

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

MUSIC WEEK

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

Morris mobilises his troops

POLYDOR MANAGING director A.J. Morris was in militaristic mood at the company's annual sales conference last week. "We have the heavy armaments to beat our competitors," he told the salesmen. "We shall dominate 1978 and win the battle of 1979."

Likening Polydor to an airforce, Morris detailed their weapons — the RSO superjets, the British squadron of local acts; the advance missiles like Lynsey de Paul, Dave Lewis and Patti Boulaye, the new wave forces of Jimmy Pursey and Sham 69, Jam and Pat Travers, and the "ultimate weapon", The Who.

by Jim Evans

And the ammunition for the front line troop salesmen will be across-the-catalogue dealer discounts on all Polydor product (including new releases but excluding singles) from September 1 to the end of the year.

"We are getting right behind the record retailer this autumn," said deputy md Tom Parkinson announcing the discount scheme,

which has been dubbed the Polydor Margin Booster 1978.

Other conference points:

- A dealer display competition with £300 holiday voucher first prize.
- A new Bee Gees album being recorded on 78-track for autumn release.
- An extensive campaign to back the Grease album and new Grease singles.
- Classical product on Deutsche Grammophon described as "almost an embarrassment of riches".
- A new John Travolta solo album — and Saturday Night Fever Part Two for 1979.

Full conference reports on page 4.



THE FIRST label deal made by Arista UK has been signed with Zoom, the label owned and run by brothers Brian and Bruce Findlay, directors of the Edinburgh-based Scottish retail chain. Arista will exclusively manufacture, market and distribute all Zoom product world-wide, starting with singles from Mike Heron, The Questions and, Nighthift. Pictured practising the pronunciation of Zoom are Brian Findlay; Annie Benson, Arista dealer liaison manager; Arista md Charles Levison; Bruce Findlay, and Dennis Knowles, Arista marketing director.

Two leave in RCA changes

TOP LEVEL restructuring in RCA's head office staff has led to the departure of two key executives — and further changes are expected to be announced next week.

Marketing manager Julian Moore and promotion manager Ken Bruce left the company last Friday. Moore previously general manager of Motown UK, had been with RCA for nearly two years having been hired as part of former md Gerry Oord's management team. Bruce joined the company from Phonogram 18 months ago.

RCA md Ken Glancy flew back from meetings in New York at the weekend and further announcements regarding the future structure of the company are expected.

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Les Perrin dies

LES PERRIN, the doyen of music industry publicists, died on Monday (10) in a Carshalton, Surrey, hospital after a long illness. He was 57 and leaves a widow and three children. Perrin started in the music business handling jazz acts for Harold Davison and had John Dankworth as his first client.

He built his business on the maxim that the journalist's story always came first and he quickly became the first choice as a publicist for a string of top names. Acts he represented included Frank Sinatra, Judy Garland, Lulu, Slade, Herman's Hermits, and the Dave Clark Five. He also helped to found the *New Musical Express*.

A full tribute to Les Perrin will be published in *Music Week* next week.

Elton bounces back

THE NEW songwriting partnership between Elton John and Gary Osborne has produced some stunning songs and his next album — due for autumn release — will undoubtedly restore him to superstar status, writes Rodney Burbeck.

At a preview playback last week I heard 14 new tracks of which at least five are potential hit singles. One — A Song For Guy — is a most moving instrumental with chorus written by Elton John on the day he heard that Rocket's office messenger Guy Burchett had died in a motor cycle accident.

On two singalong tracks Elton is joined by the Watford football club team and the girls from the Rocket office. "I've always wanted to get the team on record without making one of those awful records you usually get when football teams sing," he told me.

The team sing on Big Dipper, which Elton describes as "slightly rude", and Georgia which has a strong southern gospel feel. The other tracks include strong up-tempo rockers, powerful ballads and one tremendous piano instrumental, Earn While We Learn, which Elton claims started out as a Noel Coward-type song.

Most of the tracks from which the album will be compiled have been co-written with Gary Osborne, although there is one with Bernie Taupin. "I haven't written more with Bernie simply because he has been in the States," said Elton. String arrangements are by Paul Buckmaster.

Motown adds staff

THE MOTOWN label office within EMI's licensed repertoire division is to appoint a head of marketing, two salesmen and a coordinator in addition to its present staff of seven. The appointments are part of the conditions of the renewal of Motown's contract with EMI which will be signed in Los Angeles this week by Motown's Barney Ales and Ken East and EMI LRD's md Alan Kaupé.

PRS controversy continues

FOLLOWING THE amended articles of association adopted at the Performing Right Society annual meeting last month, the society has now supplied Trevor Lyttleton with the 5,000 names and addresses of voting members.

But PRS secretary G.N. Neighbour has refused to indicate the names of members who have ten supplementary votes, giving them 20 votes in total. He has written to Lyttleton saying that he "is not empowered to disclose this information."

Lyttleton has protested that the general council is, in fact, empowered to disclose this information. "The council has now clearly acknowledged the principle that those with one vote should be identifiable against those with no votes and those with 10 votes against those with one vote," he claims.

"It is contrary to such principle that those with 20 votes should not be identifiable against those with ten, one or no votes".

The matter is to be raised at the next meeting of the general council.

CHART ACTION

IT LOOKS as if Olivia and John's nine-week reign at No. 1 will be ended next week by The Commodores who leap dramatically from 46 to No. 5 with

Three Times A Lady. Close on their heels are Darts whose It's Raining climbs from 52 last week to 18, and other strong movers are Johnny Mathis/Deniece Williams' You're All I Need To Get By (67 to 45) and Bryan Ferry's Sign Of The Times (69 to 48). Ten new entries led by The Stranglers' Walk On By at 36 and Jilted John by Jilted John at 37.

Even now its happening for BARRY MANILOW

BARRY MANILOW
Even Now



EVEN NOW
SPARE 1017 (U.S.S.T.C. ART 1017)

includes
SOMEWHERE IN THE NIGHT
/COPACABANA ARIST 196



NEWS

WEA links sales and promo

WEA IS continuing its singles sales force (the first such force to be set up in the UK record business, well over two years ago) and its promotion team to form a special sales promotion team to boost records which begin to make playlist progress.

Mike Heap, national sales promotion manager, is now directing a 30-strong team, which includes six area managers and the pluggers working on disco material. "The regular sales team continues to service all our accounts," Heap explained, "and they will do the regular marketing campaigns and the new releases. After that my new team comes into action, and in areas where there is ILR coverage they combine the jobs of plugging to the radio stations and selling in to their dealers in those areas those records which are getting airplay."

• WEA IS to split its annual sales conference this year into three regional meetings which will be preceded by its American parent company making presentations of forthcoming product to head office London staff.

The salesmen will see presentations at the Heathrow Hotel



KEY MEMBERS of WEA's new national sales promotion team face the cameras for the first time, during their first sales meeting. With Mike Heap (standing) are (left to right) Mike Olivier, London and East Anglia area manager; Pat Phelan, South area manager for Scotland; Nick Johnson, promo co-ordinator; Steve Dunn, area manager for the Midlands; John Smith, area manager for the North East; Tony Cannon, North West area manager; Fred Dove, disco promotion manager; Jackie Chaimo (front) is WEA regional press officer, who will be working closely with the new area managers.

on Monday, September 11, followed by a Midlands regional meeting at Sutton Coldfield (13) and Bolton (14).

MCPS plans for video expansion

THE IMPENDING expansion of the music industry into the video field has prompted the Mechanical Copyright Protection Society to open a special section within its licensing department to deal solely with this aspect of the business.

Caroline Robertson, who has been working in the MCPS international relations department, is transferring to the licensing department to take charge of the new video section, reporting to licensing department manager Martin Couche.

She will be in charge of the society's activities in monitoring the existing video operators from a copyright point of view, a function previously handled by the licensing department, and with the anticipated widening of the video market, the society expects her section to be the basis of an eventual separate MCPS video licensing department.

Mobbs names his company

A NAME has now been given to the record label/production company formed in association with WEA UK by Nick Mobbs.

The announcement of the new company's formation was made jointly by Mobbs and Warner Brothers (Burbank) chairman, Mo Ostin, last April, but it has remained unnamed until now.

It is to be called The Automatic Record Company Limited, and is based at 5 Aberly Row, London W1X 9HA (telephone 01-493 9744). Mobbs is currently appointing a small staff, the first of whom is Chrissie Harwood, his secretary and personal assistant.

Announcement of the first signing is expected next month.

Album chart

MUSIC WEEK regret that due to a clerical error two positions in last week's album chart became transposed. The record at No. 26 — Tom Robinson Band's Power In The Darkness should have been 49; and the record at No. 49 — Nat King Cole 20 Golden Greats — should have been at No. 26.

Shannon Records takes on Sean-Nos

FOLLOWING ITS acquisition of Sean-Nos Record Distribution, Shannon Records will be distributing the company's Irish folk catalogue in Great Britain in addition to its own Irish country product. This acquisition boosts Shannon's claim to be the biggest UK distributor of Irish records and tapes.

Shannon has taken on all

outstanding orders for Sean-Nos product and will supply and invoice customers direct. Future orders should be directed to Shannon Records at 326 Kensal Road, London, W10 5BL (Tel: 01-969 3322/6651).

Sean-Nos has retained all existing debts for deliveries to date so that payment for those should be made to Sean-Nos.

More 12-inch problems

AFTER MANY complaints in MW letters column, CBS pretended to make a fair gesture to dealers by suggesting the 12 prefix before catalogue numbers of 12" singles, thus removing the annoying situation of dealers ordering heavy on 12" limited editions and still receiving 7" copies.

CBS also took the opportunity to raise the rrp of 12" singles from 80p to 99p. What do we find now? We order 12" singles using the 12 prefix and we get 7" copies together with a letter (pre-printed) stating that the 12" copies have been exhausted but would we be so grateful to accept 7" copies.

It would appear that despite the gesture of the 12 prefix the net result in the same except for a 25% price increase. And all this under the pretext of helping the dealer. Incidentally CBS now say that they will neither credit nor return any ineligible 5% returns (including deletions and in practice deleted faulty product). But they do not make it clear what is eligible.

Will they accept dealers refusing to pay for or return product not ordered?

And does WEA really think the dealers thank them for inventing a scheme that offers 2½% discount on a batch of albums containing one or two definite sellers, a handful of maybe sellers and an equal handful of certain non-sellers?

How do they think we feel to see them spend a fortune promoting for our benefit when we know (a) the benefit can only be on their side, and (b) the cost of promoting any campaign is eventually passed on in price increase. Who do you think

LETTERS

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

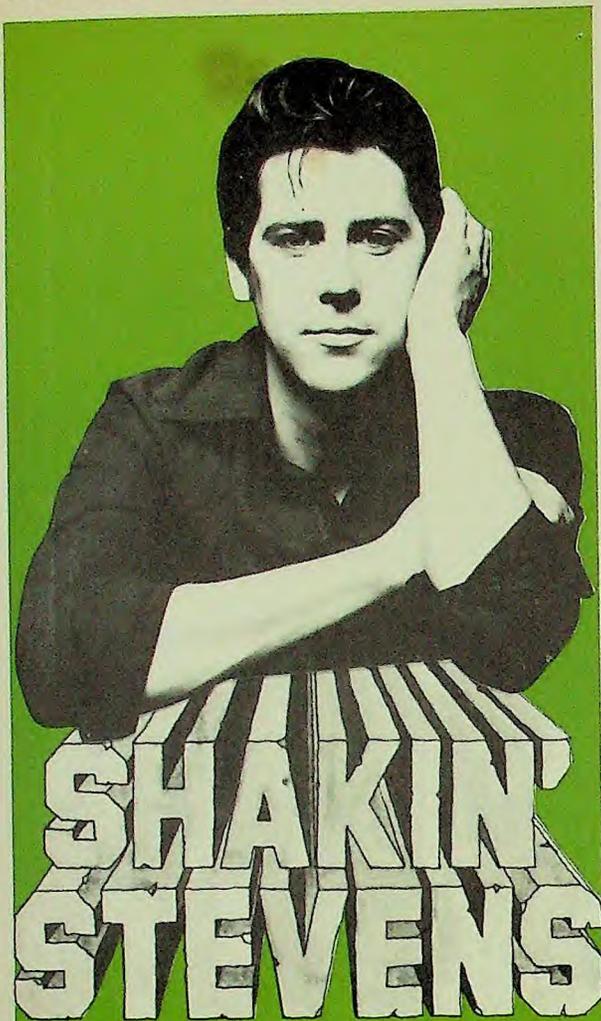
you're all kidding, fellas? David G. Crosby, managing director, Rox Ltd., Borough Road, Birkenhead, Merseyside.

Pistols RRP

I HAVE to agree with everything Simon Charlton said in his letter (MW July 29) about the Sex Pistols 12". I also sold mine for 99p going by the Virgin price list as he did. I really think it's about time CBS woke up and started printing the rrp on their despatch notes like practically every other company does. This would save a lot of time and wasted phone calls. Keep up the nagging lads — we might win eventually. Miss J. Simmons, manageress, A & W Pounds Ltd., High Street, Ponders End, Enfield.

Arnold first

IN CLASSICSCENE (MW July 29) you announced the release of a new album from guitarist John Williams. This recording of the Arnold and Brouwer concertos was described as the first to be produced. I would like to point out, however, that a recording of Malcolm Arnold's work was made in the early '60s by Julian Bream and the Melos Ensemble and is still available in the RCA catalogue. So maybe Mr Williams is not opening up as much "new" ground as we are urged to think. Mr M. A. Ellis, Jarrold, 182 King Street, Great Yarmouth.



SHAKIN' STEVENS

A MIGHTY NAME IN ROCK

Shakin' Stevens gets set for a brilliant solo career with his debut single on Epic — a firebreathing version of the Roy Head rock'n'roll classic 'Treat Her Right'.

He's already known to thousands of people for his dynamic performance in the title role of the award winning musical 'Elvis'. And the unforgettable sound of 'Treat Her Right' is bound to win him a place in many more hearts.

'Treat Her Right' is the kind of rock that turns gold. Order it today.

SHAKIN' STEVENS 'TREAT HER RIGHT'

Produced by Mike Hurst

6567



Charly does it with Gusto

A CATALOGUE of over 70,000 masters — mainly pre-rock early fifties r & b material — has been secured by Charly Records in London through a licensing deal with the Gusto Record Corporation of Nashville. The deal gives Charly access to the King-Federal-Starday catalogue.



Formed in the mid-forties by Syd Nathan, the company

operated in Cincinnati and recorded pioneer r & b artists Billy Ward and the Dominoes, Clyde McPhatter, Jackie Wilson, Earl Bostic, The Platters, Johnny Guitar Watson and Johnny Otis.

Charly intends to launch a 15-album series collectively entitled Kings Of Rhythm And Blues, according to md Joop Visser. "The first 15 albums should be ready by January. They will sell at £3.25 and, in most cases, will be compiled and annotated by journalist Cliff White," said Visser.

He added that legal action will be taken against any persons bootlegging King material. "We know a lot of King records are being bootlegged and we intend to put a stop to it," he said.

Charly has also extended its licensing deal arrangement with the Shelby Singleton Corporation (Sun International) for a further five years.



TONY BLACKBURN, recently revealed as Lenny Gamble on RK's Casino Classics single I'll Do Anything, has signed with Tony Lewis Entertainments for "exclusive and sole representation" and is pictured with his new managers Tony Lewis and Jay Vickers. Blackburn has found new fame as a singer through the RK track which was recorded ten years ago under his own name and was revived by a Wigan Casino deejay who invented the name Lenny Gamble rather than tell the customers that it was Blackburn.

PEPPER RECORDS has signed Doncaster-based band Harlow who will debut with a single, Harry De Mazzo, on August 25.

MEAL TICKET have now signed directly with the Logo Records label following two albums with EMI International, and they also have new management, Peter Lister-Todd's Flatspin Ltd. The band is in the studio with producer Dave Mackay recording an album and single for autumn release to coincide with a tour of the UK and Europe.

GLOUCESTERSHIRE BAND NW10 has signed new contracts for management with Turgid Acts and publishing with Ash Grove Music, part of John Otway's company.

IMAGINATION RECORDS, the new company formed by Stephen Bankler-Jukes, has concluded a short-term pressing and distribution for its product in the UK. First release will be Iain Whitmore's All You Got To Do Is Slip Away (MAGIC 1) in mid-August followed by an album Imagination One (IMAG 331) in September.

Imagination's md Bankler-Jukes said: "I am intrigued by Anchor's new sales system. General trends in the industry, and other companies' subsequent rationalism of their sales systems, lead me to believe that Anchor's experiment may well be an indication of future structures of most UK companies."

Ray Jenks promoted

RAY JENKS (pictured left) has been promoted from field sales manager at Polydor to the position of national sales manager recently left vacant by the departure of John Howes. Jenks has been a long-serving member of the Polydor sales team... Bill Kimber is appointed UK product & r manager at RCA. He has been an independent producer, having produced Jeff Phillips for RCA, and has experience in music publishing... Dave Woods, former manager of CBS' agency division March Artists is to set up



his own management and promotion business called London City Entertainments with offices at 126 Aldersgate Street, London, EC1 (01 253 2276)... Trevor Wyatt to Island production manager, previously London van sales rep, replacing Alan Rolf who has left the company... Diddy Lake from DJM press officer to EMI as press officer for RAK and MAM labels reporting to Colin Burn.

Rosko aims worldwide

EMPEROR ROSKO has started his own production and publishing companies in the US and is aiming to make world wide deals. Choosing to remain cautiously vague on a recent visit to London he preferred not to reveal the name of his business partner nor the name of "one major British act that we will represent for publishing."



Briefs...

BEGGARS BANQUET signing Tubeway Army, whose single Bombers (BEG 8) was released last week, has split up, but front man Valerian remains under contract and is to record an LP for release later this year.

MAGNET RECORDS has a new telephone number — 01 486 8151.

ARLON MANAGEMENT Enterprises has changed its company name and now wishes to be known as D & J Arlon Enterprises Ltd. The company represents Mashy Music/Records, RAH Music, Gurusama Ltd, Rolarsol Music/Records Ltd, Nickelby Music, R & J Music and Learning Tree Co Ltd, and is personal manager to R & J Stone, John Leyton, Caryl Brahms, Dennis Waterman and others.

FOLLOWING THIS month's release of budget double albums, Pickwick will be releasing an Elton John single LP in the first week of September — RRP £1.35. The album, originally released by DJM as Here And There, contains well known tracks such as Rocket Man, Crocodile Rock and Benny and the Jets. The company will be supplying dealers with normal point of sale promotion.

Page 3 girl with a problem



BULLETS' GIRL singer Trisha de la Cruz.

BIRMINGHAM-BASED Big Bear Records has run into trouble with *The Sun* newspaper over its single Girl On Page 3 by three-piece group Bullets. The Sun has threatened to take "all action necessary" to protect its legal rights to the "title and style of Page Three and the goodwill in that name".

The Sun, which is widely known for its photographic studies of nude girls on page three of the newspaper, claims through its lawyers that it is in the course of registering Page Three as a trademark.

In a letter to Big Bear, *The Sun's* lawyers say: "These industrial property rights of our clients' are of vital importance to their business and a substantial source of revenue. Our clients are prepared to grant licences, where appropriate, to allow commercial and other concerns to use the name Page Three on payment where appropriate of a proper fee, but only where the use to which the name is to be put is in accordance with the high standards upon which our clients insist".

The letter adds that, having heard the record, *The Sun* was not prepared to allow their name to be used.

A spokesman for Big Bear said this week: "We are not withdrawing the record."

Separate labels for Spencer

AFTER BEING refused release by two record companies to which the artist was signed, the John Spencer's Louie album is to appear next month on the Beggars Banquet label, although Spencer is still signed to Riva Records. A single, *Natural Man*, is already out on Beggars

Banquet.

Nick Austin, a director of the label, explained that Spencer had originally made the LP for O&H Records. It was not released, and when he left that company to sign with Riva he bought back his master tapes. Riva also decided against releasing the LP, and through a former member of his band, the Louie, Spencer decided to approach Beggars Banquet. The original masters, now owned by Spencer, were remixed to produce the LP for release.

Crystal Clear direct cuts from Lugtons

DIRECT CUT discs on the Crystal Clear label, distributed in the UK by Metrosound will also be available from Lugtons. Dealer price until September 1 for these 12 inch 45 rpm and 33 rpm LPs is £5.72 plus VAT with RRP inclusive of VAT at £9.50. Dealer price goes up to £6 next month.

Titles immediately available under this agreement are San Francisco Ltd (CCS 5004), Direct Disco (CCS 5002), Virgil Fox — The Fox Touch (CCS

7001), Laurindo Almeida — Virtuoso Guitar (CCS 8001), Peter Nero — The Wiz (CCS 6001), Charlie Byrd (CCS 8002), Virgil Fox — The Fox Touch, Volume Two (CCS 7002) and Arthur Fielder & The Boston Pops — Capriccio Italiano/Capriccio Espagnol (CCS 7003).

● Please note the address of Metrosound was wrongly printed in *MW* last week. The correct address is: 4/10 North Road, London N7 9HN.

FORGET ABOUT YOU

IS THE NEW SMASH HIT FROM

The Motors



A limited edition of 15,000 red vinyl pressings containing four tracks is available. Price £1.49 each.

Out on Virgin. VS222. Red vinyl VS22212

SALES CONFERENCES '78 Profit without gimmicks



AT THE Gala dinner at Polydor's Sales Conference, the three top salesmen were presented with special discs. Pictured left to right, Ray Jenks (national sales manager), AJ Morris, Jimmy Pursey of Sham 69, Tom Parkinson, John Nolan (top classical salesman), Dave Tweed (salesman of the year) and Andrew Freestone (top pop repertoire salesman).

GIVING RETAILERS the opportunity to increase their trade margins and improve their profits without any gimmicks is the aim behind Polydor's autumn campaign, Polydor Margin Booster 1978.

Tom Parkinson, Polydor's

From Jim Evans at the Polydor Sales Conference Birmingham

deputy managing director outlined the details of the campaign: "For the autumn period every item that we sell can qualify for extra margin. The only exception is singles."

"We have never included new release product and offered a limited catalogue range on discount. For our 1978 autumn sales drive, everything is going into the pot: new releases, pop catalogue, classical catalogue, mid price, Heliodor, Privilege, box sets.

"We are really pushing the boat out and getting right behind the record retailer this autumn. We are going to make it attractive for the retailers to study our product in depth and not pass up any orders however small from their customers.

"The campaign this year will run from September 1 right through to December 31."

So how does this scheme work?

"We are simply asking the retailers to improve on their turnover with us over an identical period in 1977. The turnover of each retailer has been listed for the period September 1 to December 31 1977, excluding singles. That total has been grossed up only by the amount of price increase that has taken place in 1978."

By increasing that base target, last year's turnover figure, by only 2½ per cent during the September to December period, the dealer will receive one per cent of his total turnover for the whole four month period. This increases the dealer margin to 34 per cent on albums and 31 per cent on tape.

Add to that the cash discount and margins move to 35.6 per cent and 32.5 per cent respectively, plus

the five per cent returns provision on records and tape. A retailer can opt to take bonus bonds instead of overall discount.

Increasing turnover five per cent increase the dealer benefit to 2½ per cent. The margin increasing to 35 per cent on LPs and 32 per cent on tape. Cash discount improves this to 36.3 per cent and 33.5 per cent.

Increasing turnover to 7½ per cent over the same period and including cash discount, the dealer can make a potential margin of 38.3 per cent on LPs and 35.3 per cent on tape — not forgetting five per cent returns on both.

Polydor's salesmen will, in addition to keeping dealers closely in touch with their progress in the scheme, also carry a special check list of 100 catalogue titles, "including certain items that we would expect response from at that time of the year." By ordering on the spot with the salesman, the dealer will receive £10 bonus bonds for an order of 400 units, £20 bonus bonds for 600 units and £30 bonus bonds for 800 units. This offer is available during September and October only.

Also, through September and October, the dealer will receive a free draw ticket for every 50 units ordered. The ten prizes will be a colour tv set, a portable colour tv set, £100 bonus bond vouchers plus seven prizes of £50 bonus bond vouchers.

Parkinson summed up the presentation thus: "Everything is geared to selling product and improving the margin of the retailer. You will also understand the need to explain in depth that our deal is not a quick profit on a few items, but an opportunity to make real profit over the whole range for the whole autumn period.

"And we will be helping to fulfil these objectives by way of extensive trade press advertising and dealer mailings."

Three years of Number Ones?

RSO, DESCRIBED by Tony Morris as the Superjets in the Polydor Airforce, aims to emulate its US success in this country

RSO's UK md Brian O'Donoghue told the Salesmen: "If you thought we were on to a winner with Saturday Night Fever, wait for Grease. There are so many singles to be taken off the Grease album, we could have the Number One spot tied up for the next three years.

"Sales of the album will exceed two million units. To the person who predicts the day the two millionth copy is sold, there'll be a £500 prize."

O'Donoghue continued, "We have to capitalise on this success to help our other artists, like Player and Eric Clapton whose singles are so successful in the United States.

"Paul Nicholas is one act we're determined to get back into the charts. He gives a great performance in Sergeant Pepper and is now putting down tracks that are his best yet.

"Yvonne Elliman, RSO's first lady, has had three hit singles in this country, but we still have to establish her as a major album selling artist. Her new LP is much funkier."

Eric Clapton is currently recording a new album with Glyn Johns which should be ready by the end of September. Jack Bruce is in the studios with producer Dennis Mackay and RSO plans to break him through to a much wider audience, putting him on the road again and backing the new album with a heavy campaign.

O'Donoghue described the recent reaction to Andy Gibb in the States as a parallel to Beatlemania and sees the youngest Gibb brother on the verge of being great here — "This is going to be the one."

And so to the Bee Gees... "The Bee Gees worldwide success is matched only by the Beatles. For six months they have been working solidly on a new album which will top all previous releases.

"The Bee Gees personify the worldwide success of the RSO label. For us, this year is just the beginning. We shall continue to be the record breaking record company."

Bob Edson, executive vice president of RSO continued on the same subject. "With this new album, the Bee Gees have reached a new plateau in music. They have been at it for six months with hardly a break. They're recording on 78 track and the LP is 80 per cent complete. The album will be delivered to you late September or early October."



Saturation campaign for Grease

A MASSIVE Grease campaign, taking in national advertising and point-of-sale shop saturation, has been launched by Polydor in a build-up to the release of the film.

Two new singles will be released from the album — which has already gone top ten — Franki Valli's Grease (August 18) and Olivia Newton-John's Hopelessly Devoted To You (August 25). They will

both be advertised in *The Sun* throughout August. Dealers up and down the country will be treated to special screenings of the film.

Running up to the premiere of Grease at the Empire Leicester Square on September 14, full pages will be taken in *Man About Town*, *Girl About Town*, *Miss London*, *Look Now*, *19 and Honey*.

Shops will be saturated with point of sale material, including logos, posters and sleeves. Special window displays will be going up all over the country — 200 have already been guaranteed with Woolworths. Chappels of Bond Street have already erected their display.

THE DG autumn programme was described as "an embarrassment of riches" by classical manager Peter Russell, who claimed that the company, top in most countries, is poised here to take over from EMP.

The September schedule includes Brahms Symphonies, a 3LP set of Mozart's late Symphonies, and several important opera recordings, in particular the new Carmen with Teresa Berganza, Placido Domingo, Ileana Cotrubas and Sherrill Milnes.

There will be more releases from Daniel Barenboim under the recently-signed contract and several other titles were announced. Full details of releases and marketing plans will appear in *Classicscene*.

Barn storms into autumn

BARN RECORDS ambitious programme includes: A single, under the D.P.'s You Know What I Mean, produced by Pete Kerr (of The Motors' Airport fame) and a D.P.s album for October; and a single, ThankYou For The Music, by Gillian Burns, a former New Faces winner.

Nick van Eede, a 19-year-old writer/performer becomes only the

third act in 12 years to sign to Chas Chandler for management — the others being Jimi Hendrix and Slade. His debut Barn LP is Rock and Roll Fool, produced by Mike Hugg.

Freddie Meyer, an American from Cincinnati, also a writer/performer releases a single next month, followed by an album in October.

Slade, currently on tour in Poland, release Slade Alive Volume II in November. A lengthy UK tour will support the album which is an up-date of Slade Alive LP.

Splinter, after parting from George Harrison's Dark Horse label, signed to Barn last week. A Splinter single is due in October and an album early in the New Year.

Gold at the end of the Rainbow?

bed. Strong visual in store displays are planned in five or six hundred outlets, featuring the striking album sleeve. Ferry starts a UK tour on November 11, while the single from the album is already in the charts.

Jon Pope, senior product manager, outlined eight acts which are going to come in for special treatment, the aim being to break them on the scale of the Elton Johns and Queens of this business: "To sell millions, not thousands."

The eight are: Charlie, Patti

Boulaye, Easy Street, Lynsey de Paul, Rubettes, Maggie Ryder, Terry Sylvester and Max Merrit.

Among the product outlined by Gordon Gray, product manager M.O.R. was a concept album, *The Bible by The Family Of Love* including Demis Roussos in its line-up. Record one is the *Old Testament* and Record two the *New Testament*. Producers are Paul Buckmaster and Martin Ford. The first single to be taken from the set will be *Perfect Man*.

There will also be a new Neil Sedaka album in October and the MGM soundtrack from the scientific drama film, *Coma*.

John Perou, senior product manager US repertoire, includes in his plans for UK releases: Idris Muhammed, Nina Simone, a George Benson compilation, Johnny Bristol, Gloria Gaynor, Isaac Hayes, James Brown, Alicia Bridges, Millie Jackson, Fatback Band, Carol Douglas and much more.

In October there's to be a Best Of Crosby And Nash album, including five tracks leased from Atlantic.

In November, a live Atlanta Rhythm Section album will coincide with a return UK tour.

POLYDOR IS running a display competition for dealers from November 1 to December 15. Dealers are invited to send in photographs of window or in-store displays featuring Polydor or Polydor distributed product. Judges will be from advertising agencies and *Music Week* and they will be looking for across-the-board appeal, creativity and effectiveness. First prize will be a £300 holiday voucher, second a £200 holiday voucher, third £100 in bonus bonds and seven prizes of £50 in bonus bonds.

POLYDOR'S POP marketing team was reorganised a year ago, and in the words of Tom Parkinson "is settling down beautifully".

Gerry Fyfe, product manager, announced plans to revitalise sales of Ritchie Blackmore's Rainbow's album, *Long Live Rock And Roll* which to date has sold 60,000 copies. A single taken from it, *LA Connection* b/w *Lady Of The Lake* is to be released in red vinyl.

First studio album from British reggae band Cimarons (September) called *Maka* will feature the Rasta colours as will the single, *Mother Earth* — pressed on green vinyl, with yellow label and red lettering.

Equinoxe, the second concept album from Jean Michel Jarre is in the final mixing stages. To date, *Oxygene* has sold 260,000 units in this country.

Fyfe finished his presentation by playing three tracks from the new *Who* album which has already achieved a 100,000 sell-in.

Alec Byrn, E.G. label manager introduced the spearhead of EG's autumn programme, the new Brian Ferry album, *The Bride Stripped Bare*, released in September. The campaign has not been finally put to

Polydor signs Runners

IN THE a&r presentations, Alan Sizer, announced that Polydor is "about to poach" the Olympic Runners from RCA. This top British soul band, fronted by George Chandler and produced by Mike Vernon, has until now confined its work to the recording studios. However, this autumn, their first tour is being arranged, which will take the form of a roadshow, with dj Robbie Vincent as master of ceremonies. And a new Olympic Runners single and album will be released soon.

Alan Black singled out "two hot bands which are about to come to the boil" for his presentation, Siouxsie and The Banshees & the Dave Lewis Band.

"You are not always going to get the magic formula first time," stressed a&r director Jim Cook as he described the UK as a prime source of talent. Since last year's conference, Cook reported that they had had successes with Otway and Barrett, Jam, Sham 69 and Steve Gibbons — all direct signings to the company.

"Throw away all your preconceived ideas about Lynsey de Paul," added Cook as he announced that she had just delivered a new LP, *Hollywood Romance*, produced by Robert Holmes.

Sham 69, currently high in the singles charts, will release another LP in October or November.



It's all over for Exile.

Exile's new single is breaking out all over the place. American mouths fell open as "KISS YOU ALL OVER" shot into all three national charts against a veritable hail of bullets.

Here in the UK, it was love at first sound. "KISS YOU ALL OVER" set tongues wagging when it became DLT's Record Of The Week and made the play lists on fourteen key local stations (Clyde, Forth, Metro, City, Piccadilly, Pennine, Hallam, BRMB, Swansea, Plymouth, Trent, Capitol, Beacon and Orwell).

You'd probably like to know more about "KISS YOU ALL OVER". But our lips are sealed.

Exile. "Kiss You All Over"

RAK279



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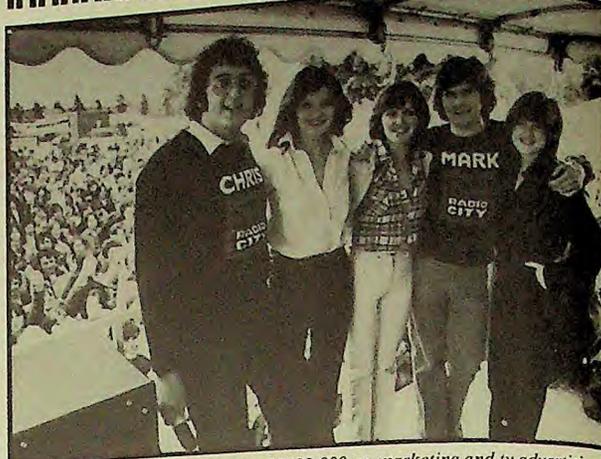
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GO 321

MARKETING



JUSTIFIED IN its expenditure of £200,000 on marketing and tv advertising of the Nolan Sisters' 20 Giant Hits album — which last week reached number three in the chart — WEA has extended the tv campaign for a further fortnight, and possibly more in some areas. The LP, WEA announces, is "through into clear profit". The Nolan Sisters are currently in summer season at Blackpool, but three of them are pictured here at Liverpool Wavertree Playground, with two Radio City djs, (left to right) Chris Jones, Anne Nolan, Maureen Nolan, Mark Joenz and Bernadette Nolan.

Budget Bee Gees

PICKWICK IS releasing a large batch of double album packages this month centred on Bee Gees Bonanza (PDA 048), a compilation of 24 tracks from the Gibb brothers before they discovered disco. Retail price is £2.49 and other Pickwick doubles being released simultaneously are The Duane Eddy Collection (PDA 043), The T. Rex Collection (PDA 044), Hits Of The

Sixties & Seventies (PDA 045) from original artists, The Status Quo Collection (PDA 046), The Des O'Connor Collection (PDA 049), The Andy Williams Collection (PDA 050) and The Vera-Lynn Collection (PDA 051).

Marketing will take the form of in-store promotion showcards and posters supplied to dealers.

Blue blues LP

RED LIGHTNING, the label concentrating solely on blues product, hopes to make an impact with the first volume of a modern blues anthology titled Records Was Cheap To Make Then. The first volume (RL 0019) is available this week pressed in blue vinyl with a retail tag of £3.29.

The full colour picture sleeve features Cadillac Baby who originally recorded the tracks in the early Seventies for his Chicago based Bea & Baby label. Press advertising takes in NME, MM, Blues Unlimited and other specialist publications. Red Lightning also took an ad in the programme for the recent blues night at the Hammersmith Odeon.

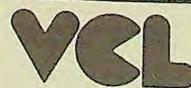
Artists on the first volume include Homesick James, Sunnyland Slim and Little Mac, with artists on later volumes to include Jimmy Cotton and Eddie Boyd. Volume Two should be available in late August with the third following in September, each on coloured vinyl.

Records Was Cheap To Make Then is available direct from Red Lightning at 517, Eastern Avenue, Ilford, Essex (01-590 0391), or through, Lightning, Rough Trade, Cadillac, Submarine or Swift.

THE FIRST Gladys Knight and the Pips 12" single to be released in the UK will be put out by Pye to tie in with their London Palladium concerts (August 29 to September 2) and appearance at the Aintree Festival (August 28). The single, It's Better Than Good Times (BD SL 478) is written and produced by Tony Macaulay. The Pips will also have their own single, Can't Stop, out on Casablanca.

Alien debut

THE FIRST single from The Alien Record Company will include a free flexi-disc with the first 10,000 copies. Based at 24 Danbury Street, N.1., (226 3340), Alien has been started by Nigel Lucas, previously a partner in International Music Consultants, a royalty consultancy company. Distribution is with Spartan Records, and the single by The Rivvits will be a double A-side, Saturday Night At The Disco and Girl Next Door, and the flimsi-disc will feature another group composition, Alright On The Night. The Rivvits, a popular London gigging band, is currently negotiating a publishing deal.



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BDS 473

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CHILD

AHA 522

It's Only Make Believe

No. 27 – a real money spinner that's leapt 40 places. With a magic touch that's won heavy Regional and National TV play and featured on Top of the Pops. Consumer Press interviews on the way.

BRYAN & MICHAEL Evensong

7N 46115

Shares the crown with Real Thing as the most added single on playlists. Getting extensive radio promotion and back-up plus press competitions. Their last single is the year's longest running No. 1 – so get ready for the rush.

PATRICK JUVET

CAN 127

Got A feeling

Another promising climber just outside Top 75. Has won very heavy Disco reaction and Top 30 airplay on Local Radio. Promotional Visit imminent.

TERI DE SARIO

CAN 128

Ain't Nothing Gonna Keep Me from You

All the signs of a winner here. Radio One record of the week, 77 in Billboard Hot Chart 22.7.78. Now moving up in the B.M.R.B. top 200 – steady rise for the past 2 weeks. Going places with increasing sales and a good Disco reaction.

BILL ANDERSON

EMBS 361

I Can't Wait Any Longer

Can he make it here? Looks like yes for sure with this crossover country singer – still in Billboard Top 100.

REAL THING

7N 46113

Rainin' Through My Sunshine

Anne Nightingale predicts "The sunshine sound that will reign supreme this summer." With release brought forward for heavy airplay and DJ demand, this summer smash was the most added single after one week. Nominated Record of the Week by Radio One and other stations country-wide. Consumer ads. in Black Echoes, Blues & Soul, R.M. A disco power play.

JIMMY JAMES & THE VAGABONDS

7N 46109

I Can't Stop My feet from Dancin'

Plenty of promise with this steady climber. Increasing sales, featured Top of the Pops and just outside Top 75.

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TWO**

DONNA SUMMER Last Dance

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Featured in the movie Thank God it's Friday, this single is taking off. Disco charted and picking up plenty of radio action.

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7" TGIFSS 1 12" TGIFL 1

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RETAILING

PRICES WERE clearly a matter for concern, and dealers at the GRRC meeting in Leicester discussed just about every aspect with guest speakers Ramon Lopez, EMI managing director and Barry Green, his executive assistant

No sooner had Lopez invited questions, after an introduction from GRRC secretary Harry Tipple, than the price of pre-recorded cassettes was attacked by Les Griffin of LNA Records in Rushdon. Referring to the recent EMI price increases as a whole, Griffin was most concerned about cassettes.

He linked the two recent rises (of 19 per cent last year and now another 13 per cent) with the reversal of market trend — from a 20 per cent growth in tape sales to a two per cent drop.

Lopez (as reported in *MW* last week) explained why and how the latest EMI price rises had been decided upon, concluding, "Price rises are part of the scene, but we are doing our best to contain them." Griffin countered with the point that the same arguments had been used to justify air fare increases until Freddie Laker had taken a lone stand. To this Lopez replied that the parallel was not justified — the airlines had been co-operating on protective price-fixing, but the record companies had always been highly competitive, so price rises were never agreed between them and were never made just to cover inefficiencies in the industry.

He agreed that "we are now in a position where the market may contract or expand according to movement in prices," but added that this was not the only factor which affected public buying. "If we knew that by reducing prices the market would expand, we would do it."

Raw Materials

Dick Raybould of Spin-a-disc, Northampton, argued that the stronger £, weaker dollar and restricted rises in wages for labour should have meant that record manufacturers' raw materials were now getting cheaper. Lopez argued



AN ATTENTIVE top table at the East Midlands Record Retailers Committee meeting in Leicester, (left to right) Harry Tipple, GRRC secretary; Barry Green, executive assistant to the md at EMI; Ramon Lopez, EMI managing director; and Jennifer Watson, chairman of East Midlands Committee.

that basic material, PVC, accounted for only three percent of the wholesale price of a record. It was other costs — copyright, the manufacturing process, royalties, artist development — which were rising, and over which "we have less and less control". When Raybould suggested that such major artist-related costs as signing fees should be treated as EMI investment, not something to include in calculating record prices, he cited the way football teams invested in new players without putting up ticket price. Lopez pointed out that there were no fat transfer fees in the record business, and that "the more successful our artists are the more they cost us".

Retailing Editor **TERRI ANDERSON** continues the account of the Midlands dealer meeting.

Prices clearly a matter of concern

record business would continue to move farther and farther from the stability of a few years ago, but he felt the retail problems would lessen. "Multiples may take marginally more of the market, but not much; independents may have to change their shape — discounting will not go away." However, he pointed at the fact that US indie retailers — in a far more competitive situation than the UK shops — "have a rightful place in the business". He believed the same was true in Britain.

Discounts

Drawing approval from Lopez with the remark "You currently subsidise me for six weeks" Les Griffin asked whether EMI would consider giving an extra 10 per cent to dealers who settled accounts within seven days. Prices and discounts were set "in accordance with the price of money in the country," Lopez insisted, and more discount could not be offered. The reason the multiples could discount

prices so deeply was because they had other goods on which to make profit: "they cannot do it on the discounts we give them".

"Record tokens — it is honestly not worth handling them anymore," said Jack Ainley, of Ainleys, Leicester, raising a point which drew immediate support from the other dealers. Why he asked, should dealers pay the three per cent handling charge imposed by EMI since it agreed to have its tokens redeemed for any company's records. "I believe that the manufacturers should get together and subsidise the dealer for exchanging tokens, rather than charging him." Ainley concluded.

Lopez said he felt that a three per cent charge, in view of all the administration EMI undertook to run the whole scheme, was justified.

Supporting Ainley's suggestions Griffin added, "We cannot charge the RRP on records, we have to discount, so if you could relieve us of the cost of doing tokens it would be a big help".

Barry Green explained: "The decision to do it was taken at a time when EMI and Decca were distributing nearly everything, but that has changed. Maybe it is time to change the system, but it is very difficult in a competitive industry to get an industry decision."

Ainley warned that if EMI tokens continued to be unprofitable for record shops to handle more would follow the course already being taken by some retailers of issuing their own tokens, redeemable only at their own shops. Harry Tipple revealed that talks were currently in hand between the GRRC and John Mew at EMI about record tokens and progress would be soon reported.

As a footnote John Moore revealed that he was still waiting for

TO PAGE 10



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RETAILING

FROM PAGE 8

credit for several thousand pounds worth of tokens taken last Christmas; he was immediately assured that the matter would be looked into. "I am deeply concerned that we should be holding money which belongs to dealers," Lopez remarked.

Raybould suggested that dealers should be given a greater margin for redeeming tokens than given to any one who sold them, and on the question of delay in credit because creased tokens had to be sorted by hand Barry Green said that EMI was investing in machinery which could handle damaged tokens quickly.

When asked whether EMI would consider changing its rail delivery system to one which used road couriers — because shrinkage of Britain's railway system left dealers who lived miles from a station without records when they needed them — Lopez stated that his company was already making moves towards different delivery systems. "We are having a fundamental look at the way our distribution system works. As a consequence of what our experts are telling us we are already moving away from British Rail. When I visited the UK in 1970 I was struck by the flexibility of delivery systems used, and we aim to be that flexible again. We cannot ask you to move your shop nearer to the station!"

Tape Market

There was a chorus of agreement from the floor when Keith Hudson, of Hudson's, Chesterfield, asked that — should EMI be considering going over to a five per cent returns system — dealers should be given the chance to opt out. "We are here", Lopez replied, "to respond to the needs of the trade". Headed by Ainley his audience, with few exceptions, gave him the assurance: "We're happy as we are."

The tape market came in for considerable discussion. Tipple suggested that the locking away of cassettes in security racks was partly responsible for their poor sales performance, as tape formed a higher percentage of product sold through mail order.

Other dealers felt that cassette sales were badly affected by the price differential between cassette and LP, and by the often later release of cassettes than LPs of the same title. Ainley commented: "If the tape is not there they buy the LP and a blank tape."

Investigation

Green countered on the two main points, saying that EMI already released 70 per cent of tapes simultaneously with LPs and was "working to make that 100 per cent" and that EMI's investigation of consumer reaction to tape cost showed that it's being about 25p more than the record "does not make much difference". There was strong reaction from some dealers who said that the price difference certainly did affect cassette sales.

David Baker, of St Martin's Records, Leicester, agrees that "locking cassettes away is a big psychological barrier to people buying them" but added that if he put the cassettes out to be handled they were very easily stolen (or — more commonly now — the inlay cards were stolen to give a home taper's illegal efforts the professional touch!).

Green told the meeting that EMI is currently investigating ways of browsing tape, and promised: "We will within a year have designed a special open browser. We think retailers will like it, and we are planning a big tape campaign." The new type of cassette package would not be continued, he added; it had been an experiment, and dealers, like several at the meeting, had disliked it because it would not fit in existing racks.

The Leicester Dealer Meeting

Hudson asked if there was "any chance of killing the eight-track off", to which Lopez replied that death was more likely to be natural, but "might be accelerated". EMI would continue to issue cartridges of certain types of repertoire which showed regular sales, and would import the stocks which were needed of these. Lopez agreed with Ken Smith of Hudson's that the demise of the cartridge was connected with the public's reluctance to buy or maintain the necessary hardware.

Dissatisfaction

Bob Booth, of Sid Booth's, Mansfield, asked whether the manufacturers drive to sell records through more, different outlets had resulted in more records being sold. "No, it has not", Lopez replied. "We sell more of the big-selling titles but not others. But it is possible that the market would have dropped even further without sales from the extra outlets." Booth argued. "It is also possible that you would have had more independent dealers who could sell catalogue."

Briefs: Lopez, responding to general dissatisfaction, said he

**'We are here
to respond
to the needs
of the trade'**

— Ramon Lopez

would look into the use of the ODEL prefix given to returns which were deleted, which meant the dealers were credited with only a fraction of the price.

Asked if artists could be made to have their names on the top of record sleeves, to attract the browsing customer, he replied that he agreed it would be a good idea, but record companies could only try to persuade artists about sleeve design, they could not insist on a name showing if the design wanted did not include it.

On the question of discontinuing RRP Lopez said, "We have been through it with the GRRC and the Price Commission. No single individual company can say yea or nay — the industry must decide, but I do not believe it hurts anyone for the moment."

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INTERNATIONAL Barclay renews with King

PARIS: Following the recent visit to Japan of international division head Cyril Brilliant, Barclay Records has renewed its licensing agreement with King Records in that territory. The renewal will bring the Barclay-King association up to a total of 15 years. King will be paying special promotional attention to Barclay's progressive Egg label in coming months.

Further promotional effort

centres on mor maestro Raymond Lefevre, a firm favourite in the Japanese market already. He has suggested three titles to FM Tokyo radio station, which claims an audience reach of 70 per cent of the Japanese population with its three other transmitters in Osaka, Nagoya and Fukuoka.

The number chosen from the three by the station will be aired four times a day as part of a campaign supported by national newspaper advertising, and will be released as a

single with the score printed on the sleeve. Listeners and purchasers have been invited to write their own lyrics for the tune, and the best submission in the opinion of FM Tokyo will receive 300,000 yen in prizes. Lefevre will tour Japan in October and November, with an open-air concert sponsored by FM Tokyo on his itinerary.

Barclay has also established a distribution link in Hong Kong through the Shun Cheong Trading Company headed by Raymond Ng and aimed at increasing Barclay's market share throughout south-east Asia.

Nearer home Barclay has set an exclusive distribution deal with Prelude Records for the Benelux territories and France to handle Prelude's disco-orientated catalogue. First artists involved in releases are the Constellation Orchestra, the Saturday Night Band and Musique.

Also in disco vein, Barclay will release in September two new albums produced by Simon Soussan, producer of Thank God It's Friday star Patty Brooks and ex-Santa Esmeralda man Leroy Gomez. Soussan is due here in Paris soon to discuss scheduling the releases and to plan recording dates in the US for Etta Cameron later in the year.

Barclay is continuing its repackaging policy on its Leo Ferre album repertoire, giving the LPs a new sleeve with a common design to achieve a "collection" appearance and providing special divider-cards and displays for retailers. This repackaging technique has already been successfully applied to repertoire by Charles Aznavour, Jacques Brel and Jean Ferrat.



MELBOURNE: MCA international manager John Wilkes (centre) received a gold disc marking sales of 20,000 units of Buddy Holly's 20 Greatest Hits album at a Hilton reception during his recent visit here. With him are (left) Astor general manager Rex Barry and national promotion manager Frank Monck.

Clout is SA favourite

From JOE BRONKHORST
JOHANNESBURG: Clout is obvious favourite to win the Top 20 Disc of the Year section in South Africa's annual Sarie music industry awards. Their huge success here and abroad, particularly the UK, with

Substitute has provided the SA music business with its biggest international fillip for many years, and the first overseas chart placing for a South African-based act.

Other contenders in the forthcoming Sarie event are Margaret Singana (female vocalist), Bobby Angel (male vocalist), Buccaneer by McCully's Workshop (song of the year), Stockley Sisters (vocal group) and McCully's Workshop (LP of the year).

EDITED
by
NIGEL HUNTER

HAMBURG: Local record company Antagon has announced a five-year deal with Antoine "Fats" Domino covering the territories of West Germany, Austria and Switzerland. The first Domino album to be released by Antagon this month is titled Sleepin' On The Job.

Meanwhile in Frankfurt Bellaphon Records has set a five-year pact with Leroy Gomez, the man connected with the Santa Esmeralda success, following talks conducted in Venice, Milan, Paris and Los Angeles.

Disco in a feverish state

LOS ANGELES: Dillon's, a major disco in Los Angeles, maintains that it conducted a straw poll of disco owners that shows a five billion dollar gross this year for the feverish state of disco. Dillon's operator, David Kenner, says he will personally open three more Dillon's in the Los Angeles area. One reason, according to Kenner, is the rising cost of presenting live music in clubs. "Disco sound systems will be forever," he states. "There's a very real desire to hear an artist under ideal sound systems."

More money: a soft drink operation, Dr Pepper Co. is tying in with (naturally) Stigwood's 'Sergeant Pepper's Lonely Hearts Club Band' film to the tune of one million dollars. The drinks firm is selling a 24-minute excerpt from the soundtrack album for one dollar, offering "Sgt. Pepper" posters to the purchasers of a six pack of Dr. Pepper.

More more money: the Rolling Stones concert in New Orleans at that city's Superdome grossed \$1,060,000 which is being claimed as the largest indoor gross in show business history. . . . The Olivia Newton-John suit-countersuit against MCA Records (Olivia alleges they didn't promote her product hard enough and therefore she wants out) is being watched by industry people here. Although Olivia lost round one, the battle is not over and should she succeed, it means that recording artists could depart label contracts with some ease with which, in California, they depart from their personal manager contracts.

Mighty dollars: second quarter and first half figures for Warner Communications Inc showed 10 per cent higher profits and 25 per cent

LA NOTES from LITA ELISCU IN LOS ANGELES

better sales, with, again, the music people proving themselves the largest single division in the monolith. It combined for total sales of 133.5 million dollars, or a 17 per cent gross increase. Total WCI sales were \$275.4 million dollars . . .

Rumour: either Paul McCartney or John Lennon will sign to CBS . . . Platinum Plus: The Olivia Newton-John Travolta single 'You're The One That I Want' and Andy Gibb's Shadow Dancing mark RSO records' third and fourth platinum singles of 1978, bringing their label more platinum pieces than were awarded to the whole record business during 1977. The Sgt. Pepper double album soundtrack is expected to ship double platinum pieces with a retail list of 15.98 dollars.

What's your sign?: Electric Light Orchestra unveiled a billboard on the Strip for six months and Jet Records (ELO's label) claim it's the most expensive billboard ever erected. There was a special party for the unveiling in the nearby hamburger joint. Tying in with ELO's album Out Of The Blue, the billboard is three dimensional and represents a space station surrounded by Star Wars-type spacecraft. Lowest rental for a billboard on the Strip, which has actually become a kind of open air art gallery for the record entertainment-show business, is just under 4000 dollars a month. ELO, because of additional fixtures, are paying nearly 5000 dollars. Design and construction is around the 25,000 dollar mark.



AMSTERDAM: With effect from last month, Inelco Nederland is distributing the complete VIP Records repertoire in Holland. VIP represents Pye, Buddah, Vanguard, Casablanca, Vogue and several other labels in this country, and retains release strategy, marketing and promotion responsibility for all of them. Seen at the signing are VIP general manager Ruud Lamers (left) and Inelco managing director Wim Brandsteder.

Music Therapy Charity

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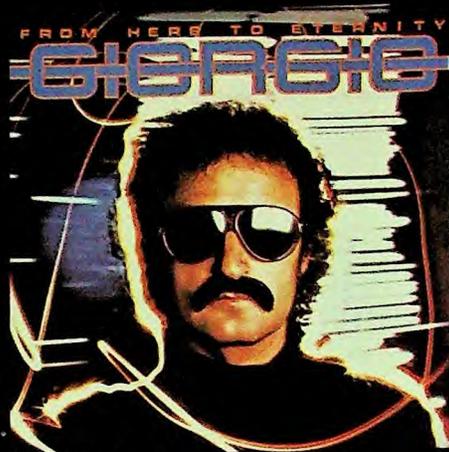


AHA 522

THE OASIS OF



GIORGIO 'Knights In White Satin'
Album GTLP 017 · Cassette GTMC 017



GIORGIO 'From Here To Eternity'
Album OASLP 501 · Cassette OASMC 501



MUNICH MACHINE
Album OASLP 502 · Cassette OASMC 502



ROBERTA KELLY 'Zodiac Lady'
Album OASLP 503 · Cassette OASMC 503



GIORGIO & CHRIS 'Love's In You, Love's In Me'
Album OASLP 504 · Cassette OASMC 504



MUNICH MACHINE Introducing Chris Bennett
'A Whiter Shade Of Pale'
Album OASLP 506 · Cassette OASMC 506



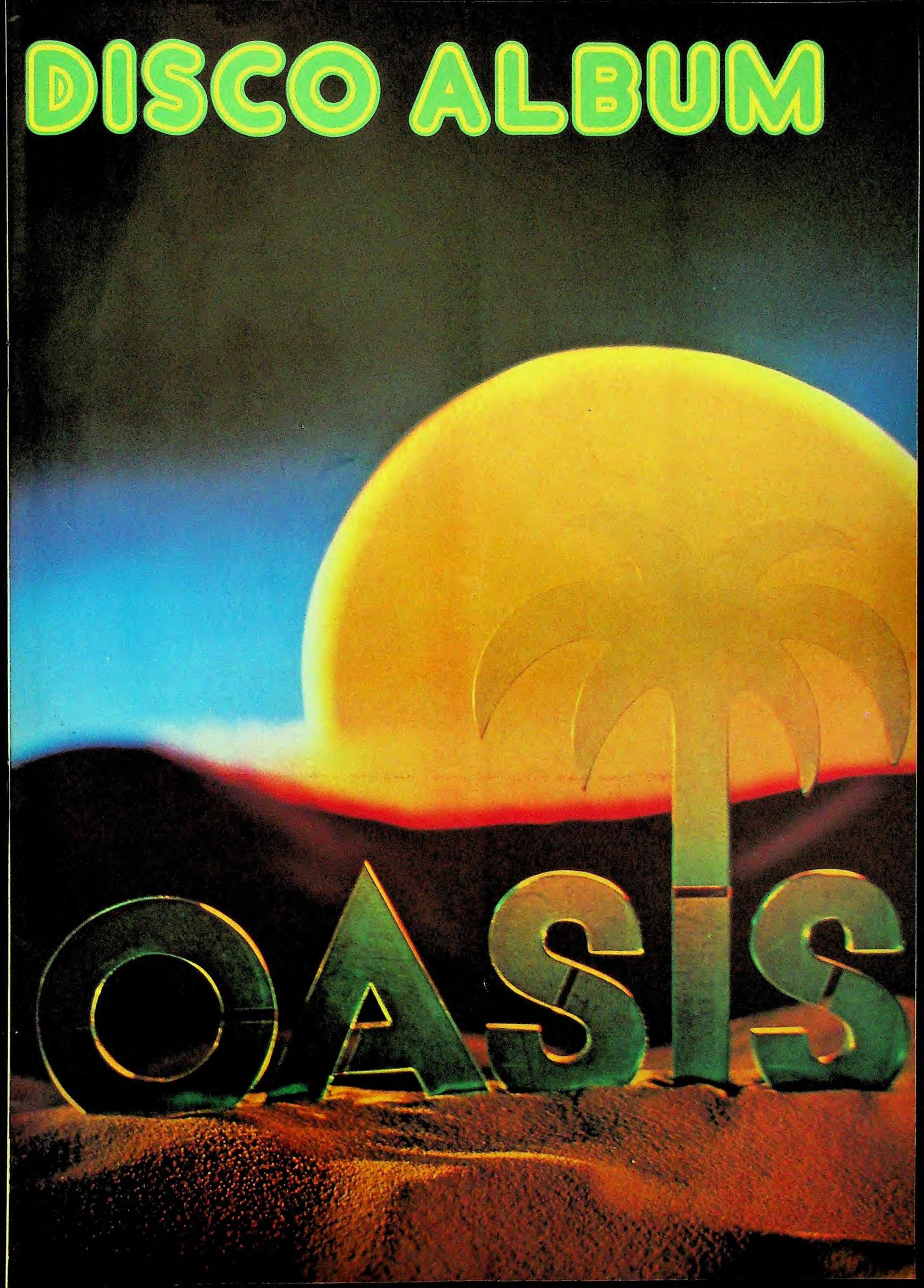
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DISCO ALBUM



OASIS

PUBLISHING

WB Music signs Boz, Steely Dan

BOZ SCAGGS, Steely Dan, Joe Walsh and J. D. Souther are to be represented for sub-publishing in the UK by Warner Bros Music.

The agreements were initiated at Midem this year by WB Music's UK chief Rob Dickins, and completed and signed during his recent visit to Los Angeles.

All the acts mentioned are handled by Irving Azoff's Front Line Management, and Dickins hopes that the new association between the two companies will result in a long-lived and successful relationship. The pact covers back catalogue of Boz Scaggs, but in the case of the other three acts will be for future compositions only.

Nevertheless, this brings to WB Music two current hits in the shape



ROB DICKINS, head of Warner Bros. Music UK.

of Joe Walsh's *Life's Been Good* and FM by Steely Dan.

Following a recent legal settlement in the USA, WB Music UK will continue to publish copyrights by the Eagles on a long-term basis.

EDITED BY NIGEL HUNTER

Carlin moves deeper into disco

CARLIN MUSIC is continuing and expanding its involvement in the disco sector of the music market with some further deals negotiated by Carlin director Mike Collier.

The company has acquired *You Make Me Feel Mighty Real* by Sylvester, which is currently climbing the US disco charts, and Collier has set a pact with Magnet Records a&r director Brian Reza whereby Magnet acquires the rights to the Marsha Hunt master *The Other Side Of Midnight* produced by top German market producer Pete Bellotte.

Another Germany disco success, *Honey Do by Gigi*, has been placed with the US disco label AVI Records, and will be released in the UK by Pye, whose David Yates has remixed it for the British market.

Collier is also confident about the chances in both disco and pop markets of the latest Real Thing record *Raining On My Sunshine*, written by Real Thing members Chris and Eddie Amoo.

PUBLISHING NEWS EVERY WEEK IN MUSIC WEEK

Chappell Anchors its publications

AN EXCLUSIVE print deal has been arranged between Chappell and Anchor Music, following negotiations between Sunny Damley and Ron Liversage of Anchor and Chappell creative manager Peter Foss.

The first publication under the contract will be a Don Williams Easy Guitar album, and Chappell is planning to produce song folios on a regular basis for Anchor artists such as Steely Dan, Mamas and Papas, the Four Tops, Lenny Williams, the Floaters and Joe Walsh.

Chappell's publishing division has signed a further deal with Bob Howes of Chorale Music Productions, whereby Chappell will print the second Nationwide Carols Songbook featuring the winning songs and runners-up in the 1977 BBC TV Christmas song competition.

There were entries for the contest from over 3,000 schools, and Howes, who devised the competition, was also its musical director. There was a heavy demand from schools and colleges for the first folio and record album, and consequently Chappell will publish the second collection of songs in time for the Christmas market. Polydor will release a companion album, produced by Chorale Music, to coincide with the publication of the second folio.



CHORALE MUSIC Production executive Bob Howes (seated) finds an apparently amusing clause in the contract he is signing with Chappell for another carols folio. Ranged around him from left are Chappell general manager Robin Wood, Chorale Music legal adviser Irving Spellman and Polydor legal adviser David Leather.

Howe signs to Interworld

CATHERINE HOWE has signed a worldwide exclusive publishing contract with Interworld Music. The deal is for two years, and Interworld has an option for a further year.

Catherine, whose songs were previously published by Carlin Music, had a substantial success with her RCA recording of her own composition *Harry*. A new LP by her is being released by Ariola.

Foreign deals for Logo

LOGO MUSIC has set a number of overseas sub-publishing representation agreements for the Logo catalogue and its sister company Heathside Music.

The two catalogues will be handled by Schmolzi & Slezak Music for Germany, Austria and Switzerland, by Universal Songs for the Benelux territories, by Ricordi for Italy, and by Fermata for the South American countries.

MUSIC WEEK RECORD DEALER TOUR '78

Announcing the first national trade tour of its kind - organised and sponsored by MUSIC WEEK.

For the first time ever the record industry and retailing business will meet under the MUSIC WEEK umbrella - in eight major cities throughout the UK. The venues and dates are listed below. For further information on the exhibition sites please call Brian Batchelor or Avril Barrow at MUSIC WEEK.

MUSIC WEEK will send a personal invitation to the record dealers and their husbands and wives to attend a bar buffet reception, and we invite nominations from record companies and record dealers to enter the MUSIC WEEK Record Dealers of the Year Contest '78.

Watch MUSIC WEEK for further details.

| | |
|--------------------------|-------------------------------|
| September 13 (Wednesday) | Southampton The Polygon Hotel |
| September 20 (Wednesday) | Birmingham The Grand Hotel |
| September 25 (Monday) | Glasgow Royal Stewart Hotel |
| September 27 (Wednesday) | Liverpool Adelphi Hotel |
| October 2 (Monday) | Newcastle Centre Hotel |
| October 4 (Wednesday) | Sheffield Hallam Tower Hotel |
| October 9 (Monday) | Bristol Holiday Inn |
| October 11 (Wednesday) | London Kensington Town Hall |

contact
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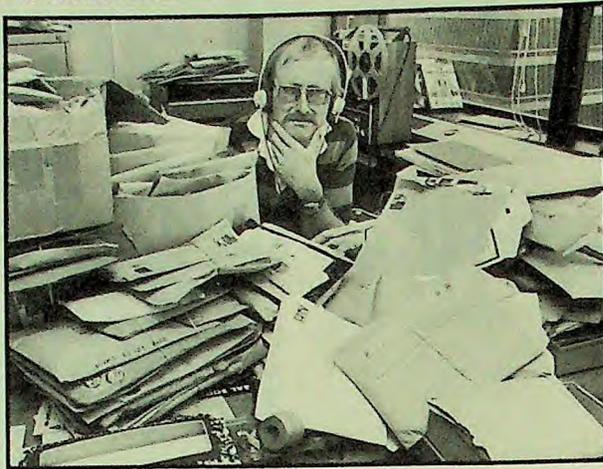
BROADCASTING

BBC contest swamped with tapes

MORE THAN A thousand hopefuls have entered the Radio One talent contest to become The Band Of Hope And Glory and here producer Tony Hale (pictured right) is seen wading through a pile of tapes.

Bronxs, a soul/punk band from Bristol have already won their way through to the regional final and along with three other bands from the London/South/South West area Bronxs will compete for a place in the grand final and ultimately an appearance at the London Palladium on November 26 when Leo Sayer will top the bill.

Bronxs will also play three numbers on Kid Jensen's show on August 9 and in subsequent weeks groups from Brighton, Torquay and Leyton, Essex, will be heard before the regional winner is selected.



EDITED BY DAVID DALTON

ILR revenue reaches £13m

ILR REVENUE for the first half of the year reached £13,118,396 with the addition of £2,433,042 during June. This compares with a total of £10,352,548 for the first half of 1977.

Inevitable songwriters programme

at Colet Court School to write a show and they came up with Joseph and the Amazing Technicolour Dreamcoat. *Sunday Times* man Derek Jewell was in the

audience, liked it, and a recording was soon released by Decca.

The programme charts their successes and flops with songs from shows including Jesus Christ Superstar, still running in London's West End, and Evita.

The night before, Omnibus looks at the disco scene in the North of England in a film called Disco Delight. The film was made before Saturday Night Fever made the art of dancing popular all over the country and looks at special dances like the acrobatic Northern Soul and the Roxy.

Brandon takes on the early

TONY BRANDON takes over The Early Show on Radio Two this week. The 5am to 7.30am slot marks his return to regular broadcasting for Radio Two since his afternoon show was dropped three years ago.

Brandon has been broadcasting for more than twelve years but started his entertainment career as comedy impressionist.

His first job as a radio presenter came when he saw a newspaper article about a couple of disc jockeys leaving Radio Luxembourg. "I rushed home and put together a tape of myself presenting a record programme," he says. "This was on the Friday

and by the Sunday I had put it through the letter box of Radio Luxembourg's offices in Hertford Street."

After an audition, he was installed in the Grand Duchy the next week as a disc jockey. He stayed a year before joining pirate station Radio London moored off the Essex coast.

When the pirates were scuppered he managed to get a job on Radio One presenting Midday Spin. Programmes such as Radio One Club, Sounds Like Tony Brandon and Saturday People followed, and then in late 1970 he moved to Radio Two taking over the lunchtime show.

join the BBC, Worrall as Producer of Light Music.

Briefs...

CONTINUING WITH its policy of promoting music in all forms Capital has commissioned Carl Davis to compose a musical work on a London theme.

The New York born composer, who now lives in South London, has written many television programme themes including those for The Mayor Of Casterbridge, Wuthering Heights and Marie Curie. EMI are soon to release an album of his BBC theme tunes recorded by the Royal Philharmonic Orchestra.

NEW VOICES at Radio Forth are Allan Stewart, Brian Ford, Bob Malcolm and Nicky Docherty. Meanwhile Chris Worrall and Magnus Carter have left Forth to

STANDARD BROADCASTING Corporation (UK) is one of the many companies which welcomes the planned extension of local commercial broadcasting and "intends to play a full and active part in future developments."

SBC (UK) is a prominent shareholder in Broadcast Marketing Services and has shareholdings in Capital Radio, Metro Radio, Swansea Sound, Radio Trent, Radio City, Pennine Radio and Plymouth Sound. The company hopes to take a similar interest in the next generation of ILR stations, providing expert advice as well as investment.

BBC SERIES The Songwriters comes to a close this Thursday (August 10) with a programme on one of the most successful musical teams of recent years — Tim Rice and Andrew Lloyd Webber.

If their latest recording and stage success, Evita, seems to have been an unlikely subject for a musical, their first collaboration was on an even stranger topic — a musical about Doctor Barnardo's called The Likes Of Us. Rice joined EMI in 1967 but the pair's first breakthrough came when they were commissioned by the music master

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Some Other Guy/
Rock'n' Roll Ain't Dead
ZUM 6



MIKE HERON
Sold On Your Love/
Portland Rose
ZUM 5



NIGHTSHIFT
Love Is Blind
ZUM 7

TOP 60 Albums

WEEK ENDING AUGUST 12 1978

| | | | |
|----|---|-----|----------------------|
| 1 | SATURDAY NIGHT FEVER Various | ⊕ | RSO 2658 123 |
| 2 | 20 GOLDEN GREATS The Hollies | • | EMI EMTV 11 |
| 3 | 20 GIANT HITS Nolan Sisters | | Target TGS 502 |
| 4 | NIGHTFLIGHT TO VENUS Boney M | • | Atlantic K 50498 |
| 5 | STREET LEGAL Bob Dylan | • | CBS 86067 |
| 6 | LIVE AND DANGEROUS Thin Lizzy | • | Vertigo 6641 807 |
| 7 | THE KICK INSIDE Kate Bush | • | EMI EMC 3223 |
| 8 | GREASE Original Soundtrack | • | RSO RSD 2001 |
| 9 | HANDSWORTH REVOLUTION Steel Pulse | | Island ILPS 9502 |
| 10 | WAR OF THE WORLDS Jeff Wayne's Musical Version | □ | CBS 96000 |
| 11 | OUT OF THE BLUE Electric Light Orchestra | ⊕ | Jet JETDP 400 |
| 12 | SOME GIRLS Rolling Stones | • | EMI CUN 39108 |
| 13 | OCTAVE Moody Blues | □ | Decca TXS 129 |
| 14 | AND THEN THERE WERE THREE Genesis | • | Charisma CDS 4010 |
| 15 | THE ALBUM Abba | ⊕ | Epic EPC 86052 |
| 31 | LONDON TOWN Wings | • | Parlophone PAS 10012 |
| 31 | DARK SIDE OF THE MOON Pink Floyd | ⊕ | Harvest SHVL 804 |
| 33 | DARKNESS ON THE EDGE OF TOWN Bruce Springsteen | | CBS 86061 |
| 34 | 20 GOLDEN GREATS Beach Boys | ⊕ | Capitol EMTV 1 |
| 35 | LENA MARTELL COLLECTION Lena Martell | | Ronco RTL 2028 |
| 36 | PASTICHE Manhattan Transfer | • | Atlantic K 50444 |
| 37 | OBSESSIONS UFO | | Chrysalis CDL 1182 |
| 38 | I KNOW COS I WAS THERE Max Boyce | □ | EMI MAX 1001 |
| 38 | SGT. PEPPERS LONELY HEARTS CLUB BAND Peter Frampton/Bee Gees | NEW | A&M AMLZ 66600 |
| 40 | POWER IN THE DARKNESS Tom Robinson Band | | EMI EMC 3226 |
| 41 | THANK GOD IT'S FRIDAY Various | | Casablanca TGIF 100 |
| 42 | FM Original Soundtrack | | MCA MCSP 284 |
| 43 | BACK AND FOURTH Lindisfarne | | Mercury 9109 609 |
| 44 | ROCK RULES Various | | K-Tel RL 001 |
| 45 | TWO DAYS AWAY Ekie Brooks | NEW | A&M AMLH 68409 |

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JACK AND JILL
ARIST 161

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AND
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ROCKBURGH
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S T E A L I N ' H O M E

Photo courtesy of Superstall

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

FEATURED FORTY

A LITTLE BIT OF SOAP — Showaddywaddy (Arista Arist 191)
 AN EVERLASTING LOVE — Andy Gibb (RSO 015)
 ANTHEM — New Seekers (CBS 6413)
 BABY STOP CRYING — Bob Dylan (CBS 6499)
 BEEP BEEP LOVE — Gruppo Sportivo (Epic EPC 6454)
 BOOGIE OOGIE OOGIE — Taste Of Honey (Capitol CL 15988)
 COLD AS ICE — Foreigner (Atlantic K 10986)
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)
 DON'T WANNA SAY GOODNIGHT — Kandidate (RAK 580)
 DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)
 5705 — City Boy (Vertigo 6059 207)
 FM (NO STATIC AT ALL) — Steely Dan (MCA 374)
 FOREVER AUTUMN — Justin Hayward (CBS 6368)
 GOT A FEELING — Patrick Juvet ()
 IF THE KIDS ARE UNITED — Sham 69 (Polydor 2059 058)
 IT'S RAINING — Darts (Magnet MAG 126)
 I WANNA BE YOUR BOYFRIEND — Rubinoos (Berserkeley BZZ 18)
 LIFE'S BEEN GOOD — Joe Walsh (Asylum K 13129)
 LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
 MAGIC MIND — Earth Wind & Fire (CBS 6490)
 NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
 OH WHAT A CIRCUS — David Essex (Mercury 6007 185)
 RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)
 ROLL THE DICE — Steve Harley (EMI 2830)
 RUN FOR HOME — Lindsifarne (Mercury 6007 177)
 SENORA — Mr. Big (EMI 2819)
 SHA LA LA LA LEE — Plastic Bertrand (Vertigo 6059 209)
 SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)
 STUFF LIKE THAT — Quincy Jones (A&M AMS 7367)
 SUBSTITUTE — Clout (EMI Carrere 2788)
 SUPERNATURE — Cerrone (Atlantic K 11089)
 THE RACE IS ON — Suzi Quatro (RAK 278)
 THREE TIMES A LADY — Commodores (Motown TMG 113)
 TOOK THE LAST TRAIN — David Gates (Elektra K 12307)
 TWO OUT OF THREE AIN'T BAD — Meat Loaf (Epic EPC 6281)
 WHO ARE YOU — The Who (Polydor WHO 1)
 YOU — Rita Coolidge (A&M AMS 7375)
 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: I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)
 Simon Bates: SENORA — Mr. Big (EMI 2819)
 Paul Burnett: STANDING ON THE VERGE — Platinum Hook (Motown TMG 1115)
 Tony Blackburn: YOU — Rita Coolidge (A&M AMS 7375)
 Paul Gambaccini: OH WHAT A CIRCUS — David Essex (Mercury 6007 177)

Radio 2

ALBUM OF THE WEEK

GOODBYE GIRL — David Gates (Elektra K 52091)

Luxembourg

BULLETS

SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)
 SHE'S GONNA WIN — Bilbo (Lightning LIG 548)
 YOU MAKE ME FEEL (MIGHTY REAL) — Sylvester (Fantasy FTC 160)
 YOU REALLY TOUCHED MY HEART — Ami Stuart (Atlantic 11178)
 AN EVERLASTING LOVE — Andy Gibb (RSO 015)
 DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)
 COMING HOME — Ian Thomas (Atlantic K 11164)
 I AM A SCORPIO — Russ Ballard (Epic EPC 6529)
 HOTSHOT — Karren Young (Atlantic K 11180)
 DRIFTIN' — Alessi Brothers (A&M AMS 7372)

POWERPLAY

OH WHAT A CIRCUS — David Essex (Mercury 6007 185)

TWIN SPIN

RAINING THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)

TOP ADD ONS

1. OH WHAT A CIRCUS — David Essex (Mercury 6007 185) R1, RL, PR, BR, T, H, RT, O, P, V, Bb.
2. LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419) PR, C, BR, D, F, S, TV, RT, V, U.
- 3 = THREE TIMES A LADY — Commodores (Motown TMG 1113) BR, D, B, S, RT, Md, Bb, PS.
- 3 = DRIFTIN' — Alessi Brothers (A&M AMS 7372) RL, D, M, B, RT, RS, Hb, U.
- 5 = DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214) HM, PR, BR, S, O, V, Hb.
- 5 = AN EVERLASTING LOVE — Andy Gibb (RSO 015) RL, RC, D, M, T, S, V.
- 5 = YOU — Rita Coolidge (A&M AMS 7375) R1, RC, M, F, S, TV, P.
8. SHE'S GONNA WIN — Bilbo (Lightning LIG 548) RL, C, BR, F, TV, RT.

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

CHERRY — UFO (Chrysalis CHS 2241)
 THREE TIMES A LADY — Commodores (Motown TMG 1113)
 SENORA — Mr. Big (EMI 2819)
 SHA LA LA LA LEE — Plastic Bertrand (Vertigo 6059 209)
 DON'T STOP NOW — Gene Farrow (Magnet MAG 125)
 SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)
 SUPERNATURE — Cerrone (Atlantic K 11089)
 SINCE YOU WENT AWAY — Elkie Brooks (A&M AMS 7369)
 KISS YOU ALL OVER — Exile (RAK 279)
 AIN'T NOTHING GONNA KEEP ME FROM YOU — Teri de Sario (Casablanca CAN 128)
 PLEASE REMEMBER ME — Cliff Richard (EMI 2832)

BRMB

BIRMINGHAM

BROWN GIRL IN THE RING — Boney M (Warner Brothers K 11120)
 THREE TIMES A LADY — Commodores (Motown TMG 1113)
 SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 789)
 RAINING THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)
 OH WHAT A CIRCUS — David Essex (Mercury 6007 185)
 YOU — Andy Williams (CBS 6564)
 LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
 MELLOW LOVING — Judy Cheeks (Ariola ARO 121)
 SHE'S GONNA WIN — Bilbo (Lightning LIG 548)
 BABY I NEED YOUR LOVING — Eric Carmen (Arista ARIST 207)
 I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)

Radio Clyde

GLASGOW

STATION PICK:

YOU MAKE ME FEEL (MIGHTY REAL) — Sylvester (Fantasy FTC 160)
 Dave Marshall: EVENSONG — Bryan and Michael (Pye 7N 46115)
 Steve Jones: RAININ THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)
 Dougie Donnelly: JILTED JOHN — Jilted John (EMI INT 567)
 Richard Park: ASK THE ANGELS — Patti Smith (Arista ARIST 197)
 Bill Smith: IF YOU WANNA DO A DANCE — Detroit Spinners (Atlantic)
 Tim Stevens: TONIGHT — Ringo Starr (Polydor 2001 795)

ADD ONS

LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
 SHE'S GONNA WIN — Bilbo (Lightning LIG 548)
 DON'T STOP NOW — Gene Farrow (Magnet MAG 125)
 I JUST CAN'T LEAVE YOU ALONE — B.B. King (ABC 4226)
 SAVANNAH — Yvonne Elliman (RSO RS905)
 BE STIFF — Devo (Stiff BOY 2)
 IF THE KIDS ARE UNITED — Sham 69 (Polydor 2059 050)

Downtown Radio

BELFAST

HIT PICKS

John Paul: AND THE BAND PLAYED ON — Flash In The Pan (Ensign ENY 15)
 TREVOR CAMPBELL: I WON'T MENTION IT AGAIN — Ruby Winters (Creole CR 160)
 MICHAEL HENDERSON: ROLL THE DICE — Steve Harley (EMI 2830)
 Eddie West: RIO DE JANIERO — J. Vincent Edwards (Pye 7N 46108)

ADD ONS

BIG TOM WILL MAKE ME A STAR — Famous Shamus (Ruby RUB 211)
 GOT TO HAVE LOVIN' — Don Ray (Polydor 2001 799)
 LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
 SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)
 THREE TIMES A LADY — Commodores (Motown TMG 1113)
 TOOK THE LAST TRAIN — David Gates (Elektra K 12307)
 AN EVERLASTING LOVE — Andy Gibb (RSO 15)

Radio City

LIVERPOOL

HIT PICKS

Dave Lincoln: YOU — Rita Coolidge (A&M AMS 7375)
 Norman H. Thomas: SMILE — Emotions (CBS 6537)
 Roger Blyth: WHEN I SAW YOU TODAY — David Dundas (Air 2243)
 Phil Easton: THE LOSER — Trickster (Jet 115)

ADD ONS

AN EVERLASTING LOVE — Andy Gibb (RSO 015)
 IT'S ONLY MAKE BELIEVE — Child (Ariola AHA 522)
 MIDNIGHT BLUE — Melissa Manchester (Arista 13)
 I JUST CAN'T LEAVE — B.B. King (ABC 4226)
 DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)
 MY FAVOURITE FANTASY — Van McCoy (MCA 370)
 ROLL THE DICE — Steve Harley (EMI 2830)
 BABY I NEED YOUR LOVIN' — Eric Carmen (Arista 207)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: WHEN I SAW YOU TODAY — David Dundas CHS 2243)
 Steve Hamilton: LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
 Bill Torrence: CAROLINES FOOTSTEPS — Bobby Wright (United Artists UP 36428)
 Mike Gower: WHO TURNED YOU ON — Wilson Pickett (Warner Brothers K 11169)
 Brian Ford: JILTED JOHN — Jilted John (EMI INT 567)

STATION HIT

SHE'S GONNA WIN — Bilbo (Lightning LIG 548)

ADD ONS

YOU — Rita Coolidge (A&M AMS 7375)
 OH WHAT A CIRCUS — David Essex (Mercury 6007185)
 TIME OF THE SEASON — Phoenix (Rocket ROKN 543)
 SMILE — Emotions (CBS 6537)
 THINK IT OVER — Cissy Houston (Private Stock PVT 166)
 MIDNIGHT BLUE — Melissa Manchester (Arista 13)
 THE LOSER — Trickster (Jet 115)
 ONLY YOU — Boy Bastin (DJM DJS 10870)
 STEPPIN IN A SLIDE ZONE — The Moody Blues (Decca F 13790)
 MELLOW LOVIN' — Judy Cheeks (Ariola ARO 121)

MUSIC WEEK

SIR4001
 "Top Of The Pops"
 REZILLOS
 "Oh Honey"
 DELEGATION
 "If You Wanna Do A Dance All Night"
 DETROIT SPINNERS
 "You Really Touch My Heart"
 AMII STEWART

NEXT IN LINE

THE TITLE TRACK FROM THE CHART ALBUM

THANK GOD IT'S FRIDAY

BY
LOVE & KISSES
 12 SINGLE TGIF1 7 SINGLE TGIFS 1



RCA

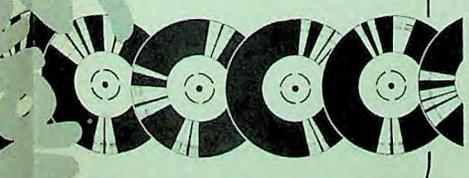


TOP 75

WEEK ENDING AUGUST 12 1978

| | | | | |
|----|----|--|----------------------------------|--------------------------|
| 1 | 1 | YOU'RE THE ONE THAT I WANT | John Travolta/Olivia Newton-John | RSO 006 |
| 2 | 2 | SUBSTITUTE | Clout | Carrere EMI 2788 |
| 3 | 5 | BOOGIE OOGIE OOGIE | A Taste Of Honey | (Tower) Capitol CL 15988 |
| 4 | 3 | SMURF SONG | Father Abraham | Decca F 13759 |
| 5 | 46 | THREE TIMES A LADY | Commodores | Motown TMG 1113 |
| 6 | 10 | RIVERS OF BABYLON/BROWN GIRL IN THE RING | Boney M | Atlantic/Hansa K 11120 |
| 7 | 11 | FOREVER AUTUMN | Justin Hayward | CBS 6368 |
| 8 | 4 | DANCING IN THE CITY | Marshall Hain | Harvest HAR 5157 |
| 9 | 13 | IF THE KIDS ARE UNITED | Sham 69 | Polydor 2059 050 |
| 10 | 6 | WILD WEST HERO | Electric Light Orchestra | Jet JET 109 |
| 11 | 23 | NORTHERN LIGHTS | Renaissance | Warner Brothers K 17177 |
| 12 | 9 | 5-7-0-5 | City Boy | Vertigo 6059 207 |
| 13 | 15 | STAY | Jackson Browne | Asylum K 13128 |
| 14 | 7 | A LITTLE BIT OF SOAP | Showaddywaddy | Arista 191 |
| 15 | 8 | LIKE CLOCKWORK | Boombtown Rats | Ensign ENY 14 |
| 16 | 19 | FROM EAST TO WEST/SCOTS MACHINE | Voyage | GTO/Hansa GT 224 |
| 17 | 12 | RUN FOR HOME | Lindisfarne | Mercury 6007 177 |
| 18 | 52 | IT'S RAINING | Darts | Magnet MAG 126 |

| | | | | |
|----|-----|-----------------------------------|--------------------------------|---------------------------|
| 35 | 24 | MAN WITH THE CHILD IN HIS EYES | Kate Bush | EMI 2806 |
| 36 | NEW | WALK ON BY | Stranglers | United Artists UP 36429 |
| 37 | NEW | JILTED JOHN | Jifted John | EMI International INT 567 |
| 38 | 21 | COME ON DANCE DANCE | Saturday Night Band | CBS 6367 |
| 39 | 57 | SHA LA LA LA LEE | Plastic Bertrand | Vertigo/Sire 6059 209 |
| 40 | 31 | ANNIE'S SONG | James Gayway | RCA RB 5085 |
| 41 | NEW | BRITISH HUSTLE | Hi Tension | Island WIP 6446 |
| 42 | 53 | SOMEWHERE IN THE NIGHT/COPACABANA | Barry Manilow | Arista 196 |
| 43 | 48 | THE RACE IS ON | Suzi Quatro | RAK 278 |
| 44 | 43 | SHAME | Evelyn 'Champagne' King | RCA PC 1122 |
| 45 | 67 | YOU'RE ALL I NEED TO GET BY | Johnny Mathis/Deniece Williams | CBS 6483 |
| 46 | 34 | MISS YOU/FAR AWAY EYES | Rolling Stones | EMI 2802 |
| 47 | NEW | AN EVERLASTING LOVE | Andy Gibb | RSO 015 |
| 48 | 69 | SIGN OF THE TIMES | Bryan Ferry | Polydor 2001 798 |
| 49 | 63 | FM (NO STATIC AT ALL) | Steely Dan | MCA 374 |
| 50 | 44 | YOU LIGHT MY FIRE | Sheila B. Devotion | Carrere EMI 2828 |
| 51 | 51 | DISCO INFERNO | Trammps | Atlantic K 11135 |
| 51 | 38 | NIGHT FEVER | Bee Gees | RSO 002 |
| 53 | 50 | ONLY YOU CAN ROCK ME | UFO | Chrysalis CHS 2241 |
| 54 | NEW | DREADLOCK HOLIDAY | 10cc | Mercury 6008 035 |
| 55 | 70 | I DON'T NEED TO TELL HER | Lurkers | Beggars Banquet BEG 9 |
| 56 | 33 | (DON'T FEAR) THE REAPER | Blue Oyster Cult | CBS 6333 |
| 57 | 55 | LAST DANCE | Donna Summer | Casablanca TGIFS 2 |
| 58 | NEW | MAGIC MIND | Earth Wind & Fire | CBS 6490 |
| 59 | 62 | YOU AND I | Rick James | Motown TMG 1110 |
| 60 | 60 | I LOVE YOU MORE | | |



Elvis Presley: Don't Be Cruel
PB 9265

Toby Beau: My Angel Baby
PB 1250

John Denver: Annie's Song
APBO 0295

Joey Travolta: I Don't Wanna Go
XB 1048

Evelyn 'Champagne' King: Shame
PC 1122 (12in), PB 1122 (7in)



*one hit and
everybody
loves you.
(even Julie)*

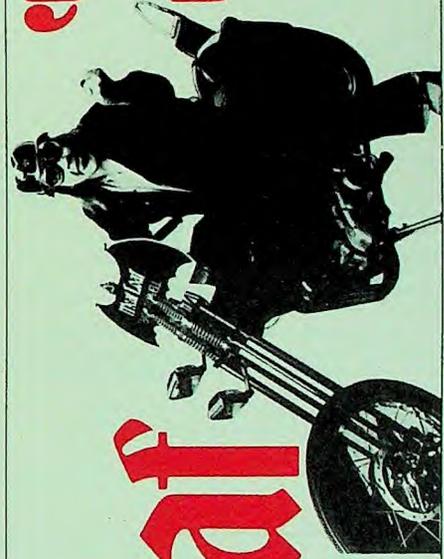
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Meat Loaf

new single



'Two Out Of Three Ain't Bad'



6281

| | | |
|--------------|---|---------------------------|
| 18 52 | IT'S RAINING Darts | Magnet MAG 126 |
| 19 17 | COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips | Buddah BDS 473 |
| 20 14 | LIFE'S BEEN GOOD Joe Walsh | Asylum K 13129 |
| 21 26 | BABY STOP CRYING Bob Dylan | CBS 6499 |
| 22 22 | HOW CAN THIS BE LOVE Andrew Gold | Asylum K 13126 |
| 23 30 | SUPER NATURE Cerrone | Atlantic K 11089 |
| 24 25 | IDENTITY X-Ray Spex | EMI International INT 563 |
| 25 16 | USE TA BE MY GIRL O'Jays | Philadelphia PIR 6332 |
| 26 28 | WHO ARE YOU The Who | Polydor WHO 1 |
| 27 36 | IS THIS A LOVE THING Raydio | Arista ARIST 193 |
| 28 27 | IT'S ONLY MAKE BELIEVE Child | Ariola Hansa AHA 522 |
| 29 18 | AIRPORT Motors | Virgin VS 219 |
| 30 41 | COLD AS ICE Foreigner | Atlantic K 10986 |
| 31 32 | DON'T BE CRUEL Elvis Presley | RCA PB 9265 |
| 32 29 | ANTHEM New Seekers | CBS 6413 |
| 33 20 | NO-ONE IS INNOCENT/MY WAY Sex Pistols | Virgin VS 220 |
| 34 40 | STUFF LIKE THAT Quincy Jones | A&M AMS 7367 |

● 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 650 conventional record collectors by the British Market Research Bureau Ltd.

| | | |
|---------------|--|-------------------------|
| 53 02 | YOU AND I Rick James | Motown TMG 1110 |
| 60 35 | LOVE YOU MORE Buzcocks | United Artists UP 36433 |
| 61 54 | LOVIN' LIVIN' AND GIVIN' Diana Ross | Motown TMG 1112 |
| 62 47 | IT'S THE SAME OLD SONG K.C. & The Sunshine Band | T.K. TKR 6037 |
| 63 58 | WAIT UNTIL MIDNIGHT Yellow Dog | Virgin VS 217 |
| 64 NEW | TOP OF THE POPS Rezillos | Sire SIR 4001 |
| 65 45 | PRODIGAL SON Steel Pulse | Island WIP 6449 |
| 66 42 | SATISFY MY SOUL Bob Marley & the Wailers | Island WIP 6440 |
| 67 39 | MIND BLOWING DECISIONS Heatwave | GTO GT 226 |
| 68 65 | I'VE HAD ENOUGH Wings | Parlophone R 6020 |
| 69 73 | CARRY ON WAYWARD SON Kansas | Kirshner KIR 4932 |
| 70 68 | NIGHT FEVER Carol Douglas | Gull GULLS 61 |
| 71 NEW | BE STIFF Devo | Stiff BOY 2 |
| 72 NEW | RAININ' THROUGH MY SUNSHINE Real Thing | Pye 7N 46113 |
| 73 NEW | SLOW TRAIN TO PARADISE Tavares | Capitol CL 15996 |
| 74 60 | BEAUTIFUL LOVER Brotherhood Of Man | Pye 7N 46071 |
| 75 56 | OH CAROL Smokie | RAK 276 |

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AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K11182)
THE WOMAN ON YOUR ARM — Randy Edelman (BTC 1038 20th Century)
AN EVERLASTING LOVE — Andy Gibb (RSO 015)
DRIFTIN' — Alessi Brothers (A&M AMS 7372)
SURVIVAL — Marc Jordan (Warner Brothers K 17212)
YOU — Rita Coolidge (A&M AMS 7375)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)
Roger Moffat: LOVE ON A MERRY-GO-ROUND — Pacific Eardrum (Charisma CB 317)
Johnny Moran: SH-BOOM — Crew Cuts (Philips 6168 032)
Colin Slade: I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)
Ray Stewart: FEVER — Little Nell (A&M AMS 7374)
Bill Crozier: OH WHAT A CIRCUS — David Essex (Mercury 6007 185)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)
Anthea Clarke — WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K11182)
Keith Rogets: DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K11214)
Bernard Mulhern: YOU — Andy Williams (CBS 6564)
Tony Valence: GET OFF — Foxy (TK TKR 60440)
Patrick Eade: I'LL BE WAITING — Santana (CBS 6520)

ADD ONS

SEE THEM GLOW — Lake (CBS 6513)
I'M A SCORPIO — Russ Ballard (Epic EPC 6529)
MANHATTAN — Robin Sarstedt (Decca F 13792)
FEVER — Little Nell (A&M AMS 7374)
SOMEBODY'S FOOL — Sutherland Brothers and Quiver (CBS 6453)
ONLY YOU CAN ROCK — UFO (Chrysalis CHS 2241)
OH WHAT A CIRCUS — David Essex (Phonogram 6007 185)
SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)
JUST A GIGOLO — Village People (DJM DJS 10869)
METEOR MAN — Dec D Jackson (Mercury 6007 182)
BRITISH HUSTLE — Hi Tension (Island WIP 6446)

Piccadilly Radio

MANCHESTER

ADD ONS

AFRICAN BREEZE — David Byron (Arista 200)
THERE'S NO WAY OUT HERE — David Gilmour (Harvest HAR 5167)
OH WHAT A CIRCUS — David Essex (Mercury 6007 185)
STANDING ON THE VERGE — Platinum Hook (Motown TMG 1115)
RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)
MELLOW LOVIN' — Judy Cheeks (Ariola ARO 121)
LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)
57 CHEVROLET — Billie Jo Spears (United Artists UP 36434)
36434)
ASK THE ANGELS — Patti Smith Group (Arista 197)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brain Day: OH WHAT A CIRCUS — David Essex (Mercury 6007 185)
Ian Calvert: THREE TIMES A LADY — Commodores (Motown TMG 1113)
Peter Creig: SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: LOVE WILL FIND A WAY — Pablo Cruise (A&M AMS 7370)
Colin Mason: YOU — Rita Coolidge (A&M AMS 7375)
Phil Fothergill: LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
Paul Holmes: JILTED JOHN — Jilted John (EMI International INT 567)

ADD ONS

THREE TIMES A LADY — Commodores (Motown TMG 1113)
I'VE BEEN WAITING — Santana (CBS 6520)
BEIRUT — Peter Sarstedt (Ariola 'Hansa AHA 517)
DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)
WHISTLE BUMP — Eumir Deodato (Warner Brothers K17190)
OUT — George Fenton Orchestra (EMI International INT 565)

Radio Tees

TEESIDE

ADD ONS

NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)
AN EVERLASTING LOVE — Andy Gibb (RSO 015)
DRIFTIN' — Alessi Brothers (A&M AMS 7372)
TWO OUT OF THREE AIN'T BAD — Meat Loaf (Epic EPC 6281)
DON'T BE CRUEL — Elvis Presley (RCA PB 9265)

PEOPLES PICK

BABY STOP CRYING — Bob Dylan (CBS 6499)

Radio 210

THAMES VALLEY

ADD ONS

ANDY — Coleen (Target TGS 142)
I WANNA DANCE — Alan Price (Jet 113)
COMMONWEALTH TEMPO — Tempo — Groovers Steel Orchestra (United Artists UP 36439)
LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
MELLOW LOVIN' — Judy Cheeks (Ariola ARO 121)
SH-BOOM — The Crew Cuts (Philips 6168 032)
SOMEBODY'S FOOL — Sutherland Brothers (CBS 6453)
MONTEGO BAY — Sugar Cane (Ariola 'Hansa AHA 524)
WE MUST BELIEVE IN MAGIC — Su Shifrin (United Artists UP 36438)
YOU — Andy Williams (CBS 6564)
SAVE ME — Tanya Tucker (MCA 372)
WHERE THE BOYS ARE — Connie Francis (United Artists UP 36430)
SHE'S GONNA WIN — Bilbo (Lightning LIG 548)
IT'S ONLY MAKE BELIEVE — Child (Ariola 'Hansa AHA 522)
TWO CAN MAKE IT WORK — Fotomaker (Atlantic K 11177)
YOU — Rita Coolidge (A&M AMS 7375)
GIVE ME A CALL — Raymond Froggatt (Jet 111)
VARIOUS — Carl Perkins (Charly 120)

Radio Trent

NOTTINGHAM

ADD ONS

RED SQUARE P Mama O (Logo GO 319)
IT'S ONLY MAKE BELIEVE — Child (Ariola 'Hansa' AHA 522)
WHISTLE BUMP — Eumir Deodato (Warner Brothers K 17190)
THREE TIMES A LADY — Commodores (Motown TMG 1113)
DRIFTIN' — Alessi Brothers A&M AMS 7372)
OH WHAT A CIRCUS — David Essex (Mercury 6007 185)
I'LL BE WAITING — Santana (CBS 6520)
SUPERNATURE — Cerrone (Atlantic K 11089)
SHE'S GONNA WIN — Bilbo (Lightning LIG 548)
LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
OUT — George Fenton Orchestra (EMI International INT 565)
COLD AS ICE — Foreigner (Atlantic K 10986)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: OH WHAT A CIRCUS — David Essex (Mercury 6007 185)
Nicky Jackson: DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)
Dave Christian:
Andy Ferriss: ASK THE ANGELS — Patti Smith Group (Arista 197)
Chris Rider: SURVIVAL — Marc Jordan (Warner Brothers K 17212)
Anton Darby: YOU — Rita Coolidge (A&M AMS 7375)
Howard Pearce: AN EVERLASTING LOVE — Andy Gibb (RSO 015)
Jack McLaughlin: LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
Dave Carson: I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)
Station Special: NATURAL MAN — John Spencers Louts (Beggars Banquet BEG 10)

BBC Humberside

John Howden: DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K17214)
Barry Stockdale: SH-BOOM — The Crew Cuts (Philips 6168 032)
Dave Sanders: WHAT YOU NEED IS A MIRACLE — Marmalade (Target)
Pam Gillard: CONQUISTADOR — Procul Harem (Chrysalis)

BBC Blackburn

HIT PICKS

Jude Bunker: OH WHAT A CIRCUS — David Essex (Mercury 6007 185)
Nigel Dyson: SH-BOOM — Crew Cuts (Philips 6168 032)
Rob Salvidge: THE WOMAN ON YOUR ARM — Randy Edelman (20th Century BTC 1038)
Phil Scott: RAININ' THROUGH MY HEART — Real Thing (Pye 7N 46113)
Trevor Hall: THREE TIMES A LADY — Commodores (Motown TMG 1113)
Pat Gibson: DO YOU WANNA DANCE — Detroit Spinners (Atlantic)
Gerald Jackson: DRIFTIN' — Alessi Brothers (A&M AMS 7372)

BBC Medway

PRESENTER PICKS

Rod Lucas: RASPUTIN — Boney M (Atlantic/Hansa K50498)
Tony Valence: THREE TIMES A LADY — Commodores (Motown TMG 1113)
Brian Gaulkner: LEAVING FOR BETTER TIMES — Nancy Peppers (United Artists UP 36426)
Jimmy Mack: TIME OF THE SEASON — Phoenix (Rocket ROKN 543)
John Thurston: GIVE ME A CALL — Raymond Froggatt (Jet 111)

BBC Ulster

ADD ONS

RASPUTIN — Boney M (Atlantic/Hansa K50498)
LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)
BUBBLES — Zooky (DJM DJS 10866)
TOOK THE LAST TRAIN — David Gates (Elektra K 12307)
I DON'T WANNA GO — Joey Travolta (RCA XB 1048)
DRIFTIN' — Alessi Brothers (A&M AMS 7372)

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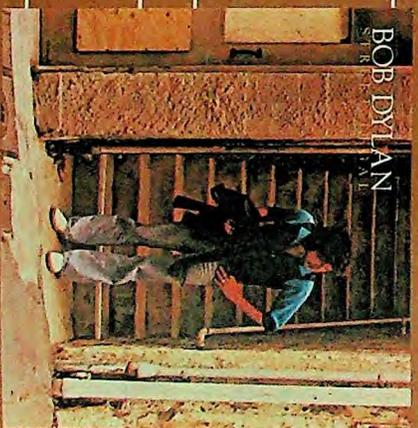
Terence Owen Bernard Hunter Peter Campbell

| | | | |
|-----------|------------|---|------------------------------|
| 10 | 12 | Bountown Rats | Ensign ENVY 3 |
| 17 | 16 | BUT SERIOUSLY FOLKS Joe Wash | Asylum K 53081 |
| 18 | 17 | NATURAL HIGH Commodores | Motown STML 12087 |
| 19 | 21 | RUMOURS Fleetwood Mac | Warner Brothers K 56344 |
| 20 | 31 | SHOOTING STAR Ekie Brooks | A&M AMLH 64695 |
| 21 | 22 | BAT OUT OF HELL Meat Loaf | Epic/Cleveland Int EPC 82419 |
| 22 | 42 | IMAGES Don Williams | K-Tel NE 1033 |
| 23 | 18 | NEW BOOTS AND PANTIES Ian Dury | Siff SEEZ 4 |
| 24 | 27 | CAN'T STAND THE REZILLOS The Rezillos | Sire K 56530 |
| 25 | 54 | CLASSIC ROCK London Symphony Orchestra | K-Tel ONE 1009 |
| 26 | 23 | A NEW WORLD RECORD Electric Light Orchestra | Jet JETLP 200 |
| 27 | 30 | KAYA Bob Marley & The Wailers | Island ILPS 9517 |
| 28 | 20 | YOU LIGHT UP MY LIFE Johnny Mathis | CBS 86055 |
| 29 | 24 | MORE SONGS ABOUT FOOD AND BUILDINGS Talking Heads | Sire K 56531 |
| 30 | 36 | BLACK AND WHITE Stranglers | United Artists UAK 30222 |
| 40 | 44 | Bread | Elektra K 52062 |
| 47 | 51 | THE STRANGER Billy Joel | CBS 82311 |
| 48 | - | GOODBYE GIRL David Gates | Elektra K 52091 |
| 49 | NEW | B FOR BROTHERHOOD Brotherhood Of Man | Pye NSPL 18567 |
| 50 | 59 | GREATEST HITS Abba | Epic EPC 69218 |
| 51 | 53 | THEIR GREATEST HITS 71-75 Eagles | Asylum K 53017 |
| 52 | - | EVERYONE PLAYS DARTS Darts (Tommy Boycel/Richard Hartley) | Magnet MAG 5022 |
| 53 | 47 | DISCO DOUBLE Various | K-Tel NE 1024 |
| 54 | 25 | THE STUD Various | Ronco RTD 2029 |
| 55 | - | ANYTIME, ANYWHERE Rita Coolidge | A&M AMLH 64616 |
| 56 | 55 | CENTRAL HEATING Heatwave | GTO GTLP 027 |
| 57 | - | SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel | CBS 69003 |
| 58 | - | 20 GOLDEN GREATS Buddy Holly & The Crickets | MCA EMTV 8 |
| 59 | 26 | 20 GOLDEN GREATS Nat King Cole | Capitol EMTV 9 |
| 60 | 56 | PETER GABRIEL Peter Gabriel | Charisma GDS 4013 |

BOB DYLAN

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hit singles, "Flying High"
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STML12087

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She breathes new life into Bob Seger's 'Fire Down Below' and her own songs, some tender, some real rockers, are all treated with a controlled passion.

Forget Joanne Mackell? ... well, you can try.

Includes the new single 'Fire Down Below' on the new album 'Forget Me Not'.

Album UAG 30180, Cassette TCK 30180

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

| TITLE/Artist LABEL/Number/Distributor | RELEASE DATE | UK CHARTING Highest (or last) entry | PROMOTION | COMMENTS |
|---|--------------|---|--|---|
| EXILE Kiss You All Over RAK 273 (EMI) | JULY 28 | None | Basic company servicing of usual outlets. | Buzz created by last 45, You Thrill Me (RAK 273) should aid this. Type of single Americans love with hopefully same response here. Gradually unfolds into catchy, insistent number, class production with interesting spacing of several major different riffs, particularly one used, musically familiar, one beginning with lyric line 'Stay with me, lay with me.' |
| DAVID ESSEX Oh What A Circus Mercury 6007 185 (Phonodisc) | AUGUST 4 | 12 hits, 1973 onwards with most recent Sat With Me Baby (45, 1978, five weeks), Cool Out Tonight (23, 1977, six weeks). | Much press coverage of successful portrayal of Che Guevara in Evita. First single for new record company, Phonogram. Extensive press advertising, some interviews. Big company push. | Artist declined recent times as major chart force but this will either see him in top three, even top, or be relative failure. Majestic chorus sweeps along with Essex sounding both commercial, theatrical on re-recorded version from hit show. Flip also Evita number, High Flying, Bodes well for Phonogram-Essex relationship. |
| HERBIE HANCOCK I Thought It Was You CBS 6350 (CBS) | AUGUST 4 | None | 12 in. available. Already major disco mover with across Atlantic, big US hit. | Sell enquirers, 12 in. bargain tracking of complete LP cut, 8.54. Single version not unkindly butchered down to 3.40. From LP Sunlight (62240). Long awaited Hancock charting looks nigh. |
| ANDY GIBB An Everlasting Love, EP RSO 015 (Phonodisc) | JULY 28 | I Just Wanna Be Your Everything (26, 1977). | First 10,000 special four colour iron-on-transfer. Picture bag with artist on front. Ads in trade press. Window displays with life-size cut-outs of artist available. Special presentation folders for press, promotion containing album, Shadow Dancing, flip books, Andy Gibb belts. | Other two cuts, UK Top 30 single but last, failed release (Love Is) Thicker Than Water but both, as sleeve notes, American No. 1's. These two cuts, one minor UK hit one miss, termed "special bonus." Usual brothers Gibb material. Hit dependant on promotion but should show signs of life at bottom end, at very least. |
| TONY MORGAN Black Skin Blue Eyed Boys Ice GUY 11 (Ipye) | AUGUST 4 | None | Basic servicing of relevant personnel, media and clubs. | Lead singer, Eddy Grant, Equals (9, 1970) produces new version. Like previous, lots of energy which at points promises to get out of control but miraculously everything stays on rails. Builds to considerable excitement but poor ending suddenly disc volume decreases record fades, finishes. |
| DAVID DUNDAS When I Saw You Today Air CHS 2243 (Phonodisc) | JULY 28 | Jean's On (3, 1976) Another Funny Honeymoon (29, 1977, 5 weeks) | Topical nature of artist's initial hit, advertising, plus recent publicity over last unsuccessful single, describing London Zoo's famous but now deceased gorilla, should make Dundas still familiar name to consumers | From LP, Vertical Hold (CHS 2243). After slow start emerges at points as deceptively simple, exquisitely crafted single. Will grow on playing but whether sufficient airplay is given remains to be seen. In immediate terms it lacks that final killer touch, numerous moments, where extra flourish expected but record fades to feeling of 'it might have been...' |
| THE GROOVERS STEEL ORCHESTRA Commonwealth Tempo United Artists UA 38439 (EMI) | JULY 28 | None | Adopted by English team as theme music for Commonwealth Games. Picked up by BBC TV as official theme, signature tune for extensive games coverage, thus reaching millions. Programme "frills" - intro/outro music, thru the Games programmes a day with estimated 65 plays on BBC 1, 3 week period. Special press information with coverage of band in several major daily papers. | One of first projects of 21st Century Leisure Ltd, Master-minded by ex-Transatlantic publicist, Martin Lewis. If disc doesn't chart, what will? Publicity seems enormous. Only slight doubt over whether general consumers will want to buy, play steel drum music for disc doesn't have instant appeal of say Argentine Melody. |
| PACIFIC EARDRUM Love On A Merry-Go-Round Charisma CB 317 (Phonodisc) | JULY 28 | None | Radio ads, in-store posters, flyposting, press advertising. Organised, co-ordinated, Shabooodle. | Good commercial pop single with instant turntable feel. Catchy chorus with intelligent tempo/musical colouring breaks and changes. Band's second LP expected August 18. |
| SPOOKEY Mama's Little Girl Decca FI 3786 (Selecta) | JULY 21 | None | Radio One, DLT Record of the Week. Opportunity Knocks where band voted number three. Northern Club circuit following. | Promising, talented band given safe, predictable material. Another smooth US sounding soul record which lacks final bite rather like recordings by Jarvis Brothers. Basic record is good but many like it. With powerful DLT support, chart action, consumer enquiries most likely. |
| DEXTER WANSELL I'm In Love Philadelphia PIR 6492 (CBS) | AUGUST 4 | None | Basic servicing of discos with initial early airplay response from DJs like Robbie Vincent (BBC, Radio London. Saturday soul show, Radio One). | Good double-sided release with flip, Solutions making impact in US, with perhaps greater chance of disco play. From LP, Voyager (PIR 82786). |
| RUSH HOUR Dedication Anchor 1056 (Anchor/CBS) | AUGUST 11 | None | Special mail-out, press folders, bios. | Six-piece group in style Guys and Dolls. Strong lead vocals, harmonies, on disc but these do not compensate for rather lack lustre number which relies more on volume effect any distinctive melody line. |

ALBUMS

| ARTIST/TITLE LABEL/Number/Distributor | RELEASE DATE/BACKGROUND | BACK CATALOGUE | BIOGRAPHY | PROMOTION | COMMENT |
|---|--|---|---|---|---|
| TEMPTATIONS Bare Back Atlantic K 50504 RRP £3.79 (WEA) | AUGUST 4 Co-incides with American release. | Considerable material available either Motown or Warners. Most famous, Masterpiece, All Directions, Motown Special - The Temptations (STMX 6022), Motown Special - Diana Ross & The Supremes And The Temptations (STMX 6033), Temptations' Greatest Hits series with 1970's enshrined in Volume 3 (STML 12061). Most recent collection, The Temptations - Anthology (Motown TMSP 600) with retail recommended £5.70 at time. | Famed US group, originally The Primes with sister group The Primettes (later The Supremes) becoming early Sixties, Temptations. Had 5 lead singers. Recording began 1962. Smokey Robinson song. The Way You Do Things. Million sellers followed. With Norman Whitfield producing late 1960's, change into Motown's answer to psychedelia. Always adaptable to changing fashions in music. | Attention will be directed toward soul, black magazine market with expected advertising. Record cover rather weak. With their name, track record, Temptations advertise themselves but hit single would be useful. Last recorded hit 45, Law of the Land (41, 1973). Recent Temptations interest stirred by Motown, Anthology. | With Whitfield creating with Undisputed Truth, Temptations here meet rather lack lustre Holland etc., team of songwriters. Rather tired, jaded feel to songs which have basic sameness even if souped up, instant, immediate feel to beginnings of tracks but potency low once song develops. Even lyrics have worn feel with attempted futuristic references embarrassing, epitomised in line like 'Let me trip into your star war world' as part of male verbal seduction of desired. In general run of albums this no baddie but in group terms hardly one to be compared with past or promising strong future. Obvious sales for shops with Motown, ex-Motown, buyers but otherwise for stock, catalogue, with no great expectations. In-store play either brassy opener, but avoid painful Ever Ready Love You're So Easy To Love |
| RENAISSANCE A Song For All Seasons Warners K 56460 RRP £3.79 (WEA) | Renaissance - Mid March, Walsh - Mid June Late mention, particularly Renaissance, because of expected interest resulting from hit single coming from respective artists from their album. | From Renaissance member, Annie Haslam, Annie In Wonderland, 1978, Warners K56463 (WEA). Renaissance catalogue stretches back to Island release 1969, with others issued on Sovereign, BTM including Renaissance Live At Carnegie Hall, Walsh material Anchor, ABC, also now with Eagles (Asylum). Recently annoyed by Greatest Hits release ABC. Various 12 in singles from ABC. Main releases Barnstorm Featuring Joe Walsh (Anchor), The Smoker You Drink, The Player You Get (Anchor). | Renaissance: from ex-Yardbird members project, initial halt after first LP - concerts; reformed for 1972 LP. Prologue. US made base. Classical-rock mixture became trademark. Until now, more recognition US. Walsh; famed rock guitarist James Gang, Barnstorm, own band but replaced Bernie Leaton in Eagles. Expected short stay became extended honeymoon. | Each album with current hit single, for Renaissance, Northern Hemisphere. Each album reviewed by consumer music press but with their orientation not surprising rock-classical mood of Renaissance hardly attracted plaudits. Walsh, with Eagles association received moderate praise. Both covered Warners house magazine <i>What's Happening</i> (Renaissance, April; Walsh, June). Recent advertising, consumer, trade, for both albums. Fresh sales team impetus stemming from single successes with Renaissance. Top of the Pops, at least two appearances with interviews for music press, radio stations by various band members, also some specialised radio with Newsbeat for Renaissance. | Single not representative of LP which less commercial, general classical feel, particularly evident from much use of orchestra. Immediate impact comes from Annie Haslam vocals. Hard to see where WEA might find follow-up single from this LP, presumably must come from an earlier release since seems no fresh recording contemplated until next album schedules. Walsh album, artist's first Warners, fifth in career. Features odd Eagle member some tracks but basically seasoned players associated with Walsh himself. Almost four years since last studio LP. Little heavy guitar for which Walsh renowned save single (also with reggae texture) plus At The Station. Not LP in Eagles mould, nor in heavy metal framework, two facets which might expect from Walsh record. Basically low-key, laid-back, relaxed. Expect sales, interest might be created from displaying front, back album sleeve since they form one story with eye-catching, somewhat freaky looking Walsh. |
| PABLO CRUISE Worlds Away A&M 64697 RRP £ (CBS) | JULY 8 Ties in with issue of current US hit single Love Will Find A Way. | All albums, A&M, Pablo Cruise, Lifetime, A place in the Sun (AMHL 64575) | US, West Coast group from SF Bay Area with associations from It's A Beautiful Day, Stoneground line-ups, Four pure group with each writing, vocalising, typified by close harmonies, of late soul based feel. Extremely popular US. First LP, 1975. | Company watching closely path of current single. If signs of good sales forthcoming then considerable album promotion will follow. Eye-catching record cover with group name imprinted in large lettering. Press folder, bios, photos of band. Over past releases considerable sales activity with feeling that group must break the UK market before long. | Group albums normally comprise several cuts above rest. General blandness which found particularly appealing to US, FM-car radio public but presently finding little favour here. Among better cuts from Renaissance, particularly given initial impetus by song drumming, Love Will Find A Way, deserves chart status. Super-critics will suggest group use too many ideas seen, performed elsewhere with safe predictable guitar riffs. With regular album releases doubtless audience growing. Of itself album is average but if current 45 charts then doubtless lease of life for this already major US hit LP. Caution in ordering but watch that single, Love Will Find A Way. Interestingly enough mixture of soul-mor rock feel of disc giving it some more programme airplay. |
| ETTA JAMES Deep In The Night Warner K 56492 RRPE 3.79 (WEA) | JULY 1 Debut album for Warners with record launched in UK via special reception, media attended gigs. Covered here because reports suggest album picking up good sales. | Chees label, Golden Decade, 6310 126 (Phonogram) | Discovered by Johnny Otis. Motown signing, then Chess. First hit 1964. US fame with 'I'd Rather Go Blind' but cover version here, Christine Perfect (now Fleetwood Mac) charted UK, via Chicken Shack (14, 1969). Much variety in voice, sings R&B, soul, gospel with excellence on songs which writing with anguish. Career rejuvenated by US Warners signing. | Recent promotional visit, media interviews, special gig launch - London's Dingwalls. Extremely good album reviews several consumer press papers WEA aim at building artist into deserved major act status UK with continued promotion via possible Autumn visit. | Basically contemporary song material but new version of artist's US, 1967 hit, I'd Rather Go Blind, Number of familiar songs from Women Bleed (hit for Julie Corington, part-penned/recorded by Alice Cooper), Eagles associated Take It To The Limits. Production from Jerry Wexler with considerable cast of musicians. General good standard with variation, pace in vocals, arrangements. Should re-establish her (if that's necessary) with people who recognise lady as one of the finest blues/soul singers and have loaned lack of new record over past years. In-store play, any of cuts named or for talking point kiki Dee penned track, Sugar On The Floor. Cut like latter might do well in 45 form. Album should prepare for above average sales on next. |

TALENT

MANFRED MANN was born there, Mickie Most learned his trade there, but Clout is the first native South African band to make it abroad. The first single, Substitute, was number two last week in the *MW* chart and it has been a top five hit in most European countries.

Clout is an all-female rock group whose commercial appeal is obvious. The close harmonies of the current single, the stage craft as shown on *Top Of The Pops*, and the band's appearance all bespeak success.

Clout's manager/producer is South African Graham Beggs who is amazed that the record has done so well in Britain: "The British market always seemed to be out of reach for South Africans", says Beggs. He saw Clout's "down-the-line, commercial m-o-r" appealing more to the continental European market "where you can fairly well pick your hits. I suppose Britain is a question of timing". As Beggs puts it, "It's a summer record".

Substitute is an old Righteous Brothers number (written by Willie Wilson) which Clout recorded in eight hours. Beggs released it in South Africa on his own Sunshine label, which also includes Abba, and Clout has now outsold Abba in South Africa by almost two to one. The South African figures alone are a phenomenon in the chart for 20 weeks, at number one for eight weeks and a total sale of 70,000 copies.

But Beggs doesn't expect to be releasing the single in black Africa: "Getting money out of that territory is a problem. There's no point in releasing anything if there's no bread at the end of it".

It was the French label Carrere that released Substitute in Britain, through its distributor EMI. Although there was much heart-searching before EMI took the single, and some little delay which

The South African connection

MICHAEL JACKSON talks to South African producer and manager of Clout, Graham Beggs, about the SA band's (pictured right) UK success, and also to City Boy, the Phonogram band which calls South African producer Robert John Lange its "seventh member".



ended with EMI bidding for Substitute against its competitors.

Clout was formed two years ago by 24-year-old keyboards player Glenda Hyam, and the girls' musical background is a mixture of clubs, cabaret and hotels. After forming Clout they spent three months in rehearsal where, as Beggs notes, "They had to decide what their musical influences were and come up with a compromise. As well as that they have sworn off all romantic attachments, marriage is out of the question. It is all a question of priorities".

He estimates that 60 per cent of Clout's audience is black and emphasises their appearance at a 20,000 strong multi-racial festival in Cape Town, although the biography for Clout member Cindi Alter drily notes "her fair share of troop entertainments", holding "the attention of battalions of battle-front soldiers".

Clout's future plans include the completion of a first album (for UK release in September), TV in Holland, and in 1979 tours of the US and the UK.

Clout has already issued a follow up single in South Africa, You've Got All Of Me, which is already topping the playlists. "That means it'll be number one", says Beggs.

FOUR YEARS, three albums and six singles after turning professional, City Boy has finally made the top thirty with 5-7-0-5.

Keyboards player Max Thomas sums up the band's feelings: "We all feel absolutely superb. The last three years have been very frustrating. We thought we were going to make it when our first single got on the playlist. But it's just been a very slow process, putting roots down, convincing a few people here and there. About a year ago we nearly got to the stage where we gave up in this country. We started our second album as new wave began, but now the climate's changed in our favour".

Although recorded in Britain, the albums have both consciously and unconsciously been angled towards the American market. Indeed, City Boy's last album is aptly titled *Young Men Gone West*. One track, *I've Been Spun*, has a currently

It's a Lange road to success

fashionable disco feel to it. Another, *Millionaire*, is the story of Howard Hughes. Max Thomas obviously prefers American audiences: "They come to enjoy themselves; audiences come to be entertained. Americans absolutely adore theatre, especially if it's English and includes a top hat. It's a very important part of our music. We like to show that we're enjoying ourselves". Thomas' best memories are of a Toronto gig as support to *Be Bop Deluxe* on their last US/Canada tour. "The audience literally went wild. They stood up from the second number;

tears were rolling down our cheeks. *Be Bop* played to a half empty house".

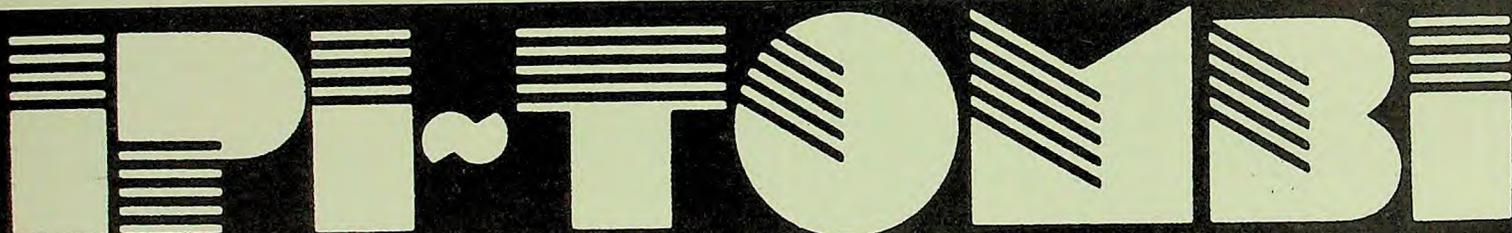
City Boy is returning to the States, with a new album, *Back Early*, in the Autumn, to tour with Hall and Oates. Any tour of Britain, to follow up the single, will have to wait until 1979.

City Boy came out of Birmingham. Lol Mason, Steve Broughton, Thomas and Chris Dunn originally played local folk clubs. "We weren't really a folk band," says Thomas because we wrote our own songs. "So in 1975 they changed their name from *Back-In-The-Band*, joined Mike Slamer on lead guitar and became City Boy. It was then that Phonogram signed them.

It was Phonogram that put City Boy in touch with South African producer Robert John Lange. "He's almost a seventh member of the band. We've progressed together" — and the first album took only a week and £1,000 to record. *Young Men Gone West* took four weeks and £20,000.

Thomas is coy about City Boy's future in America, but avers that Phonogram is very good here and in Holland and Canada. City Boy is obviously Phonogram's big hope for the future in the intelligent commercial rock market after 10cc and Thomas sees some similarities.

"We both spend time on production, use hook lines and bring them out by repeating them in harmony. But we'd never have 40 per cent of our act on synchronised tape". Whether City Boy will make it on the scale of 10cc, only time will tell.



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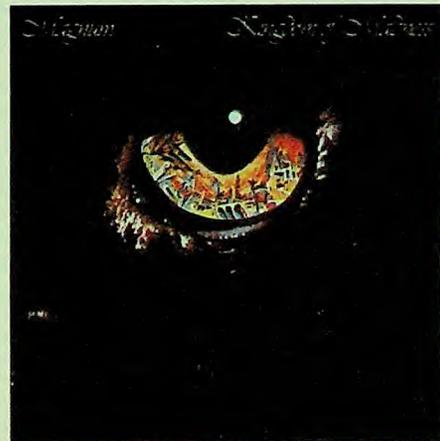
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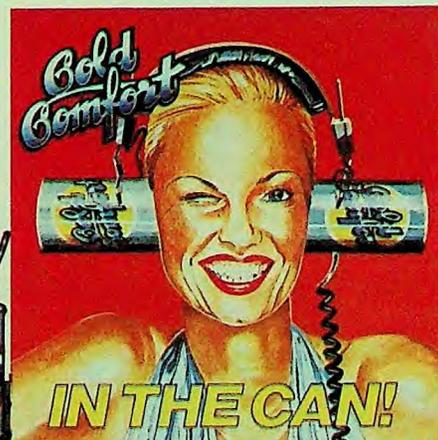
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| 7 [4] | Krypton Tunes | Limited Vision ■ |
| 8 [16] | Human League | Being Boiled |
| 9 [9] | Automatics | When The Tanks...Poland |
| 10 [14] | Ivor Biggun | Winkers Song |
| 11 [8] | Sex Pistols | No One Is Innocent |
| 12 [11] | Patrick Fitzgerald | Safety Pin In My Heart |
| 13 [6] | Throbbing Gristle | United |
| 14 [17] | Residents | Satisfaction ■ |
| 15 [15] | Dickies | Paranoid |
| 16 [37] | Stiff Little Fingers | Suspect Device |
| 17 [30] | Snatch | Stanley |
| 18 [25] | Punishment Of Luxury | Puppet Life |
| 19 [23] | Smirks | OK UK |
| 20 [21] | Sore Throat | Complex |
| 21 [28] | Residents | Duck Stab ■ |
| 22 [20] | David Winter | Reed Island |
| 23 [*] | Dickies | Eve Of Destruction |
| 24 [31] | Nasty Media | Spiked Copy ■ |
| 25 [19] | James Ashbey | Tomorrow Maybe ■ |
| 26 [33] | Horrorcomic | I Don't Mind |
| 27 [27] | X-Ray Spex | Identity |
| 28 [24] | Dole | New Wave Love |
| 29 [*] | Carpettes | Small Wonder ■ |
| 30 [35] | Brainiac 5 | Mushy Doubt |
| 31 [*] | Lurkers | I Don't Need To Tell Her |
| 32 [*] | Johnny G. | Hippy's Graveyard |
| 33 [*] | Zones | Sign Of The Times |
| 34 [39] | Skunks | Good From The Bad |
| 35 [*] | Devo | Be Stiff |
| 36 [36] | No Entry Band | Cold And Lonely Lives |
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CLASSICAL

Decca first off the mark

ALL RECORD companies have heavy release schedules in September as the autumn sales period is launched with conferences over the next six weeks.

First off the mark to announce its classical supplement was Decca at its recent conference in Dorset (*MW* August 5). Over 50 records will be issued including 10 in the popular Jubilee series and as well as the Solti product already announced, to co-incide with the conductor's UK concert appearances with the Chicago Symphony Orchestra, Decca will release Verdi's *Otello* in a 3LP boxed set (D102D/K102K) with the Vienna State Opera Chorus and the Vienna Philharmonic conducted by Solti, plus Wagner overtures and preludes performed by the CSO (SXL K5XC 6856).

The autumn release includes popular works by Tchaikovsky, Mendelssohn, Berloz, Beethoven and Mozart plus an important box set for Vivaldi year — ten records of the most popular works, performed by the Academy of St. Martin-In-

The-Fields conducted by Neville Marriner. Though the market is currently swamped with Vivaldi recordings — particularly the Phonogram Edizione Vivaldi, Decca is confident that this set by the highly saleable Academy will be competitive because of its price — around £2 per record — and the planned discography, featuring this set and all available Vivaldi recordings, which the company is now preparing. The set (D101D 10) is priced at £19.95.

General-interest releases include Great Tone Poems, including Sibelius' *Finlandia*, Strauss' *Till Eulenspiegel* and Saint Saens' *Dance Macabre* (DPA 601-2); Stuart Burrows *Sings Songs For You* (DPA 607-8); *Immortal Classics* (DPA 615-6) and two other double-sleeved 2LP sets, which should prove useful stock items.

A successor to Marriner and the

Academy's *Messiah* is Handel's *Acis and Galatea* (ZRG 886-7), and modern music is represented by Michael Tippett's *Choral Music* (DSLO 25). Music played on original instruments is of course featured, on the first two records in a new series on *Das Alte Werk*.

An unusual release is Spanish Renaissance Church Music, with many works not previously available. The release, *El Siglo De Oro*, comes as 3LP set (FK6 35371) priced at £13.20. All music — as indicated by the title — comes from the period of Spain's greatest power, the time of Columbus. The set comes with a booklet.

As well as the Handel and the Tippett, there is choral music from the Worcester Cathedral Choir with Saint Saens' *Mass for Four Voices* which uses two organs and Wesley's *Choral Music*, both issued to coincide with the Three Choirs Festival in Worcester this year. There are also Christmas songs sung by Leontyne Price, chamber music from the Amsterdam Baroque Ensemble, and a hi-fi demonstration record titled *A Guide To Better Listening* (PFSS 1).

● Full marketing details and reviews of the September supplement will appear in *Classicscene*, *MW* August 26.

Promotions set for Edinburgh

THE EDINBURGH Festival, this year from August 20 to September 9, will once again be the scene for heavy record company promotion for the several top international artists appearing. Majors will be taking space in concert programmes and the souvenir brochure, and many have scheduled window displays,

posters, press conferences and dealer sell-ins. Some are providing T-shirts or sweat shirts to Edinburgh dealers.

The usual policy is for companies to back all contract artists in the appropriate programme and back catalogue is promoted as well as new releases timed to co-incide with the Festival and, in many cases, the Proms. Many of the concerts will be broadcast and as most national papers send reviewers to Edinburgh the Festival will, as usual, generate interest nationally.

Decca, for example, pointed out that all the operas to be performed are available from that company. Bizet's *Carmen*, Janacek's *Katya Kabanova*, and the three Monteverdi operas will be of particular interest. Nicolas Harmoncourt and his *Concertus Musicus* (Harmoncourt conducts at the Festival) have recorded *L'Orfeo*, *Il Ritorno di Ulisse* and *L'Incoronazione de Poppea* and these will be repackaged in a special boxed set (a *Selecta* import). Artists Decca is supporting include Clifford Curzon, Claudio Abbado and Placido Domingo.

Receiving particularly strong promotion will be Georg Solti and the Chicago Symphony Orchestra (see *MW* July 29). Addition support is now confirmed and includes dealer T-shirts, posters and brochures at prime sites and concert halls in London and Edinburgh, the front cover of the August *Gramophone*, front cover of September's *Records and Recording*, advertising and editorial in national and music press, radio exposure and, to be confirmed, television coverage. Solti's back catalogue — not only that with the Chicago Symphony — will also be promoted.

DG, as well as buying programme advertising, will have sweat shirts, posters and window displays and in particular will support Daniel Barenboim, Krystian Zuckerman and Dietrich Fischer-Dieskau. DG considers Edinburgh the most important festival and promotion will be heavy.

CBS also has sell-ins, foyer and window displays and posters, and artists backed will be Pinchas Zukerman, Isaac Stern, Ileana Cotrubas and Pierre Boulez. Naturally enough, several artists appear on more than one record label so will receive extra promotion.

EMI held a reception at the George Hotel in Edinburgh attended by dealers and organisers of the Festival. On view were displays available to retailers, and EMI Classical Division general manager John Patrick outlined this year's plans. Among artists EMI is promoting are Daniel Barenboim, Hildegard Behrens, Ileana Cotrubas, Dietrich Fischer-Dieskau, Giuliani, Peter Frankl, Georgy Pauk and Ralph Kirshbaum, and Robert Tear.

EDITED BY
VAL FALLOON

Arnold/Brouwer Guitar Concerti, John Williams, London Sinfonietta, Elgar Howarth, CBS 76715. Few stars deserve their accolades more than John Williams who so consistently displays a truly profound understanding of the music he plays, whether it is pop, standard classical repertoire, or new works as on this disc. Leo Brouwer, the Cuban composer who has a particular affinity for the guitar, writes in standard avant-garde language though he is not above using tonality and even brief melodies to make his effect, and this *Concerto* is one of his best works — exciting, beautiful at times, and marvellously evocative. Williams draws every ounce of music from the notes and still finds the panache to swing along with the Arnold *Concerto*, revelling in the accessible English lyricism of it all. Hopefully, Williams' name and CBS' promotion will overcome the relative obscurity of the works and aid sales. N.S.

Bartok, Sonata for Two Pianos and Percussion, Debussy, En blanc et noir, Mozart Andante K501. Martha Agerich and Stephen Bishop Kovacevich, Philips 9500 434. A new version of Bartok's *Sonata* has been long overdue and this one is a winner. It is not so easy for two pianists established as soloists to blend, but Argerich and Bishop Kovacevich reveal an unerring sense of rapport that makes the *Sonata* really take off. Coupled with Debussy's *En blanc et noir*, it makes this a real 'pianists' record rather than a general seller, though it is difficult to imagine anyone listening to the Bartok without being captured by its fire and bite. N.S.

**

Balakevich Symphony No 2, Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, Ciurlionis, In The Forest, Juozas

REVIEWS

Domarkas, Lithuanian Philharmonic Orchestra. Melodiya/HMV ASD 3503. Balakevich may have inspired Tchaikovsky among others, but his own music remains in the shadow of his disciplines and despite this persuasive recording by the BBC SO's new chief conductor, one can see why. The *Second Symphony*, written between 1900 and 1908, is full of Russian hallmarks with the sweep of the steppes and the boatmen's folklore, but it stops short of Tchaikovskian passion. Nevertheless, the fact that Rozhdestvensky will spend more time in Britain — he comes to the Proms on September 9 — and inevitably concentrate on music of his country, may result in a wider interest in Russian music. The symphony is coupled with a real mystery, *In The Forest*, a symphonic poem by Ciurlionis. N.S.

**

Scarlatti, Stabat Mater, Gabrieli/A. Scarlatti/Gesualdo, BBC Singers, John Poole. CBS 76531. Domenico Scarlatti is known mainly for his enormous number of harpsichord sonatas, but the early part of his life was spent writing other music, including this *Stabat Mater*. Though less well-known than Pergolesi's *Stabat Mater*, for instance, it is a strangely compelling work despite the blend of Baroque and Renaissance techniques, and it is sung with precision and feeling by the BBC Singers making a rare sortie into the recording world. Coupled with two mysteriously dissonant but beautiful Responsories by Gesualdo, the disc is attractive but probably for specialist shops only. N.S.

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ALBUM REVIEWS

THE WHISPERS
Headlights RCA FL 12774.
Production: Dick Griffey/Whispers.
The Whispers is a black soul band which has hardly registered here, despite excellent and ever-improving product. This new set, with the right sort of promotion, could earn them the attention they deserve. Never averse to moving with the trends, the Whispers have come up with a highly polished album that is well worth disco attention. Some pacy arrangements and plenty of high spirits makes for a successful mix of soul and funk. The title track, is an attention grabber and should fill a dance floor. Worth stocking.

ROBIN SARSTEDT
Something For The Weekend. Decca TXS 130. Production: Jon Pope/Rob Boughton. Though this LP contains the youngest Sarstedt's smash, My Resistance Is Low and his other strong seller Let's Fall In Love, this compilation may be a little late for the punters' memories to register good sales. The other titles are gentle rock, and show that Sarstedt certainly has a talent worth exploiting, but he badly needs another hit and a stronger style of his own to move out of his current comfortable niche. Nice easy-listening pop, but not much originality. My Resistance Is Low might pick up a little airplay which could produce results.

LEE RITENOUR
The Captain's Journey. Elektra K 52094. Producers: Artist & Dave Grushin. Stylish solo album from in demand session guitarist but I am afraid that the fact that he is a session player shows through in that the disc holds little character or identity. If Elektra can solve that problem, people could well be won over by expertly played instrumental numbers such as What Do You Want?, Etude and the title track.

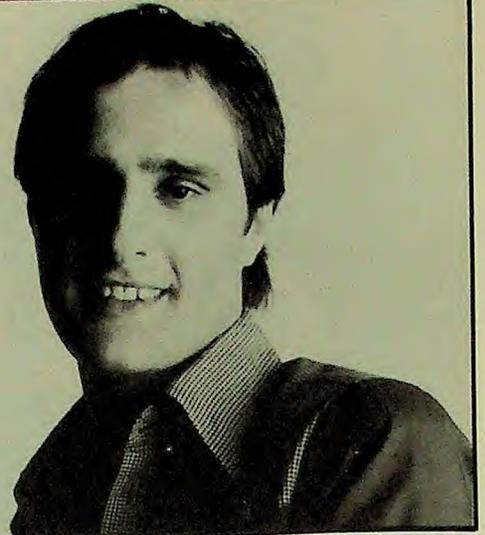
ALLEN TOUSSAINT
Motion. WB K 56473. Production: Jerry Wexler. Allen Toussaint is a multi-talented songwriter and singer among other things but firmly set in the m.o.r. soul mould, a style which has been displaced of late. He is still, as is evident on this LP, a singers' singer, and though every track is a gem, polished well, and beautifully set, the record will not mean a great deal outside the smooth soul market or the specialist shops. The support of back-up singers like Bonnie Raitt and Etta James among others is an indication of Toussaint's attempt to rock things a little, but the overall effect is late-night listening for sophisticates.

NATALIE COLE
Live. Capital. SKBL 11709. Production: Chuck Jackson, Marvin Yancy and Gene Barge. After Natalie Cole's brief flirtation with the charts here a couple of years ago, not a lot was heard of the lady despite some beautiful albums released since. This live set is not going to mean a great deal to British audiences, as Ms. Cole has gone the way of all night club rockers and become a supper-club artist with the Las Vegas touch to every song. Fans will want it but unfortunately Ms. Cole is in an overcrowded market.

HIGH ENERGY
Steppin' Out. Motown STML 12090. Producers: Various. A good-looking slick-sounding quartet of black American ladies all barely of college age, who give as much as their name suggests to sweet disco soul material — occasionally achieving a sound which stands out from the groaning weight of samey disco sound releases currently being released. Group has couple of US hits already, and a tour here by these nubile entertainers should give sales a fillip.

Return of Harley

STEVE HARLEY
Hobo With A Grin. EMI EMC 3254. Production: Michael J. Jackson. Harley's best solo LP was Love's A Prima Donna, and since then not enough has been heard of this talented but variable artist to make this an instant chart seller. The single, Roll The Dice, is receiving solid airplay but much will depend on Harley's current image, and this is, frankly, rather low key because of the time lapse between releases. However, he still has fans out there and with the right sort of promotion and plenty of airplay, good sales could result. The material, though, is not top drawer Harley despite plenty of creativity.



MAXINE NIGHTINGALE
Love Lines. United Artists. UA 30179. Producer: Denny Diante. The lady has a good, strong voice and the whole album bounces along nicely in disco beat, with a few sweeter numbers where tempo change is hinted at. Pleasant, danceable music which is saleable for itself and on the singer's past chart success.

IAN CARR
In Fragrant Delicto. Capitol EST 11771. Producers: Artist & Kurt Renker. Impressive debut album from recent signing to Capitol. Carr, with his band Nucleus, has long been involved in the popular end of rock-tinged modern jazz, maintaining a strong if limited following for his quality trumpet play. Should provide steady sales.

JOHN PRINE
Bruised Orange. Asylum K 53084. Producer: Steve Goodman. A very welcome return to recording for this highly talented singer/songwriter whose last album was three years ago — and that was a "best of" collection. The cynical, often comic lyrics are a more important constituent part than in many songs these days, sung in Prine's raw yet sure style reminiscent of the early American folk singers. If albums are often named simply after the best track then this one certainly is as it is the sort of number you want to start singing along to just after a couple of plays. This should do well as long as his old fans have long memories and new ones are keenly sought out by WEA.

THYS VAN LEER
Nice To Have Met You. CBS 86059. Producers: Ralph McDonald & Tom Scott. Apart from a very much-untimpoed version of his Focus hit, Hocus Pocus, this is a surprisingly funk-oriented offering from this talented flute and keyboard player. Should disappoint Focus fans but could win over some new ones for this adventurous excursion.

GERRY FORTH
Someone To Give My Love To. Emerald Gem GES 5006. Producers: John Anderson & George Doherty. Radio Forth's award winning country music dj clearly proves that he is as successful singing the country songs as spinning them. This is his second album release and with a track selection that includes a number of country favourites as well as a couple of self-penned originals (Who Wrote The First Country Song and I Just Had To Write A Song About You) Ford clearly shows that he's able to offer something viable to the local scene. And a great deal of thought has also gone into the production.

LAURA NYRO
Nested. CBS 82917. Producers: Artist and Roscoe Harring. Imagine a cross between Carole King, Dory Previn and Joni Mitchell and you roughly have Laura Nyro's vocal style, though that's not to suggest she has copied anything from those other very talented ladies. She has talents of her own, writing and singing here a variety of top quality songs, best of which is the slow, piano accompanied Crazy Love. Difficult to predict a big breakthrough in the UK as it has not threatened to happen in the past.

THE TEMPTATIONS
Bare Back. Atlantic K 50504. Producer: Brian Holland. Second Atlantic album from soul vocal group which scored so many hits with Motown. The personnel has changed since those days and so has the sound, though the sophisticated harmonies are still in evidence. As with the last album the main influence comes from the songwriting team of Brian and Eddie Holland and the appeal of this group perhaps is not as strong now that a heavy disco beat is the prime concern for listeners these days.

Vampire vocal chords

MICK FARREN
Vampires Stole My Lunch Money. LOGO 1010. Producer: Larry Wallis. Thought I had put on the Yardbirds by mistake when the opening track hit me with a strong r & b sound and harmonica wailing away. Then in came Farren's singular rough voice which makes you think vampires got away with some of his vocal chords as well as his lunch money. Half Price Drinks as the choice of single is the right one as it has much more to it than the new wave bluntness of I Don't Want To Go This Way. Heavy promotion being undertaken by Logo could well break this eccentric artist.



LOL COXHILL
The Joy Of Paranoia. Ogun OG 525. Producer: Artist. Jazz in Coxhill's idiosyncratic mostly free form style. He manages to coax an amazing variety of sounds from his soprano sax and at times uses it almost as a voice. Majority of the

tracks co-written by Coxhill with various members of a skilled backing band, though he finishes off with a singular version of that old favourite Perdido. Coxhill has a hard core jazz following.

RCA LEGENDARY PERFORMERS SERIES
Jeanette MacDonald and Nelson Eddy. PL12468; Woody Guthrie PL 12099; Benny Goodman PL12470; Chet Atkins (Vol. 1) PL 12503. Really desirable-looking compilations, with sleeve packages which include colour portraits and illustrated booklets. Just how meaty retrospectives like these should be presented. Each is sure to appeal very strongly to the artists' own market, and tracklistings have been well enough thought out to attract some new buyers. Should be long-term steady sellers.

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There's no business like the Who business



A BOARD meeting of some of the people behind The Who Ltd: Roger Searle (managing director M & L), John Woolf (director Holoco and Who Group Ltd); Tony Prior (managing director Who Group Ltd), Anton Furst (director Holoco), Serena Harrington (Rampart Studio).

WHEN THE Who's hellraising drummer Keith Moon was appointed director of publicity for the group's business last month many people probably thought it was just another Who practical joke. But considering Moon's ability for hitting the headlines it was a particularly apt appointment and one that the group themselves take entirely seriously.

For the Who, despite their past predilections for smashing guitars on stage, driving Cadillacs into swimming pools and hoteliers to distraction, are quietly building a multi-faceted company which will not only provide them with retirement income when they finally hang up (or smash up) their instruments, but is already a thriving concern demanding their day-to-day attention as businessmen.



Under the umbrella name of The Who Group Ltd (formerly Rampart) and under the guiding hand of music businessman Tony Prior, recently appointed managing director, the Who control a company which is involved in a variety of music-oriented areas — they run their own Rampart recording studio in Battersea; they have a trucking company specially designed to transport rock groups and their equipment around the world; they are pioneering the use of lasers in entertainment and advertising; and they have a long lease on a sizeable chunk of Shepperton Studios where they are breathing new life into the former home of the British film industry.

They are, of course, also involved in making films; will continue to record themselves and other acts; and have plans to do more concerts.

In all these activities they are supported by a bunch of fifty-odd people, most of whom have been with the Who since the beginning

of their career. When the Who began to record and perform less and less, instead of the people around them drifting off to other bands or jobs in the business, they have all stayed on using their individual talents to run the various sides of the Who Ltd.



A dozen of their former roadies, for instance, are now co-directors of their own company, M & L, which operates the trucking service. John Woolf, who introduced the use of lasers in the Who's stage act, now heads another Who company called Holoco Ltd, which, they claim, "is now probably ahead of the Russians and certainly ahead of the Americans" in the development of holography — the use of lasers to create three-dimensional images. Cy Langston, who with Serena Harrington runs the Who's Rampart recording studio, plans to build another studio at Shepperton back-to-back with dubbing theatre because, he says, "the world's crying out for an up-to-date dubbing theatre — even Hollywood doesn't have one".

It's all part of a rock group's empire — and it's all happening here in Britain as the Who are at pains to point out. Not for them tax exile abroad. All their considerable wealth is very apparently being poured back into their business. They've paid their dues — and their taxes!

But the creative energy of all this activity also needs a cool business brain to channel it into profitability — apart from that of Bill Curbishley the Who's long-time manager who has his time cut out looking after the group's own individual business affairs.

The man who now has the task of bringing it all together is one of the music industry's low-profile backroom boys who started out as a chartered accountant, became involved in music as a publisher's auditor, got caught up with the buzz of the business and is now head of one of the most excitingly

innovative companies in the industry.

Tony Prior, managing director, The Who Group Ltd., works from a tiny office in the Old House at Shepperton, where the stars of yesterday's glorious British film industry once lived and worked in cosseted luxury. It's now a shell of its former self but the Who are gradually working on restoring it and soon the stars of today's rock industry will live and work in new-style pampered luxury.

Next door to Prior is a somewhat grander office where Keith Moon works at his job as publicity director, and beyond his office a lofty-ceilinged, elegant boardroom where the Who and their worker-partners plan the future of their company.

by
RODNEY BURBECK

Prior is well-suited to running a many-faceted company with his background of accountancy, business management, publishing and production. He spent five years in the basement of Carlin Music checking people's royalties; a couple of years as business manager and financial director of ATV/Kirshner and then ATV Music; formed his own consultancy business with Bob Newby called Music Management which they merged with the late Bill Fehilly to form Panache Music with Malcolm Forrester.

Then, trying his hand at production he went into a studio with a few friends and made an album of pub songs which sold 120,000 copies for K-Tel. He formed his own production company, Claude Hopper Productions, and had the idea of recording the LSO performing contemporary music. The album, Classical Rock, was turned down by most of the majors so he went out and sold it territory by territory round the world and it recently made top 30 here on K-Tel.

Earlier this year he set up a company in America which is being run by his brother Tim, an ex Anchor promotion man. They operate a song-placing company representing people like Pink Floyd, Nick Lowe, Elvis Costello, Peter Gabriel, Pete Townshend and

Mike Rutherford of Genesis. "We get them writing to order," says Prior. "It's terribly simple really. Tim goes to a producer or an artist and offers our writers to write for them."

It was through Prior's work with Pete Townshend that the offer to work for the Who came about. "Pete said they were looking for someone to look after their collective business affairs. I didn't want to make a retrograde step back into finance but they brought me down here to Shepperton and met the rest of the band and I was knocked out by what they were doing here.

"I was impressed that they had committed themselves to staying in this country, putting their money back into it, and they had decided to have a go at the rest of the industry and the film industry. But most of all I was impressed by them as people. That was important because if I thought I'd be working with a bunch of nutters I couldn't have handled that!"

One of Prior's first decisions was to change the name of the company from Rampart Enterprises to The Who Group Ltd. "Rampart meant nothing but The Who are known the world over — why not use their name to sell their business?"



Prior and the Who have a number of ideas to harness and sell the varied talents and assets at their disposal. In particular they plan to tie in the trucking company, PA hire company, sound rehearsal stages, recording studio and accommodation facilities at Shepperton to provide a total environment for an artist or band to plan, rehearse and promote a tour.

We've got the trucks, luxury touring coach, PA, all stage equipment for the tour; they can rehearse here, record here (subject to planning permission for the studio) film here and live here."

In the Who's "back garden" at Shepperton John Woolf is

developing possibly the most exciting side of their business — Holoco Ltd. When the band stopped touring Woolf found himself with their stage-effect lasers on his hands and he started researching other uses for them and now they've got their own professor of physics and Loughborough University and a special lab there working on holography and its uses in the theatre, advertising, medicine and even forensics.



They've negotiated the rights to beam the first laser advertisement across Piccadilly Circus and the Who's next film, The Kids Are All Right, will be advertised that way.

The film, a unique conception using old press clippings, rare film clips, tv shows and old and new recorded material, will be out in the autumn, but the first film to be produced by The Who Group Ltd (in collaboration with Polygram) will be a movie version of Quadrophonia and they are into pre-production now at Shepperton. There are also plans for Roger Daltrey to play the lead in a film about John McVicar, and Pete Townshend is working on his film project, Lifehouse.

The Who's other individual talents — John Entwistle's work as a producer and he and Pete Townshend's writing — will also be utilised in developing new talent. "We want to use our talents to encourage new talent," says Prior.

"To do all this we have to break down some of the barriers of mystique which have built up around the Who over the years. That is why we want to channel Keith Moon's energies to promoting the company and bringing the attention of the world to the fact that we are here ready, willing and able to help.

"We're on the phone — Chertsey 62688 — anyone can call or come and see us. We've got energy, talent, expertise. Come and use us."

CHARTS

International

Italy

(courtesy of Germano Ruscitto)

- 1 TU, Umberto Tozzi, CGDMM
- 2 SOTTO IL SEGNO DEI PESCI, Antonello Venditti, Philips/Phonogram
- 3 GENERALE/NATALE, Francesco De Gregori, RCA
- 4 WUTHERING HEIGHTS, Kate Bush, EMI
- 5 TARZAN LO FA, Nino Manfredi, Fonit/Cetra - Cetra
- 6 NIGHT FEVER, Bee Gees, RSO - Phonogram
- 7 LIU, Alunni Del Sole, Ricordi
- 8 STAYIN' ALIVE, Bee Gees, RSO - Phonogram
- 9 UFO ROBOT, Actarus, Fonit/Cetra - Cetra
- 10 FOLLOW ME, Amanda Lear, Polydor/Phonogram
- 11 ONE FOR YOU ONE FOR ME, F. Lli La Bionda, Baby Records
- 12 LET'S ALL CHANT, Michael Zager Band, EMI
- 13 VOLERAI VOLERO, Epoca, UIM - Phonogram
- 14 RIVERS OF BABYLON, Boney M, Durium
- 15 ANCORA ANCORA/CITTA VUOTA, Mina PDU - EMI

- 2 WINDSURFIN', The Surfers, CNR
- 3 TOO MUCH TOO LITTLE TOO LATE, Deniece Williams and Johnny Mathis, CBS
- 4 LET'S ALL CHANT, Michael Zager Band, Private Stock
- 5 OH DARLING, Theo Diepenbrock, CNR
- 6 MISS YOU, Rolling Stones, Rolling Stones
- 7 COPACABANA, Barry Manilow, Arista
- 8 LAST DANCE, Donna Summer, Casablanca
- 9 DELIVER YOUR CHILDREN, Wings, Parlophone
- 10 ARABIAN AFFAIR, Abdul Hassan and Orchestra, Mercury

JUKE BOX 20

- 1 (5) BABY STOP CRYING, Bob Dylan
- 2 (3) NORTHERN LIGHTS, Renaissance
- 3 (20) THREE TIMES A LADY, Commodores
- 4 (19) ANTHEM, New Seekers
- 5 (14) IT'S RAINING, Darts
- 6 (1) FOREVER AUTUMN, Justin Hayward
- 7 (-) SUPERNATURE, Cerrone
- 8 (6) SUBSTITUTE, Clout
- 9 (12) STUFF LIKE THAT, Quincey Jones
- 10 (11) IF THE KIDS ARE UNITED, Sham 69
- 11 (8) 5705, City Boy
- 12 (15) FROM EAST TO WEST, Voyage
- 13 (-) STEPPIN' IN A SLIDE ZONE, Moody Blues

- 14 (16) STAY, Jackson Browne
- 15 (-) IT'S ONLY MAKE BELIEVE, Child
- 16 (-) COPACABANA, Barry Manilow
- 17 (4) WHO ARE YOU, The Who
- 18 (2) LIFE'S BEEN GOOD, Joe Walsh
- 19 (7) YOU LIGHT MY FIRE, Sheila B. Devotion
- 20 (-) YOU'RE ALL I NEED TO GET BY, Johnny Mathis/Deniece Williams
Courtesy of Laren For Music

SHEET MUSIC

- 1 SMURF SONG, Burlington
- 2 YOU'RE THE ONE THAT I WANT, Famous Chappell
- 3 ANNIE'S SONG, Winterhill
- 4 SUBSTITUTE, ATV
- 5 AIRPORT, Island
- 6 DANCING IN THE CITY, Intersong
- 7 (DON'T FEAR) THE REAPER, Carlin
- 7 LIKE CLOCKWORK, Sewer Fire Hits/Zomba
- 9 RIVERS OF BABYLON, Far Musikverlag/Blue Mountain
- 9 WILD WEST HERO, Jet/United Artists
- 11 LITTLE BIT OF SOAP, Sherwin
- 12 BEAUTIFUL LOVER, Tony Hiller/ATV
- 13 HOW CAN THIS BE LOVE, Warner Bros.
- 14 ARGENTINE MELODY, Steampower/Chappell
- 15 MISS YOU, EMI
- 16 DAVY'S ON THE ROAD AGAIN, Island/Earthly
- 17 USE TA BE MY GIRL, Carlin
- 18 MAKING UP AGAIN, Essex
- 19 LOVE IS IN THE AIR, EMI
- 19 OH CAROL, Chinnichap/RAK

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 12 TMG 1110, 12in)
- 2 (6) STUFF LIKE THAT, Quincy Jones (A&M AMS 7367, 12in)
- 3 (4) GALAXY OF LOVE, Crown Heights Affair (Mercury 9199832, 12in)
- 4 (7) HOTSHOT, Karen Young (Atlantic K 11180, 12in)
- 5 (5) IS THIS A LOVE THING, Raydio (Arista ARIST 193)
- 6 (11) I THOUGHT IT WAS YOU, Herbie Hancock (CBS 6530, 12in)
- 7 (20) YOU MAKE ME FEEL (MIGHTY REAL), Sylvester (Fantasy FTG 160)
- 8 (10) LET'S START THE DANCE, Hamilton Bohannon (Mercury 9199830, 12in)
- 9 (2) SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in)
- 10 (19) NIGHT FEVER, Carol Douglas (Gull GULS 61-12, 12in)
- 11 (25) THREE TIMES A LADY, Commodores (Motown TMG 1113/STML 12087, LP)
- 12 (8) LET THE MUSIC PLAY, Charles Earland (Mercury 9199831, 12in)
- 13 (16) EVERYBODY'S SINGING' LOVE SONGS, Sweet Thunder (Fantasy WMOT D-103, US import 12in)
- 14 (14) ONE NIGHT AFFAIR, Samona Cooke (Mercury 6167670)
- 15 (23) ONLY YOU, Teddy Pendergrass (Philadelphia PIR 82555, LP)
- 16 (-) BLAM!! (LP), Brothers Johnson (A&M AMLH 64714, LP)
- 17 (3) JUST LET ME DO MY THING, Sine (CBS 6351, 12in)
- 18 (32) BRITISH HUSTLE, H-Tension (Island 12 WIP 6446, 12in)
- 19 (18) IT'S THE SAME OLD SONG, KC & The Sunshine Band (TK TKR 12-6037, 12in)
- 20 (13) WHISTLE BUMP, Eumir Deodato (Warner Bros K 17190, 12in)
- 21 (21) YOU GOT ME RUNNING, Lenny Williams (ABC ABCL 5251, LP)
- 22 (9) DISCO INFERNO, Trammps (Atlantic K 11135, 12in)
- 23 (22) LOVIN' LIVIN' AND GIVIN', Diana Ross (Motown TMG 1112)
- 24 (17) ME AND MYSELF, Ronnie Jones (Lollipop LOLLY 2)
- 25 (15) RUNAWAY LOVE, Linda Clifford (Curton K 17163, 12in)
- 26 (12) FLYING HIGH, Commodores (Motown 12 TMG 1111, 12in)
- 27 (34) HOW DO YOU DO, Al Hudson (ABC AA 1081, US import LP)
- 28 (31) THINK IT OVER, Cissy Houston (Private Stock PVDD 6, 12in)
- 29 (39) MELLOW OUT/TIME OF THE SEASON, Gap Mangione (A&M SP 4694, US import LP)
- 30 (-) SATURDAY, Norma Jean (Bearsville K 15541)
- 31 (35) GOT TO HAVE LOVING, Don Ray (Polydor 2001799/2310610, LP)
- 32 (-) YOUNGBLOOD, War (UA LA 904, US import LP)
- 33 (36) MAGIC MIND, Earth Wind & Fire (CBS 6490)
- 34 (33) COSMIC REIGN, Crusaders (ABC ABCL 5250, LP)
- 35 (-) HEADLIGHTS/ALL THE WAY, Whispers (RCA FC 9287, 12in)
- 36 (24) BOOGIE TO THE TOP, Idris Muhammad (Kudu 943/KU 38, LP)
- 37 (26) CAPTAIN CONNORS, Norman Connors (Buddah BDS 476)
- 38 (40) BETTER THINGS TO COME, Nigel Martinez (State SPAT 81)
- 39 (27) I'M FIRED UP, Fatback (Spring 2391351, LP)
- 40 (-) HOLDING ON/JAM, L.T.D. (A&M AMLH 64705, LP)

Discos compiled by JAMES HAMILTON

Holland

(courtesy Stichting Nederlandse Top 40)

- 1 YOU'RE THE ONE THAT I WANT, John Travolta and Olivia Newton-John, RSO

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F
FOOL LOVING YOU, Heaven is Home, KIM GOODY. Ariola ARO 127 (A)
FORGET ABOUT YOU, Picturama, THE MOTORS. Virgin VS 222 (C)

G
GALAXY OF LOVE, Cherry, CROWN HEIGHT AFFAIR. Mercury 9199 831 (F)
GREASE, Grease Instrumental, FRANKIE VALLI, RSO 012 (F)

I
IF YOU WANT TO FEEL, I Wonder What Would Happen To The World, HARRY CHAPIN. Elektra K 12308 (W)
ISLANDS, Diamond Head, PHIL MANZENARA. Polydor 2001 800 (F)
ITCHY GOO, Roll On Summer, BRAUN. Magnet MAG 128 (E)

L
LET'S START THE DANCE, I Wonder Why, HAMILTON BOHANNON. Mercury 9199 830 (F)
LET THE MUSIC PLAY, Broken Heart, CHARLES EARLAND. Mercury 9199 831 (F)
LONDON TOWN, I'm Carrying, WINGS. Parlophone R6021 (E)
LOUIE, LOUIE, Tear Ya Down, MOTORHEAD. Bronze BRO 60 (E)
LOVE DELUXE, Sweet Saturday Night, THE SHADOWS. EMI 2838 (E)

M
MAMA GAS, Every Step You Take, MIAMI ZAP. GTO GT 232 (C)
MANHATTAN, (I Fell In Love Last Night) Down In Brazil, ROBIN SARSTEDT. Decca F 13792 (S)

P
POOR LITTLE FOOL, We're Sing In The Sunshine, HELEN REDDY. Capitol CL 16007 (E)

R
REMINISCING, Take Me Home, LITTLE RIVER BAND. EMI 2839 (E)

S
SECURITY, All Times Through Paradise, SAINTS. Harvest HAR 5166 (E)
SLOW MOTION, This Location, ULTRAVOX. Island 12 WIP 6454 (E)

T
THE BEST PART OF BREAKING UP, Gonna Take Time, TOKYO. Sonet SON 2160 (A)
THE DANCING FOOL, Rhythm Guitar In A Rockabilly Band, RAY SAWYER. Capitol CL 16006 (E)
THE PARTY IS OVER, 1, 2, 3, 4, CHAPLIN BAND. EMI 2817 (E)
THE SAINTS ROCK 'N' ROLL/CALDONIA, R-O-C-K/PICCADILLY ROCK, BILL HALEY MCA MCF P2 (E)
THINK IT OVER, You Turn Me Around, CHERYL LADD. Capitol CL 16002 (E)

THREE TIMES A LADY, Happy Ending, NATE HARVELL. London HLU 10561 (S)
TURKS DELIGHT, I Wanna Go Home, THUNDER. Ariola Hansa AHA 523 (A)

W
WE'RE GOING PLACES, Milk & Honey, ZEBRA CROSSING. EMI 2841 (E)
WHAT ARE YOU WAITING FOR, Smile, STARGUARD. MCA 382 (E)
WHERE DID OUR LOVE GO, Je Voulais, MANHATTAN TRANSFER. Atlantic K11182 (W)
WHILE I'M STILL YOUNG, Lonely Again, THE AUTOGRAPHS. RAK 281 (E)
WINE WON'T TURN TO WATER, Fool To You, ALAN LOVE. Mountain TOP 41 (F)

Y
YOU'RE THE LOVE, Midnight Blue, SEALS & CROFTS. Warner Brothers K 17211 (W)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 11th August 1978.

| | This Week | This Month | This Year |
|--------------|----------------|----------------|--------------------|
| EMI | 9 (6) | 9 (9) | 172 (316) |
| EMI (LRD) | 6 (6) | 6 (6) | 163 (-) |
| DECCA | 2 (2) | 2 (2) | 40 (63) |
| Pye | 2 (3) | 2 (2) | 158 (97) |
| Polydor | 5 (4) | 5 (5) | 147 (150) |
| CBS | 0 (7) | 0 (0) | 189 (174) |
| Phonogram | 4 (2) | 4 (4) | 110 (106) |
| RCA | 1 (2) | 1 (1) | 84 (124) |
| WEA | 3 (4) | 3 (3) | 249 (142) |
| Others | 9 (23) | 9 (9) | 469 (491) |
| Total | 41 (59) | 41 (41) | 1781 (1663) |

LISTINGS

A
ALL TIME LOSER, It's So Hard Getting Over, BARBARA PENNINGTON. United Artists UP 36427 (E)

B
BABY FACE (SHE SAID DO, DO, DO, DO), Baby Face (She Said Do, Do, Do, Do.) Full Length WAR MCA 383 (E)
BABY I LOVE YOU, Rolling On, RONNY HARDWOOD, RCA PB 5103 (R)
BUBBLE STAR, Bubble Star Pt.2 Laurent Voulzy. RCA PB 8255 (R)

C
CAROLINE'S FOOTSTEPS, I'm Coming Down Lonely, BOBBY WRIGHT. United Artists UP 36428 (E)

D
DAVID WATTS, 'A' Bomb in Wardour Street, JAM. Polydor 2059 054 (F)
DOWN IN THE CITY, Get Outside, STEVE GIBBONS. Polydor 2059 056 (F)
DON'T LET ME BE WRONG, I Can't Live Without Your Love, DODGERS. Polydor 2059 046 (F)
DREAD LOCK, This Little Piece Of Dinkie, JUDGE DREAD. Cactus CT 112 (C/CR)

E
EARTH IS THE LORD, Uearthly Rhymes, LOVE BROTHERS UNITED THE REVOLUTIONARIES. United Artists UP 36417 (E)

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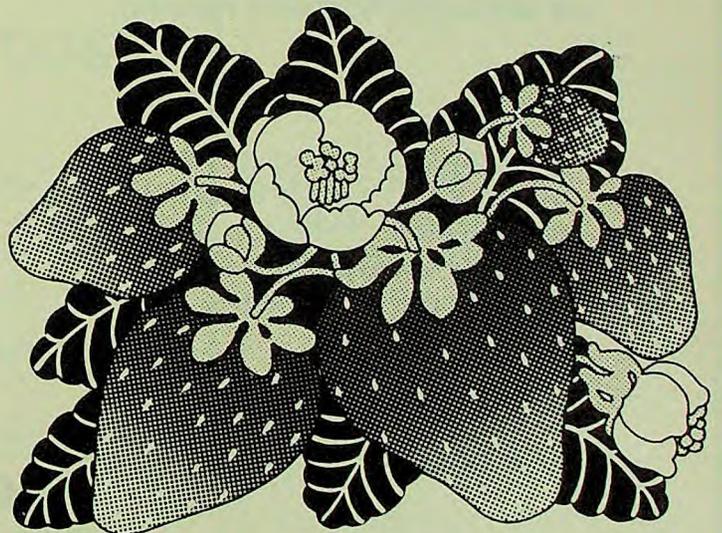
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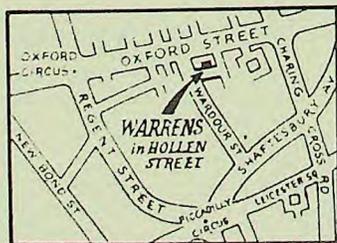
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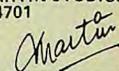


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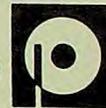
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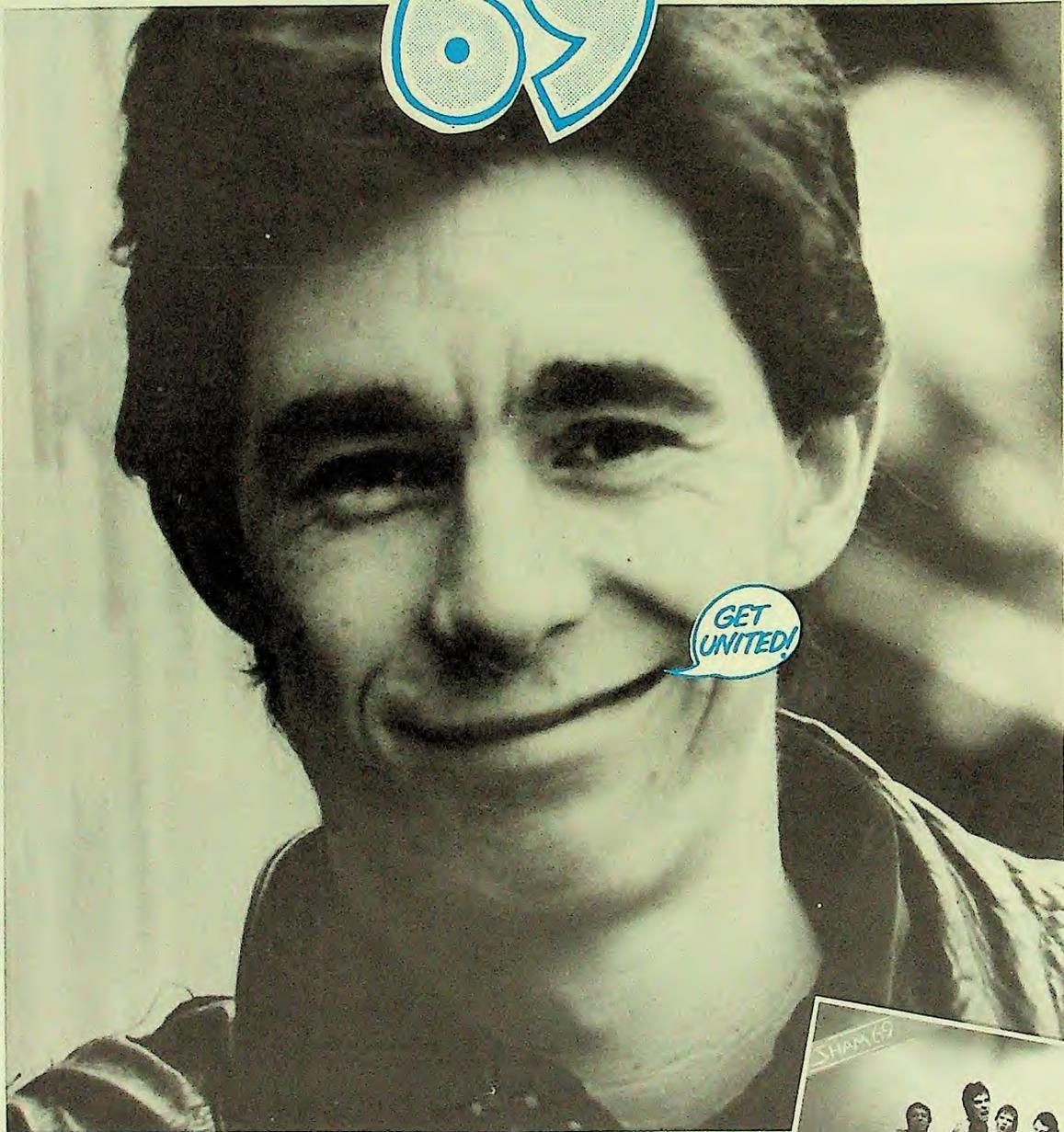
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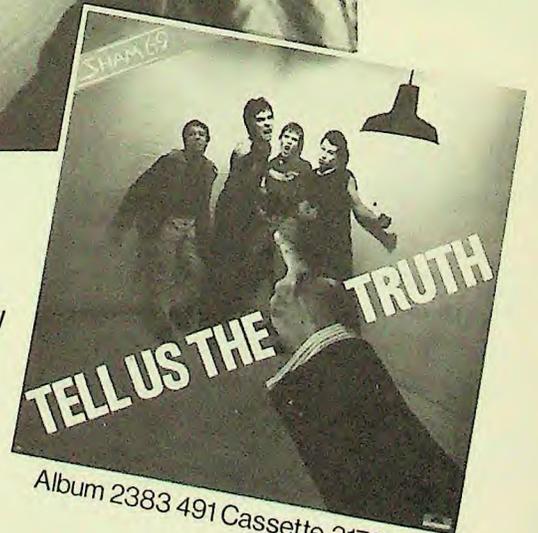
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CHART FOR PERIOD JULY 22-28

TOP 60 ALBUMS

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

| This Week | Last Week | Wks. on Chart | TITLE/ARTIST/PRODUCER | LABEL & NO./DISTRIB. |
|-----------|-----------|---------------|--|-----------------------------------|
| 1 | 1 | 23 | ⊕ SATURDAY NIGHT FEVER Various | RSO 2658 123 (F) |
| 2 | 2 | 4 | ● 20 GOLDEN GREATS The Hollies | EMI EMTV 11 (E) |
| 3 | 11 | 3 | ● 20 GIANT HITS Nolan Sisters (Roger Greenaway) | Target TGS 502 (W) |
| 4 | 4 | 3 | ● NIGHTFLIGHT TO VENUS Boney M (Frank Farian) | Atlantic K 50498 (W) |
| 5 | 3 | 7 | ● STREET LEGAL Bob Dylan (Don DeVito) | CBS 86067 (C) |
| 6 | 6 | 8 | ● LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti) | Vertigo 6641 807 (F) |
| 7 | 5 | 23 | ● THE KICK INSIDE Kate Bush (Andrew Powell) | EMI EMC 3223 (E) |
| 8 | 10 | 6 | ● GREASE Original Soundtrack | RSO RSD 2001 (F) |
| 9 | 29 | 2 | ● HANDSWORTH REVOLUTION Steel Pulse | Island ILPS 9502 (E) |
| 10 | 8 | 7 | □ WAR OF THE WORLDS Jeff Wayne's Musical Version | CBS 96000 (C) |
| 11 | 9 | 9 | ⊕ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) | Jet JETDP 400 (C) |
| 12 | 7 | 8 | ● SOME GIRLS Rolling Stones (Glimmer Twins) | EMI CUN 39108 (E) |
| 13 | 15 | 8 | □ OCTAVE Moody Blues (Tony Clarke) | Decca TXS 129 (S) |
| 14 | 13 | 18 | ● AND THEN THERE WERE THREE Genesis (David Hentschel) | Charisma CDS 4010 (F) |
| 15 | 14 | 28 | ⊕ THE ALBUM Abba (B. Andersson/B. Ulvaeus) | Epic EPC 86052 (C) |
| 16 | 12 | 6 | □ TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange) | Ensign ENVY 3 (F) |
| 17 | 16 | 10 | ● BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk) | Asylum K 53081 (W) |
| 18 | 17 | 10 | ● NATURAL HIGH Commodores (James Carmichael/Commodores) | Motown STML 12087 (E) |
| 19 | 21 | 76 | ⊕ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) | Warner Bros. K 56344 (W) |
| 20 | 31 | 2 | □ SHOOTING STAR Elkie Brooks | A&M AMLH 64695 (C) |
| 21 | 22 | 21 | □ BAT OUT OF HELL Meat Loaf (Todd Rundgren) | Epic/Cleveland Int. EPC 82419 (C) |
| 22 | 42 | 2 | ● IMAGES Don Williams | K-Tel NE 1033 (K) |
| 23 | 18 | 28 | ● NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) | Stiff SEEZ 4 (E) |
| 24 | 27 | 2 | ● CAN'T STAND THE REZILLOS The Rezillos | Sire K 56530 (W) |
| 25 | 54 | 6 | ● CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman) | K-Tel ONE 1009 (K) |
| 26 | 23 | 4 | ⊕ A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne) | Jet JET LP 200 (C) |
| 27 | 30 | 20 | ● KAYA Bob Marley & The Wailers (Bob Marley & The Wailers) | Island ILPS 9517 (E) |
| 28 | 20 | 16 | ● YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold) | CBS 86055 (C) |
| 29 | 24 | 3 | ● MORE SONGS ABOUT FOOD AND BUILDINGS Talking Heads (Brian Eno/Talking Heads) | Sire K 56531 (W) |
| 30 | 36 | 11 | ● BLACK AND WHITE Stranglers (Martin Rushent) | United Artists UAK 30222 (E) |

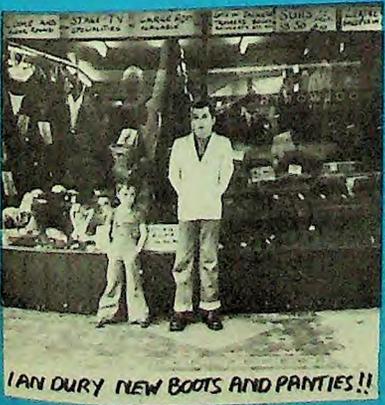
| This Week | Last Week | Wks. on Chart | TITLE/ARTIST/PRODUCER | LABEL & NO./DISTRIB. |
|-----------|-----------|---------------|--|--------------------------|
| 31 | 43 | 18 | ● LONDON TOWN Wings (Paul McCartney) | Parlophone PAS 10012 (E) |
| =31 | 37 | 18 | ⊕ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd) | Harvest SHVL 804 (E) |
| 33 | 50 | 9 | ● DARKNESS ON THE EDGE OF TOWN Bruce Springsteen (Bruce Springsteen/Jon Landau) | CBS 86061 (C) |
| 34 | 35 | 7 | ⊕ 20 GOLDEN GREATS Beach Boys | Capitol EMTV 1 (E) |
| 35 | 33 | 6 | ● LENA MARTELL COLLECTION Lena Martell | Ronco RTL 2028 (B) |
| 36 | 34 | 25 | ● PASTICHE Manhattan Transfer (Tim Hauser) | Atlantic K 50444 (W) |
| 37 | 32 | 5 | ● OBSESSIONS UFO (Ron Nevison) | Chrysalis CDL 1182 (F) |
| 38 | 38 | 11 | □ I KNOW COS I WAS THERE Max Boyce (Bob Barratt) | EMI MAX 1001 (E) |
| =38 | — | — | ● SGT. PEPPERS LONELY HEARTS CLUB BAND Peter Dinklage/Bee Gees (George Martin) | A&M AMLZ 66600 (C) |
| 40 | 49 | 11 | ● POWER IN THE DARKNESS Tom Robinson Band (Chris Thomas) | EMI EMC 3226 (E) |
| 41 | 40 | 2 | ● THANK GOD IT'S FRIDAY Various | Casablanca TGIF 100 (A) |
| 42 | — | 1 | ● FM Original Soundtrack | MCA MCSP 284 (E) |
| 43 | 28 | 8 | ● BACK AND FORTH Lindisfarne (Gus Dudgeon) | Mercury 9109 609 (F) |
| 44 | 19 | 4 | ● ROCK RULES Various | K-Tel RL 001 (K) |
| 45 | — | — | □ TWO DAYS AWAY Elkie Brooks | A&M AMLH 68409 (C) |
| 46 | 44 | 2 | ⊕ THE SOUND OF BREAD Bread | Elektra K 52062 (W) |
| 47 | 51 | 21 | □ THE STRANGER Billy Joel (Phil Ramone) | CBS 82311 (C) |
| 48 | — | 1 | □ GOODBYE GIRL David Gates (David Gates) | Elektra K 52091 (W) |
| 49 | — | — | ● B FOR BROTHERHOOD Brotherhood Of Man (Tony Hillier) | Pye NSPL 18567 (A) |
| 50 | 59 | 53 | ⊕ GREATEST HITS Abba (B. Andersson/B. Ulvaeus) | Epic EPC 69218 (C) |
| 51 | 53 | 2 | ⊕ THEIR GREATEST HITS 71-75 Eagles | Asylum K 53017 (W) |
| 52 | — | 1 | □ EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley) | Magnet MAG 5022 (E) |
| 53 | 47 | 3 | ● DISCO DOUBLE Various | K-Tel NE 1024 (K) |
| 54 | 25 | 17 | ⊕ THE STUD Various | Ronco RTD 2029 (B) |
| 55 | — | 1 | ● ANYTIME, ANYWHERE Rita Coolidge (David Anderle) | A&M AMLH 64616 (C) |
| 56 | 55 | 15 | ● CENTRAL HEATING Heatwave (Barry Blue) | GTO GTLP 027 (C) |
| 57 | — | 1 | ● SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel | CBS 69003 (C) |
| 58 | — | 1 | ● 20 GOLDEN GREATS Buddy Holly & The Crickets | MCA EMTV 8 (E) |
| 59 | 26 | 19 | ⊕ 20 GOLDEN GREATS Nat King Cole | Capitol EMTV 9 (E) |
| 60 | 56 | 2 | ● PETER GABRIEL Peter Gabriel (Robert Friit) | Charisma CDS 4013 (F) |

ARTISTS
A-Z

| | | | | | | | |
|--------------------|--------|-----------------------------|-------|---------------------------|----|-----------------------|----|
| ABBA | 15 | DYLAN, Bob | 5 | LONDON SYMPHONY ORCHESTRA | 25 | SATURDAY NIGHT FEVER | 1 |
| BEACH BOYS | 34 | EAGLES | 51 | MANHATTAN TRANSFER | 36 | STEEL PULSE | 9 |
| BONEY M | 4 | ELECTRIC LIGHT ORCHESTRA | 11,26 | MARLEY, Bob & The Wailers | 27 | STRANGULARS | 30 |
| BOOMTOWN RATS | 16 | FLEETWOOD MAC | 19 | MARTELL, Lena | 35 | SPRINGSTEEN, Bruce | 33 |
| BOYCE, Max | 38 | FM - Soundtrack | 42 | MATHIS, Johnny | 28 | TALKING HEADS | 29 |
| BREAD | 46 | FRAMPTON, Peter/Bee Gees | 38 | MEAT LOAF | 21 | THANK GOD IT'S FRIDAY | 41 |
| BROOKS, Elkie | 20, 45 | GABRIEL, Peter | 60 | MOODY BLUES | 13 | THE STUD | 64 |
| BROTHERHOOD OF MAN | 49 | GATES, David | 48 | NOLAN SISTERS | 13 | THIN LIZZY | 6 |
| BUSH, Kate | 7 | GENESIS | 14 | PINK FLOYD | 3 | UFO | 37 |
| COLE, Nat King | 59 | GREASE | 8 | REZILLOS | 24 | WALSH, Joe | 17 |
| COOLIDGE, Rita | 55 | HEATWAVE | 56 | ROBINSON BAND, Tom | 40 | WAYNE, Jeff | 10 |
| COMMODORES | 18, 52 | HOLLIES | 2 | ROCK RULES | 44 | WILLIAMS, Don | 22 |
| DARTS | 52 | HOLLY, Buddy & The Crickets | 58 | ROLLING STONES | 12 | WINGS | 31 |
| DISCO DOUBLE | 53 | JOEL, Billy | 47 | SIMON & GARFUNKEL | 57 | | |
| DURY, Ian | 23 | LINDISFARNE | 43 | | | | |

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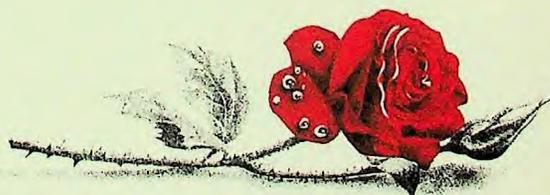
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TOP 75 SINGLES

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

| Rank | This Week | Last Week | Wks on Chart | TITLE/Artist (producer) | Publisher | Label number |
|------|-----------|-----------|--------------|---|-------------------------------|--------------|
| 1 | 13 | | | YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John (John Farrar) | Famous Chappell | RSO 006 (F) |
| 2 | 9 | | | SUBSTITUTE Clout (Grahame Beggs) ATV | Carrere EMI 2788 (E) | |
| 3 | 9 | | | BOOGIE OOGIE OOGIE A Taste Of Honey (F. & L. Mizell) Carlin | (Tower) Capitol CL 15988 (E) | |
| 4 | 11 | | | SMURF SONG Father Abraham (Pierre Kartner) Burlington | Decca F 13759 (S) | |
| 5 | 26 | | | THREE TIMES A LADY Commodores (James Carmichael/Commodores) Jobete | Motown TMG 1113 (E) | |
| 6 | 10 | | | RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (F. Farian) Hansa/ATV/Blue Mountain | Atlantic/Hansa 11120 (W) | |
| 7 | 11 | | | FOREVER AUTUMN Justin Hayward (J. Wayne) Leeds/Jeff Wayne | CBS 6368 (C) | |
| 8 | 11 | | | DANCING IN THE CITY Marshall Hain (C. Neil) Intersong | Harvest HAR 5157 (E) | |
| 9 | 13 | | | IF THE KIDS ARE UNITED Sham 69 (J. Pursey/P. Wilson) Singature | Polydor 2069 050 (F) | |
| 10 | 10 | | | WILD WEST HERO Electric Light Orchestra (Jeff Lynne) Jet/UA | Jet JET 109 (C) | |
| 11 | 23 | | | NORTHERN LIGHTS Renaissance (D. Hentschel) Warner Bros./Andrew Heath | Warner Brothers K 17177 (W) | |
| 12 | 9 | | | 5-7-0-5 City Boy (Lange) Zomba/City Boy/Chappells | Vertigo 6069 207 (F) | |
| 13 | 15 | | | STAY Jackson Browne (J. Browne) Lorna | Asylum K 13128 (W) | |
| 14 | 7 | | | A LITTLE BIT OF SOAP Showaddywaddy (Showaddywaddy) Sherwin | Arista 191 (F) | |
| 15 | 8 | | | LIKE CLOCKWORK Boomtown Rats (R. J. Lange) Sewer Fire Hits/Zomba | Ensign ENY 14 (F) | |
| 16 | 19 | | | FROM EAST TO WEST/SCOTS MACHINE Voyage (R. Tokarz) Louvigny Music | GTO/Hansa GT 224 (C) | |
| 17 | 12 | | | RUN FOR HOME Lindisfarne (G. Dudgeon) Crazy Music/Chappell | Mercury 6007 177 (F) | |
| 18 | 52 | | | IT'S RAINING Darts (T. Boyce/R. Hartley) Magnet | Magnet MAG 126 (E) | |
| 19 | 17 | | | COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips (McCoy/Kipps) United Artists | Buddah BDS 473 (A) | |
| 20 | 14 | | | LIFE'S BEEN GOOD Joe Walsh (B. Szymczyk) Warner Bros | Asylum K 13129 (W) | |
| 21 | 26 | | | BEAUTIFUL LOVER Bob Dylan (D. DeVito) Big Ben | CBS 6499 (C) | |
| 22 | 22 | | | HOW CAN THIS BE LOVE Andrew Gold (Gold/Walsh) Warner Brothers | Asylum K 13126 (W) | |
| 23 | 30 | | | SUPERNATURE Cerrone (Cerrone) Panache | Atlantic K 11089 (W) | |
| 24 | 25 | | | IDENTITY X-Ray Spex (X-Spex/Falcon Stuart) Copyright Control | EMI International INT 563 (E) | |
| 25 | 16 | | | USE TA BE MY GIRL O'Jays (Gamble/Huff) Carlin | Philadelphia PIR 6332 (C) | |
| 26 | 28 | | | WHO ARE YOU The Who (Glynn Johns/Jon Astley) Eal Pie/Essex | Polydor WHO 1 (F) | |
| 27 | 36 | | | IS THIS A LOVE THING Raydio (R. Parker Jnr.) Warner Brothers | Arista 193 (F) | |
| 28 | 27 | | | IT'S ONLY MAKE BELIEVE Child (R. Singer) Francis Day/Hunter | Ariola Hansa AHA 522 (F) | |
| 29 | 18 | | | AIRPORT Motors (Ker/Garvey/McMaster) Island | Virgin VS 219 (E) | |
| 30 | 41 | | | COLD AS ICE Foreigner (J. Sinclair/G. Lyons/M. Jones/I. MacDonald) Warner Bros | Atlantic K 10986 (W) | |
| 31 | 32 | | | DON'T BE CRUEL Elvis Presley (-) Carlin | RCA PB 9265 (R) | |
| 32 | 29 | | | ANTHEM New Seekers (D. Mackay) MAM | CBS 6413 (C) | |
| 33 | 20 | | | NO-ONE IS INNOCENT/MY WAY Sex Pistols (Cook/Jones) Warner Brothers | Virgin VS 220 (C) | |
| 34 | 40 | | | STUFF LIKE THAT Quincy Jones (Q. Jones) Sunbury | A&M AMS 7367 (C) | |
| 35 | 24 | | | MAN WITH THE CHILD IN HIS EYES Kate Bush (Andrew Powell) EMI | EMI 2806 (E) | |
| 36 | NEW | | | WALK ON BY Stranglers (Martin Rushent) Carlin | United Artists UP 36429 | |
| 37 | NEW | | | JILTED JOHN Jilted John (-) Sparta Florida/Kennel | EMI International INT 567 (E) | |
| 38 | 21 | | | COME ON DANCE DANCE Saturday Night Band (J. Boyce/M. Dillard) Bocu | CBS 6367 (C) | |

| Rank | This Week | Last Week | Wks on Chart | TITLE/Artist (producer) | Publisher | Label number |
|------|-----------|-----------|--------------|---|-----------------------------|--------------|
| 39 | 57 | 2 | | SHA LA LA LA LEE Plastic Bertrand (-) Carlin/Kenny Lynch | Vertigo/Sire 6069 209 (F) | |
| 40 | 31 | 12 | | ANNIE'S SONG James Galway (Ralph Mace) Denver | RCA RB 5085 (R) | |
| 41 | NEW | | | BRITISH HUSTLE Hi Tension (K. Ayivoi/A. Sadkin) Screen Gems/EMI | Island WIP 6446 (E) | |
| 42 | 53 | 3 | | SOMEWHERE IN THE NIGHT/COPACABANA Barry Manilow (R. Dante/B. Manilow) Rondor/Chappell | Arista 196 (F) | |
| 43 | 48 | 4 | | THE RACE IS ON Suzi Quatro (Mike Chapman) Chinnichap/RAK | RAK 278 (E) | |
| 44 | 43 | 14 | | SHAME Evelyn 'Champagne' King (Warren Schatz) Interworld | RCA PC 1122 (R) | |
| 45 | 67 | 3 | | YOU'RE ALL I NEED TO GET BY Johnny Mathis/Dancea Williams (J. Gold) Jobete UK | CBS 6483 (C) | |
| 46 | 34 | 11 | | MISS YOU/FAR AWAY EYES Rolling Stones (Glimmer Twins) EMI/Shapiro Bernstein | EMI 2802 (E) | |
| 47 | NEW | | | AN EVERLASTING LOVE Andy Gibb (B. Gibb/A. Galutin/K. Richardson) RSO/Chappell | RSO 105 (F) | |
| 48 | 69 | 2 | | SIGN OF THE TIMES Bryan Ferry (-) E.G. Music | Polydor 2001 798 (F) | |
| 49 | 63 | 3 | | FM/NO STATIC AT ALL Steely Dan (-) Warner Brothers | MCA 374 (E) | |
| 50 | 44 | 4 | | YOU LIGHT MY FIRE Sheila B. Devotion (-) Britico | Carrere EMI 2828 (E) | |
| 51 | 51 | 8 | | DISCO INFERNO Trammps (Baker/Harris/Young) Famous Chappell | Atlantic K 11135 (W) | |
| 51 | 38 | 18 | | NIGHT FEVER Bee Gees (Gibb Brothers/Richardson/Galuten) RSO/Chappell | RSO 002 (F) | |
| 53 | 50 | 2 | | ONLY YOU CAN ROCK ME UFO (R. Nevison) TH TH/Chrysalis | Chrysalis CHS 2241 (F) | |
| 54 | NEW | | | DREADLOCK HOLIDAY 10cc (10cc) St. Annes | Mercury 6008 035 | |
| 55 | 70 | 2 | | I DON'T NEED TO TELL HER Lurkers (M. Glossop) Beggars Banquet/Andrew Heath | Beggars Banquet BEG 9 (E) | |
| 56 | 33 | 13 | | (DON'T FEAR) THE REAPER Blue Oyster Cult (Krugman/Pearlman/Lucas) Carlin | CBS 6333 (C) | |
| 57 | 55 | 8 | | LAST DANCE Donna Summer (N. Bogart) ATV Music | Casablanca TGIFS 2 (A) | |
| 58 | NEW | | | MAGIC WIND Earth Wind & Fire (Maurice White/Kalimba) Chappell | CBS 6490 (C) | |
| 59 | 62 | 6 | | YOU AND I Rick James (R. James/A. Stewart) Jobete (UK) | Motown TMG 1110 (E) | |
| 60 | 35 | 5 | | LOVE YOU MORE Buzcocks (M. Rushent) Virgin | United Artists UP 36433 (E) | |
| 61 | 54 | 4 | | LOVIN' LIVIN' AND GIVIN' Diana Ross (Hal Davis) Jobete | Motown TMG 1112 (E) | |
| 62 | 47 | 4 | | IT'S THE SAME OLD SONG K.C. & The Sunshine Band (K.C. & The Sunshine Band/Finch) Jobete | T.K. TKR 6037 (C) | |
| 63 | 58 | 4 | | WAIT UNTIL MIDNIGHT Yellow Dog (K. Young) Lazy Lizard/Heath Levy | Virgin VS 217 (C) | |
| 64 | NEW | | | TOP OF THE POPS Rezillos (Rezillos/I. Taylor) Virgin/Bleu Disque | Sire SIR 4001 (W) | |
| 65 | 45 | 6 | | PRODIGAL SON Steel Pulse (K. Pitterson) Blue Mountain | Island WIP 6449 (E) | |
| 66 | 42 | 10 | | SATISFY MY SOUL Bob Marley & The Wailers (Bob Marley & The Wailers) Cayman/Lec Song | Island WIP 6440 (E) | |
| 67 | 39 | 11 | | MIND BLOWING DECISIONS Heatwave (B. Blue) Heath Levy | GTO GT 226 (C) | |
| 68 | 65 | 7 | | I'VE HAD ENOUGH Wings (P. McCartney) McCartney/ATV | Parlophone R 6020 (E) | |
| 69 | 73 | 7 | | CARRY ON WAYWARD SON Kansas (G. Oikman) Kirshner/Warner Brothers | Kirshner KIR 4932 (W) | |
| 70 | 68 | 4 | | NIGHT FEVER Carol Douglas (E. O'Loughlin) RSO/Chappell | Gull GULS 61(A) | |
| 71 | NEW | | | BE STIFF Devo (Eno) Devo | Stiff BOY 2 (E) | |
| 72 | NEW | | | RAININ' THROUGH MY SUNSHINE Real Thing (K. Gold/T. Hall) Open Choice/Peterman | Pye 7N 46113 (A) | |
| 73 | NEW | | | SLOW TRAIN TO PARADISE Tavares (F. Perren) ATV | Capitol CL 15996 (E) | |
| 74 | 60 | 12 | | BEAUTIFUL LOVER Brotherhood Of Man (Tony Hiller) ATV/Tony Hiller | Pye 7N 46071 (A) | |
| 75 | 56 | 13 | | OH CAROL Smoke (M. Chapman) Chinnichap/RAK | RAK 276 (E) | |

A-Z (TOP WRITERS)

| | |
|--|----|
| A Little Bit Of Soap | 14 |
| Airport (McMaster) | 29 |
| An Everlasting Love (B. Gibb) | 47 |
| Annie's Song (Denver) | 40 |
| Anthem (Peacock/Rodger) | 32 |
| Baby Stop Crying (B. Dylan) | 21 |
| Beautiful Lover (Hiller/Lee Sheridan) | 74 |
| Be Stiff (Devo) | 71 |
| Boogie Oogie Oogie (Johnson/Kibble) | 3 |
| British Hustle (P. Joseph/K. Joseph/P. Phillips/J. Guichard) | 68 |
| Carry On Wayward Son (K. Liveren) | 69 |
| Cold As Ice (Jones/Graham) | 30 |
| Come Back & Finish What You Started (McCoy/Cobb) | 19 |
| Come On Dance Dance (J. Boyce) | 38 |
| Dancing In The City (Hain/Marshall) | 8 |
| Disco Inferno (Green/Kersey) | 51 |
| Don't Be Cruel (Blackwell/Presley) | 31 |
| (Don't Fear) The Reaper (Rosser) | 56 |
| Dreadlock Holiday (Stewart/Gouldman) | 54 |
| 5-7-0-5 (Mason/Broughton) | 12 |
| FM (Becker/Fagen) | 49 |
| Forever Autumn (J. Wayne/G. Osborne/P. Vibress) | 7 |
| From East To West (Chantreau/Dahan/Pezin/Mallia) | 16 |
| How Can This Be Love (Safan/Goldenber) | 22 |
| Identity (P. Styrene) | 24 |
| I Don't Need To Tell Her (Stride) | 55 |
| If The Kids Are United (Pursey/Parsons) | 9 |
| Is This A Love Thing (R. Parker, Jnr.) | 27 |
| It's Only Make Believe (C. Twitty/J. Mance) | 28 |
| It's Raining (Ian Collier) | 48 |
| It's The Same Old Song (Holland/Dozier/Holland) | 62 |
| I've Had Enough (P. McCarthy) | 68 |
| Jilted John (J. G. John) | 37 |
| Last Dance (Jabara) | 57 |
| Life's Been Good (J. Walsh) | 20 |
| Like Clockwork (Goldof/Briquette/Crowe) | 15 |
| Love You More (P. Shelley) | 60 |
| Lovin' Livin' And Givin' (K. Stover/P. Davis) | 61 |
| Magic Wind (M. White/F. Bailey/V. White/L. Dunn) | 58 |
| Man With The Child (Bush) | 35 |
| Miss You (Jagger/Richards) | 46 |
| Mind Blowing Decisions (J. Wilder) | 67 |
| Night Fever (Gibb Bros.) | 51 |
| Night Fever (Gibb Bros.) | 70 |
| No-One Is Innocent (Cook/Jones/Briggs) | 33 |
| Northern Lights (Dunford/Thatcher) | 11 |
| Oh Carol (Chinn/Chapman) | 75 |
| Only You Can Rock Me (Way/Schenker/Mogg) | 53 |
| Prodigal Son (Steel Pulse) | 65 |
| Rainin's Through My Sunshine (C. Amoo/E. Amoo) | 72 |
| Rivers Of Babylon (Farian/Reyam) | 6 |
| Run For Home (Hull) | 66 |
| Satisfy My Soul (Marley) | 66 |
| Sha La La Lee (Lynch/Shuman) | 39 |
| Shame (Fitch/Cross) | 44 |
| Sign Of The Times (B. Ferry) | 48 |
| Slow Train To Paradise (Garber/Callens/Villaneal) | 73 |
| Smurf Song (Kartner/Linic) | 4 |
| Somebody In The Night (W. Jennings/R. Kerr) | 42 |
| Stav (Williams) | 13 |
| Stuff Like That (Q. Jones) | 34 |
| Substitute (Wilson) | 2 |
| Super Nature (Carrone/Wisniak) | 23 |
| The Race Is On (Chinn/Chapman) | 43 |
| Three Times A Lady (L. Richie) | 5 |
| Top Of The Pops (J. Callis) | 64 |
| Use Ta (Gamble/Hurr) | 25 |
| Walk On By (Bacharach/David) | 36 |
| Wait Until Midnight (K. Young/H. Armstrong) | 63 |
| Wild West Hero (Lynne) | 10 |
| Who Are You (P. Townsend) | 26 |
| You And I (R. James) | 59 |
| You're All I Need (N. Ashford/V. Simpson) | 45 |
| You're The One That I Want (Farrar) | 1 |

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

| | |
|--|---|
| TOP OF THE POPS Rezillos Sire SIR4001 (W) | IF YOU WANNA DO A DANCE ALL NIGHT Detroit Spinners Atlantic K11175 (W) |
| OH HONEY Delegation State STAT82 (W) | YOU REALLY TOUCH MY HEART Amii Stewart Atlantic/Hansa K11178 (W) |

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Rich Kids

OVER THE last nine or ten months the Rich Kids have been steadily building a useful reputation as a hard-working, live band, with appearances the length and breadth of the country. This approach coupled with extensive press promotion has paid dividends for the band and, even though their two singles to date have made little chart impression, they still managed to pack Camden's Music Machine to the very limits of its capacity.

Once onstage the band, whose line-up includes ex-Sex Pistol Glen Matlock and former Slik leader Midge Ure, played a furious set of what can be loosely described as punk pop. Good inventive stuff which included the new single, Ghosts of Princes in Towers. Unfortunately on a first, hearing the band sounds just a touch too similar to others to hold complete attention, and the overall audience reaction was somewhat cool.

In short, the Rich Kids desperately need to acquaint their audience with the intricacies of their material. Hopefully the debut album, due for release within the next few months through EMI will solve the problem and prove for this band (as has been demonstrated for countless others) that in the music business familiarity very rarely breeds contempt.

DAVE PINNINGTON

Annette Peacock

ANNETTE PEACOCK there were three disappointments arising from Sunday Night at the London Lyceum. The first was that support band Tanz der Youth played a set, which seemed to include a promising single destined for Radar Records, that was ridiculously loud. The second was that Mick Ronson, scheduled to be playing with Annette Peacock, was delayed in the US.

Perhaps as a result of this the support players seemed in some disarray, needing music sheets to remind them of what came next. They all played well, if not always together, and the sax player and guitarist, Bernie Holland, particularly shone.

Despite musical proficiency, plus a certain stage presence from Annette Peacock, members of the audience were disappointed. Lured by the name of Ronson, they were expecting more of a rock concert, not realising, that Ms Peacock's roots lie more in jazz and avant-garde music.

For material she relied mostly on her current X-Dreams album on the Aura label (handled in the UK by Anchor). She started with the single from the album, a cool version of Presley's Don't Be Cruel, but the most interesting number was Real And Defined Androgens, which has the strange almost science fiction quality of German rock. Ms Peacock promised better things and a new album for September.

DAVID DALTON

Lindisfarne

LINDISFARNE MADE a triumphant return to the Hammersmith Odeon on Friday and served notice that the re-incarnation will prove even more successful than the original. After the band's superb performance, I and the few thousand others crammed into the theatre were very pleased that the Georgie heroes of the early seventies decided to re-form after the last annual Christmas re-union.

I must admit to having a hankering after the old material but perhaps that is because the new songs have not quite had time to sink in yet. For the band's old fans the favourites from three Charisma albums were all there - Road To Kingdom Come, Train In D Major, Turn A Deaf Ear, Down, Lady Eleanor, Dingly Dell and the list goes on. The act moved towards its climax with Meet Me On The Corner and Rod Clements announced: "That was one of the successful songs from our previous incarnation, now here is the first single from our re-incarnation," and Lindisfarne moved into the Phonogram single Run For Home, still high in the chart. Comparing the new with the old, perhaps the latest material is slightly more commercial and pop oriented than before but that seemed to make it no less enjoyable for the audience which lapped up the half dozen songs from the current chart album on Phonogram, Back And Fourth.

DAVID DALTON

As ever Alan Hull and Ray Jackson shared the lead vocals with Si Cowe joining in to produce some faultless characteristic harmonies. Most impressive instrumental work came from Si Cowe's various guitars and mandolin, plus the harmonies of Ray Jackson, which provided many of the solos.

Another refreshing aspect of the evening was Lindisfarne's obvious love of providing entertainment. Not only was the audience treated to some great songs, but also a marvellous show. A Northern comic, who was earthy without needing to resort to blue material, opened the concert. There was a gypsy dancer on stage during Juke Box Gypsy, the band's next single, followed by a display on the fartonim and a medley of impressions by Ray Jackson, including a Corporation bus and a spiffire. A troupe of sword dancers performed during We Can Swing together and the evening was sadly drawing to a close.

Fog On The Tyne was the obvious choice for the final number as the Odeon began to sound like the terraces of St James Park, Newcastle, and the sentiment spilled over into the encore Clear White Light.

Lindisfarne could probably survive on its Georgie following alone but I for one am glad that the band made the journey south. And glad most of all that the band is back together.

DAVID DALTON

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DOOLEY'S DIARY

Right Deke at the right time

BEING IN the right place at the right time is something Deke Arlon values. He encountered Ned Sherrin by sheer chance on one memorable occasion at Kennedy Airport, and was asked by said gentleman whether he was still managing the business affairs of

TV theme composer Ron Grainer.

Deke said yes he was, and the consequence was a musical collaboration between Sherrin and Grainer called Nickleby and Me and Cindyella or I've Got A Shoe.

Currently Arlon's working behind the scenes on Song By Song By . . . a seven-part TV series of 60-minute shows being done by Yorkshire TV on famous songwriters like Oscar Hammerstein II, Lorenz Hart, Yip Harburg, Howard Dietz, Sheldon Harnick, Dorothy Fields and Alan J. Lerner. Arlon will produce the shows for Yorkshire in conjunction with Sherrin, who is also presenting them and linking the title with his outstandingly successful stage venture Side By Side By Sondheim.

Arlon and his wife Jill run D & J. Arlon Enterprises, which covers management, music publishing, book publishing and TV and theatre production. It's located at



their Buckinghamshire home, where they entertain their clients and friends in a disarming manner suited to their wish to make their business activities centred on a happy family.

The D and the J met in the ITV soap opera Cross Roads, some time ago when Deke was playing pop singer Benny Wilmot and Jill was Josefina. Deke is a grandson of Jenny Lind — the "Swedish Nightingale" — and has been a singer produced by the late Joe Meek and active in music publishing at Chappell and April Music, where he was general manager and then managing director.

Driving home the point

THE WEST End's long running African musical Ipi Tombi has been recorded as an original cast double album on its own label and seen driving home the point that they expect good distribution is a member of the cast and a somewhat apprehensive Tom McDonald of Spartan Records who will be distributing. Offering a restraining hand (left) is Ipi Tombi Records' Simon Schatz (PS: Wonder if they borrowed the long knife from RCA?).

Life begins at forty

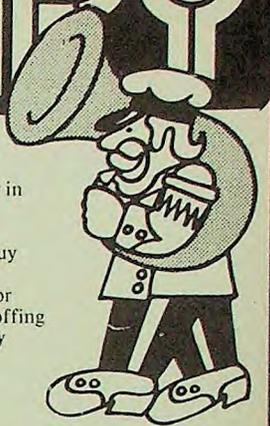
THE NOEL Gay Organisation, which this year celebrates its 40th anniversary, has lined up several concerts in September to celebrate the event. On Monday, September 11, Swingle II will appear in concert at the Queen Elizabeth Hall, followed by the King's Singers (12), Fivepenny Piece (13), and Jake Thackray and Richard Stilgoe (14).

The main event however, will be a concert at the Royal Festival Hall on September 23 which will feature many of the artists represented by the Organisation over the years. Amongst those who will be appearing are Russ Conway, Anna Ford, the King's Singers, and the Geoff Love Concert Orchestra. In addition, this year will see the first Noel Gay Award, which is to be presented on an annual basis to a young musical student.

IN ITS wisdom RCA has turned down the chance of siting its new record division headquarters in Covent Garden because the area "is not in keeping with our corporate image". Speaking as well-satisfied Covent Garden residents all we at MW can say is we're glad we don't have a corporate image . . .

EXPECT ANNOUNCEMENT

of appointment of Roger Easterby, CBS promotion manager in the mid-sixties and latterly producer/manager of number of artists including Vanity Fair and Guy Darrell, to the vacant post of head press and public relations at Polydor A charismatic new job in the offing for CBS promotion manager Paddy Fleming? Fred Davis, son of Clive, in London last week and attended Arista's launch party for Zoom label.



JUDGING BY the excerpt from the Bette Midler TV special previewed by WEA last week the show will be required viewing when screened by LWT on September 3 — and the stage show will be seen live at London Palladium on September 21 Man of many parts, music journalist and publicist Roger St Pierre just published 1978 Darts Yearbook (no relation to the band) and 1978 Cycling Yearbook Following page of pictures in Daily Mirror on Child disco smooch dance, Tony Barrow International deal for press presentation of Child renewed this month Veteran music industry photographer Doug McKenzie pleased as Punch that his exclusive pictures of Prince Charles dancing with Three Degrees made front pages around the world.

DOOLEY AT the Polydor sales conference reports that there can be no doubt that the appointment of Ray Jenks to national sales manager was a popular one within the company — he was greeted with an emotional ovation by the salesman every delegate received a gift pack including travel bag containing shaving cream, razor and other male cosmetic items — much to bemusement of pr lady Janice Hague RSO gave away clocks and Barn gave sweatshirts but most sought after gift was Brian O'Donoghue's Grease/T Birds jacket at midnight screening of Grease, Barn's Mike Hales entered cinema with five packets of popcorn and proceeded to scatter them one-by-one over his shoulder Hit of the conference was Jimmy Pursey of Sham '69 who distributed bottles of specially labelled Sham '69 champagne at gala dinner and generally impressed with his effervescent personality.

SALESMAN OF the year was David Tweed top classical salesman: John Nolan top pop repertoire salesman: Andrew Freestone in the lucky number draw Alan Black won a cosmetic electric razor and hair styling set while Alan King got lucky with a pair of curling tongs The conference ended on an unfortunate sour note when a number of delegates discovered their cars had been broken into in the car park and several thousand pounds worth of radio/cassette equipment stolen.

Don't give up on us dept.

THE HIT-MAKING partnership of David Soul and writer/producer Tony Macaulay has come to an end. The split leaves Private Stock with only half of Soul's next album completed and company chief Larry Uttall is now searching for new songs and another producer to either complete the album or start recording afresh.

"Both Tony and David decided they wanted a change and go their own ways," said a Private Stock spokesperson. "But it was very amicable".

The Soul/Macaulay partnership produced some of the biggest hits of last year, including Don't Give Up On Us, Silver Lady, Let's Have A Quiet Night In, and won for Soul Music Week's award as top singles artist and for Macaulay the award for top producer of the year.

While working together the two became firm friends — and remain so — but Dooley understands that the end of their working relationship may have been partly caused by Soul's wish to write more of his own material.



YESTERDAYS

(August 14, 1968)

WITH ALMOST half a million record players sold in '67 28 per cent of UK homes now own them, according to EIU report. 14 per cent have tape recorders — 70 per cent of record player owners were first-time buyers Pye-MGM pressing dispute in court for third time after Pye wins injunction against MGM distributing through any other major Liberty's low-price Sunset label set for September launch MCA plans to release country albums with own logo CBS' new label aimed at Celtic market will be called Inheritance meanwhile CBS plans promotion of classical product to rock buyers following debut of mid-price classical label in January next year, similar to budget Odyssey launched in US — electronic "serious" music will be part of the push Pye, EMI and MGM all release Here Comes The Judge ex-RR editor, Ian Dove appointed Billboard international editor Arthur Brown's Fire gives him first chart-topper.

(August 18, 1973)

RAW MATERIALS shortage may force prices up, majors warn, and CBS/WEA surcharge prompts GRCC meet with CBS executives Record Merchandisers hits back at complaints from supermarket chains that they pulled out of full-price disc selling following poor service from RM Capital debut set for 5am, Tuesday October 16 and will go 24 hours at request of BPI, MW midprice chart will now show TV albums Motown's 5LP compilation The Motown Story to be re-issued in a limited edition Virgin Records forms management and agency to be headed by Martin Cole WEA may take tv time for Neil Young's Time Fades Away on Reprise Elton John expected to stay with DJM and not move to his Rocket label Peters and Lee's Welcome Home awarded gold disc, as We Can Make It LP hits Number 1 spot WEA farewellled Ian Ralfini with party on Sloop John D — presents included rope ladder and oisliu hat.

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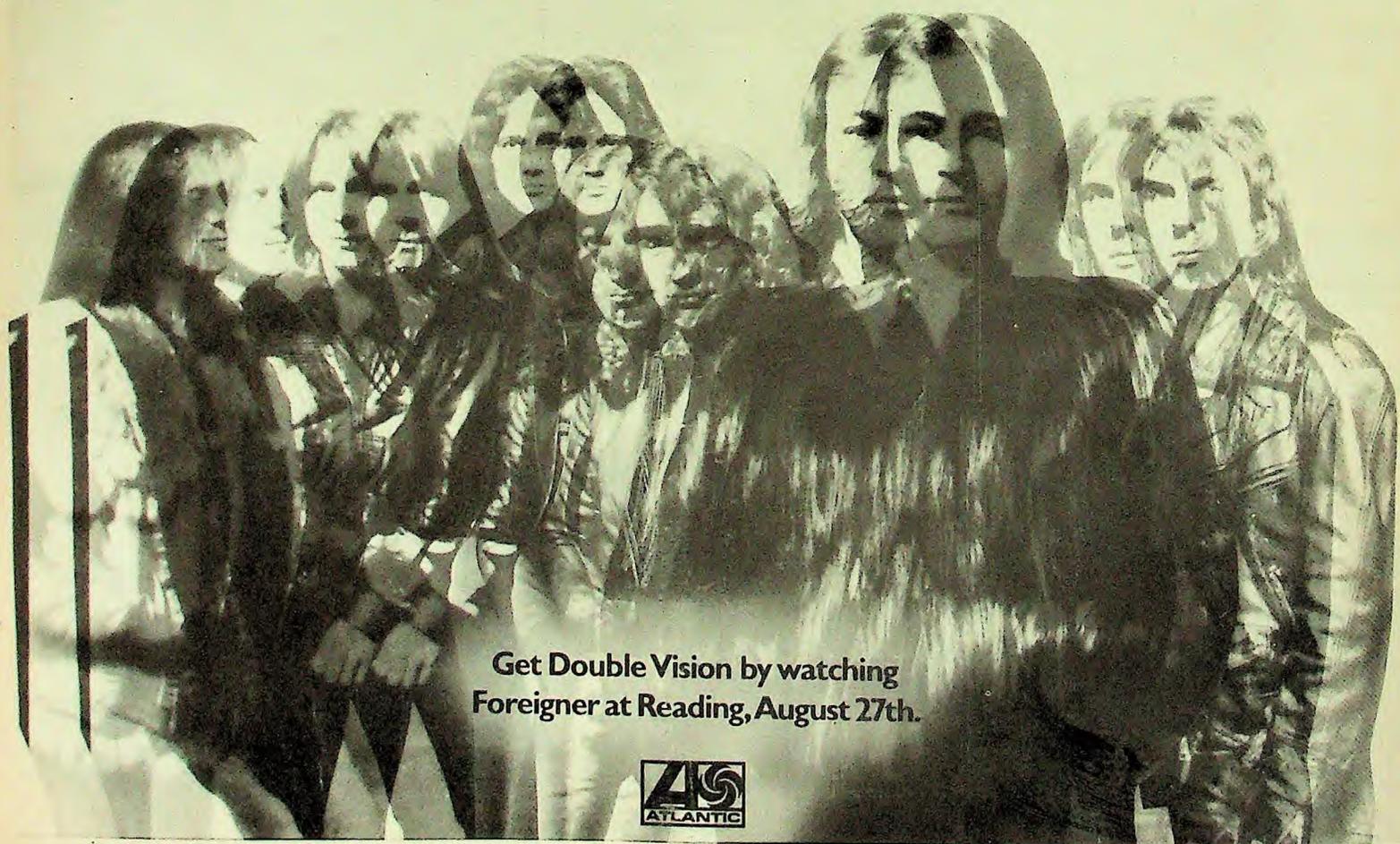
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