenditure of \$2 million and 12 months of renovation work, EMI's Sydney studios are predicted to be the most advanced in the world by Christmas this year.

The studio will have unique acoustical concepts and very advanced electronics. After a world tour last year, studio manager Nigel Wake imported a specialist from the Acoustics Research Laboratories in Hayes, England, to assist in the design.

Wake says he is striving for a control room with two different

acoustics, depending on which way the sound is travelling.

"It is a new concept and I believe we are achieving it. Certainly all the preliminary tests and indications are that we are right."

The studios will have four computers, 32-track recording (with facilities for 45-track) and include computer mixing.

Wakes has a staff of 21 operating three studios, two for main music work and one for voice recording, and a mix-down suite. There are also disc cutting and cassette mastering facilities.

In North Sydney EMI runs the experimental Emisound recording and video studios, established 18 months ago to produce voice and music tracks.



NIGEL WAKE, general manager of EMI Australia's recording studios.



# FOCUS ON AUSTRALIA

## Majors:

ASTOR RECORDS, 1692 Centre Rd.  
Clayton VIC 3168. (03) 54 244  
Tlx AA31244 G. M. Neville  
Smith

AUSTRALIAN RECORD  
COMPANY (CBS) 15 Blue St  
North Sydney NSW 2060, (02)  
31 0255 AA21246 M.D. A.W.T.  
Smith

EMI (Australia) 301 Castlereagh St.  
Sydney NSW 2000 (02) 2 0912  
Tlx AA24182 M. D. (Music)  
Stephen Shrimpton

FESTIVAL RECORDS P/L 63-79  
Miller Str, Pymont NSW 2009  
(02) 660 4022 Tlx AA25686 M.D.  
Allan Hely

PHONOGRAM L Westfield Tower  
100 William St. Kings Cross  
NSW 2011, (02) 357 3277. Tlx  
AA26856 M. D. Ross Barlow.

RCA Ltd. 11 Khartoum Rd. North  
Ryde NSW 2113. (02) 888 5444.  
Tlx. AA21654. M.D. Bob Cook.

WEA RECORDS 7-9 George Place,  
Artarmon NSW 2064. (02) 428  
3633. Tlx AA24653. M. D. Paul  
Turner.



John Payton, President of the Australian Music Trades Association.

## Australian industry contact directory

### Independents:

(Primarily Local recording)

ALBERT PRODUCTIONS. 139 King  
St. Sydney NSW 2000. (02) 232  
2144. Tlx. AA25621. M. D. Ted  
Albert.

ATA RECORDS 96 Glebe Point Rd.  
Glebe NSW 2037. (02) 660 3466.  
M. D. Kevin Jacobsen

BATTY MAN RECORDS P.O. Box  
94, Bathurst NSW 2795. (063) 31  
2062. Mgr. Chris Batty

BUNYIP RECORDS. 1/17 Wilgar St.  
Bondi NSW 2026. (02) 2718. Ian  
B. McLeod

CHAMPAGNE RECORDS. 2/609 St  
Kilda Rd Melbourne VIL 3004 (03)  
519 350 A&R Gil Matthews

CLARION/BICTON RECORDS. 117  
Airlie St. (Suite 1), Peppermint  
Grove W. A. 6011. (09) 384 6491.  
Martin Clarke

EUREKA/STOCKADE RECORDS  
P.O. Box 113 North Ryde NSW  
2113. (02) 888 6470. Les  
Simmonds.

FABLE/BOOTLEG RECORDS 137,  
Moray St. South Melbourne VIC  
3205 (03) 699 9999 Tlx AA33609.  
M. D. Ron Tudor.

44 RECORDS C/-Phonogram. 100  
William St., Kings Cross NSW  
2011. (02) 357 3277. Tlx  
AA26856. Horst Leipold

M7 RECORDS (New RECORDS) 28  
Cross St., Brookvale NSW 2100  
(02) 938 2200, M. D. Ron Hurst

MUSHROOM RECORDS 59  
Wellington St. Windsor VIC  
3182. (03) 51 9821 Tlx AA31738.  
M. D. Michael Gudinski

OZ RECORDS 155 Clarendon St.  
South Melbourne VIC 3205 (03)  
699 5366 Tlx AA35906 Glenn  
Wheatley

PISCES RECORDS 299 Lennox St.,  
Richmond VIC 3121 (03) 42 3758  
M. D. Johnny Young

RAZZLE RECORDS 76 Spring St.,  
Bondi Junction NSW 2022 (02)  
389 5011 Tlx. AA 23482 Ops.  
Mgr. Michael Crawley.

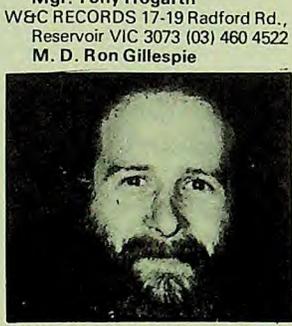
SPOTLIGHT (CHRISTIAN)  
RECORDS 264 Pitt St (5th Fl.).  
Sydney NSW 2000 (02) 61 3136  
Mkt. Mgr. Michael J. O'Neill

SUICIDE RECORDS (see Mushroom  
Records, previous) Mgr. Barry  
Earl

SWAGGIE RECORDS P.O. Box 125  
South Yarra VIC 3141 (03)  
2886280 Neville Sherburn

WIZARD/MIRACLE RECORDS 100  
William St, Kings Cross NSW  
2011 (02) 357 3277 Tlx AA26856-  
Mgr. Tony Hogarth

W&C RECORDS 17-19 Radford Rd.,  
Reservoir VIC 3073 (03) 460 4522  
M. D. Ron Gillespie



Michael Gudinski, head of Mushroom Records.

## Budget/tv

(Local and Leased Product):

AXIS RECORDS 6 Parramatta Rd.  
Homebush NSW 2140 (02) 764  
0044 Mgr. Len Parry.

E.M.C. SOUND INDUSTRIES  
(Wonder Disc label) 202-212  
Hindley St., Adelaide S.A. 5000  
Mgr. C.A. Pettit

HAMMARD RECORDS 21  
Wangaratta St., Richmond VIC  
3121 (03) 421618 Sino Guzzardi

J & B RECORDS 107 Walker St.  
(Room 501), North Sydney NSW  
2060 (02) 929 5977 Brian  
Nichols

K-TEL INTERNATIONAL 46  
Pymont Bridge Rd., Pymont  
NSW 2009 (02) 660 0011. Head  
M.K. McDonald

SUMMIT RECORDS 176 South  
Greek Rd., Dee Why West NSW  
2099 (02) 982 6577 Mg Dir.  
Simon Compertz

## Radio Stations

Sydney (& surr. area):  
ABC - 3 (2BL, FC, JJ)  
C'cial - 8 (2SM, UW, UE, GB,  
KY, CB, CT, KA)  
H.M. - 2 (2MBS-FM, 2ABC-FM)  
Ethnic - 1 (2EA)  
S. WAVE - 1 (VLI-ABC)

Melbourne:  
ABC - 3 (2BL, FC, JJ)  
C'cial - 7 (3XY, DB, UZ, AK,  
AW, KZ, MP)  
P.M. - 2 (3MBS-FM, 3ABC-FM)  
Campus - 1 (3RMT-FM)  
C'unity - 1 (3CR)  
S. Wave - 2 (VLH-ABC, VLR-A-  
BC)

Adelaide  
ABC - 2 (5AN, CL)  
C'cial - 5 (5KA, AD, )  
F.M. - 1 (5ABC-FM)  
Campus - 1 (5UV)

Brisbane  
ABC - 2 (4QG, QR)  
C'cial - 5 (5IP, BK, BC, KQ, BH)  
Campus - 1 (4ZZZ-FM)  
S. Wave - (VLQ-ABC, VLM-ABC)

PERTH  
ABC - 2 (6WF, WN)  
C'cial - 4 (6pm, IX, KY, PR)  
Campus - 2 (6NR, 6UWA-FM)  
S. Wave - 1 (VLW-ABC)

Hobart  
ABC - (7ZL, ZR)  
C'cial - 2 (7HO, HT)  
Campus - 1 (7CAE-FM)

Canberra  
ABC - 2 (2CN, CY)  
C'cial - 2 (2CC, CA)  
Campus - 1 (2XX)  
F.M. - 1 (1ABC-FM)

Newcastle  
ABC - 2 (2NA, NC)  
C'cial - (2KO, 2NX)

TO PAGE 34

## Distribution

(Overseas products)

AVAN GUARD RECORDS 524 Kent  
St., Sydney NSW 2000 (02) 61  
3278 Ali Knoll

CARINIA RECORDS 6 Artarmon  
Rd., Willoughby NSW 2068 (02)  
952005 Leal Barlow

FOLKWAYS RECORDS (see Larikin  
Records, FOURTH AGE  
DISTRIBUTORS 38-40 Chandos  
St., St. Leonards NSW 2065 (02)  
439 7142 Alex Chananeke

JANDA RECORDS 47 Wellington  
St., Rozelle NSW 2039 (02) 82  
0628 Andrew Steele

MINSTREL (ITALIAN) RECORDS  
P.O. Box 142 Rosebery NSW  
2018 (02) 699 2720 Peter Ciani

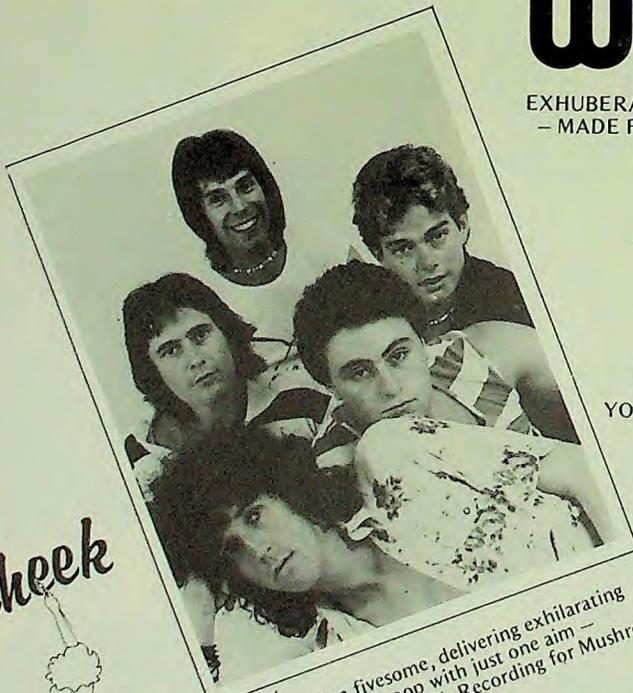
SCALA RECORD IMPORT CO. 504-  
520 Pacific H'way., St. Leonards  
NSW 2065 (02) 43 0243 M. D.  
George Polgar

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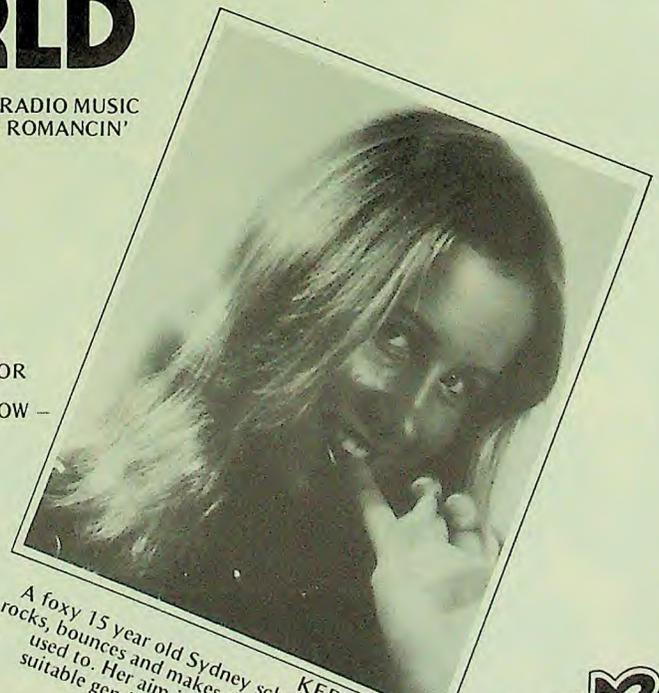
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CONTACT:

Cheek



CHEEK  
A dynamic fun fivesome, delivering exhilarating  
'teen dream' powerpop with just one aim -  
to drive young girls wild!. Recording for Mushroom.

DAYDREAM ARTIST DIRECTION  
GLENN A. BAKER  
P.O. Box 261  
Baulkham Hills NSW 2153  
Australia (02) 639 3709



KERRY JAMES  
A foxy 15 year old Sydney schoolgirl who bops,  
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used to. Her aim is the same as Cheek's (with  
suitable gender change!). Recording for WEA.

Kerry James

# KEEPING POP PURE!

# ALBERT INTERNATIONAL MUSIC

MUSIC WEEK, JULY 22, 1978

PRESENTS

## VANDA & YOUNG



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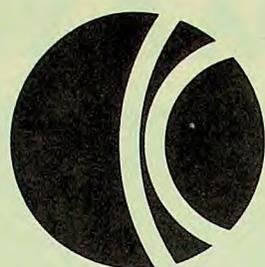
"PRODUCER OF THE YEAR"  
"ARRANGER OF THE YEAR"

"COMPOSER OF THE YEAR"  
"SONG OF THE YEAR"

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April Music Pty. Ltd.  
15 Blue Street North Sydney, N. S. W. 2060 Australia.  
John Anderson: Manager

# FOCUS ON AUSTRALIA

FROM PAGE 30

## Music publishers

**J. Albert & Son** 139 King St., Sydney NSW 2000 (02) 232 2144 Tlx AA25621. **Gordon Clark**  
**Allans Music Ltd** 276 Collins St., Melbourne VIC 3000 (03) 630451. **P. J. Green**  
**April Music** 11 Hargrave St., East Sydney NSW 2000 (02) 310255 Tlx AA21246. **John Anderson**  
**Associated Music P/1** 2 Dind St., Milsons Point NSW 2061 (02) 929 0244 Tlx. AA21654. **Ron Willis**  
**Bellbird Music** 28 Cross St., Brookvale NSW 2100 (02) 938 2200. **Ron Hurst**  
**Boosey & Hawks P/1** 26-28 Whiting St., Artarmon NSW 2064 (02) 439 4144. **Gordon Harrison**  
**Castle/Belinda Music** 120 Christie St., St. Leonards NSW 2065 (02) 439 6688 Tlx. AA22872. **Frank Donlevy**  
**Chappell/Intersong Group** 225 Clarence St., Sydney NSW 2000 (02) 290 3500 Tlx. AA26856. **Johnathon Simon**  
**Essex Music Group** 5-13 Northcliff St., Milsons Point NSW 2061 (02) 922 4100 Tlx. AA26405. **Bruce Powell**  
**Festival Music** 63-79 Miller St., Pymont NSW 2009 (02) 660 5218 Tlx. AA25686. **Ray Farley**  
**Image/Propaganda Music** 113 Lonsdale St., Melbourne VIC 3000 (03) 636 3947 Tlx AA33609 **John McDonald/Beverly Patterson**  
**Leeds Music** 23 Pelican St., Darlinghurst NSW 2010 (02) 61 6088. **M.D. Jack Argent**  
**Matthews Music P.O.** Box 243 Epping NSW 2121 (02) 86 3817. **Phil Matthews**  
**Mushroom Publishing** 59 Wellington St., Windsor VIC 3181 (03) 519 821 Tlx. AA31738. **Gary Ashley**  
**Penjane Music P/1** 5-13 Northcliff St., Milsons Point NSW 2061 (02) 922 6503/6540 Tlx. AA22923. **Penny Whitely**  
**Razzle Music** 76 Spring St., Bondi Junction NSW 2022 (02) 389 5011 Tlx AA23482. **Roger Davies**  
**Rondor Music P/1** 104-108 Mount St., North Sydney NSW 2060 (02) 92 0666. **M.D. John Bommell**  
**J. Schroeder Music P/1** 99 Elizabeth St. (12th Fl.), Sydney NSW 2000 (02) 233 1588. **Mr J. Belfer**  
**Southern Music Co.** 38-40 York St., Sydney NSW 2000 (02) 29 1392. **Chris Vaughan-Smith**  
**Sparmac Music**, 100 William St., Kings Cross NSW 2011 (02) 357 3277 Tlx. AA26856. **Tony Hogarth**  
**Sundowner Music P/1**, P.O. Box 215, Armadale VIC 3143 (03) 509 4031. **Barry Coburn**  
**Tumblewood/Antipodes Music**, 155 Clarendon St., South Melbourne VIC 3205 (03) 699 5366 Tlx. AA35906. **Paul Wheatley**  
**Warner Bros. Music**, 319b Penshurst St., Willoughby NSW 2068 (02) 406 5322 Tlx. AA 24653. **Bill Fleming**  
**Woomera Music Co.**, 17-19 Radford Rd., Reservoir VIC 3073 (03) 460 4522. **Miss R. L. Buffham**

## Sheet music

**Music Sales**, 27 Clarendon St., Artarmon NSW 2065 (02) 439 8855 Tlx. AA25621. **Neville Prentice**

# Australian industry contact directory

(Also see page 30)

## Sleeve design

**Kettle Art**, 3 Systrum St., Ultimo NSW 2007 (02) 211 0835. **Rick Godfrey**  
**Peter Ledger**, (063) 6724 ext 38.  
**Ian McCausland**, C/o Mushroom Records, P.O. Box 121, St. Kilda VIC 3182 (03) 758 5067 (private).  
**Returb Studios**, 72 York Studios., Richmond VIC 3121 (03) 429 4147. **Graham Weber**.

## Music press

**Encore**, 104-108 Mount St., North Sydney NSW 2060 (02) 922 5556. **Editor-Andrew Urban**.  
**Jazz Downunder**, 25/186 Sutherland St., Paddington NSW 2021 (02) 32 0949. **Editor - Horst Liepold**.  
**Juke**, 250 Spencer St., Melbourne VIC 3000 (03) 600421 Tlx. AA30449. **Editor - Allan Webster**; **Asst. Eds. - Christie Eliezer, Al Webb, Ed Nimmervoil**.  
**Keyboard World**, P.O. Box 2104, North Paramatta NSW 2151. **Editor & Publisher: Les Flanagan**.  
**RAM (Rock Australia Magazine)**, 77 Glebe Point Rd., Glebe NSW 2037 (02) 6600833. **Editor - Anthony O'Grady**; **Assist. Eds. - Annie Burton, Andrew McMillan**.  
**Rolling Stone (Australian Edition)**, 6a Cliff St., Milsons Point NSW 2061 (02) 920861. **Editor: Paul Gardiner**; **Assist. Eds: Paul Comrie-Thompson, Jane Mattheson, Ken Quinell, Ed St. John**.  
**Freelance writers (Rock): Glenn A. Baker** (02) 639 3709.  
**Jenny Brown**, (03) 347 6699.  
**Kevin Hillier**, (07) 229 3333.  
**David Pepperell** (03) 63 5507.  
**Ross Stapleton**, (03) 600421.

## Photographers

**Bob King**, P.O. Box Q8, Queen Vic. Bldgs Sydney NSW 2000 (02) 808 2375. (Covers all o/s & local rock acts).  
**Greg Noakes**, 14 Godfrey Ave., East St. Kilda VIC 3182 (03) 946875.  
**Graeme Weber**, Returb Studios.

## Industry associations

**APRA**, 25 Albany St., Crows Nest NSW 2065 (02) 439 8666. **Mng. Dir: John Sturman**, (Aust. equivalent to BMI), ASCAP & PRS).  
**Australian Music Publishers Assoc. Ltd.**, 215-217 Clarence St., Sydney NSW 2000 (02) 29 7631. **Dir: Mr A. J. Turner**.  
**Australian Record Industry Assoc.**, 340 Pitt St., Sydney NSW 2000 (02) 61 2906. **Exec. Dir.: Peter Carey**.  
**Australian Copyright Council Ltd.**, 24 Alfred St., Milsons Point NSW 2061 (02) 921151. **Chairman: Mr G. O'Donnell**.

## Trade unions

**Musician's Union of Australia**, 65 Wellington St., Windsor VIC 3181 (03) 51 2110. **Gen. Sec.: Don Cushion**.  
**Actors & Announcers Equity Assoc.**, 72 Stanley St., East Sydney NSW 2000 (02) 31 7718/21. **Gen. Sec.: Bob Alexander**.  
**Theatrical & Amusement Employers Assoc.**, 15 Glebe Point Rd., Glebe NSW 2037 (02) 660 4766. **Gen. Sec.: Damian Stapleton**.

## Tape manufacturers

**Greencorp Magnetics P/1**, 80 Perry St., Matraville NSW 2036 (02) 661 6511 Tlx. AA24761. **Mng. Dir.: Jack Green**, (Manufacturer).  
**K.G.C. Magnetic Tape P/1**, P.O. Box 118, St. Peters NSW 2044 (02) 519 2677 Tlx. AA22809. **Mng. Dir.: Mr K. G. Coles**, (Duplicator).  
**Klarion Enterprises P/1**, 63 Kingsway, South Melbourne VIC 3205 (03) 61 3801. **Mng. Dir.: B. K. Horman**, (Duplicator).  
**Tape Duplicators P/1**, 3 Chard Rd., Brookvale NSW 2100 (02) 938 1539. **Dir.: Don Thomson**, (Duplicator).

## Producers

(With recent projects and usual studio of operation.)

**Richard Batchens**, Sherbert (Fest.), Richard Clapton, Jeff St. John.  
**Bruce Brown**, Jon English, Moonlight, Kevin Borich (Alberts).  
**Peter Dawkins**, Dragon, Air Supply, Finch (Alberts).  
**Martin Erdman**, Airlord, Sinclair Bros., Sis, Janet Mead, Festival Strings & Orch. (Festival).  
**Charles Fisher**, 01'55, Radio Birdman, Cheek, Ray Burton, Stanky Brown (US) (Trafalgar).  
**Ern Rose**, Lake Stars, Renee Geyer (Armstrongs).  
**Howard Gable**, Russell Morris, John Farnham, Mother Goose (TCS, Armstrongs).  
**Tweed Harris**, various 'Beautiful Music' projects.  
**Richard Lush**, Sherbert, Mark Holden, TMG (EMI).  
**Ian Meldrum**, Ferrets, Supernaut (Armstrongs).  
**Robbie Porter**, Hush, Daddy Cool, Marcia Hines (Trafalgar).  
**John French**, Maddar Lake, Jo Jo Zep, Manning (TCS).  
**John Sayers**, Daly Wilson Big Band, Jeff St. John, Ray Burton (Trafalgar).  
**Vanda & Young (Harry & George)**, John Paul Young, AC/DC, The Angels, Rose Tattoo (Alberts).  
**Peter Walker**, Cold Chisel, Stiletto (Trafalgar).  
**Ross Wilson**, Skyhooks, Jo Jo Zep & the Falcons, Ross Wilson (TCS, Armstrongs).

**Other Notable Producers:** Jo Camilleri, Bob Taylor, Ian Mason, Gerry Stevens, Lesley Shaw, Rick Formosa, Keith Jacobsen, Jim Manzie, Garth Porter, Greg Macainsh, Martin Clarke, Roger Savage, Spencer Lee, Rod Coe.

**Leading Arrangers:** Bill Motzing, Ralph White, Mike Perjanic, Rick Formosa, Vanda & Young, Graham Lyall, Peter Martin, Tony Ansell, Bob Taylor, Jackie Orzasky, Col Laughnan, Tweed Harris.

## Studios

**Alberts**, 139 King St., Sydney NSW 2000 (02) 232 2144. **Studio Mgr.: Bruce C. Brown**.  
**Armstrong Audio**, 180 Bank St., South Melbourne VIC 3205 (03) 699 1844. **Studio Mgr.: Roger Savage**.  
**ATA**, 96 Glebe Pt. Road, Glebe NSW 2037 (02) 660 3466. **Studio Mgr.: Duncan McGuire**.  
**Atlantic Studio**, 104 Bayview Ave, Earlwood NSW 2206 (02) 551486. **Studio Mgr.: Peter Hood**.  
**Clarion**, 63 Thompson Rd., North Freemantle W.A. 6159 (09) 384 6491. **Studio Mgr.: Martin Clarke**.  
**Crystal Clear**, 2 Hotham St., South Melbourne VIC 3205 (03) 699 7784. **Studio Mgr.: Phil Dwyer**.  
**EMI**, 301 Castlereagh St., Sydney NSW 2000 (02) 20912. **Studio Mgr.: Nigel Wake**.  
**Festival Studio 24**, 63-79 Miller St., Pymont NSW 2009 (02) 660 4022. **Studio Mgr.: Barry Nagel**.  
**Pepper**, 7 Moger Lane, Adelaide S.A. 5000 (08) 223 2788. **Studio Mgr.: Colin Freeman**.  
**Richmond Recorders**, 17 Pearson St., Richmond VIC 3121 (03) 429 4922. **Studio Mgr.: Chris Naper**.  
**Slater**, 24 Gover St., North Adelaide S.A. 5006 (08) 267 3499. **Studio Mgr.: Rick Kent**.  
**TCS Productions**, 22 Bendigo St., Richmond VIC 3121 (03) 42 0696. **Studio Mgr.: Ern Street**.  
**Trafalgar**, 74b Trafalgar St., Annandale NSW 2038 (02) 660 0385. **Studio Mgr.: Mike MacMartin**.  
**United Sound**, 21 Pier St., Sydney NSW 2000 (02) 26 1381. **Mng. Dir.: Ron Purvis**.  
**Window**, 10 Buchanan St., West End QLD 4101 (07) 44 6844. **Studio Mgr.: John Davies**.

## Publicists

**David Douglas & Assoc.**, 121 Glebe Pt. Rd., Glebe NSW 2037 (02) 692 0077.  
**Patti Mostyn**, 8 Cliff St., Milsons Point NSW 2061 (02) 924601/9294702.  
**Sandy Patterson**, 8 Cliff St., Milsons Point NSW 2061 (02) 922 3736.  
**Propaganda**, 113 Lonsdale St., Melbourne VIC 3000 (03) 663 3947. **Head: Beverly Patterson**.

A SMALL but highly efficient corp of professional tour publicists operate out of Sydney. The most popular is Sandy Patterson, an industry veteran who began with Festival Records when just 14½ and who is now responsible for the bulk of AGC-Paradine and assorted other tour publicity. Sandy, who has become a close friend of such stars as Bob Hope, Carl Wilson and Herb Alpert, considers that the most vital tool for a publicist is contacts, "without close industry contacts all over the world, my job would be simply impossible", she told *Music Week*.  
 Working out of the same building as Sandy is another famed publicity figure, Patti Mostyn. Patti shares the huge major concert workload with Patterson as well as involving herself with selected local campaigns.

## Tour organisations

**A.G.C./Paradine Entertainments** P/1, 55 Lavender St. (7th Fl.), Milsons Point NSW 2061 (02) 922 4000 Tlx: AA25997. **Mng. Dir.: Pat Condon**.  
**Artist Concert Tours**, 14 Villiers St., North Melbourne VIC 3051 (03) 329 6033. **Mng. Dir.: Ron Blackmore**.  
**A.T.A.**, 96 Glebe Point Rd., Glebe NSW 2037 (02) 660 3466. **Mng. Dir.: Kevin Jacobsen**.  
**Australian Concert Entertainments (ABC)**, 258 Flinders Lane (3rd Fl.), Melbourne VIC 3000 (03) 631772 Tlx: AA35783. **Mng. Dir.: Zev Eizik**.  
**Paul Dainty Corporation**, 299 Lennox St., Richmond VIC 3121 (03) 429 3577. **Asst. Mgr.: Mike Barnett**.  
**Duet Productions**, 2 Northcote St., St. Leonards NSW 2065 (02) 439 6688. **Mng. Dir.: Kevin Ritchie**.  
**Edgley International P/1**, c/o Perth Entertainment Centre, Wellington St., Perth W.A. 6000 (09) 321 2662. **Mng. Dir.: David Patersen**.  
**Evans-Gudinski & Assoc.**, 59 Wellington St., Windsor VIC 3185 (03) 519 821 Tlx: AA31738. **Mng. Dir.: Ray Evans**.  
**Marquee Attractions**, 275 Alfred St. (15th Floor), North Sydney NSW 2060 (02) 920365/925262. **Mng. Dir.: Michael Chugg**.  
**Harry M. Miller Attractions P/1**, 1 Bayswater Rd. (Suite 901), Kings Cross NSW 2011 (02) 357 3077 Tlx: AA22349. **Mng. Dir.: Harry M. Miller**.  
**Musica Viva Australia**, 68-70 Clarence St., Sydney NSW 2000 (02) 298441. **Gen. Mgr.: Michael Griggs**.  
**Nova Entertainment Organisation**, 47 Falcon St., Crows Nest NSW 2065 (02) 92 6045. **Mng. Dir.: Peter Conyngham**.  
**Stadiums Ltd.**, Southern Cross Hotel (Suite 2), 95 Bourke St., Melbourne VIC 3000 (03) 5154 Tlx: AA30193. **Mng. Dir.: Dick Lean**.  
**Van Egmond Promotions P/1**, 55 Exhibition St., Melbourne VIC 3000 (03) 635251 Tlx. AA 34122. **Mng. Dir.: Gary Van Egmond**.  
**J. Williamson Productions Ltd.**, 240 Exhibition St., Melbourne VIC 3000 (03) 663 3211 Tlx: AA33947. **Mng. Dir.: Kenn Brodziak**.

## Promotional films

**Paul Drane**, 65 Queens Rd. (Suite 2), Melbourne VIC 3000 (03) 529-4961.  
**Count Features**, 16 Kipling St., North Melbourne VIC 3051 (03) 329 5849. **Head: Chris Lofven**.

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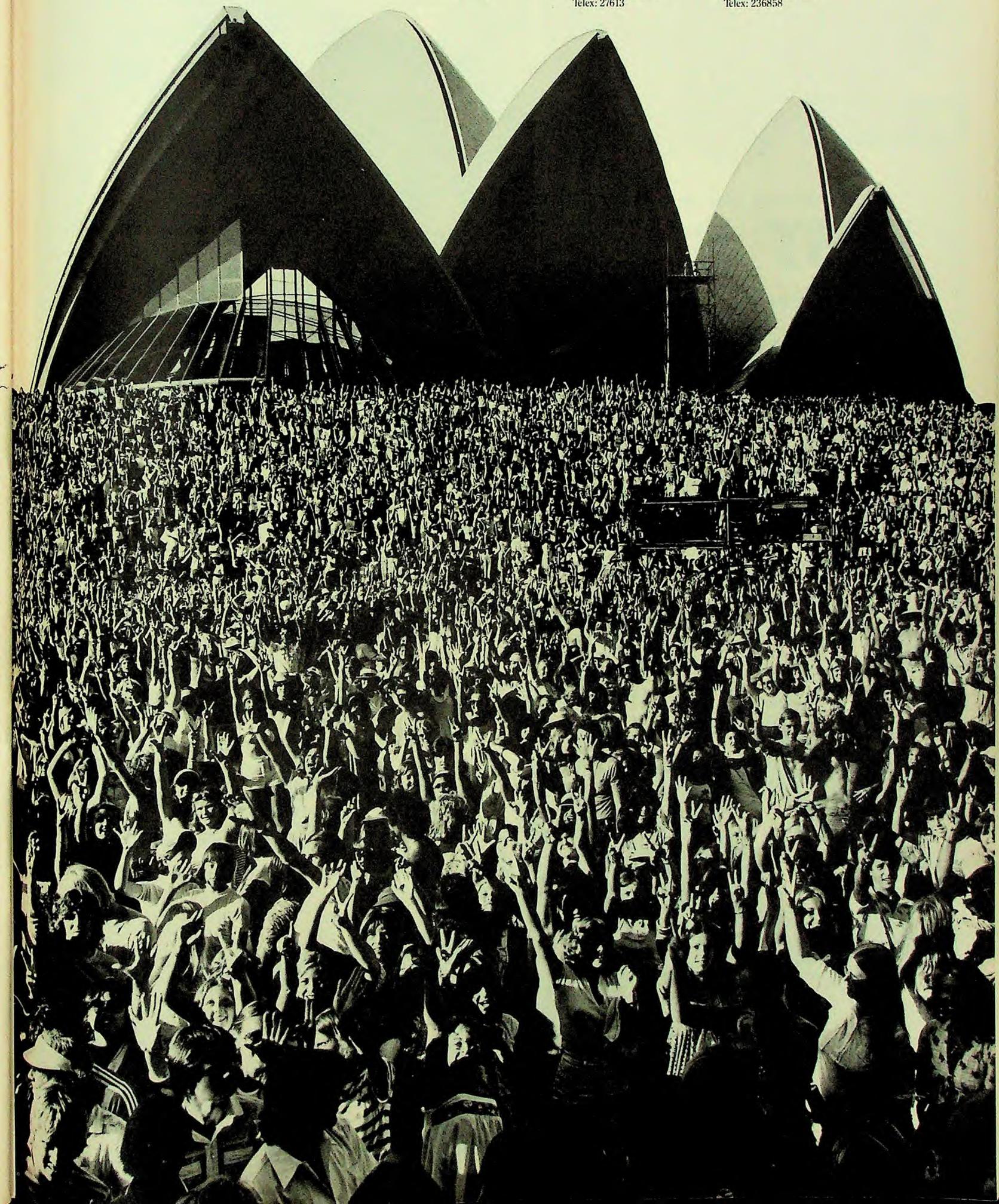
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the following acts on tour  
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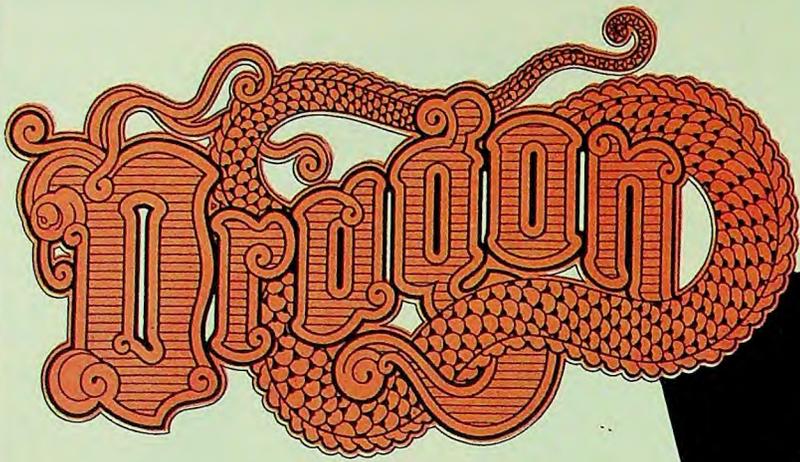
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Roberta Flack, Bay City Rollers,  
Charley Pride, Nana Mouskouri,  
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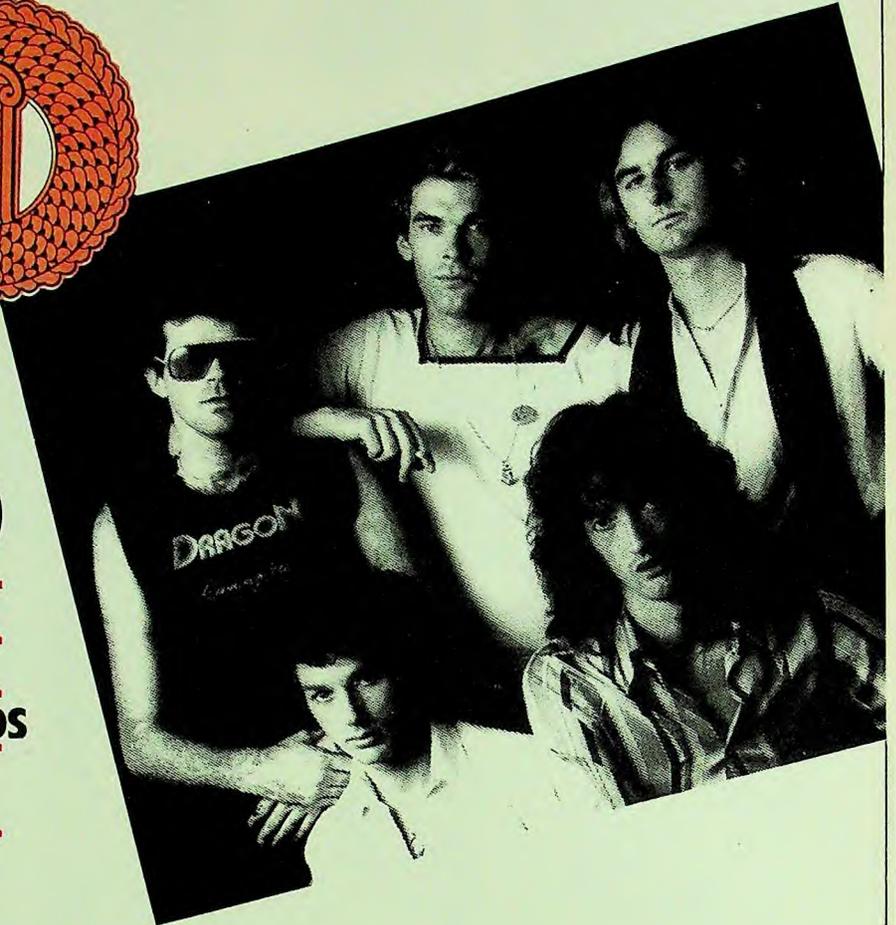
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FROM CBS AUSTRALIA

# Phonogram signs up Marshall

PHONOGRAM HAS signed young Scottish soprano Margaret Marshall and her first recording for Philips will appear in September. Miss Marshall, who performs frequently in the UK and Europe has engagements until 1980 and will be remembered for her first prize at the Munich International Competition. Her name was made with this prestige win and bookings have come in steadily from all over Europe, including those from the Dutch and Spanish royal families. She first appeared at the Edinburgh Festival last year in Mozart's Requiem. Her stage debut was, at Ricardo Muti's invitation, the role of Eurydice in the Florence production of Orfeo.

She has recorded for Argo, and Phonogram is expecting advance interest in her new recording for Philips to be generated during her Proms appearance on August 14. She will sing, with Helen Watts, in Mahler's Symphony No 2 with the London Philharmonic Orchestra conducted by Bernard Haitink (also with Phonogram).



PICTURED AT a recent reception in London following the Covent Garden performance of Luisa Miller are left to right, Paul Myers, CBS vice-president of a&r, who is shortly returning to the US, Murray Perahia, the pianist, who records exclusively for the company and Vivienne Taylor, a&r administration manager, CBS International Masterworks. Standing behind Myers is Jane Grisford, Assistant, International Masterworks. Lorin Maazel, who records for CBS and Decca was making his Covent Garden debut and the company hosted the party in his honour.

## Complete Purcell saga

ALL THE keyboard works of Henry Purcell are available on a new release from Saga, titled Complete Works Of Henry Purcell (Saga 5458/9). Performed by harpsichordist Robert Woolley, the disc, priced at £3.20 (two-record set) marks his solo recording debut. Some of the works have not appeared on disc before, such as the

G minor prelude, and Woolley has put the works into logical groups of "suites" selected by their keys. The harpsichord is, in the current vogue, a copy of an original English instrument, and Woolley has so far specialised in early music.

More English music on Saga comes from the Hilliard Ensemble, in its second release for the label. This four-man group of singers plus a pianist specialises in vocal chamber music and the release, at £1.75 rrp, is titled Songs For A Tudor King (5461).

EDITED BY VAL FALLOON



For colour ads in Music Week, ring 01-836 1522.

**MUSIC WEEK**

# CLASSICAL

## More Meridian releases

MORE PROMISING releases this month from Meridian, the label which was launched in April with eight discs varying from Beethoven to Renaissance songs to folk music. This month's offer is four titles and includes the label's first m.o.r. record — Brass Tracks, with Henry Mortimer conducting the Morris Concert Band (A22001 rrp £3.49). Anthems by Purcell and Blow feature on E77013, by the choir of Ely Cathedral conducted by Arthur

Wills. The Wren Consort — a new ensemble — plays music by Handel, Scarlatti and Bonocini on E77010 and a welcome addition will be David Sanger's recording of Louis Vierne's organ symphony No.1. (E77011). This is the first in a set of six by the composer, who died in 1937. Sanger plays the organ of the Italian Church of San Pietro in London. The Meridian E discs retail at £2.99 and the catalogue is distributed by Selecta.

## REVIEWS

Antony Pay. With these names, and no real competitors, and with Berg teetering between 19th and 20th centuries, it could sell surprisingly well. \*\*

Williamson Symphony for Organ/Vision of Christ-Phoenix, Allan Wicks. Rediffusion Aurora 5053. Malcolm Williamson, master of the Queen's Musick, is an able organist himself — one reason why he has written so much for the instrument. His music shows his good ear for colour and drama, particularly when played by a musician as imaginative and committed as Allan Wicks. Both works date from the early sixties and are formal developments of traditional organ thinking rather than great exploratory ventures, so it is a record for dealers with organ buffs as customers. \*\*

Walton Symphony No 1 in B Flat Minor. Royal Liverpool Philharmonic Orchestra, Vernon Handley. Enigma Classics. With only Sargent's old recording of the NPO on EMI/HMV Concert Classics available (Previn's and Boult's versions having gone the way of all flesh for the moment) Handley's spirited account of this Walton classic should do well, and deservedly so. Completed in 1935, the Symphony has a driving force that overrides the vagaries of fashion and places it among the milestones of symphonic tradition, at least in this country. Sargent may have historic appeal, but the inevitably superior recording quality and the sheer excitement Handley draws from this orchestra make this a worthy addition to the catalogue. \*\*

Webern, Variations Opus 27; Boulez, Sonata No 2. Pollini, DGG 2530 803. The fact that this is the only recording of the Webern Variations currently available is an unjustifiable reflection on the work, for it has a delicacy and an honesty which should be appreciated by a broader audience. This could be achieved with this sensitive recording. Being coupled with the Boulez Sonata (1948) will probably mean a smaller sale, itself a pity because Pollini gives perspective to a work which pianists and listeners have approached far too long with the deep breath of a pearl fisher. Having both the right intellectual and technical equipment, while at the same time being an established repertoire pianist, Pollini demonstrates that the Sonata is not so frightening as all that. Regular stock for new music sections. \*\*

Berg Chamber Music, Barenboim, Zukerman, Pay, Boulez, Ensemble Inter Contemporain. DGG 2531 007. The combination of these three names on one cover is the first intriguing aspect of this disc. The second is that it represents the first appearance on record in this country of the ensemble created by Boulez to bring new music to France. In fact, Boulez and Barenboim have recorded Berg's Chamber Concerto for Piano, Violin, 13 Wind Instruments before (now deleted) though this reading shows the pianist (and violinist) revelling in the Romantic sides of the work without softening its hard-edged qualities too much. That also applies to the Piano Sonata Opus 1. The Ensemble — the wind players at least — are not up to London sinfonietta standards yet; but the big bonus on this disc are the Four Pieces for clarinet and piano, with every nuance miraculously caught by

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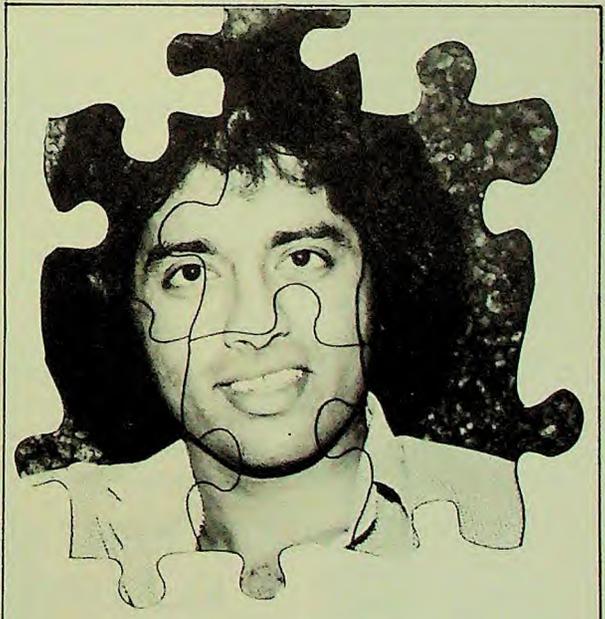
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# TALENT

## Skateboarding to success

ANTICIPATING THAT this summer will see a revival of last year's skateboarding craze, when there was also an abundance of skateboarding records, Rocket Records has just released the first album from The Carvells, the band formed by Alan Carvell last year and which had a Top 30 single then with LA Run. At the same time, a new single, Skateboard Queen, is already picking up extensive airplay.

The subject of the Original Carvells and the New Carvells was recently the centre of much argument in the *Music Week* letters column. It was reported that the Original Carvells were looking for a recording deal, to which Rocket

EDITED  
by  
CHRIS WHITE

Records md David Croker replied that the his company had recently signed the Carvells, including Alan Carvell. The Original Carvells' manager then retorted that *his* group was the same one that appeared on Top Of The Pops last year, promoting LA Run! For several weeks, confusion reigned.

Alan Carvell now explains, however: "The reason why there are two groups calling themselves the

Carvells is simple really — last year I recorded the song LA Run with a number of session musicians, and when the record did become a hit they didn't want to appear on Top Of The Pops. As a result I had to get some other musicians to appear on tv with me, and they are the people who are now calling themselves the Original Carvells. They didn't play on the original record and they got together just for that one television appearance."

Carvell's distinctive harmonies resulted from his love of Beach Boys' music. He discovered his vocal abilities after realising that he would rather listen to four people singing harmonies than a guitar break. He began to play in various pubs in his native Hackney and eventually made two singles for United Artists, Putting It Down and Georgia On My Mind.

Three years ago Carvell met producer Ron O'Shea who was then working for Alaska Records. "However at that time we both had our separate commitments, I was with UA and later O'Shea was working for Charly Records. About a year ago however, we started working together professionally and one of our first studio results was LA Run, which was released by Creole Records."



PICTURED DURING recording sessions for his new album *Skateboard Rampage* are Alan Carvell and (right) producer Ron O'Shea.

In fact, although Carvell and O'Shea recorded the song in summer, when the skateboarding craze was at its peak, they sat on LA Run for some three months before deciding to release it. "In the meantime six other versions had come out but none of them were hits. We released ours in autumn and it became a hit in November. Originally Ensign had been interested in issuing it but eventually Creole took it on a one-off basis."

Carvell signed to Rocket a couple of months ago, and the first album *Skateboard Rampage*, produced by O'Shea, is released this month.

Rocket has lined up various promotional campaigns which include tie-ins with various safety drives — "Skateboarding can be a dangerous game if people abuse the sport" — and also skateboarding merchandising companies.

Carvell adds: "I think that there were a lot of trashy skateboard songs last year, but the people who made the better ones are still around. Some people think that we have missed the market this time, and that the skateboarding craze is fading, but I think that we may well prove them wrong yet."

### Lightning RECORDS NEW WAVE & INDEPENDENT LABEL CHART

- |                              |                             |
|------------------------------|-----------------------------|
| 1 [ 1 ] Electric Chairs      | Blatantly Offensive ■       |
| 2 [ 4 ] Klark Kent           | Don't Care ■                |
| 3 [ 3 ] Patrick Fitzgerald   | Back St. Boys ■             |
| 4 [ 5 ] Normal               | T.V.O.D                     |
| 5 [ 8 ] Throbbing Gristle    | United                      |
| 6 [ 9 ] Tights               | Bad Hearts                  |
| 7 [11] Social Security       | Heart To Rule My Head ■     |
| 8 [10] Krypton Tunes         | Limited Vision              |
| 9 [ 6 ] Sex Pistols          | No One Is Innocent          |
| 10 [14] Jilted John          | Going Steady                |
| 11 [13] Essential Logic      | Aerosol Burns               |
| 12 [21] Destroy All Monsters | Bored ■                     |
| 13 [18] Suzanne              | Buy Or Steal ■              |
| 14 [15] Landscape            | Workers Playtime ■          |
| 15 [19] Residents            | Duck Stab ■                 |
| 16 [16] James Ashby          | Tomorrow Maybe              |
| 17 [★] Residents             | Satisfaction ■              |
| 18 [12] Lurkers              | Ain't Got A Clue            |
| 19 [17] Spirit               | Nature's Way                |
| 20 [20] Automatics           | When The Tanks...Poland     |
| 21 [28] Elton Motello        | Jet Boy Jet Girl            |
| 22 [33] Patrick Fitzgerald   | Safety Pin In My Heart      |
| 23 [32] Human League         | Being Boiled                |
| 24 [26] Cane                 | 3 x 3                       |
| 25 [38] Sore Throat          | Complex                     |
| 26 [★] Brainiac 5            | Mushy Doubt ■               |
| 27 [★] Ivor Biggins          | Winkers Song                |
| 28 [★] Gyro                  | Central Detention           |
| 29 [★] Dickies               | Paranoid                    |
| 30 [29] Nerves               | T.V.Adverts                 |
| 31 [★] Now                   | Development Corporation     |
| 32 [37] Skunks               | Good From The Bad           |
| 33 [★] Drones                | Bone Idol                   |
| 34 [★] Leyton Buzzards       | 19 & Mad                    |
| 35 [40] Jerks                | Get Your Woofing Dog Off Me |
| 36 [★] David Winter          | Reed Island                 |
| 37 [★] Smirks                | OK UK                       |
| 38 [★] Dole                  | New Wave Love               |
| 39 [24] School Meals         | Headmaster                  |
| 40 [★] Lurkers               | Free Admission ■            |

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## New rock band that isn't so new

"PEOPLE THINK that we're a new band straight from the North but that is quite wrong really," explains Dave Price, lead guitarist and co-songwriter of Cold Comfort, which has just had its first single on Jet released. The confusion is perhaps understandable — Cold Comfort originally started out in life as Lamplight, a folk duo, but somewhere along the way the duo has increased to a four-strong band, changed its musical style to a combination of rock and folk, and swapped record companies from Polydor to Jet.

In its present guise, Cold Comfort has been in existence for about a year. However, Lamplight originally started in the Newcastle folk clubs as long ago as 1970. At that time, Price — a first cousin of Alan Price, and who is managed by his brother, John Price — teamed up with Derek Soden, and attained a lot of local acclaim. They won the local heat of the first *Melody Maker* Rock and Folk competition.

Price explains: "Lamplight was on the road quite frequently and we even made an album and single for Polydor, after our manager brought us down to London. Alan, my cousin, produced them both although strangely the LP never got released. During the last 12 months we have had quite a lot of contractual problems, but now the deal with Jet is giving us a new start."

The line-up of Cold Comfort, apart from Price and Soden, includes drummer Ian Byron, who was recommended to the group by Alan Price, and lead guitarist Nigel Bagge who is the only southerner in the band. Price continues: "I suppose that people think that we are new because we have not been able to record for some time. Our only gig in recent months was as support to Foreigner at the Rainbow in North London."

"We decided to change the name Lamplight to Cold Comfort because it reflects our change in musical direction — Lamplight suggests something folky and that is precisely what we are not, now."

The band have completed an album for Jet which is scheduled for August release. In the meantime they have been recording special jingles for local radio stations, promoting the single, Phone-In. Price adds: "Newcastle has always been a good region for music, with such names as the Animals and John Miles coming from there, and there is still a healthy pub live entertainment scene. However, in the end the bands are all faced with the same problem as any other regional act — whether to take the plunge and head for London, or remain behind."



Cold Comfort — Dave Price is on the left.

### LES CONNECTIONS

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# FEATURE

## Hansa: English is the key

ASK A British record retailer about his first year in the UK disc business these days, and you'll probably get a pained expression and even glazed eyes in response. Ask Peter and Trudi Meisel about Hansa's first year in the UK disc business, and you'll get a fairly satisfied response of qualified optimism.

June 1 was actually the official first birthday of Hansa opening on its own account in Britain. The first 12 months have not been devoid of traumas and disappointments, the first of which was the Hansa London offices being burgled and stripped of everything movable during the first week of their existence.

"We do admit that a couple of projects which emerged from the nationwide talent competition we held here didn't work out the way we anticipated," conceded Peter Meisel. "We had to adjust ourselves to the taste of a different country when we came over. Punk and new wave had just started, and after 25 years in the business we didn't know what it was. When we listened to tapes, they sounded like Sixties rock 'n' roll and we rejected them for that reason."

### New impetus

"A few acts like the Stranglers and Darts have come out of this movement," remarked Trudi, "and Boomtown Rats and Motors. They have brought some new people in and given a new impetus to the business."

The Meisels reckoned they had settled in after the first six months and could appreciate the way things are going here. Their British venture has added appreciably to an already daunting workload. Hansa is an old German word meaning trade, and a great deal of trade is done in

Germany and around the world by the 140 Meisel employees in Hansa's Berlin headquarters and the 10 working in the London Office.

"We have to spend two days each week in Berlin to look after business and administration there," explained Peter, "and the rest of the week we are usually here in London."

He defined the Hansa presence here and elsewhere once again because people still seem to be confused on that score.

"We still get mixed up with Ariola," he grinned. "What is unique about our set-up is that it is the first time a company has moved in as a production and promotion unit, keeping its independence and just having its logo put on all the

**NIGEL HUNTER**  
talks to  
**Peter and**  
**Trudi Meisel**  
about Hansa UK's  
first year

various labels we deal with. We've always worked to get our artists' product to the most suitable company which will do the best job for it in the UK and worldwide. This creates a lot of administrative work, but we don't mind because it is worth it. Our tie with Ariola is just for a certain number of acts."

Looking back over their first UK year, the Meisels rate the biggest break as being CoCo's winning of the Song For Europe eliminator for April's Eurovision Song Contest in Paris.

"They're a terrific group," said Peter, "and we owe them a lot. Midnight, another of our acts, came second, and although CoCo didn't win in Paris, they and Midnight brought the Hansa name out into focus."

He also enthuses about Japan, whom he rates as outstanding already although there is still work to be done in building the band. "They're extremely talented, and every country wants to release them."

He and Trudi are highly impressed

with the jazz-rock Visitor and teenybop Child groups, and expect international acceptance of Peter Sarstedt's Beirut.

"There seems a shortage of pop-orientated songs now," Trudi remarked. "That's why the old ones keep coming back. We find the radio situation here much better than Germany. Here there is Radio 1 and the commercial stations, and things can happen a lot faster than at home where there is no commercial radio and it can take months to break a record. The BBC playlist is tight, but once you're on it, it's nationwide. In Germany radio is regional only."

"English speaking product is increasing sales all over the Continent," added Peter. "In Germany about 70 per cent of the singles chart is foreign orientated. We have a lot of good producers and musicians in Germany, but it's hard to find good singers and groups. We hope to find these in the UK and elsewhere. We're always looking for talent, linking European producers with British talent and increasing our work with British producers. The English language is the key."

### Illustrious

The Meisels are planning another talent contest in a quest to break into the black music market. They are seeking "a good reggae group of really good musicians, a good-looking vocalist or duo and disco and pop-orientated songs mixing the authentic and the commercial".

They'll undoubtedly find them too long before their second birthday arrives. Whoever the successful group is will find themselves in illustrious company in the Hansa talent stable. Boney M, Donna Summer, Eruption, Giorgio & Chris and Gilla are just some of the other names.



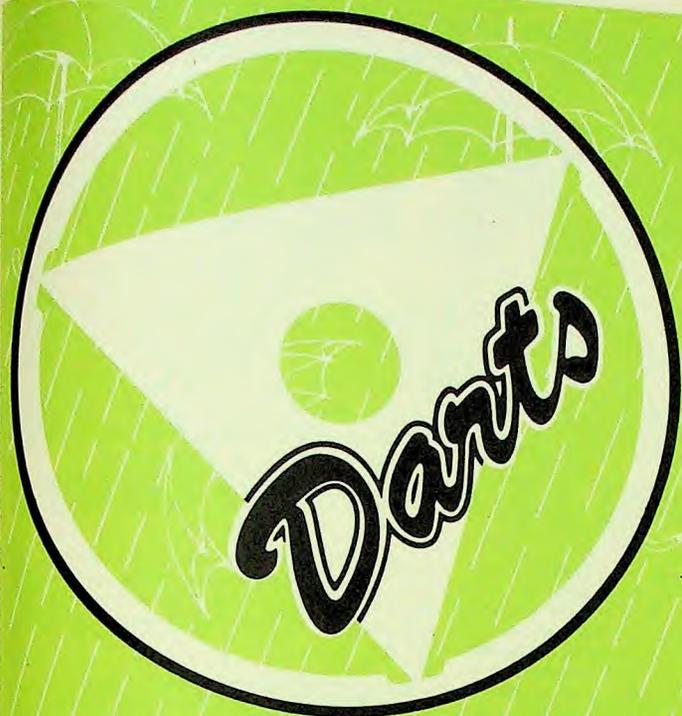
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# ALBUM REVIEWS

## Crooner appeal

JACK JONES

The Look Of Love. RCA Camden CDS 1167. Early Seventies recordings from the US crooner including standards like Mean To Me, You And The Night And The Music and For All We Know, and more contemporary songs like Nilsson's Without Her, Homeward Bound and Goin' Out Of My Head. A budget release which should appeal to Jones' fans.  
\*\*\*

CHARLEY PRIDE

That's My Way. Camden CDS 1166. Pride is always a popular country performer in the UK and while he has yet to crack the singles market, his albums sell in good quantities. This budget release features well-known songs like Me And Bobby McGee, The Last Thing On My Mind, Banks Of The Ohio, Detroit City and Blue Bayou, all of which should guarantee consumer interest.  
\*\*\*

TRANSATLANTIC ANTHOLOGY SERIES: Pentangle MTRA 2013, Billy Connolly MTRA 2008.

Two more in the Anthology series marketed by Logo and bringing together some of the best tracks

from the artist's previous albums for Transatlantic. Pentangle brought together the talents of Jacqui McShee (vocals), John Renbourn and Bert Jansch (guitars and vocals) in a folk set up supplemented by Terry Cox (drums) and Danny Thompson (double bass). Tracks include the beautiful So Clear and the 1969 single hit Light Flight. The Connolly disc is a well compiled sampler including his 16 minute version of The Crucifixion.  
\*\* (both albums)

DENNIS BROWN

Visions Of Dennis Brown. Lightning LIP 7. Producers: Joe Gibbs and Errol T. Latest reggae product from Lightning's deal with Joe Gibbs' studio in Jamaica by a comparative veteran of that infectious rhythm Love song, Love Me Always, is a bit incongruously placed among politically slanted songs like Deliverance Will Come, Repatriation and Malcolm X. Brown appeared at the Rainbow last year and a current Lightning single Equal Rights, should help the album to do well in reggae circles. Nice to see tenor saxist Tommy McCook still recording since his rock-steady days in the sixties fronting the Supersonics and recording for Duke Reid.  
\*\*

BARDE

Barde. Emerald Gem GES 1189. Producers: Bruce Murchison and Quentin Meek. Six musicians from



## Interesting TV for Nolan Sisters

THE NOLAN SISTERS

20 Giant Hits. TGS 502. On the surface perhaps, a surprising choice for WEA's latest major television advertising campaign — yet although the Nolan Sisters have never been established as a recording act, they are a very popular attraction on tv, including particularly The Two Ronnies series, and their live appearances are

always box-office draws. So this album, which includes their new single Don't It Make My Brown Eyes Blue, should be destined for good, if not overwhelming sales. A lot of people will be looking to this tv campaign with interest.  
○

Quebec, Ireland and the US playing some fine acoustic traditional folk including jigs and reels, plus ballads and drinking songs sung in English, French and Gaelic. This variety is refreshing and yet does not detract from the traditional nature of the album and could win over some of the hard core of folk fans.  
\*\*

currently picking up airplay), Sidewalk Run and Skateboard Dancing. All good, infectious fun, featuring Carvell's excellent Beach Boy-type harmonies, but have we perhaps passed the peak of the skateboarding craze?  
\*\*

numerous club dates. The material is familiar — September In The Rain, Don't Fence Me In, Panama Rag, Stompin' At The Savoy and Savoy Blues, etc — and the fact that Bilk is such a consistent record seller must mean good sales for this.  
\*\*\*

## High calibre Irish music

PAUL BRADY

Welcome Home Kind Stranger. Mulligan LUN 024. Producers: artist & Donal Lunny. Solo album from this former Planxty member who features as the spearhead in Mulligan's campaign to move into the UK market from Ireland through a distribution deal with Charmdale. As such it will be receiving considerable promotion from the companies. The music is high calibre Irish traditional with Brady's clear sure voice conveying a series of compelling stories — none better than two numbers he performed recently at the Irish Traditional Music Festival at The Albert Hall — The Lakes Of Pontchartrain and I Am A Youth That's Inclined To Ramble.  
\*\*\*

ACKERBILK

Extremely Live In Studio 1. (On A Cold April Night). Pye NSPL 18569. Producer: Terry Brown. Once you have got past the actual title, which is a mouthful to say the least, there is some great music performed by Bilk and His Paramount Jazz Band. Bilk always works well live and this LP, recorded in the Pye studios before an invited audience, captures some of the atmosphere to be found at his

SWEET

The Sweet. RCA Camden CDS 1168. The band have recently had a resurgence of success following the Love Is Like Oxygen single for Polydor — this collection features some of the songs which established them five years ago, including Co-Co, Wig Wam Bam and Funny Funny, and a selection of tracks from the band's RCA albums.  
\*\*



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DAVID JOHANSEN

David Johansen. Blue Sky SKY 82335. (Distributed by CBS). Producers: Richard Robinson and Johansen. First solo album from the former front man of the New York Dolls, who came to prominence during last year's new wave movement. Recorded in New York, the LP includes Nona Hendryx and Scarlet Rivera on vocals, and Aerosmith's Joe Perry on guitar. Hard rock music, which will probably sell to those who bought the Dolls' records, but exposure is going to be very important.  
\*\*

THE CARVELLS

Skateboard Rampage. Rocket ROLL 15. Producer: Ron O'Shea. Carvell had a hit last year with LA Run, included here, and his first Rocket album includes other skateboarding anthems as Skateboard Queen (the latest single,

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# CHARTS

## International

### US Chart

- |   |  |
|---|--|
| 1 (1) SHADOW DANCING, Andy Gibb   | 5 (10) LAST DANCE, Donna Summer        |
| 2 (2) BAKER STREET, Gerry Rafferty                                      | 6 (11) GREASE, Frankie Valli           |
| 3 (6) MISS YOU, Rolling Stones  | 7 (7) THE GROOVE LINE, Heatwave        |
| 4 (5) STILL THE SAME, Bob Seger   | 8 (4) USE TA BE MY GIRL, O'Jays        |
| 1 (9) 5705, City Boy  | 9 (3) TAKE A CHANCE ON ME, Abba        |
| 2 (2) STAY, Jackson Browne  | 10 (21) THREE TIMES A LADY, Commodores |
| 3 (-) LIFE'S BEEN GOOD, Joe Walsh                                       |  |
| 4 (1) BOOGIE OOGIE, OGGIE, A Taste Of Honey                             |  |
| 5 (-) HOW CAN THIS BE LOVE, Andrew Gold                                 |  |
| 6 (-) RUN FOR HOME, Lindisfarne   |  |
| 7 (4) ARGENTINE MELODY, San Jose  |  |
| 8 (17) SUBSTITUTE, Clout  |  |
| 9 (-) FOREVER AUTUMN, Justin Hayward                                    |  |
| 10 (12) THE RACE IS ON, Suzi Quatro                                     |  |
| 11 (3) A LITTLE BIT OF SOAP, Showaddywaddy                              |  |
| 12 (18) COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips |  |

### JUKE BOX 20

- |   |
|---|
| 13 (10) MOVIN' OUT (ANTHONY'S SONG), Billy Joel                               |
| 14 (15) SMURF SONG, Father Abraham  |
| 15 (7) USE TA BE MY GIRL, O'Jays  |
| 16 (16) I'VE HAD ENOUGH, Wings  |
| 17 (6) LIKE CLOCKWORK, Boomtown Rats  |
| 18 (-) IS THIS A LOVE THING, Raydio   |
| 19 (5) MAN WITH THE CHILD IN HIS EYES, Kate Bush                              |
| 20 (-) WILD WEST HERO, Electric Light Orchestra (Courtesy of Laren For Music) |

## SHEET MUSIC

- |  |
|--|
| 1 SMURF SONG, Burlington                             |
| 2 RIVERS OF BABYLON, Far Musikverlag/Blue Mountain   |
| 3 ANNIE'S SONG, Winterhill                           |
| 4 YOU'RE THE ONE THAT I WANT, Famous Chappell        |
| 5 OH CAROL, Chinnichap/RAK                           |
| 6 DAVY'S ON THE ROAD AGAIN, Island/Earthly           |
| 7 LOVE IS IN THE AIR, EMI                            |
| 8 ARGENTINE MELODY, CONCIEN DE ARGENTINA             |
| 8 ON A LITTLE STREET IN SINGAPOOR, F D & H           |
| 10 MAKING UP AGAIN, Essex                            |
| 11 AIRPORT, Island                                   |
| 12 LOVING YOU HAS MADE ME BANANAS, Copyright Control |
| 13 MISS YOU, EMI                                     |
| 14 NIGHT FEVER, Chappell/RSO                         |
| 15 MATCHSTALK MEN, Gt Northern Songs/EMI             |
| 16 JUST FOR YOU, Jarrow Music                        |
| 17 Beautiful Lover, Tony Hiller/ATV                  |
| 18 BECAUSE THE NIGHT, Heathside/Intersong            |
| 18 THE MAN WITH THE CHILD IN HIS EYES, EMI           |
| 20 IF I CAN'T HAVE YOU, Chappell/RSO                 |

## DISCO TOP 40

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

- |  |
|--|
| 1 (1) YOU AND I, Rick James (Motown TMG 1110)  |
| 2 (2) JUST LET ME DO MY THING, Sine (CBS6351, 12in)  |
| 3 (3) SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in)   |
| 4 (7) FLYING HIGH, Commodores (Motown 12 TMG 1111, 12in)   |
| 5 (6) BOOGIE TO THE TOP, Idris Muhammad (Kudu 943/KU 38, LP)   |
| 6 (8) DISCO INFERNO, Trammps (Atlantic K 11135, 12in)  |
| 7 (12) IS THIS A LOVE THING, Raydio (Arista ARIST 193)   |
| 8 (9) RUNAWAY LOVE, Linda Clifford (Curton K 17163, 12in)  |
| 9 (13) LET THE MUSIC PLAY/OVER AND OVER, Charles Earland (Mercury SRM 1-3720, US imports LP)         |
| 10 (22) HOTSHOT, Karen Young (West End WES 12111, US import 12in)                                    |
| 11 (11) WHISTLE BUMP, Emir Dendato (Warner Bros K 17190)   |
| 12 (10) LET'S GO DISCO, Real Thing (Pye 7N 46078)  |
| 13 (14) LET'S START THE DANCE, Hamilton Bohannon (Mercury SRM 1-3728, US import LP)                  |
| 14 (20) STUFF LIKE THAT, Quincy Jones (A&M AMS 7367/AMH 64685, LP)                                   |
| 15 (16) GET UP (& LET YOURSELF GO), JALN Band (Magnet 12 MAG 118, 12in)                              |
| 16 (-) GALAXY OF LOVE, Crown Heights Affair (De-Lite DSR 9506, LP)                                   |
| 17 (-) I THOUGHT IT WAS YOU, Herbie Hancock (CBS 82240, LP)  |
| 18 (28) YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT), Sylvester (Fantasy D 102, US import 12in) |
| 19 (24) DANCE WITH ME, Peter Brown (TK TKR 6027, 12in)   |
| 20 (40) ONE NIGHT AFFAIR, Samona Cooke (Mercury 6167670)   |
| 21 (29) CAPTAIN CONNORS/STELLA, Norman Connors (Buddah BDLP 4053, LP)                                |
| 22 (30) FUNK THEORY, Rokotko (State STAT 80, 12in)   |
| 23 (36) MELLOW OUT/TIME OF THE SEASON, Gap Mangione (A&M SP 4694, US import LP)                      |
| 24 (33) I'M FIRED UP, Fatback (Spring/Polydor 2391351, LP)   |
| 25 (15) LET'S GET FUNKIFIED, Boiling Point (Bang 1312, 12in)   |
| 26 (18) CONQUER ALL, Kennie Delt & Prana (Mercury 6167654)   |
| 27 (27) LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power (CBS 6318)                                   |
| 28 (19) SATURDAY NIGHT FEVER (LP), Various (RSO 2658123, LP)   |
| 29 (-) SUN IS HERE, Sun (Capitol 12 CL 15979, 12in)  |
| 30 (38) EYESIGHT, James Brown (Polydor 2066915)  |
| 31 (26) RISKY CHANGES, Bionic Boogie (Polydor 2066895)   |
| 32 (23) YOU, Samuel Jonathan Johnson (CBS JC 35323, US import LP)                                    |
| 33 (21) TEN PER CENT, Double Exposure (Salsoul 12D-2008, US import 12in)                             |
| 34 (-) ME AND MYSELF, Ronnie Jones (Lollipop LOLLY 2)  |
| 35 (25) THREE TIMES A LADY, Commodores (Motown STML 12087, LP)                                       |
| 36 (-) THANK GOD IT'S FRIDAY (LP), Various (Casablanca TGIF 100, LP)                                 |
| 37 (-) LOVIN' LIVIN' AND GIVIN', Diana Ross (Motown TMG 1112)  |
| 38 (31) MIDNIGHT AFTER DARK/STARBOOTY, Ubiquity (Elektra K 12305, 12in)                              |
| 39 (17) AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks (Arista ARIST 12182, 12in)                      |
| 40 (-) LAW AND ORDER, Love Committee (Salsoul SSOL 109/SSLP 1506, LP)                                |

### CHART COMMENTARY

The figures for last week's positions relate to a chart which unfortunately did not appear, so there are some dramatic changes from the order of a fortnight ago. Note especially the strong emergence of Raydio (7), Quincy Jones (14), Herbie Hancock (17), Samona Cooke (20), Kennie Delt (26), and particularly of the imports Charles Earland (9), Karen Young (10), Hamilton Bohannon (13), Crown Heights Affair (16 — available through Phonogram), Sylvester (18), Gap Mangione (23). Disco DJs in the South-East are increasingly turning to imports as record companies here seem to be losing touch with what's actually happening in discos. British DJs taste currently way ahead of the American

disco scene too, and many are responsible for finding the hits long before even the American companies — let alone the British — have realized that they own material with suitable potential for the jazz-funk craze that's becoming so big in underground circles. The media may have one believe that everyone wants the Bee Gees, but there are large numbers of fashion-conscious kids who don't.

#### BREAKERS

Moving up are Luisa Fernandez' Lay Love On You (Warner Bros K 17061), Don Ray's Got To Have Loving (Polydor 2310610, LP), Carol Douglas' Night Fever (Gull GULS 61-12, 12in), Harvey Mason's Till You Take My Love/What's Going On (Arista ARIST 12188, 12in), Rare Earth's Warm Ride (Prodigal PROD 9), Trade Mark's Days Of Pearly Spencer (RSO 010, 12in), Lenny Williams' You Got Me Running (ABC ABCL 5251, LP).

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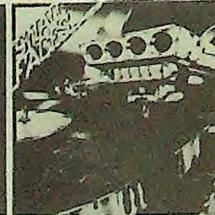
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# RELEASES MUSIC WEEK INDEX

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 SHERRY ..... L  
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 10cc ..... D  
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Sweet Love, JIMMY 'BO' HORNE. T.K. TKR 6028 (C)  
 DON'T SEND ME AWAY AGAIN, Fall In Love, PAT MCGLYNN. Decca F 13784 (S)  
 DON'T STOP NOW, Oh-Nye-Ay, GENE FARROW/G.F. BAND. Magnet MAG 125 (E)  
 DREADLOCK HOLIDAY, Nothing Can Move Me, 10cc. Mercury 6008 035 (F)

LOVE IS IT'S OWN REWARD, Love Is It's Own Reward (Instrumental) STEVE KIPNER. RSD 16 (F)  
 LOVE SYMPHONY, Gimme Some Love, LUV BUG. Galaxy GY 155 (C)  
 LOVE TO DANCE, Dancing Mar, JACKIE HALL. EMI 2823 (E)

SMALL WONDER, 2 NE 1, THE CARPETTS. Small Wonders SMALL 9 (G/Rough Trade)

**T**  
 TEARS (NOTHING BUT TEARS), Who Am I, LEROY. MCA 378 (E)  
 THE PLANT SONG, Rubber Room, HOGSNORT RUPERT. Creole CR 156 (CR/C)  
 THERE CAN BE A BETTER WAY, Paybacks A Drag, SMITH BROTHERS. Grapevine GRP 109 (R)  
 TONIGHT, Old Time Re-loving, RINGO STARR. Polydor 2001 795 (F)  
 TWO CAN MAKE IT WORK, All These Years, FOTOMAKER. Atlantic K 11177 (W)  
 TWO OUT OF THREE AIN'T BAD, For Crying Out Loud, MEAT LOAF. Epic EPC 6281 (C)

**W**  
 WALK ON BY, Old Codger/Tank, STRANGLERS. United Artists UP 36429 (E)  
 WHAT HAVE YOU DONE FOR LOVE, Falling In Love, HODGES, JAMES & SMITH. London HLU 10569 (S)  
 WHERE THE BOYS ARE, A Bi Ni Bi, CONNIE FRANCIS. United Artists UP 36430 (E)  
 WHILE I'M STILL YOUNG, Lonely Again, THE AUTOGRAPHS. RAK 281 (E)  
 WHO'S TAKING YOU HOME, Who's Waking Up, ACCIDENT. Splash CP 22 (E)

## LISTINGS

**AB**  
 AFRICAN BREEZE, Down On My Luck, DAVID BYRON. Arista ARIST 200 (F)  
 AIN'T IT FUNNY, Who's That Knocking, COLIN BLUNSTONE. Epic EPC 6435 (C)  
 ALL THIS AND HEAVEN TOO Pt. 1, All This And Heaven Too Pt. 2, FIRST EDITION. Target TGT 139 (W)  
 ANGELA, 12 Engle Street, RENZO FRAISE. Pye 7N 25788 (A)  
 BAD LANDS, Something In The Night, BRUCE SPRINGSTEEN. CBS 6532 (C)

BOMBERS, Blue Eyes/O.D. Receiver, TUBEWAY ARMY. Beggars Banquet BEG 8 (E)  
 BUTCH THINGS, Amusement Arcade, BILLY HAMON. Bronze BRO 58 (E)

**CD**  
 CALL ME BUTTERFINGERS, Pillow Kissing, RICHARD LEIGH. United Artists UP 36425 (E)  
 CAMBRIDGE STOMP, Front Room Revolution, PUSH. Sticky Label STK 500 (L/H/X)  
 COME DOWN TO EARTH, Two Different Worlds, CHOICE FOUR. RCA PB 1094/PC 1094 (R)  
 COMING HOME, Clear Sailing, IAN THOMAS. Atlantic K 11164 (W)  
 DANCE ACROSS THE FLOOR, It's Your

**EG**  
 EVENSONG, Big Jim, BRIAN & MICHAEL. Pye 7N 46115 (A)  
 EVERYTIME WE SAY GOODBYE, Pearl, ROY MASON APPS. Safari SAFE 8 (A)  
 GETAWAY, The Sun Don't Shine No More, WILLIE CHEETHAM. Feelgood FLG 110 (Q)  
 GET YOUR LOVE RIGHT, Stranger, ALAN DAVID. EMI 2821 (E)  
 GO AWAY HOUND DOG/I'M COMING HOME, Beate Bug Bop/Death Of Rock & Roll. CBS ROCKABILLY. CBS 6495 (C)  
 GREY RAINY DAYS, Nasty, LONNIE JORDAN. MCA 380 (E)

**IL**  
 ICE FIRE AND DESIRE, Heart Of The Mountain, 100% WHOLE WHEAT. Pye 7N 25789 (A)  
 I DON'T NEED TO TELL HER, Pills, LURKERS. Beggars Banquet BEG 9 (E)  
 IF THE KIDS ARE UNITED, Sunday Morning Nightmare, SHAM 69. Polydor 2059 050 (F)  
 IF YOU WANNA DO A DANCE ALL NIGHT, Once In A Life Proposal. DETROIT SPINNERS. Atlantic K 11175 (W)  
 IT DREAD INNA INGLAND, Man Free, POET AND THE ROOTS. Front Line VOLE 8 (C)  
 IT'S OKAY, Island Girl, CELEBRATION. MCA 379 (E)  
 LAWYERS GUNS & MONEY, Sleepless, DERRINGER. Sky 6515 (C)  
 LET'S GO WILD, Lady Lee, SHERRY. Magnet MAG 123 (E)

**MM**  
 MAMA'S LITTLE GIRL, Magic, SPOOKEY. Decca F 13786 (S)  
 MANHATTAN FEVER, Ocho Rios, SUGAR. Power Exchange PX 275 (ZLHR)  
 MR. MAKE OR BREAK, My Love Tonight, PHOTOGRAPH. Black Bear BLA 2006 (C)  
 MY OLD MUM, To Mother With Love, DANNY LA RUE. EMI 2816 (E)  
 NINETEEN AND MAD, Villain/Youthanasia, THE LEYTON BUZZARDS. Small Wonders SMALL 7 (G/Rough Trade).

**OP**  
 OHH CHILD, Love Of You, CHARLES JACKSON. Capitol CL 15997 (E)  
 PIE IN THE SKY, Remington Ride, B. J. COLE. Cow Pie UP 36424 (E)  
 PINE GROOVE BLUES, Texas Me And You, ASLEEP AT THE WHEEL. Capitol CL 16001 (E)  
 PLANET CALLED EARTH, Lovely Lady, THE MIGHTY DIAMONDS. Virgin VS 221 (C)  
 PUPPET LIFE, The Demon, PUNISHMENT OF LUXURY. Small Wonders SMALL 8 (G/Rough Trade)

**S**  
 SEE THEM GLOW, Highway 216, LAKE. CBS 6513 (C)  
 SHAKE YOUR BODY, Penelope, GUY BARTZ. Capitol CL 15999 (E)  
 SHA LA LA LEE, The Naif Song, PLASTIC BERTRAND. Vertigo 6059 209 (F)  
 SIGN OF THE TIMES, Four Letter Love, BRYAN FERRY. Polydor 2001 798 (F)  
 SLOW DANCING, Highway Song (Drive Drive Drive), JACK TEMPCHIN & THE FUNKY KINGS. Arista ARIST 204 (F)

## TOTAL ISSUED

Singles notified by major manufacturers for week ending 21st July 1978.

	This Week	This Month	This Year
EMI (LRD)	6 (4)	13 (7)	163 (284)
EMI (LRD)	6 (6)	15 (9)	157 (-)
DECCA	2 (3)	7 (5)	38 (59)
PYE	3 (3)	13 (10)	156 (87)
POLYDOR	4 (4)	14 (10)	142 (134)
CBS	7 (7)	20 (13)	189 (160)
PHONOGRAM	2 (5)	10 (8)	106 (94)
RCA	2 (3)	8 (6)	83 (120)
WEA	4 (23)	32 (28)	246 (127)
OTHERS	23 (18)	49 (26)	460 (453)
TOTAL	59 (76)	181 (122)	1740 (1518)

## MARKET PLACE

### DISCS

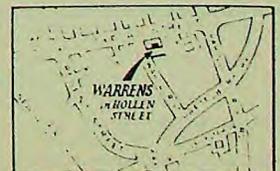
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 6 insertions 10% 13 insertions 15%  
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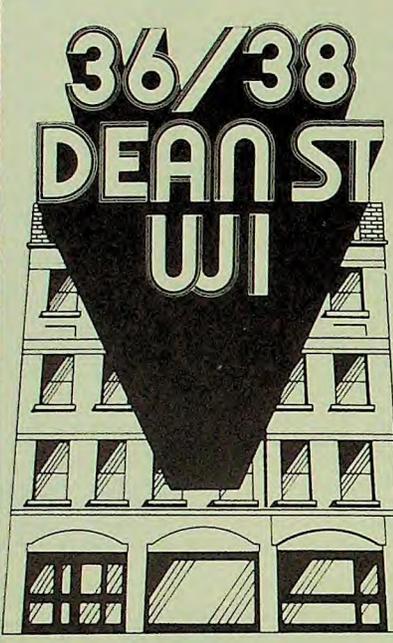
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# MARKET PLACE

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01-491 3305

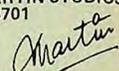
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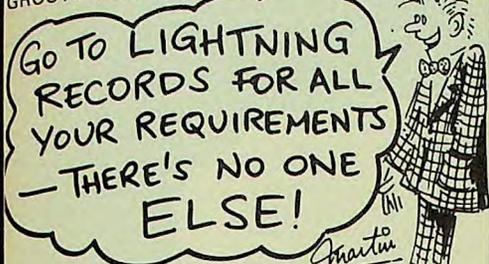
Apply in writing with brief personal and career details to:

Jim Head,  
Factory Manager,  
Allied Records Ltd.,  
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London W10 5BL.  
Tel: 01-969 6651.

# MARKET PLACE

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

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b/w **I GOT BURNED, RUN LITTLE LINDA**

(2 Rock 'n' Roll songs to rock you till you're dead)

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HORSLIPS Tracks From The Vaults (MOO 13)	£2.00	£3.00
SPUD Smoking On The Bog (XRL 5004)	£1.65	£3.00
TRIONA (CEF 043)	£2.00	£3.50
CLANNAD Dulaman (CEF 058)	£2.00	£3.50
PADDY Glackin (CEF 060)	£2.00	£3.50
CHRISTY MOORE Prosperous (TARA 1001)	£2.00	£3.50
WOLFE TONES Irish To The Core (TRL 1001)	£2.00	£3.50
WOLFE TONES Across The Broad Atlantic (TRL 1002)	£2.00	£3.50
WOLFE TONES A Belt Of The Celts (TRL 1003)	£2.00	£3.50
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PHILOMENA BEG-LEY Irish Country Queen (TSLP 90)	£2.00	£3.50
"PHILOMENA BEG-LEY Truckin' Queen (TSLP 98)	£2.00	£3.50
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WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

Hil! I'm groovy and if you want to see what Lightning are up to see pages 4, 64, 68, 70



BRITAIN'S LARGEST "ONE-STOP" OPERATION

## Sales Opportunities at CBS

Due to expansion and some reorganisation, we are looking for men/women to reinforce our efficient sales team selling our albums and tapes into new and existing outlets in various areas of the country. This is an opportunity to join a major company in a fast developing facet of the music business.

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If you are interested in joining the "Music Makers" and making a career for yourself write giving brief personal details to Phyllis Morgan, Personnel Officer,



**CBS RECORDS**  
17-19 Soho Square, LONDON W1.

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### Shorthand Typist

required immediately by major Music Publishing Group in excellent West End W.1. area to work in Royalty and accounts Division.

Also required

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URGENTLY NEED STRONG MANAGEMENT! 01-806 4518

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An ability to work under pressure and on own initiative is essential.

Salary negotiable depending on age and previous experience.

Please call the Personnel Department on 01-769 3181 for application form.

# SIGN OF THE TIMES

**BRYAN FERRY**

**45**



2001 798

Order from Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR, Tel: 01-590 7766

CHART FOR PERIOD JULY 1-7

# TOP 60 ALBUMS

\* = NEW ENTRY  
 ◆ = PLATINUM LP (1 million sales)  
 ● = GOLD LP (500,000 on or after 1st Jan. '77)  
 ◻ = SILVER LP (150,000 on or after 1st Jan. '77)  
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	20	◆ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
2	2	5	● LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)
3	4	5	● SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
4	5	20	● THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
5	—	—	◆ 20 GOLDEN GREATS The Hollies	EMI EMTV 11 (E)
6	3	4	● STREET LEGAL Bob Dylan (Don DeBito)	CBS 86067 (C)
7	7	5	◻ OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)
8	10	4	◻ WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)
9	6	25	◆ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
10	8	3	● TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)
11	11	15	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)
12	13	3	● ROCK RULES Various	K-Tel RL 001 (K)
13	21	3	◻ GREASE Original Soundtrack	RSO RSD 2001 (F)
14	9	13	● YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)
15	12	3	● LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028 (B)
16	16	25	◻ NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
17	15	18	◻ BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)
18	18	22	● PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
19	30	36	◆ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETPD 400 (C)
20	23	73	◆ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
21	20	8	● BLACK AND WHITE Stranglers (Martin Rushent)	United Artists UAK 30222 (E)
22	17	6	● DARKNESS ON THE EDGE OF TOWN Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 86061 (C)
23	37	7	● BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk)	Asylum K 53081 (W)
24	36	18	◻ THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
25	33	5	● BACK AND FORTH Lindisfarne (Gus Dudgeon)	Mercury 9109 609 (F)
26	41	2	● OBSESSIONS UFO (Ron Nevison)	Chrysalis CDL 1182 (F)
27	27	8	● POWER IN THE DARKNESS Tom Robinson Band (Chris Thomas)	EMI EMC 3226 (E)
28	25	17	● KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
29	14	14	◆ THE STUD Various	Ronco RTD 2029 (B)
30	22	3	● CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	34	16	◆ 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)
32	19	8	◻ I KNOW COS I WAS THERE Max Boyce (Bob Barratt)	EMI MAX 1001 (E)
33	40	22	● CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
34	39	4	● YOU'RE GONNA GET IT Tom Petty & The Heartbreakers (Tom Petty/Denny Cordell/Noah Shark)	Island ISA 5017 (E)
35	28	4	◆ 20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)
36	48	7	● NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
37	42	7	● DAVID GILMOUR David Gilmour (David Gilmour)	Harvest SHVL 817 (E)
38	46	15	● LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
39	24	6	● PETER GABRIEL Peter Gabriel (Robert Fripp)	Charisma CDS 4013 (F)
40	—	1	◆ A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JET LP 200 (C)
41	31	8	◻ EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)
42	51	4	● WATCH Manfred Mann's Earth Band (Manfred Mann's Earth Band)	Bronze BRON 507 (E)
43	55	4	◆ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
44	29	5	● REAL LIFE Magazine (John Leckie)	Virgin V 2100 (C)
45	26	12	● CENTRAL HEATING Heatwave (Barry Blue)	GTO GTLP 027 (C)
46	—	1	◆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
47	45	2	● MAGIC FLUTE OF JAMES GALWAY James Galway (George Korngold)	Red Seal LRLI 5131 (R)
48	—	—	◆ DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
49	43	6	● VAN HALEN Van Halen (Ted Templeman)	Warner Brothers K 56470 (W)
50	54	2	◆ EVITA Various	MCA MCX 503 (E)
51	—	1	◆ THEIR GREATEST HITS 71-75 Eagles	Asylum K 53017 (W)
52	58	16	● PENNIES FROM HEAVEN Various	World Records SH 266 (E)
53	—	1	● WHITE MANSIONS Various	A&M AMLX 64691 (C)
54	56	2	● SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
55	49	3	◆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
56	—	1	● EASTER Patti Smith Group (Jimmy Lovine)	Arista SPART 1043 (F)
57	59	10	● 20 GOLDEN GREATS Frank Sinatra	Capitol EMTV 10 (E)
58	—	1	● THE WORLD'S WORST RECORD Various	K-Tel NE 1023 (K)
59	38	17	● ANYTIME ANYWHERE Rina Coolidge (David Anderle)	A & M AMLH 64616 (C)
60	52	2	● THE MAN WITH THE GOLDEN FLUTE James Galway (Various)	Red Seal LRLI 5127 (R)

ARTISTS  
A-Z

ABBA	9, 46, 55	EVITA - Soundtrack	50	MANFRED MANN'S EARTH BAND	42	SIMON & GARFUNKEL	54
BEACH BOYS	35	FLEETWOOD MAC	20	MANHATTAN TRANSFER	18	SINATRA, Frank	57
BOOMTOWN RATS	10	GABRIEL, Peter	39	MARLEY, Bob & The Wailers	28	SMITH GROUP, Patti	56
BOYCE, Max	31	GALWAY, James	47, 60	MARTELL, Lena	15	SPRINGSTEEN, Bruce	22
BREAD	43	GENESIS	11	MATHIS, Johnny	14	STRANGLERS	21
BUSH, Kate	4	GILMOUR, David	37	MEAT LOAF	17	THE STUD	29
COLE, Nat King	31	GREASE - Soundtrack	13	MOODY BLUES	7	THIN LIZZY	2
COMMODORES	36	HALEN, Van	49	MOODY BLUES	7	UFO	26
COOLIDGE, Rita	59	HEATWAVE	45	PENNIES FROM HEAVEN	52	WALSH, Joe	23
DARTS	41	HOLLIES	5	PETTY, Tom & The Heartbreakers	34	WAYNE, Jeff	8
DIRE STRAITS	48	JOEL, Billy	24	RAFFERTY, Gerry	33	WHITE MANSIONS	53
DURY, Ian	16	LINDISFARNE	25	ROBINSON BAND, Tom	27	WINGS	38
DYLAN, Bob	6	LONDON SYMPHONY ORCHESTRA	30	ROCK RULES	12	WORLDS WORST RECORD	58
EAGLES	51	MAGAZINE	44	ROLLING STONES	3		
ELECTRIC LIGHT ORCHESTRA	19, 40			SATURDAY NIGHT FEVER	1		

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"MORE SONGS ABOUT BUILDINGS AND FOOD" K56531 SIRE SIRE (W) Talking Heads	"CARLENE CARTER" K56502 WARNERS WARNERS (W) Carlene Carter
"CAN'T STAND THE REZILLOS" K56530 SIRE SIRE (W) Rezillos	"DEEP IN THE NIGHT" K56492 WARNERS WARNERS (W) Etta James

# ON THE WAY UP

# WEEKLY PRESSES

 **TAVARES**  
**SLOW TRAIN TO PARADISE**  
 CL 15996  
 Needs No Coaching For Chart

**ALBION BAND** HAR 5156   
**POOR OLD HORSE**  
 %w **RAGGED HEROES**  
 RADIO ONE RECORD OF THE WEEK

**MICHAEL JOHNSON**  
 Slow Ballad - Moving Fast AMI 501  
**BLUER THAN BLUE** 

**DAVID McWILLIAMS**  
 %w **DAYS OF PEARLY SPENCER**  
**BY THE LIGHTS OF CYRIAN**  
 EMI 2827

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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	10		<b>YOU'RE THE ONE THAT I WANT</b> John Travolta/Olivia Newton John (John Farrar)	Famous Chappell	RSO 006 (F)
2	8		<b>SMURF SONG</b> Father Abraham (Pierre Kartner)	Burlington	Decca F 13759 (S)
£ 3	3		<b>DANCING IN THE CITY</b> Marshall Hain (C. Neil)	Intersong	Harvest HAR 5157 (E)
4	17		<b>SUBSTITUTE</b> Clout (Grahame Beggs)	ATV	Carrere EMI 2788 (E)
£ 5	8		<b>A LITTLE BIT OF SOAP</b> Showaddywaddy (Showaddywaddy)	Sherwin	Arista 191 (F)
6	6		<b>LIKE CLOCKWORK</b> Boomtown Rats (R. J. Lange)	Sewer Fire Hits/Zomba	Ensign ENY 14 (F)
£ 7	19		<b>WILD WEST HERO</b> Electric Light Orchestra (Jeff Lynne)	Jet/UA	Jet JET 109 (C)
8	5		<b>AIRPORT</b> Motors (Ker/Carvey/McMaster)	Island	Virgin VS 219 (E)
9	9		<b>MAN WITH THE CHILD IN HIS EYES</b> Kate Bush (Andrew Powell)	EMI	EMI 2806 (E)
£ 10	11		<b>BOOGIE OOGIE OOGIE</b> A Taste Of Honey (F. & L. Mizell)	Carlin	(Tower) Capitol CL 15988 (E)
11	7		<b>NO-ONE IS INNOCENT/MY WAY</b> Sex Pistols (Cook/Jones)	Warner Brothers	Virgin VS 220 (C)
£ 12	13		<b>USE TA BE MY GIRL</b> O'Jays (Gamble/Huff)	Carlin	Philadelphia PIR 6332 (C)
13	4		<b>ANNIE'S SONG</b> James Galway (Ralph Mace)	Denver	RCA RB 5085 (R)
14	12		<b>RUN FOR HOME</b> Lindsfarne (G. Dudgeon)	Crazy Music/Chappell	Mercury 6007 177 (F)
15	14		<b>MIND BLOWING DECISIONS</b> Heatwave (B. Blue)	Copyright Control	GTO GT 226 (C)
16	26		<b>COME ON DANCE DANCE</b> Saturday Night Band (J. Boyce/M. Dillard)	Bocu	CBS 6367 (C)
17	15		<b>ARGENTINE MELODY</b> San Jose (Andrew Lloyd Webber)	Steam Power/Chappell	MCA 369 (E)
18	16		<b>(DON'T FEAR) THE REAPER</b> Blue Oyster Cult (Krugman/Pearlman/Lucas)	Carlin	CBS 6333 (C)
19	10		<b>MISS YOU/FAR AWAY EYES</b> Rolling Stones (Glimmer Twins)	EMI/Shapiro Bernstein	EMI 2802 (E)
20	18		<b>RIVERS OF BABYLON</b> Boney M (F. Farjan)	Hansa/ATV/Blue Mountain	Atlantic/Hansa 11120 (W)
21	23		<b>SATISFY MY SOUL</b> Bob Marley & The Wailers (Bob Marley & The Wailers)	Caynon	Island WIP 6440 (E)
22	37		<b>LIFE'S BEEN GOOD</b> Joe Walsh (B. Szymczyk)	Warner Bros	Asylum K 13129 (W)
23	36		<b>5-7-0-5</b> City Boy (Lange)	Zomba/City Boy/Chappells	Vertigo 6059 207 (F)
24	20		<b>MAKING UP AGAIN</b> Goldie (Tab Martin)	Essex	Bronze BRO 50 (E)
25	40		<b>FOREVER AUTUMN</b> Justin Hayward (J. Wayne)	Leeds/Jeff Wayne	CBS 6368 (C)
26	24		<b>ROCK &amp; ROLL DAMNATION</b> AC/DC (Vanda/Young)	EMI	Atlantic K 11142 (W)
£ 27	30		<b>FROM EAST TO WEST/SCOTS MACHINE</b> Voyage (R. Tokarz)	Louvigny Music	GTO/Hansa GT 224 (C)
28	22		<b>DAVY'S ON THE ROAD AGAIN</b> Manfred Mann's Earth Band (Manfred Mann's Earth Band)	Island/Earthly	Bronze BRO 52 (E)
29	21		<b>BEAUTIFUL LOVER</b> Brotherhood Of Man (Tony Hiller)	ATV/Tony Hiller	Pye 7N 46071 (A)
£ 30	34		<b>COME BACK AND FINISH WHAT YOU STARTED</b> Gladys Knight & The Pips (McCoy/Kipps)	United Artists	Buddah BDS 473 (A)
£ 31	32		<b>STAY</b> Jackson Browne (J. Browne)	Lorna	Asylum K 13128 (W)
32	25		<b>OH CAROL</b> Smokie (M. Chapman)	Chinnichap/RAK	RAK 276 (E)
33	31		<b>DON'T BE CRUEL</b> Elvis Presley (-)	Carlin	RCA PB 9265 (R)
£ 34	41		<b>LOVE YOU MORE</b> Buccocks (M. Rushent)	Virgin	United Artists UP 36433 (E)
35	48		<b>PRODIGAL SON</b> Steel Pulse (K. Pitterson)	Blue Mountain	Island WIP 6449 (E)
36	27		<b>NIGHT FEVER</b> Bee Gees (Gibb Brothers/Richardson/Galuten)	RSO/Chappell	RSO 002 (F)
37	29		<b>HOW CAN THIS BE LOVE</b> Andrew Gold (Gold/Walsh)	Warner Brothers	Asylum K 13126 (W)
38	47		<b>IS THIS A LOVE THING</b> Raydio (R. Parker, Jr.)	Warner Brothers	Arista 193 (F)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 39	50		<b>SHAME</b> Evelyn 'Champagne' King (Warren Schatz)	Interworld	RCA PC 1122 (R)
40	39		<b>MOVIN' OUT (ANTHONY'S SONG)</b> Billy Joel (Ramone)	April	CBS 6412 (C)
£ 41	63		<b>NORTHERN LIGHTS</b> Renaissance (D. Hentschel)	Warner Bros.	Warner Brothers K 17177 (W)
42	42		<b>I'VE HAD ENOUGH</b> Wings (P. McCartney)	McCartney/ATV	Parlophone R 6020 (E)
43	45		<b>MANY TOO MANY</b> Genesis (D. Hentschel/Genesis)	Gelring/Hit & Run	Charisma CB315 (F)
44	NEW		<b>WHO ARE YOU</b> The Who (Glynn Johns)	Eel Pie	Polydor WHO 1 (F)
45	43		<b>JUST LET ME DO MY THING</b> Sine (P. Adams)	Leeds/Carlin	CBS 6351 (C)
£ 46	75		<b>COLD AS ICE</b> Foreigner (J. Sinclair/G. Lyons/M. Jones/I. MacDonald)	WB	Atlantic K 10986 (W)
47	33		<b>CA PLANE POUR MOI</b> Plastic Bertrand (L. Deprick)	ATV/Hansa	Vertigo/Sire 6078 616 (F)
48	49		<b>FLYING HIGH</b> Commodores (Carmichael/Commodores)	Jobete UK	Motown TMG 1111 (E)
49	NEW		<b>IT'S THE SAME OLD SONG</b> K.C. & The Sunshine Band (K.C. & The Sunshine Band/Finch)	Jobete	T.K. TKR 6037 (C)
50	NEW		<b>TOOK THE LAST TRAIN</b> David Gates (David Gates)	EMI	Elektra K 12307 (W)
51	43		<b>BOY FROM NEW YORK CITY</b> Darts (T. Boyce/R. Hartley)	Carlin	Magnet MAG 116 (E)
52	56		<b>CARRY ON WAYWARD SON</b> Kansas (G. Olikman)	Kirshner/Warner Brothers	Kirshner KIR 4932 (W)
53	28		<b>NEVER SAY DIE</b> Black Sabbath (Black Sabbath)	Essex	Vertigo SAB 001 (F)
54	38		<b>(WHITE MAN) IN HAMMERSMITH PALAIS</b> Clash (Clash)	Ninaden/Riva	CBS 6383 (C)
£ 55	61		<b>YOU AND I</b> Rick James (R. James/A. Stewart)	Jobete (UK)	Motown TMG 1110 (E)
56	35		<b>IT SURE BRINGS OUT THE LOVE IN YOUR EYES</b> David Soul (Tony Macaulay)	Macaulay/Cookaway	Private Stock PVT 137 (E)
57	51		<b>DISCO INFERNO</b> Trammps (Baker/Harris/Young)	Famous Chappell	Atlantic K 11135 (W)
58	46		<b>ROSALIE</b> Thin Lizzy (Thin Lizzy/Tony Visconti)	Warner Brothers/Pippin/Chappell	Vertigo LIZZY 2(F)
59	60		<b>HI TENSION</b> Hi Tension (Chris Blackwell/Kofi Ayivor)	Screen Gems	Island WIP 6422 (E)
£ 60	72		<b>ANTHEM</b> New Seekers (D. Mackay)	MAM	CBS 6413 (C)
61	55		<b>BOOTZILLA</b> Bootsy's Rubber Band (G. Clifton/W. Collins)	Rubber Band	Warner Bros K 17196 (W)
62	53		<b>GET UP</b> JALN Band (P. Smith/T. Rutherford)	Magnet	Magnet MAG 118 (E)
£ 63	70		<b>DON'T CRY FOR ME ARGENTINA</b> Julie Covington (T. Rice/A. Lloyd Webber)	Evita	MCA 260 (E)
64	58		<b>DRAGON POWER</b> JKD Band (H. Hadaway)	Satril/Carlin	Satril SAT 132 (W)
65	52		<b>IF I CAN'T HAVE YOU</b> Yvonne Elliman (Freddie Perrini)	RSO/Chappell	RSO 2090 266 (F)
66	59		<b>THE CLAPPING SONG</b> Shirley Ellis (N. Mulligan/H. Davey/L. Chase)	EMI	MCA MCEP 1 (E)
67	NEW		<b>YOU LIGHT MY FIRE</b> Sheila B. Devotion (-) Britico		EMI 2828 (E)
68	NEW		<b>LOVIN' LIVIN' AND GIVIN'</b> Diana Ross (Hal Davis)	Jobete	Motown TMG 1112 (E)
69	54		<b>LOVE IS IN THE AIR</b> John Paul Young (Vanda & Young)	EMI	Ariola ARO 117 (A)
70	NEW		<b>THE RACE IS ON</b> Suzi Quatro (Mike Chapman)	Chinnichap/RAK	RAK 278 (E)
71	NEW		<b>NIGHT FEVER</b> Carol Douglas (E. O'Loughlin)	RSO/Chappell	Gull GULS 61(A)
72	62		<b>LAST DANCE</b> Donna Summer (N. Bogart)	ATV Music	Casablanca TGFS 2 (A)
73	NEW		<b>IT'S ONLY MAKE BELIEVE</b> Child (R. Singer)	Francis Day/Hunter	Ariola Hansa AHA 522 (F)
74	NEW		<b>IDENTITY</b> X-Ray Spex (X-Ray Spex/Falcon Stuart)	Copyright Control	EMI International INT 563 (E)
75	NEW		<b>WAIT UNTIL MIDNIGHT</b> Yellow Dog (K. Young)	Lazy Lizzard/Heath Levy	Virgin VS 217 (C)

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

**A-Z (TOPWRITERS)**

A Little Bit Of Soap (Russell)	5
Airport (McMaster)	8
Annie's Song (Denver)	13
Anthem (Peacock/Rodger)	60
Argentine Melody (A. Lloyd Webber)	17
Beautiful Lover (Hiller/Lee Sheridan)	29
Boogie Oogie Oogie (Johnson/Kibble)	20
Bootzilla (Collins/Cliton)	51
Boy From NY City (Taylor)	61
Ca Plane Pour Moi (Lacomblez/Deprick/Ward)	47
Carry On Wayward Son (K. Liveren)	52
Cold As Ice (Jones/Graham)	46
Come Back & Finish What You Started (McCoy/Cobb)	30
Come On Dance Dance (J. Boyce)	16
Dancing In The City (Hain/Marshall)	3
Davy (Simon/Robertson)	28
Disco Inferno (Green/Kersey)	57
Don't Be Cruel (Blackwell/Presley)	33
Don't Cry For Me Argentina (T. Rice/A. Lloyd Webber)	63
(Don't Fear) The Reaper (Rosser)	18
Dragon Power (J. Lennon)	54
5-7-0-5 (Mason/Broughton)	23
Flying High (McClary/Richie)	48
Forever Autumn (J. Wayne/G. Osborne/P. Vigrass)	25
From East To West (Chantreau/Dahan/Pezin/Mallia)	27
Get Up (JALN Band)	62
Hi Tension (Hi Tension)	59
How Can This Be Love (Safan/Goldenberg)	37
Identity (P. Stryane)	74
If I Can't Have You (Gibb Bros)	65
Is This A Love Thing (R. Parker, Jr.)	38
It's Only Make Believe (C. Twitty/J. Mancini)	54
It's The Same Old Song (Holland/Dozier/Holland)	49
It Sure Brings Out (Macaulay/Stephens)	56
I've Had Enough (P. McCartney)	42
Just Let Me Do My Thing (Adams/Adler)	45
Last Dance (Jabara)	72
Life's Been Good (J. Walsh)	22
Like Clockwork (Geldof/Briquette/Crowe)	6
Love Is In The Air (Vanda Young)	69
Love You More (P. Shelley)	34
Lovin' Livin' and Givin' (K. Stover/P. Davis)	68
Making Up Again (Black/MacDonald)	24
Man With The Child (Bush)	9
Many Too Many (Banks)	43
Miss You (Gamble/Richards)	19
Mind Blowing Decisions (J. Wilder)	15
Movin' Out (B. Joel)	40
Never Say Die (Black Sabbath)	53
Night Fever (Gibb Bros)	36
Night Fever (Gibb Bros)	71
No-One Is Innocent (Cook/Jones/Briggs)	11
Northern Lights (Dunford/Thatcher)	41
Oh Carol (Chinn/Chapman)	32
Prodigal Son (Steel Pulse)	35
Rivers Of Babylon (Farlan/Reyam)	20
Rock & Roll (Young/Young/Scott)	26
Rosalie (Seeger)	58
Run For Home (Hull)	14
Satisfy My Soul (Marley)	21
Shame (Fitch/Cross)	39
Smurf Song (Kartner/Linecl)	2
Stay (Williams)	31
Substitute (Wilson)	4
The Clapping Song (L. Chase)	66
The Race Is On (Chinn/Chapman)	70
Took The Last Train (D. Gates/L. Knechtel)	50
Use Ta (Gamble/Huff)	12
Wait Until Midnight (K. Young/H. Armstrong)	75
Wild West Hero (Lynne)	7
(White Man) In Hammersmith Palais (Strummer/Jones)	54
Who Are You (P. Townsend)	44
You And I (R. James)	55
You're The One That I Want (Farrar)	1



## TIP FOR THE TOP

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GRANADA



## Blackbushe

FEW OF the 200,000 fans who made the pilgrimage to the Blackbushe Picnic can have been disappointed — musically at least. As well as Dylan 1978, they were also treated to excellent sets from Merger, Lake, Graham Parker and The Rumour, Eric Clapton's Band and Joan Armatrading.

A note for all those who could see nothing of the stage — some were as much as half a mile away — you could see even less from the acutely angled press enclosure.

Graham Parker's spell was well received and included the favourites Stick To Me, Heatwave and Saturday Night Is Dead — Parker's tribute to Camberley.

While the beautiful people arrived backstage by

helicopter, the punters were still pouring through the turnstiles as Clapton and his band took the stage. Wonderful Tonight and Lay Down Sally from the recent Slowhand album were received very well. The band is really blowing after its recent European dates with Dylan. The massive sound system — including both Dylan's own and the Pink Floyd's PA's — was as near to perfect as you can reach on such a large scale. Marcy Levy sang Fool's Paradise before Clapton broke into his interpretation of Cocaine with its long bluesy passages. Knockin' On Heaven's Door, Keys To The Highway and Layla completely won over the crowd.

Joan Armatrading sang powerfully, backed by a strong band. Highlights were Show Some Emotion, You Stole My

Heart — including a marvellous sax solo — Steppin' Out and Love and Affection. Joan has matured and developed into a major force in contemporary music and showed it on Saturday by holding and warming such a vast gathering.

And so, with the festival running amazingly close to schedule, Bob Dylan and his band took the stage. From the fourth number, Shelter From The Storm, Dylan was flowing and the performance was magical. It's All Over Now Baby Blue, Maggie's Farm, Like A Rolling Stone — all the new heavier fresh arrangements. He sang I Shall Be Released with more emotion and feeling than ever before. The new songs from his current CBS album, Street Legal, got as warm receptions as the old favourites such as Mr Tambourine Man, and Don't Think Twice. Blowin' In The Wind was given a beautiful arrangement with urgent vocals from Dylan's three girl backing singers and those desperate lyrics echoing across the wartime airfield that is Blackbushe.

Dylan's current interest in reggae music was reflected in his uptempo treatment of Don't Think Twice. It's Alright Ma I'm Only Bleeding, and All Along The Watchtower followed. Forever Young, with Eric Clapton back on stage to help out, has been the anthem for Dylan's European tour and was one of the highlights of the day. Dylan looked ready to

play all through the night, but that was not to be, and he climaxed the set with The Times They Are A Changin'. His final words were "Thank You, I'll be back soon." And I think he meant it. — JIM EVANS.

## Variations

THE FIRST public performance in the UK of Andrew Lloyd Webber's Variations, based on Paganini's themes, was also one of four Capital Summer concerts at London's Royal Festival Hall, promoted by Capital Radio. Not surprisingly, this particular event — which was introduced by Lloyd Webber himself, and of course featured his brother Julian Lloyd Webber on cello — was a sell-out.

The Variations LP on MCA has been a huge seller during the last few months, and Saturday's concert featured the same line-up of musicians as on the LP. Apart from young Julian, the start of the show, there was some brilliant playing from Rod Argent and Don Airey on keyboards, Barbara Thompson on sax and flute (and bringing some glamour to the proceedings), John Hiseman who played percussion, Gary Moore, guitar, and John Mole, bass guitarist.

The performance was a splendid example of how classical and rock music can be successfully blended, and although there were obviously classical music lovers in the audience, and pop fans who would not normally buy a classical record, the response to the concert at the end proved that the barriers between the two forms of music can be surmounted.

From the point of view of sound, the performance was immaculate. Visually, there were some interesting lighting effects and the respective musicians came over onstage as separate personalities, although this was never to the detriment of the music. This was a concert which deserves to be repeated several times over. — CHRIS WHITE

## Talking Heads

TALKING HEADS used to be trendy — and by the look of their Lyceum audience they seem to have achieved a wider acceptance than the strictly New Wave aficionados.

The Heads are currently the big hopes of the American Sire label and they played extensively from their new Brian Eno produced album mysteriously titled More Songs About Buildings And Food.

Basically they play musicians music, efficient, laid-back, precise, economical. This is both their saving grace and their biggest problem. Their material has good hooks and builds to interesting climaxes but gets lost somewhere in the middle of David Byrne's introspective, underplayed vocals. None of the band seem prepared to step outside of the group identity to work on the audience. Talking Heads could make in on the strength of their musicianship, but a little of the common touch could stop all that talent going to waste. — MICHAEL JACKSON

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# DOOLEY'S DIAPY

**PITY POOR** Elaine Page, star of *Evita* (pictured right). Not only is she putting in eight gruelling performances a week at the Prince Edward Theatre, but both MCA and EMI are vying for her time for their respective albums. EMI seems to be winning at the moment as they have got down six tracks so far with her producer Brian Wade, while MCA and cast album producer Andrew Lloyd Webber have the backing tracks completed and are just waiting to get Elaine into a studio to record her vocals.

But MCA hopes to have its album out by mid-August and EMI is looking for an autumn release for her debut solo

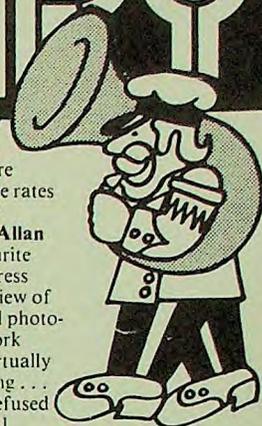
## The strain on Elaine

album. "There's no question of trying to overstretch her by rushing her into recording," says Brian Wade. "Obviously the show comes first and we have to make sure we don't strain her voice."

Wade has been overwhelmed with songs for Elaine — largely unsuitable. "Just because she is a West End success writers are sending us musical show material," he adds. "But we intend to present her in a very contemporary way."



**FACILITIES** FOR the press and photographers at rock festivals are rarely satisfactory but Blackbushe rates as one of the worst and promoter **Harvey Goldsmith** and publicist **Allan Burry** were not the media's favourite people... the corrugated iron press enclosure gave only a restricted view of what was happening on stage and photographers were only allowed to work from positions in which it was virtually impossible to photograph anything... and in a fit of pique Goldsmith refused to allow *Sounds* magazine official press passes because he took exception to an unfavourable review of Dylan's Earls Court concert!



**BURGLARS NICKED** vital discs from **Robbie Vincent's** programme box last week but thanks to record companies rallying round he was able to replace all — including rare US albums and 12" singles — within 48 hours and his Radio London and Radio 1 progs went ahead as scheduled... Several stations programming both sides of **Barry Manilow** double-A Copacabana/Somewhere In The Night... In refusing to playlist Sex Pistol's latest single Capital's **Aidan Day** describes it as "a glorification of evil"... Sleeve design company **Cream** featured in Capital's Hullabaloo prog... Fantasy recording artist **Sylvester** has landed part in film *The Rose* starring Bette Midler and Alan Bates.

**LIGHTNING CLAIMS** to have supplied 100,000 copies of Boney M's *Rivers Of Babylon* and wonders if this is a record for a one-stop... A&M sent out postcards to dealers listing upcoming **Elkie Brooks** tv appearances — Elkie & Co, Sight and Sound, and the Kenny Everett Video Show but got date wrong for the latter which should be July 24... So keen was publicist **Richard Ogden** to get away on Antigua holiday he arrived at Heathrow a day early for his flight... a daughter **Anna Marie** to **Jeff Wayne** and wife **Geraldine**.

**ACCORDING TO** an RCA Ltd quarterly financial reports its record division tripled earnings as worldwide sales rose by 40 per cent — thanks mainly to success with local acts in France and Brazil... **Bob Dylan** spent the night before Blackbushe at *Evita* and went back stage afterwards to meet cast... Originally a hit in 1958 for Conway Twitty and again ten years ago for Glen Campbell, now **Child** revive It's Only Make Believe as latest Ariola single... Next Saturday (22) Decca head of a&r **Mike Smith** marries **Sally James** of Tiswas with Biddu as best man... Not to be outdone by this week's massive *MW* focus on Australia, Dooley has his own hot news from down under: **Dame Edna Everidge** is launching her own Gladdys label.

## Searching for talent-searchers

THE INDUSTRY'S musical chairs game is unusually active for the time of year with a number of plum jobs waiting to be filled in top and middle management. It seems to be symptomatic of a situation brought about by a general dearth of management talent, particularly in a&r, marketing and PR.

One personnel headhunter said this week: "There's a terrible shortage of experienced people. In a&r the most effective people are going outside the majors to work for themselves or the smaller label companies, and in marketing if they're any good they are probably already running a record company."

"Out of 100 replies we had for one marketing vacancy recently only ten per cent were worth seeing and of those none were worth hiring. The trouble is there is a finite pool of talent shared round the industry. Government pay restrictions don't help — people move to get a better salary and that causes a chain reaction of moves. We could be going outside the

industry for skilled marketing men but there is still a prejudice against people who haven't come up the hard way through sales or promotion with that mythical 'gut feel' for the business."

At the time of writing there were marketing manager vacancies at **Pye** (ceplacing **Jack Boyce**), **Island** (replacing **Billy Walker**) and **United Artists** (replacing **Dennis Knowles** — although this is likely to be filled shortly).

**RCA** is looking for an a&r manager following **Alan Sizer's** switch to **Polydor**, and both **EMI** and **Charisma** are recruiting a&r staff. **Polydor** will need a national sales manager on the departure of **John Howes** and a senior press officer to fill **David Hughes** shoes.

And **Chrysalis** and **DJM** are in the market for top line press officers following recent departures. (For other job vacancies see *Music Week's Market Place Classifieds*).

## Brooking no interference

THERE WAS some good Wednesday night viewing this week for fans of **Elkie Brooks**, the Salford-born singer who deserves international stardom. Thames Television have been filming various aspects of her career during the last few months, including her recent UK tour, and the result was a 60 minute insight into the building of a pop career.

*Daily Express* pop writer **David Wigg** provided the main link in the programme, chatting to **Elkie** about her life and career, and other contributions came from a beardless **Derek Green**, A&M Records' md, **Alan Seifert**, **Elkie's** personal manager, her musical

director **Jean Russell**, and producer **David Kershbaum**.

The documentary traced her career from the mid Sixties and her first record, for Decca, *Something's Gotta Hold Of Me* (which even then displayed her gutsy voice). There was also a film clip of **Elkie** working with **Robert Palmer** in *Vinegar Joe*. Oh, and **Humphrey Lyttleton**, with whom **Ms Brooks** used to sing, was also seen playing for **Elkie** in a pub.

And there was one telling comment in the film, made by manager **Seifert** to **Derek Green**: "When we go to America, we're going on our terms — and we're going to do it our way."

## Bloated hacks found in plastic macs

A HEAVY party week last week including celebrations to launch **WEA's Sire** label with a lunchtime gathering at the *Notre Dame Hall*. While the *Flamin' Groovies* played a raunchy set, leading liggers of the music business were tucking into an excellent spread, including strawberries and cream and vast quantities of amber fluid. As a parting gift, the bloated hacks were presented with *Sire* survival kits including a plastic mac, tattoo outfit and sugared prawn.

Later that day, **Dooley** was at the *Embassy Club* in the delightful company of **Amanda Lear** and her latest vinyl offering, *Sweet Revenge*. Among the beautiful people attending were **Keith Moon**, **David Essex** and wife, **Dee Harrington**, **Phil Lynott**, **Chris Spedding**, **Peter Sarstedt**, **Biddu**, **Andy Desmond**, **Les Gray**.

On Thursday evening/Friday morning, the survivors of the week's festivities moved on to the *Berkeley Butterfly Ball* in aid of the *Queen's Silver Jubilee Fund*. A £30 double ticket included champagne breakfast. Entertainment was provided by the *Pasadena Roof Orchestra*, **George Melly** and the *Embassy Disco*. **Patricia Collonia** of *Mama Concerts in Germany* (in town to negotiate a tour for *Rod Stewart*) was among the guests.

**SHOCK HORROR:** BPI director-general **Geoff Bridge** shot in the ear by a punk rocker with a water pistol.

## YESTERDAYS

10 YEARS AGO  
July 24, 1968

MGM distribution switch from **EMI** to **Pye** confirmed by company president **Mort Nasatir** — **Pye's** first UK distribution deal... disc sales from April nearly £2 million, 11 per cent up on same month last year... CBS rush releasing **Anita Harris** cover of *Dream A Little Dream Of Me*... **Fred Kent** takes over **Vic Ridgeway** job as distribution controller for **Philips/Phonogram**... complete **Apple** team now installed at 3 Savile Row and **EMI** agrees that **Beatles** titles will appear on **Apple**, including first single — **James Taylor** a new signing... **Joni Mitchell's** first album released on **Reprise**... **Les Reed** launches **Chapter One** label for distribution through **Decca**... **Small Faces' Nut Gone Flake** at 4th week in No. 1 position and **Tom Jones' Delilah** a new entry at 38... **Des O'Connor** first No. 1 with **I Pretend**.

FIVE YEARS AGO  
August 4, 1973

**TESCO AND Pricerite** supermarkets drop full price LPs to concentrate on budget product... **Keith Yershon**, manager of **Pop Inn**, the London wholesaler, devises successful scheme to avoid minimum order company surcharges by inviting dealers to buy direct from his firm... **Bruce Findlay** to stage first pop event at **Edinburgh Festival**... **Paul McCartney** may quit **Apple** following **Beatles** disputes... **Mickie Most** signs licensing deal with **Bell US** for four **Rak** artists — **Suzi Quatro**, **Mud**, **Hot Chocolate** and **CCS**... **John Fruin** outlines **Polydor's** "uphill struggle" to increase market share... **Phonogram** **Rod Stewart** album delayed when sleeves fell apart because of difficulty of glueing whisky-glass shape... **Mike Ledgerwood** leaves **Disc** to join **A&M**... **Goons Ying Tong** Song back in charts.

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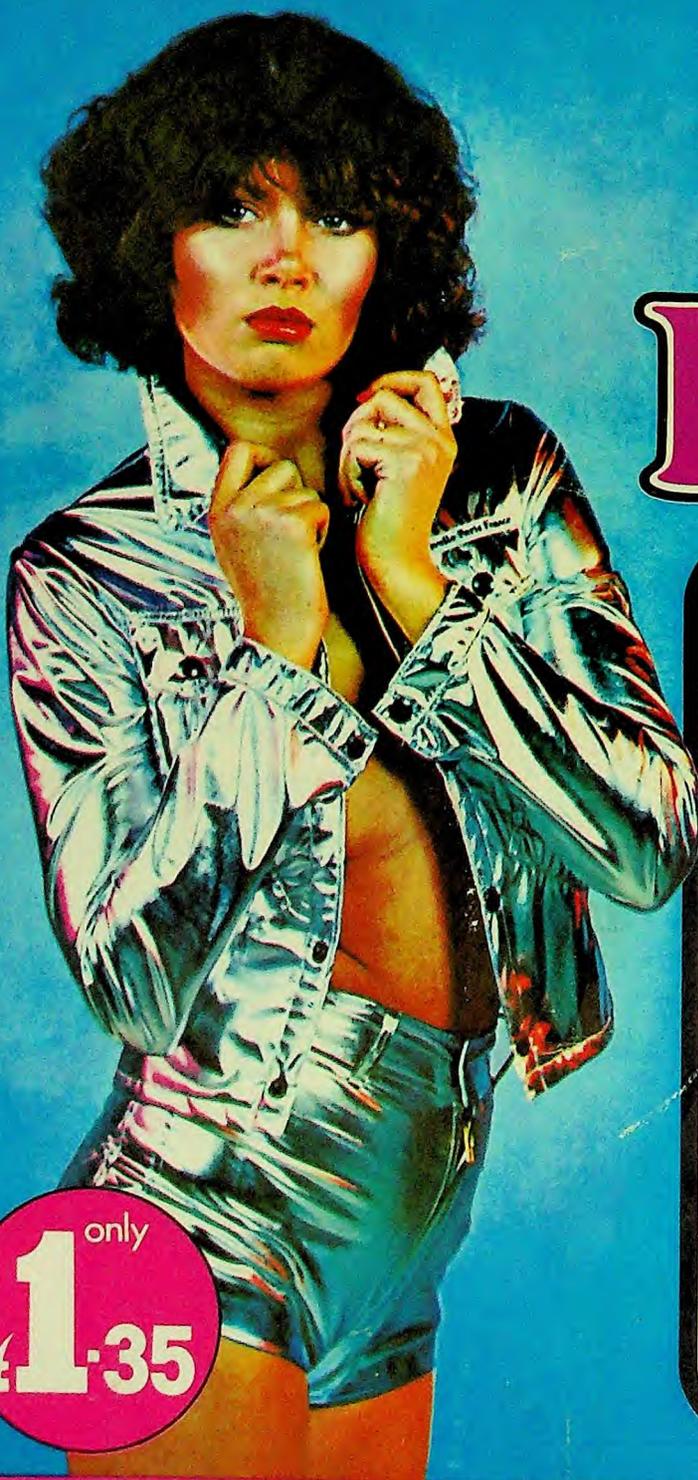
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