

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

# MUSIC WEEK

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

## Now WEA puts up disc prices

THE NEW round of the price increases gathers momentum with the announcement from WEA that it is to put up all single and LP RRP's from August 29. Singles rise from 80p to 90p; full-price albums go from £3.79 to £4.39; de luxe albums from £4.49 to £4.99; double LPs from £5.99 to £6.99; de luxe doubles from £6.49 to £7.49; and triple LPs from £7.99 to £8.99.

WEA continues its policy of pricing cassettes on a level with albums, but from the date of these price increases the dealer margin on tapes is 30 per cent, while it remains 33.3 per cent on albums. Another change is that tape can now be included in five per cent returns.

● Beggars Banquet Records meanwhile, although distributed by EMI, is holding its prices. With albums retailing at £4.10 and singles at 80p, dealer margins are 36.6 per cent and 35.1 per cent respectively. Nick Austin of Beggars Banquet told MW, "Being in the retail business as well, we feel that in today's market it is vital to maintain the dealer margin and also not to price ourselves out of the market."

## BPI checks pirate tape 'faulties'

by  
TERRI ANDERSON

COUNTERFEIT TAPES are being found among "faulty" returns in numbers which threaten to pose practical and policy problems for manufacturers. The BPI anti-piracy investigators are currently vetting product returned as faulty; the team intends to check each of the four biggest manufacturer/distributors for returns on all their own and their licensed or distributed labels.

Results so far, from checks at CBS, indicate that the number of counterfeits among returns is disturbingly high — although it is too early for any figures or

percentages to be given out. BPI solicitor Tony Hoffman estimated that the level of fraud on cassettes could be around £1 million a year.

The BPI has chosen the slack summer period to carry out this investigation, but as John Deacon of A&M — which as a label distributed by CBS is being kept informed of the BPI's findings — commented, the industry will before long have to decide how it

can cope with checking on sophisticated counterfeits (which need forensic experts like those now helping the anti-piracy team to find them) when returns are at their peak, as in the New Year.

Once the general level of counterfeits in returns is known the industry will have to decide whether it needs to spend the huge amounts that regular expert checks on returns would cost. Deacon said that industry policy would almost certainly be to refuse credit on counterfeits, and investigate dealers or customers sending in excess numbers of these.

## CHART ACTION

AFTER TEN weeks at No. 1 You're The One That I Want is knocked off by The Commodores' Three Times A Lady which makes the top in its third week on the chart. Phonogram/Mercury has this week's fastest risers with the David Essex version of Oh What A Circus from Evita leading new entries at 36, and 10cc's Dreadlock Holiday which leaps from 54 to 18. Also moving well: Real Thing's Rainin' Through My Sunshine (72 to 40), Rezillos' Top Of The Pops (64 to 34), Andy Gibb's An Everlasting Love (47 to 32).

## DEALER GUIDE TO WHOLESALING pps. 19-30

Marketing 6. Tipsheet 8. Retailing 10. International 12. Publishing 14. Broadcasting 16. Classical 32. Talent 34. The growth of the 12-inch 36. Album reviews 38. Dealer guide to airplay action: 23. Fact sheets 35. Singles releases 39. Disco chart 36. Top 75 45. Top 60 43. Pull-out charts: Top singles centre. Top albums 21.

## Shepherd names top team for a&r assault

EMI HAS finalised details of its new a&r department—a team which, the company claims, "will spearhead a determined assault on the British and international talent markets".

Led by Brian Shepherd who has moved across from his role as Capitol Records' European Director, the team will comprise:

● Chris Briggs, who joins EMI from Chrysalis where he was a & r manager and before that, Press officer and artist development manager.

● Roger Ames, who moves from EMI's International Division where he has been International Marketing Manager for three years. Ames, who is from Trinidad, will have special

responsibility for international repertoire and black music.

● Tom Nolan moves from EMI's press office and will have special responsibility for making initial contact with bands at pub, club and ballroom level throughout Britain.

● John Bagnall moves from artist development manager EMI to concentrate on "commercial pop where the longer term considerations are of secondary importance to the possibilities of immediate exploitation".

● John Darnley, who joined EMI two years ago from the Kinks' Konk label which he managed, was

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## Power Exchange shut down

POWER EXCHANGE Ltd and Power Exchange International Ltd have gone into liquidation.

There will be a meeting to appoint a liquidator at 12 noon, September 11 at the Washington Hotel, Curzon Street, London W1. Accountants are Harris Kaston & Co, telephone number: 01-491 3966.

Power Exchange was started four years ago by Paul Robinson and had its biggest hit with the single, No Charge by J. J. Barrie.

## K-TEL GOES UP MARKET

K-TEL IS upgrading its image — and getting into a higher price bracket — with a new label, Lotus Records, to be launched later this month with a budget over £500,000.

Lotus has blossomed after market research indicated to K-Tel that its aggressive, brash approach to TV-promoted albums was cutting no ice with the more sophisticated, mature record buyer. And judging by the first product on Lotus it is aimed squarely at the middle-of-the-road housewife — a Tom Jones compilation (the first time Decca has given material for a TV album) called I'm Coming Home (WH 5001); Moments To Remember (WH 5002), an m-o-r compilation including Andy Williams, Tony Bennett, Petula Clark and Johnny Mathis; and a soft-soul compilation, Ecstasy (WH 5003).

Lotus will retail at £4.29 compared to the K-Tel label price of £3.99 and is test-launched on Granada on August 28 with Tom

TO PAGE 4



AT THE launch party for its new Lotus label, K-Tel celebrated the achievement of a Gold Disc for sales of the Classic Rock album which is at 15 this week. K-Tel marketing manager Alan Jones is pictured with Alan Freeman who was presented with his own personal Gold Disc as an appreciation for his promotional support of the album.

## MW Dealer Tour — four weeks to go

IT'S FOUR weeks to D-Day — Dealer Tour day that is when the first Music Week trade exhibition bringing together record companies and dealers opens in Southampton at the Polygon Hotel on September 13.

The exhibition will be open from 2.0pm to 10.0pm with drinks and refreshments provided and dealers will be able to hear the autumn product, see the merchandising material and place orders on the spot with the company representatives.

Bookings for exhibition space on the Dealer Tour are still coming in but so far more than a dozen companies have reserved the stands including EMI, Pye, Virgin, DJM, A & M, Arista, Chrysalis, Lightning Records, CBS, GTO. There will also be a display of music on videocassettes marketed by VCL Ltd.

After Southampton the tour moves on to Birmingham (September 20), Glasgow (25), Liverpool (27), Newcastle (October

## Les Perrin

TRIBUTES TO Leslie Perrin, the music industry publicist who died last week, have been reaching Music Week from all over the world, and many of his friends and colleagues attended his funeral at Croydon Crematorium on Monday (14).

Typical of the tributes was one from the Rolling Stones whom he represented for many years: "Les was a great man who was admired and respected by all who worked with him. He helped us a lot in the early days and we shan't forget him."

• He Was Simply The Best — a personal tribute by Music Week editor Rodney Burbeck, and other tributes p.18.

2), Sheffield (4), Bristol (9) and London (11).

Coincidental with the tour record company salesmen and dealers are being invited to nominate the Record Dealer Of The Year in the eight areas that the tour visits, and winners will be announced at the exhibitions. First prize is a trip to the South of France next January to visit Midem.

For further information please contact Brian Batchelor or Avril Barrow on 01-836-1522.

## PETER FRAMPTON · THE BEE GEES

AEROSMITH · ALICE COOPER · EARTH, WIND & FIRE · STEVE MARTIN · PAUL NICHOLAS · BILLY PRESTON  
THE ORIGINAL MOTION PICTURE SOUNDTRACK



ALBUM: AMLZ 66600 CASSETTE: CMZ 66600

Handwritten notes and signatures in the right margin of the advertisement, including "TRICK MUSIC", "Mum", "hand VC to C", "Gula Black on video", "5 with band", "not sign", and "Denny".

## LETTERS

12-inchers —  
Oberstein  
replies

HERE WE go again! Like weeds which seemingly cannot be eliminated, individual dealers spring up to complain in your column about price increases. The latest in the list was Mr. David G. Crosby, of Rox Ltd. Don't wages, rent, rates, electricity, postal charges go up in Lancashire Mr. Crosby? Why then do you complain that CBS increased its RRP for 12" singles from 80p to 99p? Don't you want to pocket the extra dealer margin?

As to our shipping 7" and 12" singles, we put out 12" singles as a marketing device. We do so to stimulate the sale of an artist's record not to sell 12" records per se. We limit our expenditure by "limiting the edition" and when the 12" is exhausted we move on the 7" version. We prepared a form to make the transfer from 12" to 7" as orderly as possible since neither we nor the dealer at the time of ordering would know if the 12" limited edition had been exhausted and



CBS md Maurice Oberstein asks, "Don't wages, rent, rates, electricity, postal charges go up in Lancashire?" in his reply to dealers complaining about price rises.

therefore outside our normal dealer returns we set up a plan to allow the dealer to decide if he wanted the 7" for its hit single potential or whether he only wanted a quick profit from selling 12". Most dealers seemed to approve of this plan. Maurice Oberstein, managing director, CBS Records.

## Stop moaning and enjoy it

CAN PEOPLE in the music trade do anything other than moan? The complaints range from, 'Oh dear EMI prices have gone up far too much this time,' to 'How can we compete against the multiples?'

Firstly, no prices have gone up too much. People are still readily paying the price and if anything double and treble albums are selling better than ever. And if EMI prices are too expensive then the customers would buy other companies product and EMI would be forced to put their prices down — but the customers are still buying.

As for the multiples, they are in

BY NOW everyone in rock music should have noticed that Glasgow's Apollo Centre — closed last month for music — may yet be saved. A company called Capital City Entertainments are hoping to buy the Apollo so it can continue to be used for staging rock acts large and small.

The thing is, there are gonna be problems. It's one thing to buy the Apollo but quite another to run it in

## LETTERS

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

business too and have every right to sell records and sell them at a loss if they so require. Recently everyone is complaining about the price of the Sex Pistols' 12-inch—why bother?

## Apollo appeal

such a manner that the bailiffs and debt collectors are kept away. In simple terms, it could be lost as soon as it's saved if money isn't forthcoming.

Some of you reading this actually play in bands large or small — others have a lot of contact with musicians. Would you either play yourselves or approach others to play a benefit concert either at or for (or at and for) the Apollo?

None of us signing this script are connected in any way with Capital City except on possibly a friendly basis. There's no money changing hands because of this letter. It's just that all of us believe that for acts and punters alike the Apollo *MUST* live.

## The MCPS

WITH REFERENCE to the Public Meeting which took place at the Westminster Theatre and the address by Bob Kingston (MW 22nd July), we would like to ask the following questions:-

1. What were the terms of reference under which the computer study was done?
2. Would the Board of MCPS make the working papers available for examination by an independent expert?
3. Why would it not be possible in future to distribute monies not now being distributed. For example, why cannot the information simply be stored and fed in at a later time, since apparently the computer is liable to explode to take in this information?
4. It is not clear whether the computer is one that is being bought or leased. Can MCPS state what are the costs of the acquisition?

Apart from the foregoing questions regarding distribution of monies rightfully belong to publishers, a more serious issue arises from the new agreement in the "assigning of rights" to the MCPS, such rights having always been jealously guarded by all publishers, although it can be said that publishers and writers vest their rights in the PRS. However, the PRS in the UK is second to none and we have nothing but praise for the efficiency of the staff and Management. The same cannot be said of the MCPS Management in that they have a lot to learn regarding publishing and, therefore, must be given time to understand the ramifications of publishing and more specifically the field of sub-publishing in which all rights are not automatically granted to a sub-publisher.

A curious phrase used by the President of the MPA in his letter to members dated the 12th July (page three, paragraph 4):—  
"The Council was reminded of the conflict of interest among MPA members which is inevitable in this particular matter. Some members approach the whole subject from a different standpoint than that simply of publisher copyright owners, because they collect and

We are in the right. The official price list says 99p. I have simply paid nothing until I receive the correctly priced invoice and I suggest everyone else does the same.

As for the growing inefficiency of CBS — it will soon catch up with them and they will either buck themselves up or be overtaken by other companies. While WEA is probably the most efficient and helpful company in the country.

So stop complaining. It's a great business — that's why we're all in it — let's get on with it and enjoy it! S.P. Cairns, Sound Machine, East Quay, Newquay, Cornwall.

And don't forget that many musicians regard it as atmospherically the best hall in Britain.

Can you help? We hope so, because if this project fails we'll all — yes, you too — be worse off for it. So have a good think about it and, please, please help out. It's the only chance the people of Glasgow have.

The charitable ones should contact Mike Finch of Capital City either at his office (tel: 041-332 3198) or at home (tel 056 04 373). Andy Collier, Cleish Avenue, Bearsden, Glasgow, and co-signatories: Christine Stewart, Ian McFadden, Andrew Harvey, Gordon Paterson, Rob Cooper, Raymond Froggatt, Yvonne Dick, Andy Hart, Bill Black, Ann Robertson, Russell Kyle, Scott Robinson.

manage for other people or firms; they are therefore working in direct competition with MCPS and will obviously not welcome an efficient and cheap MCPS. Some of the strongest opposition to the MCPS plans has come from these quarters, and while it is understandable, this perspective must nevertheless be borne in mind when considering the interests of publisher copyright owners who, if there is any direct conflict, must claim the prior interest of the MPA."

What is a "publisher copyright owner"? There is not a publisher in the music industry who does not operate some catalogue on a collection basis and it is a stupid and irresponsible statement for the President to make in saying that we do not want a cheap and efficient MCPS. This is why we are against the new MCPS agreement as it stands and the fact that the MCPS Management do not have the same publishing experience of the PRS Management.

Can Mr. Dyer honestly call himself a "publisher copyright owner"? We would be interested to know how many British works are controlled by Peters Edition. Margaret Brace, 9 Dean Street, London W1.

## Help wanted

WITH REGARD to Simon Charlton's letter (MW July 29), may I say that exactly the same thing happened to me. I too sold boxfuls of the Pistols' 12-inch single, having checked the price in the Virgin list. As a result I lost money on every record I sold. As for the rep, well we hardly ever see the Virgin rep up here.

When is someone going to start forcing CBS, Pye and Selecta into printing Recommended Retail prices on their advice notes? This cannot be too expensive, as EMI, WEA and RCA — not to mention Phonodisc — already do it.

Come on, record companies, it won't kill you to help us for once! Stephen K. Aitken, Shop Manager, In Tempo Records Bonnygate, Cupar, Fife.

I LOVE THE NIGHT  
-ANOTHER  
ROCK & ROLL  
EXPLOSION FROM  
THE BLUE OYSTER  
CULT.

'I Love The Night' — a prime cut from the Cult's dynamite 'Spectres' album — is now set to blast its way into the charts, hot on the heels of their top twenty single 'Don't Fear The Reaper'.

Get ready for the action. Order it now.

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

FOLLOWING ON from the success of Quincy Jones' album, *Sounds*, and the single, *Stuff Like That*, A&M Records is now "aiming for market leadership in the sophisticated disco market" with a sequence of releases under the banner of Funk&Merica.

August 25 sees the launch of the first three, *The Brothers Johnson*, *Ain't We Funkin' Now*, *Strawberry Letter 23*, *Get The Funk Out Ma Face*; *L.T.D.*, *Holding On*, *Back In Love Again*, *Love Ballad*; *Atlantic Starr*, *Gimme Your Lovin'*, *With Your Love I Came Alive*, *Don't Abuse My Love*.

Each release will have a specially designed colour sleeve displaying the Funk&Merica logo, and photos of

## A&M aims to lead in disco

the artists plus a special label. The launch will be backed with full page ads in the music and black music press, posters, buttons and T-shirts.

Added an A&M spokesman, "An abundance of material is available for the second phase of Funk&Merica, including the follow-up single to Quincy Jones' *Stuff Like That*."

## Polydor mounts Who on the scaffolding

A BIG marketing campaign is being planned by Polydor for the latest Who album release, *Who Are You* — released on August 18.

Echoing the LP cover, a mini scaffolding arrangement is featured in the window/in-store displays which are being offered to a large number of shops. In the week after release EMI's Oxford Street window will have a real scaffolding display.

The first part of a fly posting campaign is already complete,

involving 10,000 posters in London and the provinces; more and bigger (60 inches by 40 inches) posters will go up next week.

Full-page ads go into the pop press from August 18 at intervals through September, and national advertising in the Sun next month will have tie-ins with *Boots and Woolworths*. All promotional material for press and retail trade will carry the LP title, and will range from track-suits to writing blocks.

## Top job for Bailey after RCA re-shuffle

A NUMBER of new appointments are announced this week by RCA managing director Ken Glancy, following the recent staff changes (*Music Week*, August 12). Departments have been re-structured and senior staff have new areas.

Peter Bailey, previously business affairs manager, now emerges as marketing and sales supremo in the position of manager, commercial marketing. Also reporting directly to Glancy are Derek Everett, manager, creative development; Stan White, personnel manager; Charles Brown, financial controller; John Rolfe, factory manager; Ian Dinely, distribution manager; Brian Hall, who becomes International sales manager; and Jonathan Morrish, manager, press and public

affairs.

In his new capacity, Peter Bailey will have the following departments reporting to him: field marketing, national sales, radio and TV promotion, creative services, and artist liaison. John Howes joins the company from Polydor as national sales manager and Winston Lee joins from Private Stock as promotion manager, both reporting to Bailey.

Derek Everett will devote his full time to the creative affairs of the company. The a&r department has been divided into a domestic and an international section, with Bill Kimber joining as manager, UK a&r. He reports to Everett, as will Shaun Greenfield, who becomes manager, international a&r.

previously Export Sales Manager becomes marketing manager for specified areas and will look after US Secondary licensing.

Graham Fletcher, previously artist promotion manager, is now International Promotion Manager and will co-ordinate all media press and promotion and artist touring. He reports to Hodge.

Sue Johnson is Press Officer and Sarah Wheeler is Assistant Press Officer. Greta Descheemaeker joins as artist promotion manager from head of promotion, EMI Belgium. She will be responsible for worldwide tv promotion. All three report to Fletcher.

Adrian Sheene, merchandising manager, is leaving the company to join an advertising agency, and his successor will be announced shortly.

ROGER EASTERBY has been appointed head of press and public relations at Polydor in succession to David Hughes. Easterby is a former provincial and national newspaper journalist and was also at one time press officer and promotion manager for CBS Records. He left CBS to form his own record company with Des Champ; he also

## MUSIC DEALS

BARBARA DICKSON has been signed to CBS on a long-term worldwide contract. She will shortly be recording an album for CBS and a UK tour for later this year. The last few months have seen Barbara filming for Sgt. Pepper's Lonely Hearts Club Band, taking the bronze trophy at the Tokyo Music Festival and recording material for inclusion in the forthcoming film, *Caravan*.

McCORMICK RICHARDS has been appointed to handle tv advertising for Phonogram. A statement from the advertising firm says, "Phonogram is reported to spend over £300,000 — but spending can be considerably higher, depending on the number of tv albums mounted during the year, and the level of success of individual albums."

CHRYSALIS MUSIC has signed a long-term publishing deal with Randy Newman's Hightree Music for the UK and Eire. This exclusive agreement includes his album, *Little Criminals* and the controversial single, *Short People*.

THE DICK James Organisation has announced the signing of songwriter/arranger Les Reed to Dick James Music. A five year agreement has been signed under which Les Reed will write exclusively for Dick James Music. Reed has already been collaborating with a number of DJM writers and has two copyrights included on the forthcoming Connie Francis album and one song on the next Drifters album.

REBEL RECORDS has launched its own agency division. Operating as Wigmore Artists Management from offices at 67 Wigmore Street, London W1. (01-935 7587).

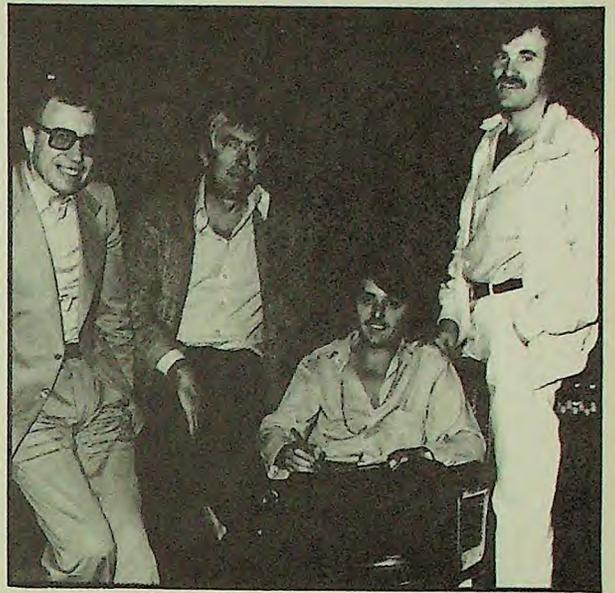
## MUSICAL CHAIRS

had his own Route Records label in a joint venture with Pye and sold his interests in the company following hits with Harold Melvin and the Blue Notes and Mistura . . .

. . . Michael Keep to Splash Records to take charge of press and promotion. Keep was formerly tour manager for Guys 'n' Dolls, also handling freelance publicity projects. Splash artists Jigsaw are currently involved in the making of the film, *Home Before Midnight*, to be released in September, and rock band T-Ford & The Boneshakers are about to tour with the annual *Daily Mirror* Pop Club Roadshow . . .

. . . Nigel Mason to K-Tel Records as assistant to a&r manager Don Reedman from promotion man at CBS . . . Stiff PR Peter Frame has left to form independent PR firm with Glen Coulson and the pair are currently searching for suitable offices . . . Paul Rochman to financial controller Ariola-Eurodisc Ltd, reporting to Robin Blanchflower, responsible for all finance and administration matters within the company . . . Andy Murray, previously editor of *Circuit*, the promoters' monthly magazine, to media and logistics manager Stiff Records . . .

. . . Alan Weedon, tape manager Polydor adds the responsibility for licensed labels . . . Fiona Keeling to production controller Island Records, responsible for production control of Island and Stiff records, together with product on Island's associated labels; this appointment comes a week after Trevor Wyatt became production manager.



CERRONE HAS signed a long term exclusive sub-publishing deal with Panache Music for all his compositions/productions for the territories UK, USA and Canada. The signing took place at London's Trident Studios where Cerrone has just completed the mixing on his next album which is scheduled for an October release. Pictured (l to r): Jean-Louis Sorim (Yoo Yoo Music, France), Malcolm Forrester (mid Panache), Jean Mark Cerrone and Christian de Ronseray (Yoo Yoo).

## Briefs . . .

OWING TO "increasing musical differences", Peter Bardens has left Camel. The split is amicable. The group has just completed recording a new album with Peter called *Breathless* for release to coincide with the first leg of a seven month world tour. Bardens has already recorded an album with Van Morrison and is likely to tour with him later this year. Says Andrew Latimer, Camel guitarist, "Obviously the parting has a certain sadness about it, but we now have a new energy to move the band a stage further. We're really looking forward to touring again after ten months off the road."

BIRMINGHAM BASED funk band Muscles have released a four track single on Big Bear. Tracks: *Love Is*

All I've Got, Make Me Happy, If It Relaxes Your Mind, Do It Good. Retailing at 80p, the first 10,000 have been pressed on orange vinyl.

New product from RCA this month includes the August 11 issue of Dolly Parton's *Heartbreaker* (PL 12707) which entered the *Billboard* Top 100 in its week of release, and, later in the month, the long-awaited David Bowie live double set titled *Stage* (PL 02913) recorded on his recent tour. In addition, James Galway's *Songs For Annie* (RL 25163), already announced, is out this month.

In September, RCA releases Al Stewart's first LP for two years, *Time Passages* (PL 25173) and the new Darryl Hall and John Oates studio album, *Along The Raw Edge* (PL 12804). Another important issue is the first Melanie album under the deal announced recently, and new product from Perry Como.

## Hodge leads International re-jig at EMI

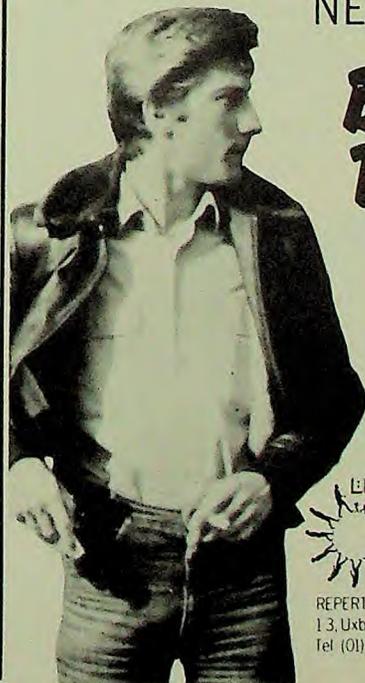
CHANGES HAVE been announced at EMI Records' International Division following the departure of Hilary Walker, international promotions manager (who is to manage Kate Bush) and Roger Ames, who has transferred to GRD a&r.

Les Hodge is named International Marketing and Promotion Manager, reporting to general manager Paul Watts. Hodge was previously Senior Product Manager of EMI Australia following periods in a&r, marketing, promotion and the international fields. The individual marketing managers' territorial responsibilities have been re-shuffled and Mike Heatley is appointed Senior Marketing Manager, with added responsibilities for marketing department administration. Margie Buffett remains as Marketing Manager with new area responsibilities. Elton Latter,

# BILLY HAMON

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## NEWS

## GRRC tackles majors on s-o-r, extended credit, and TV albums

by TERRI ANDERSON  
Retailing Editor

THREE IMPORTANT topics on which the GRRC feels it has gained ground through its series of meetings with the record companies are selective s-o-r, extended credit, and tv albums.

The first GRRC report on its discussions includes the subject of s-o-r arrangements made with individual dealers by company reps. Dealers have for some time complained that this is often done on a "nod and wink" system. Without anything in writing they frequently find that the company will not honour such arrangements — leaving shops with unsold, over-ordered stock. GRRC secretary Harry Tipple told *MW*: "This was not a huge problem, but it caused arguments between dealers and record companies, and that is bad."

The GRRC deputations, led by Tipple

and chairman Laurie Krieger, met managing directors Ramon Lopez of EMI, Maurice Oberstein of CBS, John Fruin of WEA, and Ken Maliphant of Phonogram; and with Polydor and Tom Parkinson, RCA's Brian Hall, and other senior executives.

All said that any s-o-r deals should be fully documented. Phonogram stated that if any of its reps sold in albums on an s-o-r promise the deal would be honoured — but the rep would be sacked. CBS said that no rep had personal authority to make such deals.

However, Tipple revealed the manufacturers are now preparing special s-o-r documentation. This should, he added, be to the dealers' advantage; reps should be able to offer selective s-o-r in special circumstances (e.g. artist in town for concert) to certain dealers, and both sides will have written proof of this.

The GRRC complained that the

reduced mark-up on tv LPs applied countrywide but the ads are often not seen in several areas. Manufacturers' reaction, Tipple said, tended to be that for dealers in areas left out of campaigns it was really just "hard luck". Those dealers were advised not to order up tv albums unless and until the campaign rolled into their area (as GRRC pointed out, the area which most seldom received attention was the South West). However, the companies promised swifter return to full dealer margin after any campaign ended.

Promise was also won of "careful consideration" of proposals for extended credit over the autumn build-up to Christmas peak trade. Tipple remarked: "I'm sure it is possible to extend that selling time — to spread Christmas out so that it starts at the end of October." The GRRC stressed that extended credit should always be available at peak sales times, and to a

larger number of retailers than in the past. It suggested that an October Christmas order could be invoiced in November but not due for payment until January 2 — "to enable retailers to take in substantially larger Christmas stock". Polydor said it was already putting similar ideas into practice, WEA agreed in principle, and other companies agree to look into the idea seriously. To prevent dealers "going overboard" and getting too deeply into debt Tipple suggested that the amount of credit offered should be calculated on a shop's sales levels over the previous year.

Other topics discussed in the series of meetings included extra mark-up on back catalogue ("not greeted with much enthusiasm") cost of posting returns; levelling cassette and LP prices; and persuading radio stations not to play whole LPs and so encourage home taping — a matter now to be taken up with the BPI and PPL.

## Goldspinners sets up one-stop service

GOLDSPINNERS, THE Cheshire based firm, is the latest wholesaler to announce expansion plans and this adds to the increasing part taken by wholesalers in the distribution of records. The company is setting up a delivery and one stop operation at Bristol to supply more than 400 existing customers and hopes to increase that number to more than 500.

Says Goldspinners managing director John Hill: "We are centralising our van operation and tele sales service for our existing customers in the South West and are hoping to provide a better service for people who do not buy direct from record companies. We aim to add six vans to the fleet in the next six months to seek out non-conventional outlets in an area extending to Cornwall, Southampton and South Wales.

Meanwhile, Irish wholesaler Solomon & Peres, whose move into Scotland was announced in *Music Week* (May 20), has set a September 3 opening date on its Glasgow premises. And Bonaparte of Croydon has put a van on the road to serve the Greater London area.

The address and further details of Goldspinners Bristol expansion can be found in an update to the dealer guide to wholesaling which starts on page 19.

FROM PAGE 1



Jones and Moments To Remember, going national on September 11.

Keith Hudson, formerly with General Foods, has been appointed Lotus label manager, while Alan Jones continues as the K-Tel label marketing manager.

The K-Tel label also has autumn campaigns around four new albums: an album by comedian Ronnie Barker (tested mid-September on Trident; national in October); a Brotherhood Of Man greatest hits (tested Lancashire September 11; national from October 2); Emotions, a compilation including Samantha Sang, Deniece Williams, David Soul and Nilsson (a staggered break starting in Anglia October 2), and a Classic Rock Second Movement.



BRIAN SHEPHERD (left), EMI's general manager of A & R and artists development, with one of EMI's new A & R recruits, Chris Briggs, who was A & R manager for Chrysalis.

## EMI a&r team named

FROM PAGE 1

responsible for bringing Tom Robinson to EMI.

• Mike Thorne, who remains EMI's house producer who has produced for Soft Machine, Wire, The Shirts and Telephone.

Brian Shepherd told *Music Week*. "We were determined to put together an a&r team that would reflect EMI's position as the world's leading record company, and I believe we have done just that.

"We have managed to achieve just the right balance of hard-nosed professionalism and unlimited enthusiasm. We all share a total commitment to music, and a fierce determination to take EMI even further out in front of the

opposition.

"We will never back away from anything that is new or different. We were the first with New Wave, and we intend to be the first with anything else that comes along. I believe that we now have a team that will assure that we are first and best every time."

Commented Bob Mercer, EMI Group Repertoire Division managing director, "Our aim is to create and maintain, within the a&r unit, the atmosphere of a small, independent operation which has the added luxury of being able to call upon the resources of a large company. We are confident we will prove to be the best a&r unit in the business."

POTENTIAL EXHIBITORS at next year's Midem are warned by the Midem London office this week that the cut-off date for applications to the Board of Trade (via BPD) is September 20.

"Stands are being booked earlier this year" says London representative Liz Sokoski. "We would urge anyone who has not yet reserved space to make their applications as soon as

possible." The MPA and BPI have also appointed an official travel agency for delegates to Midem from Britain: Wellings and MacMillan, 20 Dering Street, London W1 (491-7111 contact Gina Rowan).

But Ms Sokoski reminds delegates that they must register with the Midem office (43 Conduit Street, W1) before making hotel reservations.

## Logo rations double package Albertos 45

THE LOGO Records' "double-single" package for the Albertos — which the company claim is the first of its kind — has created so much pre-release demand from wholesalers and big chains that stocks are to be rationed to give indies a chance.

The package is a picture gatefold 2LP-type sleeve, containing two singles for the price of one; the 75p RRP for the double 45 is flashed on the sleeve. The titles are Heads Down No Nonsense Mindless Boogie b/w Thankyou, from the forthcoming LP Skite; and Fuck You b/w Dead Meat, bonus studio cuts which will not appear on any LP.

The first single is available alone in an ordinary sleeve for dealers who do not wish to stock the controversially-titled extra single. One multiple has already declined, and there was a brief hitch at RCA's factory, which presses Logo product, while all women and girls

involved in producing that particular title were replaced by men.

The bonus single's A side is in fact the original version of Thankyou, which was re-recorded to make it suitable for playlisting and to avoid possible dealer objections to the main single.

The double single (GO (D) 323) is released on September 8 as a limited edition of 20,000, after which stock reverts to normal, without the bonus 45.

## Motown No.1

THE COMMODORES No. 1 this week with Three Times A Lady is Motown's first single chart topper here for seven years — since Diana Ross' I'm Still Waiting in August 1971. This is the result of solid marketing on the Commodores — who have had three earlier Top 75 singles — and is the band's 15th UK single release.

## MUSIC WEEK

Incorporating Record and Tape Retailer

A Morgan-Grampian Publication 40 Long Acre, London, WC2

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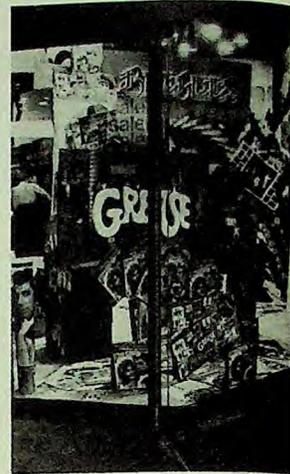


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## MARKETING

### Magnet puts ice cream on record

A RECORD based on the Walls ice cream Cornetto TV commercial jingle has been released by Magnet. The launch coincides with part of a TV campaign — Walls announced earlier this year that nearly £½ million would be spent to advertise Cornetto, which is now its best selling ice cream. The latest national TV burst will involve two 30-second commercials — The Venetian Gondola and the Roman Policeman. The disc, produced by Jonathan King and sung by Count Giovanni di Regina will be promoted in record stores by a life-size Cornetto point of sale cut-out featuring Sue Cuff, hostess on the TV show, Mr and Mrs.



CHAPPELLS, BOND Street mounted a special display for the Grease soundtrack (above).

A BIG campaign has been launched by Polydor to support the Jam's David Watts and A Bomb In Wardour Street single. Full page ads have been taken in *Sounds* and *Record Mirror*, plus full-page spot colour in *NME*. These are followed up a week later by half page ads. In addition, London, Birmingham, Manchester and Glasgow are being heavily fly-posted. Special limited edition oblique badges have been distributed to the media.

### Briefs . . .

THE KING'S Singers, who recently celebrated ten years together, have been given a special prefix by EMI for their 2LP live set, for release on August 25.

The records, available separately, are both halves of the 10th anniversary concert held at the Festival Hall. The first, KS1001, consists of classical repertoire and the second, KS1002, is m.o.r. and pop material, King's Singers' style. The six-man ensemble has, of late, broadened its repertoire

considerably and concerts always feature a wide variety of material.

The EMI Classical and m.o.r. divisions are jointly promoting the records and advertising has been booked in the trade press and the Gramophone to co-incide with the release.

The King's Singers are frequently on television and have a massive tour schedule set up for the next few months. Apart from UK concerts in cities such as Chichester, Windsor and Cambridge there are dates in Lancashire, Devon and Dorset. The tour is interrupted for a one-month series of US dates and concerts in Belgium. Also planned is German TV and a Thames Television special.

### Silver Vinyl . . .

A NEW single from Bob Seger entitled Hollywood Nights (Capitol, CL 16004) will be released in the UK on August 18. Taken from the *Stranger In Town* LP, the single will be pressed on silver vinyl and sold in a specially printed bag.

### . . . magenta . . .

SOUL TWIST, a track taken from Mink DeVille's latest LP will be released by Capitol as a single (CL 16005) on August 25. The record will be pressed on magenta vinyl and sold in a picture bag.

### . . . and Stiff green

STIFF RECORDS — "catering for every contingency" — has released the new single *Whoops A Daisy* (BUY 29) by Humphrey Ocean & The Hardy Annuals in green vinyl. Further the Stiff Devo single, *Be Stiff* (BOY 2) has now been pressed in clear and yellow vinyl. A Stiff spokesman commented, "We like a bit of colour about the place."

### Extensive radio, TV for Skellern

PETER SKELLERN will have extensive TV and radio exposure to back his new Mercury album, *Skellern* (9019 701) released on August 18. Not only will he be singing on *Best Of Brass*, *Rhythm On Two* and *The Entertainers*, but will be making his acting debut in *The Soft Touch*, a new ATV series for which he will also be providing the theme music. Mercury is mailing out 300 posters and planning 200 window displays nationwide. The LP has been chosen as Radio Two's album of the week from August 21.

THE DEBUT Virgin album from Wilko Johnson's *Solid Senders*, titled *Solid Senders*, is due for release on September 8. An unusual feature of the LP, which contains ten *Solid Senders*' originals and a version of *Smokey Robinson's Shop Around*, lies in the fact that the first 15,000 copies will include a free full length live album of popular stage material.

RAMPAGE RECORDS has released a double A side in 12-inch and 7-inch form featuring the Larry Page Orchestra playing its American disco hit *Erotic Soul* coupled with the follow-up in the transatlantic market, *You Do It Goid*. The 12-inch version catalogue number is DSRAM 6 and the 7-inch is RAM 6.

DUE TO demand from specialist disco shops Arista has put out the current Barry Manilow *Copacabana* single in 12-inch format, and copies are available now. Dealers who want to order should put 12 in front of the catalogue number.

CHARLY RECORDS is to launch a new singles series entitled *Double Headed Monsters* at the end of August, which will have two different artists back to back on the same record. The first batch of double-headed singles will be released on August 25 and will include: *Hank Mizell, Jungle Rock* c/w *Warren Smith, Red Cadillac & A Black Moustache* (CYS 1040); *Shangri Las, Leader Of The Pack* c/w *The Ad-Libs, The Boy From New York City* (CYS 1041); *Jerry Lee Lewis, Whole Lotta Shakin' Goin' On* c/w *Warren Smith, The Golden Rocket* (CYS 1042); *Curtis Lee, Pretty Little Angle Eyes* c/w *Roy Orbison, Ooby Dooby* (CYS 1043). In addition, the 80p single will be in two colour bags with paintings of the artists by David Oxtoby.

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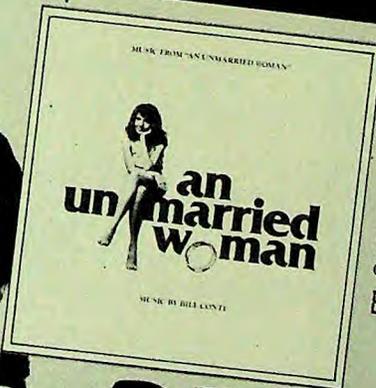
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## TIP SHEET

## Andy Heath looks for Beggar deals

ANDY HEATH is looking for foreign deals for Beggars Banquet Music. The company has two UK artists with singles, I Don't Need To Tell Her and the LP Fulham Fallout by The Lurkers is a charter and a new record, The Winkers Song (Misprint) by Ivor Biggun and The Red Nose Burglars. "The latter is selling well", says Heath, "in spite of having been banned by everyone. All offers from abroad are welcome."

Andy Heath Music is also looking for artists to cover songs. Among writers is Chas Jankle, collaborator

on Ian Dury's writing and producing, who is now with Heath for production and publishing. He is producing himself and two other artists and Heath will be looking to place them with suitable record companies. Other of their writers include Betty Thatcher, producer writer Hugh Murphy and the Fast Western and Quarry Music catalogues.

At Exaggeration Music, the joint company with Heath and Stuart Taylor, Stuart has just returned from America where he produced with Ed Welch The Velvetine Rabbit for EMI as a follow up to their Snow Goose album.

The company's Carolyne Wyper is placing their songs starting with a major cover with Dave Mackay. Contact Andy Heath Music, 81 Harley House, Marylebone Road, London (01) 487 5387.

**COUNTRY BAND, Poacher, the twice New Faces winners which is about to release its first LP, is looking for a new steel guitarist. One of his first jobs will be a three day booking at the International Music Festival in Tulsa, Oklahoma, along with Don Williams, Tammy Wynette and Jody Miller. Pete Heywood is leaving the six man line-up after just six months with the Warrington-based band. "Pete is keen to spend more time with his family in Chesterfield," says Dave Warwick, Poacher's joint manager. Contact: David Anthony Promotions, 80 Buttermarket Street, Warrington, WA1 2NN. Tel: Warrington 32496.**

**TIPSHEET is a Music Week service for artists, publishers, producers, arrangers, managers, agents and talent seekers.**

Contact:

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

## Graduate to Graduate Records

GRADUATE RECORDS is looking for singers, groups and songwriters for record production deals.

For the past seven years, Graduate Records has been in record retailing as a specialist independent. Now it is moving into record production because as owner David Virr says, "We think we know what the record customer is listening for. It seems that many artists, although very proficient, do not know how to present

## Mast musical sets sail

MAST MUSICALS is casting for a musical stage show, Wully And The Zany now ready to go into a theatre and onto record. The book is by Tim Rose Price, the writer of several fringe theatre plays in London such as Rib and The Blind Salamander. The idea for the show and lyrics comes from Michael Latimer, actor and director, who directed Price's fringe plays and

will direct Wully. Music is by Sean Byrne. All three are partnered with Tony Barton of Bedrock Productions who has put in financing and handles the production.

Barton tells us that while it is looking for someone to finance the staging, Island Records has decided to record an album flanked by singles. Other interest comes from a film producer in the States and the BBC which is very keen to do the musical on radio. If so, it will be the first time a musical will be premiered on radio and will provide substantial publicity for the theatrical production.

Said Barton "We are looking urgently for a girl to sing the lead. She has got to have a very strong voice, a good range and be used to working in the studio. If we find the right girl, she will do the album and the show."

Girls (who should send tape, photo, address and phone number) contact Tony Barton, 20 Chiddingstone Street, London SW6. (01) 736 1719.

themselves or their music the way the punter likes.

"Therefore I am looking for singers, groups and songwriters — particularly disco but any type possible — for a production deal where I will spend the time and money necessary to ensure success."

"I only intend to take on a couple of acts, so if anyone out there feels they have the potential to make hit singles but need the right career guidance, then I would very much like to hear from them."

David Virr, Graduate Records, Union Street, Dudley, West Midlands, Dudley (0384) 59048.

VIPs NEED an agency.

The Coventry-based four piece band has a three song EP Music For Funsters out on its own Bust Records label, distributed by Virgin and Lightning Records. In two weeks it sold 500 copies and is getting airplay and the track, I Believe, has become a regular John Peel spin.

The band had its live London debut at Hammersmith's Red Cow a couple of weeks ago and sold 100 records, and VIPs will play the Windsor Free Festival over August Bank Holiday and the Rock Garden, Covent Garden, London, August 31. Manager Clive Solomon says, "We would like to hear from anyone who can offer the group... live work on a more regular basis."

Meanwhile VIPs has re-recorded new masters of the three songs on the EP in 16 track studios with an established producer. These new masters are available.

Contact: Clive Solomon, 66 High View, Pinner, Middlesex. (01) 886 6757.

## Cayman music

FOLLOWING OUR item on Cayman Music (MW July 29), Bob Grace of Rondor Music points out that although Cayman is now administered by Leo Songs, Rondor still represents Bob Marley on a worldwide basis. And he adds: "We also still retain the right to 'cherry pick' titles from Cayman, such as I Can See Clearly Now, Hold Me Tight etc."

MICHAEL HEPWORTH wants acts for California and wants UK tours and releases for California acts.

Hepworth, who runs the London office of the Los Angeles based company Graham Central Station, explains, "We book acts all over California. We manage several acts from there and want to get them seen and heard over here."

**LAURIE LATHAM, recording engineer / producer, is "interested in hearing from any record companies who require some expert production for their new signings, etc." Latham is responsible for Ian Dury's New Boots and Panties album. Contact Laurie Latham at the Workhouse, 488-490 Old Kent Road, London SE1 5AG. (01) 237 1737/8.**

INTERPOOP '78 — an "international fair" for record and music publishing companies — will be at the London Hilton on September 11, 12 and 13.

Registration fee for companies is £110. For one of the stands, 20 square metres each, in the Grand Ballroom £875. For writers / artists / composers £60.

Contact Interpop at 3 Pavilion, Brighton BN2 1RY. Tel: (0273) 776806 / 21951 / 21952.

**THE CENTRAL Office of Information is in the market for buying music.**

COI's work is seen and heard on television and radio with some 750 original items produced each year. Says producer, Sara Miles, "We call on a lot of outside writers, presenters, actors and artists. We have used over the past few years Mud, The Osmonds, the Goodies, Alvin Stardust, etc. And we are slowly getting into the use of music with our productions."

The COI's team of writers works in partnership with commercial contractors and communicates with the public on behalf of over 50 government departments and official agencies. One commercial commissioned by the Department of Prices, produced by the COI Radio Division was on skateboard safety. "Here", explained Sara, "we used an outside company, Words and Music to compose the music. We are interested in getting more into the music areas. It works very well and makes the commercials more lively."

Contact Sara Miles or producer Bavin Cook, Central Office of Information, Hercules Road, London SE1 7DU. (01) 928 2345.

"One new wave band we manage is The Dogs which has played at the Whisky A Go Go on the Sunset Strip."

The company also represents Yesterday and Today from San Francisco, who have a world-wide recording deal with London Records and two albums on release.

Hepworth is looking for a couple of UK acts who are interested in getting promotion in California. He says, "A lot of bands can go to America and then bomb out completely. But there's room for lots of local gigs there. High schools are opening up, for instance, and Elvis Costello has played such local gigs. We can book British bands because for new wave and the Fifties music, America looks to the UK."

Contact: Michael Hepworth, 98-100 High Road, Ilford, Essex. 514-2291.

## DON'T MISS THE BOAT.



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Yannis Markopoulos's "Who pays the Ferryman?" 10 million people are currently watching the series on BBC 1.

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NINE NINE NINE

WITH THE CREW



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Engineer: Alan Winstanley  
Produced by: Andy Arthurs

2. YOU CAN'T BUY ME

1. TITANIC (MY OVER) REACTION

Side 2

Engineer: Alan Winstanley  
Produced by: Martin Rushent

FEELIN' ALRIGHT WITH THE CREW

Side 1

NINE NINE NINE



# RETAILING

## Margaret Davis retires

MARGARET DAVIS, known to many dealers for her work as MTA secretary, as organiser of music trade staff training courses, and as a contributor to *Music Week* on retail training topics, has retired. Her association with the music business goes back to 1939 when she applied for and obtained a job at the HMV shop.

She had gained a teaching diploma at the Guildhall School of Music, but had also attended a retailing course at the College for the Distributive Trades. The job at HMV combined both her interests; she catalogued, sold and listened to music on record, and to attract customers in from the street played a grand piano in the showroom.

Later Miss Davis moved to Harrods record department, where she lived on the premises — with around 200 other staff who were bombed out, or could not get home before the blitz. She gave record recitals, and had the choice of all Harrods superb pianos to play after the store was closed.

In 1944 she went to work for EMI in the Hayes sales office, answering queries from the public and selecting the millions of records which were sent to the fighting forces abroad.

In 1946 EMI re-formed its education department, and Miss



Margaret Davis

Davis became assistant to Alan Cameron, educational adviser. Her first job was to produce a classified educational catalogue. The need to make records to fill the gaps — where anything from nursery rhymes to folk dance music was thought to be needed — meant that she had to

learn how to negotiate artist and composer contracts. She also worked in the studio with producers like George Martin, Norrie Paramor, Norman Newell and Peter Andry.

She continued to give record recitals, only now she was featuring new releases on EMI and her audience was invited retailers. Years of lecturing to teachers, educational conferences etc led fairly naturally to her taking on the organisation of EMI's record sales training centre, started by the company in 1954 to raise retailing standards and increase sales and profitability. Nine years later the diploma examination to find EMI's best sales assistant annually was instituted, but after three years the training scheme was dropped as being too costly.

Miss Davis left EMI in 1970 to become the first training officer to the music industry when the MTA decided — with the support of the DITB — to set up its own courses.

As MTA secretary she organised the annual GRRC conference and exhibition, and the MTA conferences. At the 1976 conference she was presented with a gold disc by BPI director general, Geoffrey Bridge, for "outstanding services to the British record industry over many years."

Miss Davis left the MTA that same year, and returned to end her full-time career in the music business at EMI again — working as consultant on retail training in Europe. Her plans for retirement include working as a freelance consultant and lecturer.

Edited by Terri Anderson



DEMONSTRATING THAT music books can nowadays have as much visual impact on a sales display as records are these Chappell's publications, which repeat album sleeve designs, and might be sold alongside the albums. Chappell has taken a stand at the AMI trade fair to promote its musical instruments, and printed music from the catalogues of Hansen, Anchor, Bright, Rondor, Alfred and Gwyn publishing companies, as well as its own.

## Diversify to beat the slumps

DIVERSIFICATION IS a tactic which can be used by the small retailer as well as the massive international corporation. Dealers are finding that record accessories, pop badges and posters, and books on music topics make a useful contribution to turnover when record sales are meagre.

Tom Grant, of Selecta, St. Helier, Jersey writes: "We are interested in selling books of top groups and artists — the illustrated album type — and we are looking for suppliers or wholesalers."

Book Sales (a division of Music Sales publishers) has a catalogue of illustrated pop artist biographies from Elvis to the Sex Pistols.

Ken Denham, of book Sales, commented: "We are doing this kind of book increasingly. A number of traditional bookshops are finding that they don't have the clients who buy them, but more and more record shops are taking out a browser and putting in a stand of music books — and getting a very good turnover on them. It's very pleasing."

Chappell music publishers has several books on classical composers, produced in conjunction with major book publishers, and a hot-off-the presses biography of James Galway. Also, they suggest that the record retailer should consider the glossy music folio as a sideline; these have short biographies plenty of photographs and the music from the album or show or film on which the book is based. For example, the Famous Chappell's book on Saturday Night Fever, (which is likely to be followed by one on Grease and another, possibly, on the Bee Gees' Sgt. Pepper Film).

## QUESTIONS AND ANSWERS

Another suggestion is the lavish, full-colour book of illustrations from record sleeves. These beautiful picture books, such as the Dragons Dream publications or the new Hipgnosis book (see book review on this page) are expensive but well worth it, and appear to be selling well in bookshops.

For information contact: Book Sales, 78 Newman Street, London W.1; Peter Reichwald, Phin Publishing, Churchill Road, Cheltenham, Glos (Dragons World and other similar publication); David Holmes, Chappells, 50 Roden Street, Ilford, Essex. There are several wholesalers, including Charles Hammick, of Alton, Hants;

W.H. Smith (contact Clare Bolley or Jean Mitchell at Strand House, New Fetter Lane, London E.C.4.) Gardners, Bexhill, East Sussex.

PROMOTIONALLY-MINDED dealers may well be thinking of in-store video these days. One who is definitely considering it is M. McCracken, of Unicorn Records and Tapes, Newtownards, N. Ireland, who has written asking for a list of UK firms which could supply him with video promotion films.

Two companies specialise in this area: Wilde Rock (telephone 01-741 2481) which has the films, but does not supply or hire out the video equipment;

CAPTAIN VIDEO (telephone 736 6700) has films, and tells us "equipment can be arranged".

Virgin Records has promotional videos of their own artists which may be lent out to dealers who have their own equipment, and Realmheath, the window display firm, intends to move into video soon.

## BOOK REVIEW

The walk of Hipgnosis 'Work Away René, Dragon's World Books £4.75. AS ROCK music has advanced, explored new areas, expanded, so has the design and presentation of the album sleeve; now an established art form in itself.

Synonymous with this has been the emergence and development of Hipgnosis, the number one album sleeve design company. Hipgnosis is Aubrey Powell, Peter Christopherson and Storm Thorgerson.

Together, they have formed a formidable team with a flair for imaginative creativity unequalled.

Now, the best of their work has been compiled into an elaborate

coffee-table size book. The many illustrations are backed with an entertaining and explanatory text by Thorgerson. And needless to say, the colour reproduction is excellent.

The designs of Hipgnosis including work for Pink Floyd, Led Zeppelin and 10cc, are stimulated by the music, the lyrics and the album titles. Says Thorgerson, "When designing together we basically play with ideas that turn into pictures that inspire further ideas and so on, until in the end, an idea that appeals comes to light. And it can appeal just because it's odd, cute, romantic, bizarre, appropriate, or striking, and so on. By a further process of analysis we quite often find that this idea is nowhere near as difficult to do as it had at first seemed. So then we tell the client and if he agrees, we go out and do it."

To see how Hipgnosis does it, get the book. It's fascinating. J.E.

# Exile. "Kiss You All Over"

RAK279



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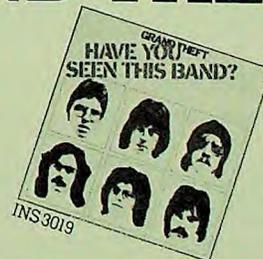
# GRAND THEFT HAVE A BODY ON THEIR HANDS



"Body Talk" is a criminally good single from Grand Theft. In fact, it's so hot it's Tony Blackburn's Record Of The Week. It was lifted on Friday Aug 4th from their highly acclaimed album, "Have You Seen This Band?"

A spokesman for Grand Theft reports that hundreds of record dealers are already helping them with their inquiries.

**"BODY TALK" FROM GRAND THEFT  
THE HIT MEN  
(INT 566)**



*Tony Blackburn's Record Of The Week*



# INTERNATIONAL

## French sales up despite inflation

PARIS: Estimated sales of discs and cassettes in France for 1977 show an upturn of around 22 million, at a total 142 million, over the previous year. The total is comprised of 55 million singles and 72 million albums and 15 million cassettes were sold compared with 10 million in 1976.

EDITED  
by  
NIGEL HUNTER

The Bibliotheque Nationale, where all new recordings must be registered, reports that 9,977 new records, 2,938 new cassettes and 106 new 8-track cartridges were "booked in".

The estimated sales returns show that, despite the heavy tax on recorded works standing at 33½ per cent sales are still building. If the tax is reduced as hoped, then even better trading returns should ensue.

A main item in the sales success story is that record industry prices on average rose by only 3.9 per cent at retail level, while the national inflation rate is virtually 10 per cent.

The outlets for singles have changed in France. Today the main sales area is the supermarkets where the very young, on limited pocket money, buy singles. The older generations, including those just starting employment, find the pegging of prices on albums an attractive lure. For them, there is relatively more value in an album than a single.

• Cassette sales here rise, despite flourishing piracy. Industry organisation SNEPA, the Syndicat Nationale de l'Édition Phonographique et-Audiovisuelle,



TEL AVIV: Paul Simon recently completed four sell-out concert dates in Israel, including the outdoor Roman amphitheatre at Caesarea where he was summoned back to the stage for 10 encores. Simon (left) is seen discussing the gig with CBS Israel international ad&r manager Ian W. Wiener (right) and promotion manager Ronnie Braun.

estimates that at least 80 per cent of the blank tape sold in France is used for recording music, and there is substantial growth in the cassette hardware industry. Despite that, pre-recorded cassettes still showed a 50 per cent upturn over the year.

These returns suggest the Government will be in no hurry to introduce any tax on blank tape. It has already rejected a proposal to levy a tax on recorder hardware lines.

**COPENHAGEN —** Ringo Starr spent a week here recording in the same Sweet Silence Studio where Cat Stevens recorded last year. He cut four tracks for a new album, all produced by Russ Ballard, formerly lead singer of UK band Argent.

Though Starr refused press interviews, he received substantial local newspaper coverage for the trip. Freddy Hansson, managing director of the top-quality studio, works on a policy of attracting top UK and US stars.

## Canadian royalties increase

TORONTO: The Performing Right Organisation of Canada (PRO Canada), the Canadian equivalent of PRS and headquartered in Don Mills, Ontario, has been "heartened" by some Copyright Appeal Board findings which will favour songwriters and composers.

Writing in Music Scene, PRO Canada's bi-monthly journal, managing director and vice president S. Campbell Ritchie noted that the decisions were published in The Canada Gazette by the Department of Consumer and Corporate Affairs, which administers the Canadian Copyright Act.

"PRO Canada, on behalf of your music, was granted an increase in the private radio station tariff from 1.15 per cent of gross revenue received to 1.45 per cent, a very encouraging indication of the recognition of your talents," Ritchie continued. "The CBS (Canadian equivalent of the BBC) tariff was increased from 11 cents per capita of Canadian population according to Statistics Canada to 1.76 cents per capita. A slight increase in the tariffs that may be collected from hotels, restaurants and night clubs was also granted."

PRO Canada members would soon be receiving a new schedule of performance royalty payments reflecting these increases, and also information on the establishment of the pop concert royalty payment.

## Mabel booms after Eurovision

COPENHAGEN: The participation in this year's Eurovision Song Contest by Danish group Mabel singing Boom-Boom has led to subsequent international stardom.

Mabel recently received silver disc awards from the mayor of Stenløse, their home town, for Danish sales in excess of 25,000 on their album Message From My Heart, which featured Boom-Boom on a special one-sided single included with the LP, and Boom-Boom has sold over 20,000 copies in France.

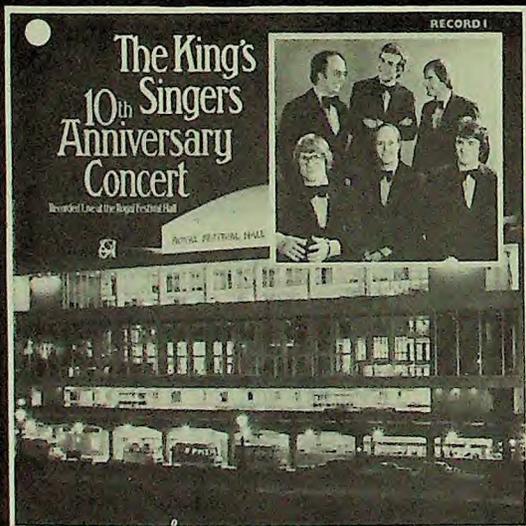
The group has now been released on record in 16 countries, including Australia and Japan, and leading European pop weekly Bravo recently ran an eight-page full colour special on Mabel, putting them on a par with Elvis Presley, the Beatles and Abba.

INTERNATIONAL NEWS  
EVERY WEEK  
IN  
MUSIC WEEK

NEWLY RELEASED ON TWO EMI LPs & TAPE CASSETTES

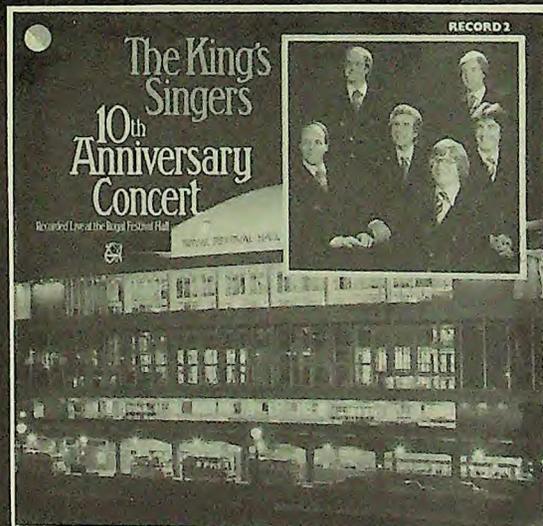
# The King's Singers 10th Anniversary Concert

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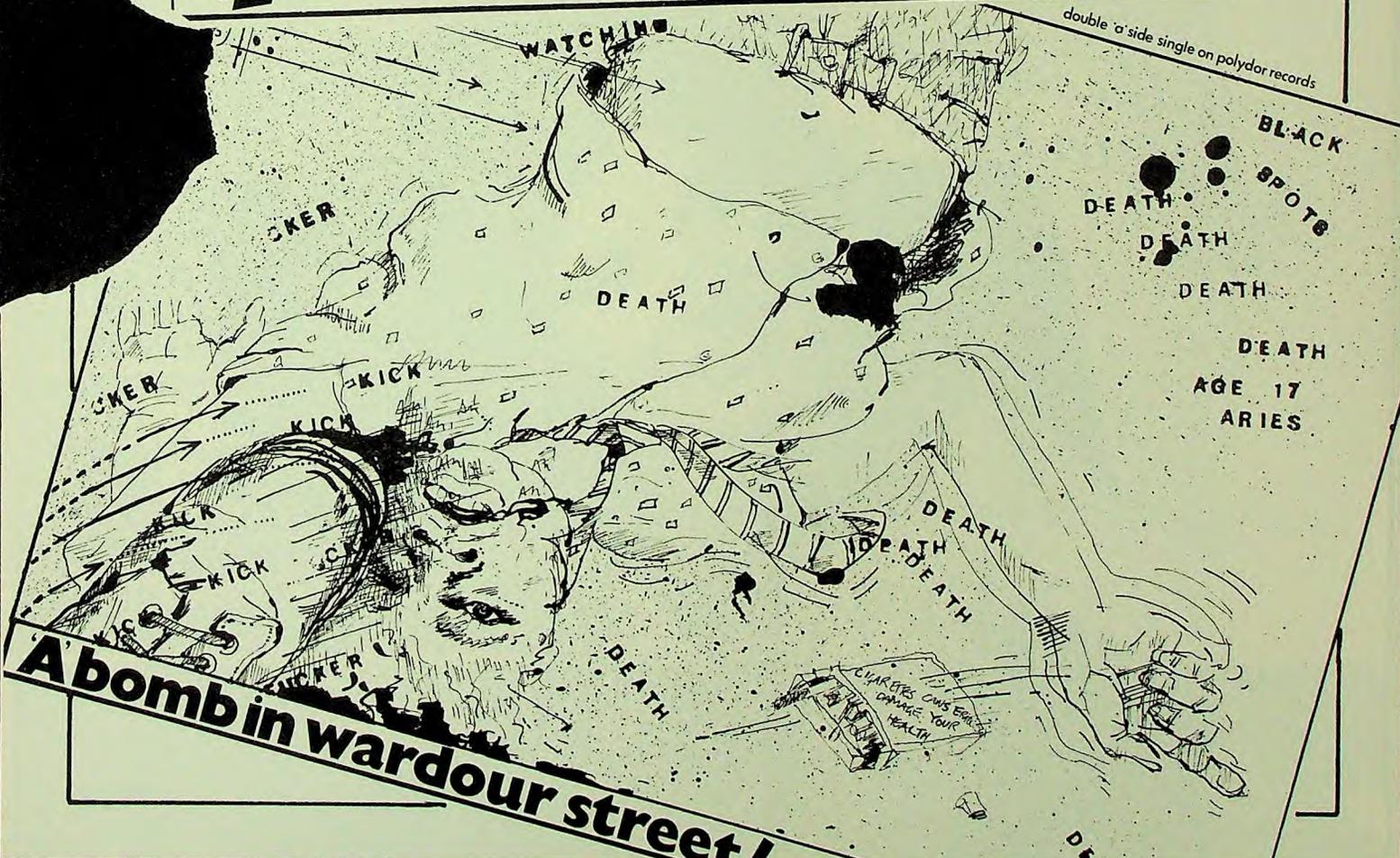
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WISH I COULD BE LIKE DAVID WATTS

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# PUBLISHING

THE EUROVISION Song Contest seems to arouse an annual mixture of irritation and derision from the music industry community. The same complaints are heard about its triviality of standard, its predictable presentation and the politically chauvinistic way the Eurovision juries vote.

In the August 5 edition of *Music Week*, a letter (Page 2) from Ronnie Bridges of Liber-Southern was published, expressing opinion that the Eurovision Song Contest was in danger of becoming "a laughing stock" and urging a re-think in terms of the UK's own eliminating. A Song For Europe event which decides this country's entry for the Eurovision final.

Bridges believes that public criticism of the UK eliminating event stems from the fact that competing songwriters no longer have a brief to provide songs for "a nominated artist of repute". Consequently the elimination and selection process has become "a free-for-all-artists-production-and-minor-choreography deal with regard for what the contest once was — namely an exercise in the art of songwriting."

He wants a return to the days when songwriters could compete with each other on equal terms, and meanwhile believes that A Song For Europe should be redesignated A Record Production For Europe.

*Music Week* has consulted several music publishers and other interested parties on these views, and in general has found fairly widespread discontent with the Eurovision contest as it is at present but a corresponding lack of specific ideas and remedies to improve the situation.

Geoffrey Heath of Heath Levy has served on the Music Publishers

## More visual than musical ?

### NIGEL HUNTER gathers some opinions on Eurovision

Association panel which sifts entries to decide the final list for the Song For Europe event, and didn't find the experience particularly enjoyable.

"You sit and listen to about 50 songs in a morning," he recalled. "The first 10 you judge objectively, but after that your brain starts going. If I walked in to a record producer with 50 songs, he'd throw me out. The real problem is that too many songs are submitted, and a way needs to be found to limit the amount."

"I don't believe we should go back to the system of nominating a specific artist for the contest. We'd have to pick one now for next April, and they might lose their touch or want to do something different by the time the contest comes round. So many good artists write their own songs anyway, and wouldn't be interested in singing other people's."



Geoffrey Heath: "after ten songs your brain starts going"

Tony Roberts of Chappell agrees with Ronnie Bridges that a new idea is needed concerning the method of finding the song for the contest, and with Geoffrey Heath that there are far too many contenders.

"I was on the MPA judging panel last time, and it was very hard going. In the end we picked the best of a bad bunch. I think perhaps a minimum qualification for entry should be imposed whereby the writer has had at least one record released."

Paul Rich of Carlin Music believes that the TV aspect of Eurovision must be borne in mind when considering the presentation angle of song entries as well as their musical worth. But he is equally perturbed about the standard of those submitted, and has also taken his turn on the judging panel assembled by the MPS.

"Some things you just wouldn't believe — like a guy singing with a dog barking in the background. People seemed to be scraping around for old B sides to offer, but then I found some of the songs were being submitted by some of our top writers."

"I haven't entered anything for the last two years," revealed Terry Noon of Noon Music. "If you win, you think it's marvellous. If you send in two or three of what you think are great songs and hear you reached the last 16 or 24, you realise you're still among the 500 or more which didn't make it, and you

wonder if it's worth bothering. I think I prefer the nominated artist system. You know who is going to sing the UK entry and you tell the writers to gear their work accordingly."

Len Taylor of Bourne Music, a veteran in British music publishing and another who's done his bit on the judging panel, is unimpressed by the general quality of song entries, and questions whether it's worthwhile taking part anyway.

"I'd like to see the Song For Europe winner decided by a panel of music industry experts rather than the public," he said. "As for the Eurovision final itself, the juries around Europe are motivated politically rather than musically in the way they vote, and I think we might consider withdrawing altogether from the affair."

The MPA is having a meeting with BBC TV representatives on Friday (August 18) to discuss the next Eurovision tourney and endeavour to improve its image and impact from the UK point of view.

*Music Week* understands that one of the proposals likely to be put forward by the MPA is a submission fee of £10 per song to discourage the more lightweight and frivolous entries, and to keep the total within more manageable proportions by limiting publishers to two each.

Whatever is decided, the fact remains that the winner of the UK Song For Europe qualifying heat does well in the Eurovision final watched by the hundreds of millions of Eurovision viewers, irrespective of whether they win or not. CoCo didn't win in Paris last April, but Hansa's Peter Meisel is warm in their praise for putting the label on the UK map. And the Abba stage of worldwide fame and fortune began in 1974 when they won with Waterloo.



Tony Roberts: minimum qualification should be imposed.

# NANCY PEPPERS



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# Daily



WEDNESDAY, AUGUST 16, 1978

# Mail

8p (CHANNEL ISLANDS 9p)

First Solo Single from DIRK and STIG

# RUTLES SPLIT SENSATION!

By William Dempster

FOLLOWING the amazing success of the Pre-Fab Four, The Rutles, hot news reaches us of the first solo single from DIRK and STIG.

### Maggie

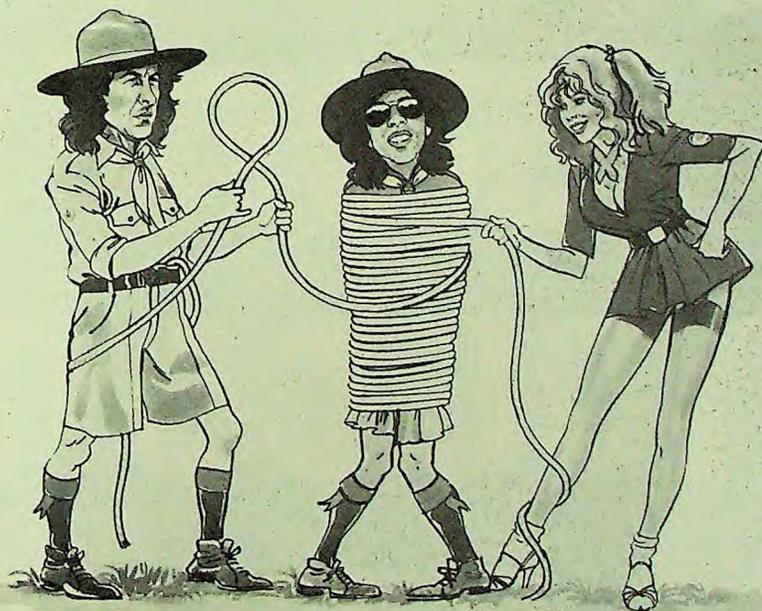
Our intrepid correspondent sends his exclusive story to us for immediate publication.

Turn to Page 11, Col. 4

Base Commodore

On a beach with the Rutles from London

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## • DIRK & STIG •

# GING GANG GOOLIE

c/w

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# BROADCASTING

## RTL urges UK firms to think pan-European

RADIO-TELE LUXEMBOURG is making a determined effort to project its European broadcasting services as strong potential advertising media for British businesses and as a total medium for international concerns.

In a recent address to the International Advertising Association in London, Tony Logie, sales director of Radio Luxembourg (London), announced that the London office is now able to take bookings for all the RTL European services. Previously firms wishing to place ads outside England had to go through one of the European offices of Information et Publicite.

Logie reports a good response to his address, in which he outlined RTL's services and made a plea for British companies to think of media on a pan-European basis, primarily because of the huge overlap which occurs on the continent and the difficulty of media planning when faced with the enormous variation of supply and demand throughout the continent. "I think it was received very well," says Logie, "and as a result there could be British businesses buying time on RTL's European services in the near future. They can now come direct to us and talk on their own terms with no language barrier."

Research for RTL by McCanns has indicated that more people can understand a language compared with actually conversing in it. For instance, the research claims that 29.3 per cent of people in Europe

can understand English but the ability to speak the language is only 17.2 per cent.

RTL transmits radio in French, German, English, Italian, Czech and Norwegian.

Biggest money spinner is the French radio service, which brings in £36 million a year, followed by the German service, claimed to be the only national commercial radio station in Germany.

RTL in Germany has developed a wide range of specialist in-hour commercials including an "action-dialogue spot". The commercial itself talks to the DJ on air live and the DJ talks back. Sponsored programmes are also available at a fixed rate of £3,100 per hour.

The company's lunchtime and evening television service at present covers Luxembourg and Belgium, plus a small part of Germany and France. This service could well be expanded when RTL's projected broadcasting satellite launch takes place some time in the 1980s. The satellite will not, as it is planned at present, cover the United Kingdom.

At present Logie cannot offer a joint deal across all RTL services, nor has he a marketing manual covering all European data, written in English, but both are future possibilities.

### Dates with Genesis

THE BBC TV Nationwide team is hoping to project Genesis to a wider audience with a 50 minute film, Three Dates With Genesis, to be shown on BBC-1 next Monday (21) at 6.20pm. Reporter Bernard Clark and his camera crew followed the group during part of its exhaustive nine months of touring last year and marvelled at the 37 road crew manhandling 20 tons of sophisticated equipment into eight 40ft articulated trucks.

EDITED  
BY  
DAVID DALTON

## Gambaccini lets the critics choose

PAUL GAMBACCINI will host a Rock Critics Choice show as one of the special features lined up by Radio One for August bank holiday (28). Gambaccini recently asked 41 fellow DJs and critics to list their ten favourite albums and he arrived at a final selection of 200. Some of these will be featured in his hour long programme starting at 1.31pm.

Earlier the same day at 10.02am Terry Wogan and Jimmy Young join forces for an hour of music and chat. This programme has arisen from the interest shown in banter exchanged between the two as Wogan bands over the Young on weekday mornings. Much in-joking has apparently led to BBC executives listening intently to hear who amongst them will be the next object of fun.

• Last week Radio One announced in this column and elsewhere that Leo Sayer will be headlining the grand final of the Band of Glory competition at the London Palladium on November 26. I am informed by Sayer's record company, Chrysalis, that this will not be the case.



PHONOGRAM'S MANAGING director Ken Maliphant (right) recently showed his appreciation of Ray Teret's hit-picking ability by presenting him with a silver disc. Piccadilly Radio's afternoon presenter Teret rang Maliphant as soon as he first heard Plastic Bertrand's *Ca Plane Pour Moi* and enthusiastically predicted large large sales for the then unknown Bertrand. Maliphant promised a silver disc if the prediction came true.

## Birmingham's country special

BBC RADIO Birmingham promises a feast of country music on August 30 when *Sounds Country* celebrates its fifth birthday with a specially extended programme.

Ken Dudeney, who has presented and produced the programme since August 29, 1973, will host the show

from 9.30pm until midnight and says: "We started with a tentative thirty minutes of *Sounds Country* but nowadays there's so much happening around the West Midlands that it's not often I have any difficulty in filling the programme's weekly ninety minutes. It was obvious, thanks to clubs already in existence and the coverage given to them in specialist magazines, coupled with the realisation of record companies that there was a growing interest in the country sound in Britain, that a regular programme stood a good chance of success."

DOUBLE 'A' SIDE-DISCO SMASH SINGLE

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c/w

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# LARRY PAGE ORK

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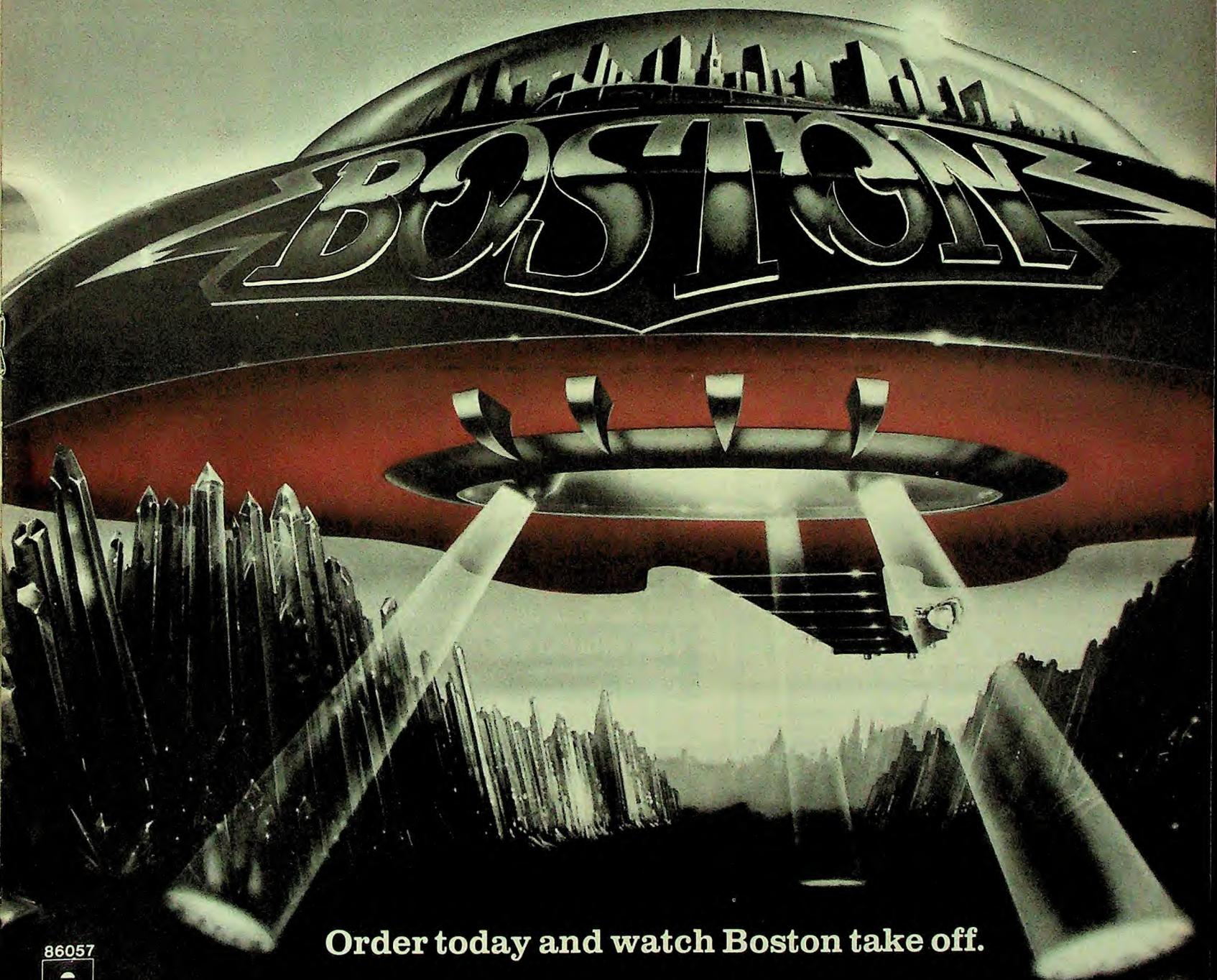
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# Don't look back, look forward to the new Boston album

The release of Boston's second album 'Don't Look Back' promises to be a memorable event.

Their self-named debut album shipped gold and spawned a top ten single 'More Than A Feeling'. So expectations run high for 'Don't Look Back', and an intensive promotional campaign will help to blast it right to the top.



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HE WAS simply the best. The doyen. The gov'nor.

Judy Garland once said he was the finest PR man in the entertainment business. And the tributes which have poured into *Music Week's* office — some of which are printed below — bear witness to that.

But Les Perrin — who died last week — was more than just a press agent. He was first and foremost a warm-hearted, kind, considerate human being with an impish sense of humour. And that was the bedrock of his success. Les was liked, and trusted, by both his clients and the press.

Some of the biggest names in show business gladly trusted the innermost secrets of their personal lives to Les safe in the knowledge that only their "right side" would be presented to the public. And the top by-line names in Fleet Street trusted him because they knew that Les would always give an honest answer — and if he couldn't give an honest answer he'd tell you why and put you on trust not to print it.

That is PR at its most sophisticated and Les had it down to a fine art.

Although he never had any formal training as a journalist (his early jobs ranged from British Rail accounts clerk to the Foreign Office) he had a journalist's ability to spot a story a mile off and he knew exactly how to present it to the press. He also knew precisely the journalist's problems and built his reputation with his famous maxim printed on all his press releases: *The Hour Is Of No Import — Your Story Is.*

He meant it too. You could phone Les at 3.0 a.m. (and his long suffering wife Janie will testify that many did) and he would gladly help you with a quote or a phone number.

He would also spend time helping a young greenhorn reporter because it was simply in his nature to help. And of course he never knew if that greenhorn would someday turn out to be a valuable contact. I well remember first calling Les in the late fifties when Frank Sinatra was in London to record an album.

I was a lowly reporter in the London office of a provincial paper and my editor had said: get to Sinatra. Now Sinatra wasn't even giving interviews to the pack of Fleet Street's best dogging his every movement, but Les Perrin took 45 minutes on the phone to give me a blow-by-blow account of the day's recording session. I got my story —

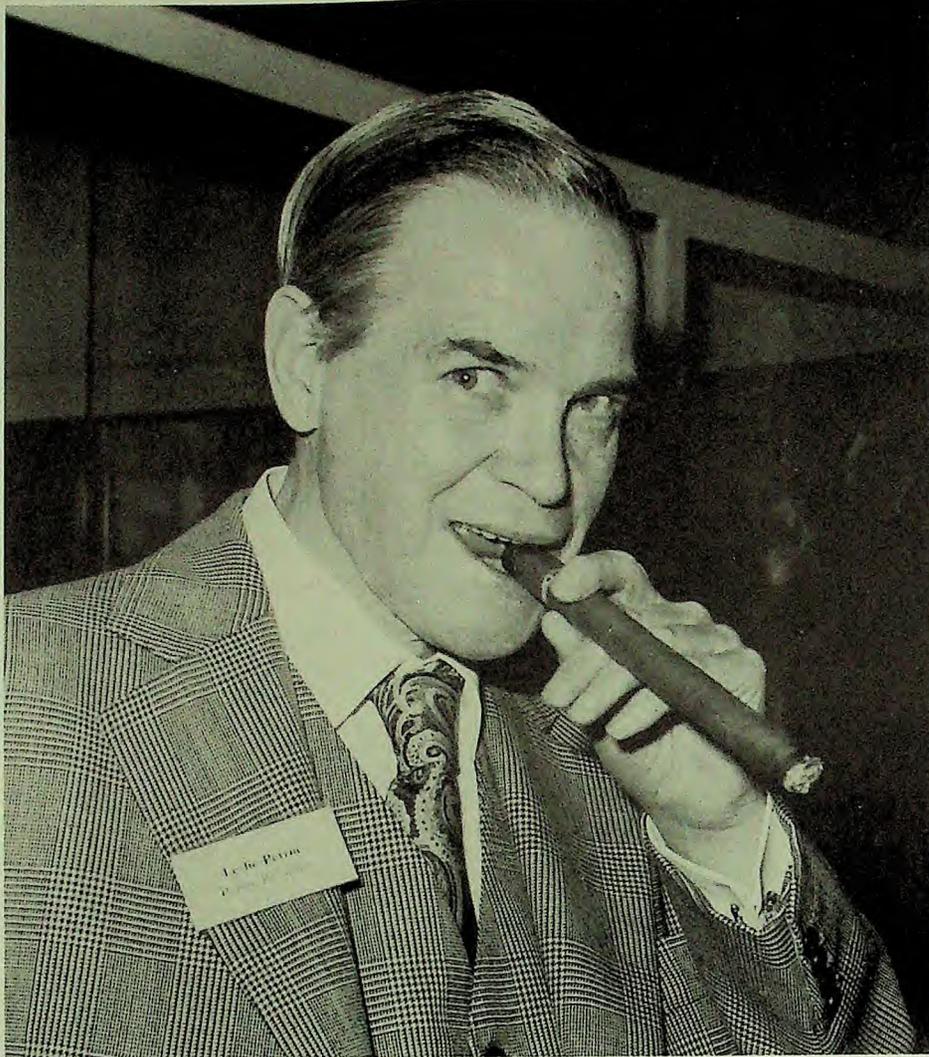


Photo: Doug McKenzie

## 'He was simply the best . . .'

and Les had made a new contact. Some years later I was in PR myself setting up a press office for the first time and Les sat down and happily reeled off dozens of names and phone numbers from his contacts' book. Anyone who knows PR men will know that the contacts'

book is their most closely guarded possession. But then Les was never your ordinary run-of-the-mill PR man.

This is meant to be a tribute to Les rather than an obituary and I know he would want to be remembered for some of the fun moments in his life.

His sense of humour was dry, witty and never bitchy.

One of the funniest stories he told against himself was the near failure of a stunt to drop handbills advertising a Ted Heath Band concert over Nottingham. He took off in a light plane but just as he had

the window open the plane took a nose dive and the bills blew back into the plane and scattered like confetti over the cabin.

But he eventually successfully "bombed" Nottingham — just as the Queen Mother was beginning a Royal visit. I seem to remember that Les had to pay a fine — but the headlines were worth it!

On another occasion he was flying out of Heathrow to see the Rolling Stones in Poland and was taking with him \$2,000 in Polish zlotys for Mick Jagger. At the plane steps he was suddenly seized by plain clothes men and frogmarched back to the building.

He emerged half an hour later looking like a Christmas tree loaded down with parcels of toys. The Customs and Excise had taken a dim view of his "exporting" currency so Les had promptly spent all the money in the duty free shop and gave away the stuff he bought to children on the plane.

Jagger thought it was worth losing the money just for the image of Les loaded with \$2,000 worth of gifts staggering across the tarmac.

A few years ago Les was approached by a member of a very notorious London gang of villains who asked him to handle their PR. "We've got this bad image, see?" said the villain. "But we want people to know what good works we do for charity."

It was an offer Les was able, nervously, to refuse. But it shows the degree of his fame that they had even heard of him in "porridge"!

No tribute to Les Perrin can be complete without tribute too to three ladies who are almost as well known in Fleet Street as Les himself, and who have helped to keep his business going through the last few tragic years of his illness.

There's Anthea Graves, his secretary for 17 years; his daughter Stephanie; and his wife Janie.

These few words seem pathetically inadequate to do full justice to such a man as Les Perrin. But Les himself knew the benefit of always keeping the story short and to the point.

Let me end with a tribute I overheard in a Fleet Street pub one night last week — a quote that I know Les would appreciate with a twinkle-eyed chuckle:

"The thing that made Les different from other PR men," said this journalist, "is that while the others would know what your favourite drink was, Les would know what your hangover cure was!" — **Rodney Burbeck.**

**JOHN DANKWORTH** (on the telephone from Canada where he is on tour with Cleo Laine): Les was able to make a story out of unlikely situations. I remember once travelling on a coach to Birmingham with a BBC producer. At that time the BBC had been receiving sabotage threats and Les suddenly spotted a hole in the window of the coach which looked like a bullet hole. He was on the phone immediately to Fleet Street and we hit the headlines with Dankworth-band-shot-at stories. Les did it all with a twinkle in his eye of course because he was basically an honest, ethical man.

**ALAN WALSH** (magazine publisher): Many tributes will be paid to Les's professionalism and I can testify to that. But I would like to pay tribute to him as a man — and a very generous man at that. On more than one occasion in the sixties he helped me tremendously commissioning freelance work for which he paid generously, and he even lent me his Welsh cottage for my family holidays. To sum up in musical terms: Les played marvellous human being.

**DAVID SANDISON** (Freelance journalist and one of Les's former assistants): He had a newsman's nose and a showman's flair.

**DON SHORT** (former *Daily Mirror* pop writer): Les managed to retain great integrity in an industry in which that is not always apparent.

**PAT DONCASTER** (former *Daily Mirror* features editor): He was a master craftsman in the PR business. I was always amazed how he coped with the problems and demands of twenty or so clients without ever losing his temper and always retaining that pleasant affable nature.

**RAY COLEMAN** (Editor-in-chief of *Melody Maker*): In PR the most difficult thing in the world is to do the right thing for your client and retain the respect of the journalist — and Les could do both. Even when I disagreed with him I respected his reasons for saying no. He was one of the few PR men who understood the journalist's side of the fence.

**MAURICE KINN** (former owner of the *New Musical Express*): Without Les Perrin there would be no *New Musical Express* today. Only his faith and encouragement persuaded me to buy the paper for £1,000 in January 1953, fifteen minutes before it was doomed for closure. A big gamble at the time, but the *Daily Mirror* paid me half a million ten years later. After

financing his first press relations company, Les rapidly became the Prince of publicists — then King. Blessed with an inventive brain, brilliant skill and tireless energy, he was respected by every newspaper man that mattered. His cuttings books will testify to miles of unrivalled coverage, but cannot reveal how many careers were saved when he prevented stories

### The Industry pays tribute

appearing. Les Perrin changed my life, which will never be the same without his kindness, wisdom and genuine friendship. My wife Berenice and I are the honoured Godparents of his daughter Stephanie and it is my aim to ensure that his name is perpetuated in this industry. People like Les Perrin happen once in a lifetime — I'm so glad he happened in mine. His death is a heartache only time can heal, memories are keepsakes nobody can steal.

**JACK HUTTON** (managing director *Spotlight Publications*): I know it sounds trite but he was literally everybody's friend. You could phone him night or day and he never let you down. He helped

thousands of people throughout his life including many publicists in fierce competition to himself. He also had a wonderful sense of humour. I shall be eternally grateful for having known him.

**MAX CLIFFORD** (Publicist — former assistant to Les): Les, as both a PR man and a friend, was held in high regard by Fleet Street and his artists alike. To my mind Les did more than anyone else to establish the credibility of music business PR.

**NICK MASSEY** (Publicist — shared a commuter train carriage with Les from Sutton to Victoria for many years): When I first came in to PR Les was the epitome of what every young publicist aspired to emulate. His relationship with his artists and the press for the first time put PR in the music business onto a professional footing and everyone who has worked in this field since owes Les a debt of gratitude.

**SYD GILLINGHAM** (Journalist/publicist): When it came to show business PR Les was the first — and then came the rest of us. A pro to the proverbial fingertips, he had the newspaper man's love of a good story and the PR man's love of seeing a story being placed in the right quarter at the right time.

The business will never see quite the same again.

**KEITH ALTHAM** (Publicist): He was the gov'nor. As far as all PRs are concerned he was the first.

**HAROLD DAVISON** (On the telephone from his home in Los Angeles): Judy Garland once said that the finest and greatest PR man in the entertainment business was Les Perrin. He had a marvellous ability to present just the right image of his client to the press — and keep the rubbishy things out. At the same time he commanded great respect from the press.

**BRIAN GIBSON** (Head of PR, *Pye Records*): Les became a legend in Fleet Street and anyone who has worked in such a clannish area will know it's often a hard place to be accepted. Les was, because he never broke a confidence, always observed deadlines and knew what to deliver. His friends who had watched him fight a gallant but losing battle against bad health mourn his passing, but he leaves behind a host of memories and a fund of stories that will always echo in the walls of *The Stab*, *El Vinos*, *the Wig and Pen*, and *the Press Club*.

# WHOLESALE

## DOWNING

45/47 London Road, Liverpool 3 Tel: 051-207 7218/9.

**Origins:** Business started in 1919. Has been strongly involved in wholesaling since 1948.

**Area covered:** Whole of Merseyside and the Wirral. Also accounts in North Wales, Northern Ireland, Isle of Man and Blackpool. About 120 accounts.

**Size of operation:** Five staff. 1,500 sq ft.

**Imports:** Product from the majors' imported labels.

**Product stocked:** All major labels plus several independents. Also own pressing of local artists in local studio, plus range of accessories.

**Minimum order requirements:** At least £500 from new shop but none for regular accounts.

**Terms:** Generally slightly above dealer price.

**Ordering and delivery:** Mostly phone orders. Local deliveries by own vehicle. Also Red Star.

**Dealer contact:** Ronald Downing, proprietor.

**One stop facilities:** Most local customers call in to collect orders and can browse through the racks. Premises open Monday to Thursday, 9am to 5pm; Friday, 9am to 9pm. Free car parking for 200 cars adjacent to premises.

## FLYOVER

15, Queen Caroline Street, London W6. Tel: 01-748 1595.

**Origins:** Louis Raynor started retail shop at present premises and gradually increased distribution of imports.

# Supplement update

**Area covered:** Whole of UK. Also exports mainly to Europe.

**Size of operation:** Three staff. Hoping to move to larger premises.

**Imports:** Expensive Japanese pressings, often of product otherwise unavailable in UK. Also mainly specialist new releases and back catalogue from US.

**Product stocked:** In addition to imports also range of UK independent labels.

**Minimum order requirements:** £25.

**Terms:** On application.

**Ordering and delivery:** Mail and phone orders. Two cars available to deliver within central London. Otherwise post or Red Star.

**Dealer contact:** Louis Raynor, proprietor; Paul Callaghan, general manager.

**One stop facilities:** Premises are centrally located and customers may call in, preferably by arrangement, to either collect or choose stock. Open Monday to Saturday, 9.30am to 6.30pm, though often later.

## GOLDSPINNERS

Sandiacre, Allstock, Knutsford, Cheshire. Tel: 056-581 2781. Also warehouse at Dinnington, near Sheffield. Shortly opening new wholesale operation at Unit 3, St Andrews Industrial Estate, Bristol, Avon.

**Origins:** Established in 1973 to supply unconventional outlets with

**AS WHOLESALE continues to expand Music Week monitors the trend. The latest news of expansion comes from Goldspinners, the Cheshire based firm, which is moving part of its operation to Bristol to give an improved service for retailers in the South West.**

**This week DAVID DALTON provides an update to the wholesaling supplement in the May 27 issue of Music Week. Also on page 30 JIM EVANS profiles Spartan Records, a new national sales and distribution outlet specifically for independent labels.**

budget albums. Now over 1,500 accounts.

**Area covered:** Whole of Great Britain.

**Size of operation:** 36 staff. Premises at Knutsford 8,000 sq ft. at Dinnington 3,000 sq ft; at Bristol 4,800 sq ft.

**Imports:** Few at moment but the company is looking at the import market for a possible future venture.

**Product stocked:** All major labels, plus budget product.

**Minimum order requirement:** A proportionate charge is made on orders less than £35.

**Terms:** Dealer price for cash and

carry. A little above dealer price for stock delivered.

**Ordering and delivery:** Currently 14 van areas but fleet will be increased gradually after taking on Bristol premises, from which accounts in that area will be serviced. Also tele sales service incorporating a next day delivery by Securicor. (Four telephone lines — 056-2781/2106/7/8).

**One stop facilities:** Cash and carry customers welcome at both current warehouses which are open from Monday to Friday, 9am to 5pm. Similar service will be available new premises at Bristol and although vans will be operating from there, newsagents, supermarkets etc. will be able to collect their stock.

## HARVEY BUAT

84 Church Street, London NW8. Tel: 01-723 1011 & 01-724 3711.

**Origins:** Tape specialist started selling eight tracks to market traders from back of a car. Decided to move into blank tape almost five years ago.

**Area covered:** Whole of UK, though concentrating on London and the Home Counties.

**Size of operation:** 2 staff. Warehousing and storage 1,000 sq ft.

**Imports:** Audio Magnetics from Geneva amongst others.

**Product stocked:** Wide range of blank cassettes and reel to reel tapes from manufacturers such as BASF,

Fuji, Maxell, Memorex, TDK and Philips. Carriers range of service cassettes by Miles Gregory with lengths from C7 to C47. Also a selection of popular records and recorded tapes.

**Minimum order requirements:** None.

**Terms:** Price list available on request. Cash on delivery, though short term credit may be extended by arrangement.

**Ordering and delivery:** Mail or phone orders. Charge made for delivery by independent carrier.

**Dealer contact:** Alan Taub, proprietor.

**One stop facilities:** Many customers phone with order and arrange to collect it, while a few call personally with order which is made up straight away.

## JAVELIN

Bentley Avenue, Middleton, Manchester. Tel: 061-653 6364.

**Origins:** Started 16 years ago on market stalls, then retail shops.

**Area covered:** Extends from the North West of England as far as the Scottish border, Hull, Birmingham and Wales.

**Size of operation:** 30 staff. Premises 20,000 sq ft.

**Imports:** Very few at moment, except occasional very strong seller. Company intends to look at this area more closely in the future.

**Product stocked:** Best sellers from the major manufacturers; top 50 singles, plus golden oldies.

**Minimum order requirements:** None.

**Terms:** On application.

**Ordering and delivery:** Six lines for phone orders. Two vans aiming for 24-hour delivery. 30 vehicles at

TO PAGE 20

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Folk  
Blues  
Organ Music  
Country  
Nostalgia  
Over 170 labels.



# WHOLESALE

## FROM PAGE 19

disposal of juke box operation often used to make record drops.

**Dealer contact:** Peter Robinson, sales manager.

**One stop facilities:** Opening hours are Monday to Wednesday, 9am to 5.30pm; Thursday and Friday, 9am to 8pm; Sunday, 2pm to 4pm. No credit for cash and carry. Range of accessories available to personal callers as are monthly special offers. Recent offers have included £3 for Saturday Night Fever album and whole of Elvis catalogue (LP and cassette) at £2.

## JAZZ SERVICES UNLIMITED

66 West Street, Sowerby Bridge HX6 3AP, Yorkshire, Tel: 0422 33750.

**Origins:** Started in 1973 to handle independent jazz labels without existing outlets. Rapidly expanded into other 'minority' areas.

**Area covered:** Whole of Great Britain. Primary export areas US, West Germany, Japan, Australia and Scandinavia.

**Size of operation:** 5 staff. Premises 7,500 sq ft.

**Imports:** Specialist catalogue including Concord & Joyce from US, Dawn Club and Enja from West Germany, Swaggie from Australia, Palm and Pragmaphone from France, Queen and Horo from Italy, Timeless from Holland, Sackville from Canada, Dragon and Out from Sweden, and Muza from Poland.

**Product stocked:** About 170 labels including nearly all British independents in jazz, folk and blues field. Expanding into new lines of country, mechanical music, barbershop and organ music. Also stocks large range of books on jazz and associated musics.

**Minimum order requirements:** None.

**Terms:** Dealer price. List on request.

**Ordering and delivery:** Tele sales, post and reps. Special arrangements possible. Same day despatch. Answer phone 061-794 3525.

**Dealer contact:** John Pilgrim or Mrs Greaves.

**One stop facilities:** Trade counter open Monday to Friday, 9am to 5pm. Ample car parking at rear of premises.

## OLDIES UNLIMITED

6/12 Stafford Street, St Georges, Telford, Shropshire TF2 9JQ. Tel: 0952 617625.

**Origins:** Started dealing in excess stock singles on a commercial scale in 1971. Turnover has doubled every year since.

**Area covered:** Whole of UK plus exports to Western Europe, North America and Australia.

**Size of operation:** Premises 5,000 sq ft.

**Imports:** Singles.

**Product Stocked:** Predominantly ex-chart and oldies. List sent free. **Minimum order requirements:** 100 singles.

**Terms:** Cash with order or cash on delivery.

**Ordering and delivery:** Mail or Phone orders. Delivery by post or Roadline; by independent courier to Europe.

**Dealer Contact:** Anthony Lewis, partner.

**One stop facilities:** Callers welcome Monday to Friday, 9am to 5pm; Saturday, 9am to 1pm.

## PEARSONS

29 Rawson Place, Bradford, West Yorkshire BD1 3QL. Tel: 0274 27845.

**Origins:** Moved into wholesaling in addition to retailing in 1958.

**Area covered:** Whole of Yorkshire.

**Size of operation:** 26 warehouse staff. 41 staff in all. Premises 8,000 sq ft.

**Imports:** None.

**Product stocked:** All major labels plus tv product and selection of deletions and overstocks.

**Minimum order requirements:** None.

**Terms:** On application.

**Ordering and delivery:** Mail and phone orders. Three own vans, otherwise independent carriers. Local orders delivered daily.

**Dealer contact:** Roy Jones, financial director; Paula Johnstone, wholesale manager.

**One stop facilities:** Customers encouraged to browse in warehouse. Opening hours are Monday to Saturday, 8.30am to 5.30pm. Terms for cash and carry customers are 35 per cent off RRP plus VAT.

**Area covered:** Whole of Great Britain.

**Size of operation:** 14 staff. Warehouse 6,000 sq ft plus office space.

**Imports:** Claims to be largest importer of Irish records in Britain.

**Product stocked:** Extensive range of Irish country and folk product from artists such as Philomena Begley, the Cotton Mill Boys, Horslips, plus albums from The Corries, Hank Locklin and Red Sovine among others.

**Minimum order requirements:** Orders under ten items subject to a £2 p&p surcharge.

**Terms:** On application. Prices recently reduced by up 20p. For account customers payment asked for within 30 days of the invoice date and for cash customers, cash with order.

**Ordering and delivery:** Mail and telephone orders. Own van delivery in London and Home Counties. Small orders despatched by post, while larger orders sent by Courier Express, British Rail or Roadline.

**Dealer contact:** John Finnan; Ambrose Donohue (London area).

**One stop facilities:** Customers may come along to choose or collect orders by arrangement.

TO PAGE 30

For the record  
it's  
01-987  
3812

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Glampor House 47 Bengal Street Manchester M4 6AF Tel: (061) 228 6655

## ROBINSON'S RECORDS

26 Blackfriars Street, Manchester, M3 5BP. Tel: 061-832 2701.

**Origins:** 19 years in retailing and wholesale/export department established 18 months ago. One stop service including import product set up three months ago.

**Area covered:** Whole of UK, also exports worldwide.

**Size of operation:** 20 staff. Main store 7,000 sq ft.

**Imports:** Wide range of US deletions including many small labels. Any current US record available to order. Large selection of golden oldie singles.

**Product stocked:** All main UK budget and current material plus selection of deleted LPs and singles.

**Minimum order requirements:** None to established dealers.

**Terms:** Cash and carry, prices listed. No credit facilities.

**Ordering and delivery:** Mail order, telephone or telex. Delivery by carriers or post. Exports by air or sea freight.

**Dealer contact:** Richard Cooper, international sales manager; Les Whitley, despatch manager.

**One stop facilities:** Trade counter and self-selection showroom open from 10am to 5pm, Monday to Friday, Saturday, 10am to midday.

## SHANNON RECORDS

326 Kensal Road, London W10 5BL. Tel: 01-969 3322.

**Origins:** Company took over distribution of Irish country records in October last year from Shannon Distribution, a firm founded in 1968. Recently acquired Sean-Nos which specialised in Irish folk.

## Robinson's Records

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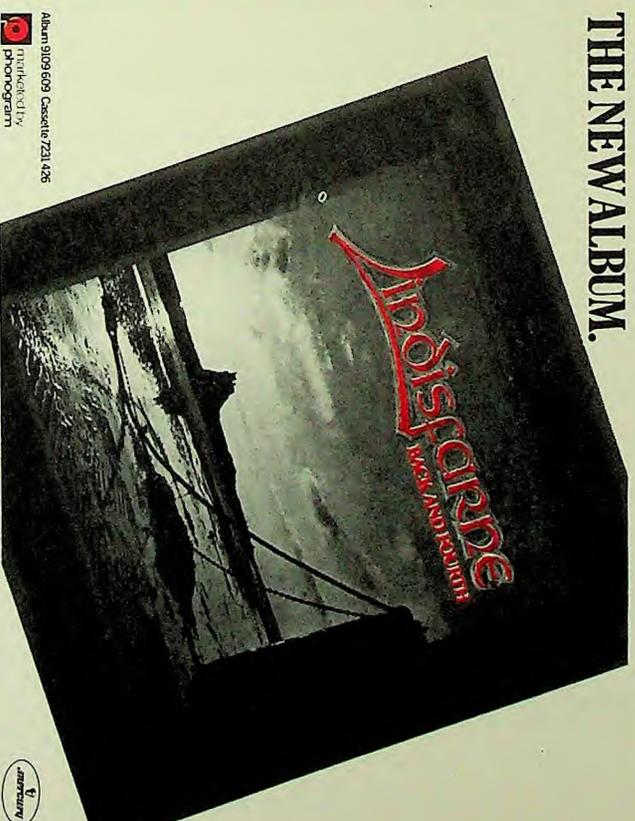
# TOP 60 Albums

WEEK ENDING AUGUST 19 1978

1	1	SATURDAY NIGHT FEVER Various	•	RSO 2658 123
2	4	NIGHTFLIGHT TO VENUS Boney M	•	Atlantic K 50498
3	3	20 GIANT HITS Molan Sisters	•	Target TGS 502
4	2	20 GOLDEN GREATS The Hollies	•	EMI EMTV 11
5	8	GREASE Original Soundtrack	•	RSO RSD 2001
6	5	STREET LEGAL Bob Dylan	•	CBS 86067
7	10	WAR OF THE WORLDS Jeff Wayne's Musical Version	□	CBS 96000
8	6	LIVE AND DANGEROUS Thin Lizzy	•	Vertigo 6641 807
9	7	THE KICK INSIDE Kate Bush	•	EMI EMC 3223
10	22	EXPRESSIONS Don Williams		K-Tel NE 1033
11	18	NATURAL HIGH Commodores		Motown STML 12087
12	11	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400
13	12	SOME GIRLS Rolling Stones	•	EMI CUN 39108
14	<b>NEW</b>	STAR PARTY Various		K-Tel NE 1034
15	25	CLASSIC ROCK London Symphony Orchestra	•	K-Tel ONE 1009
31	46	THE SOUND OF BREAD Bread	•	Elektra K 52062
32	43	BACK AND FOURTH Lindisfarne		Mercury 9109 609
33	-	CITY TO CITY Gerry Rafferty	•	United Artists UAS 30104
34	34	20 GOLDEN GREATS Beach Boys	•	Capitol EMTV 1
35	30	BLACK AND WHITE Stranglers	•	United Artists UAK 30222
36	36	PASTICHE Manhattan Transfer	•	Atlantic K 50444
37	47	THE STRANGER Billy Joel	□	CBS 82311
38	<b>NEW</b>	SHADOW DANCING Andy Gibb		RSO RSS 001
39	54	THE STUD Various	•	Ronco RTD 2029
40	37	OBSESSIONS UFO	•	Chrysalis CDL 1182
41	31	DARK SIDE OF THE MOON Pink Floyd	•	Harvest SHVL 804
42	42	FBI Original Soundtrack		MCA MCSP 284
43	-	MAGIC FLUTE OF JAMES GALWAY James Galway		Red Seal LRL 5131
44	28	YOU LIGHT UP MY LIFE Johnny Mathis	•	CBS 86055
45	38	I KNOW COS I WAS THERE Max Boyce	□	EMI MAX 1001

MOODY BLUES  
THE SUPER HIT ALBUM FROM  
THE MOODY BLUES  
PRODUCED BY TONY CLARKE  
ALBUM TXS 129  
CASSETTE KTXC 129  
DECCA

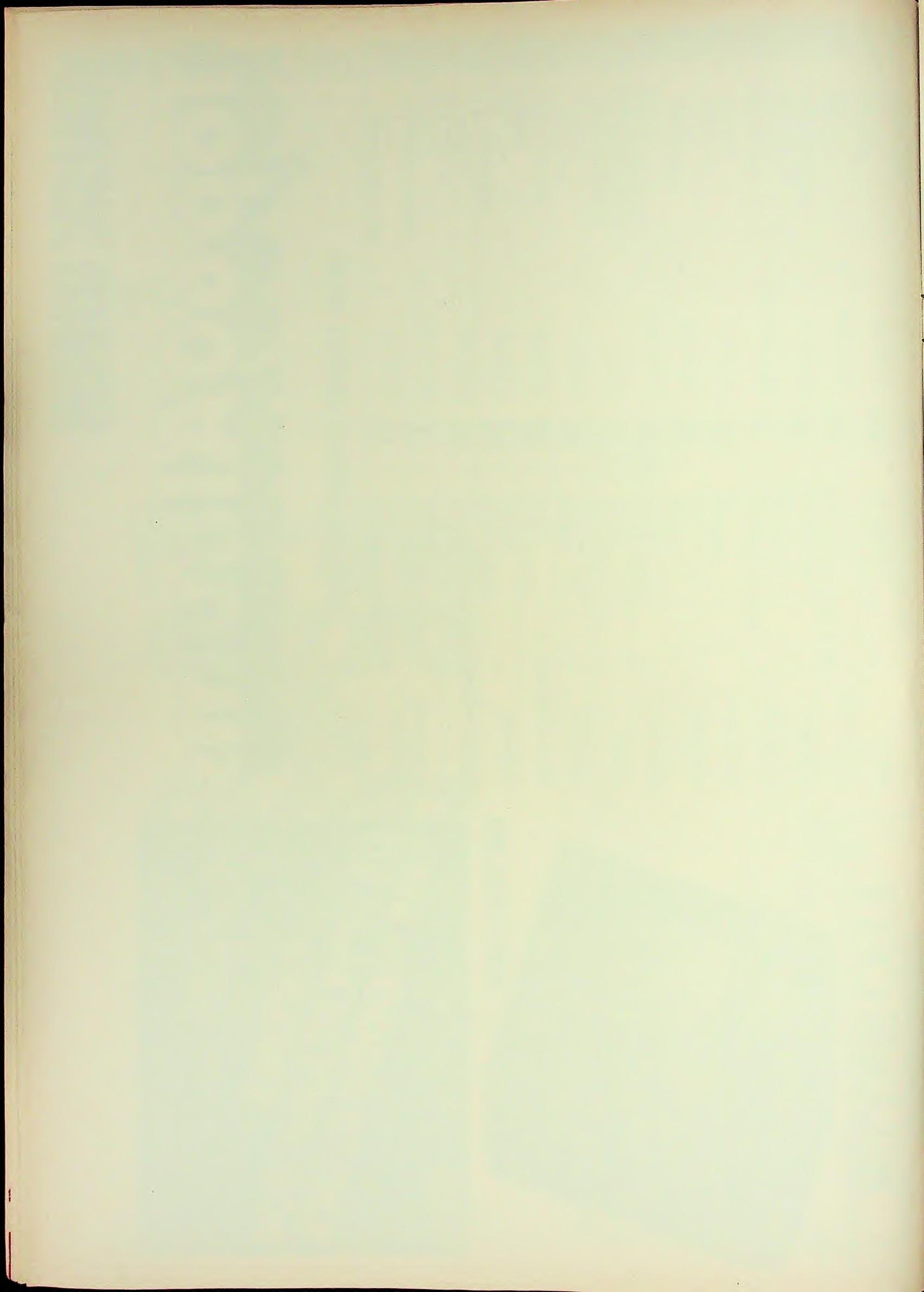
THE NEW ALBUM.



Album 9109 609 Cassette Z31 426  
Produced by  
phonogram

# LEO SAYER





# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### RADIO ONE FEATURED FORTY

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 — Rubinoes (Beserkley BZZ 18)  
KISS YOU ALL OVER — Exile (RAK 279)  
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)  
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 — Quincey Jones (A&M AMS 7367)  
SUBSTITUTE — Clout (EMI Carrere 2788)  
SUPERNATURE — Cerrone (Atlantic K 11089)  
THREE TIMES A LADY — Commodores (Motown TMG 113)  
TOOK THE LAST TRAIN — David Gates (Elektra K 12307)  
TOP OF THE POPS — Rezillos (Vertigo/Sire 6059 209)  
TWO OUT OF THREE AIN'T BAD — Meat Loaf (Epic EPC 6281)  
WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
WHO ARE YOU — The Who (Polydor WHO 1)  
YOU — Rita Coolidge (A&M AMS 7375)  
YOU'RE ALL I NEED TO GET BY — Johnny Mathis/Deniece Williams (CBS 6483)  
YOU'RE THE ONE THAT I WANT — John Travolta/Olivia Newton John (RSO 006)

### RECORDS OF THE WEEK

Dave Lee Travis: MIDNIGHT BLUE — Melissa Manchester (Arista 13)  
Simon Bates: GOT A FEELING — Patrick Juvet  
Paul Burnett: FORGET ABOUT YOU — Motors (Virgin VS 222)  
Tony Blackburn: BODY TALK — Grand Theft (EMI International INT 566)  
Kid Jensen: HONG KONG GARDEN — Siouxsie & The Banshees (Polydor 2059 052)

## Radio 2

### ALBUM OF THE WEEK

CAPTAIN & TENNILLE DREAM — Captain & Tennille (A&M AMLH 64707)

## Luxembourg

### LUXEMBOURG BULLETS

TOO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)  
ASK THE ANGELS — Patti Smith Group (Arista 197)  
DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)  
FORGET ABOUT YOU — Motors (Virgin VS 222)  
CALIFORNIA MAN — Cheap Trick (Epic EPC 6427)  
YOU — Andy Williams (CBS 6564)  
METEOR MAN — Dee D. Jackson (Mercury 6007 182)  
SHE'S GONNA WIN — Bilbo (Lightning LIG 548)  
I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)  
MAGNET AND STEEL — Walter Egan (Polydor 2001 807)

### POWER PLAY

AND THE BAND PLAYED ON — Flash & The Pan (Ensign ENY 15)

### TWIN SPIN

BABY I NEED YOUR LOVIN' — Eric Carmen (Arista 207)

## TOP ADD ONS

- 1 FORGET ABOUT YOU — Motors (Virgin VS 222) RI, RL, PR, C, BR, RC, D, M, H, F, RT, O, P, V.
- 2 WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182) BR, T, H, F, S, RT, P, V, Bb.
- 3 DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17217) RL, C, T, H, P, V, Md, Bb.
- 4 OH WHAT A CIRCUS — David Essex (Mercury 6007 185) C, RC, D, B, S, U.
- 4 BRITISH HUSTLE — Hi Tension (Island WIP 6446) C, BR, B, S, TV, RT.
- 4 RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113) D, M, T, F, B, TV.
- 4 DREADLOCK HOLIDAY — 10cc (Mercury 6008 035) BR, RC, D, M, B, S.

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

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

WALK ON BY — Stranglers (United Artists UP 36429)  
OH WHAT A CIRCUS — David Essex (Mercury 6007 185)  
DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)  
AN EVERLASTING LOVE — Andy Gibb (RSO 015)  
TWO OUT OF THREE AIN'T BAD — Meat Loaf (Epic EPC 6281)  
SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
RAININ' THROUGH BY SUNSHINE — Real Thing (Pye 7N 46113)  
LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)

## BRMB

BIRMINGHAM

### ADD ONS

BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)  
FORGET ABOUT YOU — The Motors (Virgin BS 222)  
57 CHEVROLET — Billie Jo Spears (United Artists UP 36434)  
AIN'T IT FUNNY — Colin Blunstone (Epic EPC 6535)  
WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
THE EVE OF THE WAR — Jeff Wayne (CBS 6496)  
YOU LIGHT UP MY LITTLE — Loleata Holloway (Salsoul SSOL 111)  
THE WOMAN OF YOUR ARM — Randy Edelman (20th Century BTC 1038)  
OOH CHILD — Charles Jackson (Capitol CL 15997)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: IF YOU WANT TO FEEL — Harry Chapin (Elektra K 12308)  
David Lincoln: THINK IT OVER — Cheryl Ladd (Capitol CL 16002)  
Phil Easton: LAWYERS GUNS AND MONEY — Derringer (Sky 6515)  
Norman Thomas: A SONG BETWEEN US — Kenny Nolan (Polydor 2066 949)

### ADD ONS

EVERLASTING LOVE — Andy Gibb (RSO 015)  
BROWN GIRL IN THE RING — Boney M (Atlantic/Hansa 11120)

YOU — Rita Coolidge (A&M AMS 7375)  
DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)  
SLOW TRAIN TO PARADISE — Tavares (Capitol CL 15996)  
IT'S ONLY MAKE BELIEVE — Child (Ariola Hansa AHA 522)  
FORGET ABOUT YOU — Motors (Virgin BS 222)  
OH WHAT A CIRCUS — David Essex (Mercury 6007 185)  
LOVE DELUXE — Shadows (EMI 2838)  
MAGNET AND STEEL — Walter Egan (Polydor 2001 807)  
WINE WON'T TURN TO WATER — Alan Love (Mountain TOP 41)  
SHE'S GONNA WIN — Bilbo (Lightning LIG 548)  
57 CHEVROLET — Billie Jo Spears (United Artists UP 36434)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: MY ANGEL BABY — Toby Beau (RCA PB 1250)  
Steve Jones: GREASE — Frankie Valli (RSO RS 897)  
Richard Park: HOT SHOT — Karen Young (Atlantic K 11180)  
Tom Ferrie: OH WHAT A CIRCUS — David Essex (Mercury 6007)  
Tim Stevens: DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)  
Bill Smith: THINK IT OVER — Cissy Houston (Private Stock PVT 166)  
Dougie Donnelly: DRIFTIN' — Alessi Brothers (A&M AMS 7372)

### CURRENT CHOICE

FORGET ABOUT YOU — The Motors (Virgin VS222)

### ADD ONS

I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)  
LOVE WILL FIND A WAY — Pablo Cruise (A&M AMS 7370)  
BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
YOU REALLY TOUCH MY HEART — Amii Stewart (Atlantic K 11178)  
DON'T WANNA SAY GOODNIGHT — Kandidate (RAK 580)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: LAWYERS GUNS AND MONEY — Derringer (SKY 6515)  
Michael Henderson: DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)  
Trevor Campbell: LET ME TAKE YOU IN MY ARMS AGAIN — Neil Diamond (CBS 6207)  
Eddie West: RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)

### ADD ONS

OH WHAT A CIRCUS — David Essex (Mercury 6007 185)  
FORGET ABOUT YOU — Motors (Virgin VS 222)  
YOU — Rita Coolidge (A&M AMS 7375)  
LOVE DELUXE — The Shadows (EMI 2838)  
KISS YOU ALL OVER — Exile (RAK 279)  
BEEP BEEP LOVE — Gruppo Sportivo (EPC Epic 6454)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: YOU MAKE ME FEEL — Sylvester (Fantasy FTC 160)  
Steve Hamilton: FORGET ABOUT YOU — Motors (Virgin VS 222)  
Bill Terrence: LOVE WILL FIND A WAY — Pablo Cruise (A&M AMS 7370)  
Mike Gower: LOVE IS BLIND — Night Shift (Zoom ZUM 7)  
Brian Ford: PRIVILEGE — Patti Smith Group (Arista 197)  
Station Hit: WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)

### ADD ONS

MAGNET AND STEEL — Walter Egan (Polydor 2001 807)  
DAYLIGHT AND DARKNESS — Smokey Robinson (Motown TMG 1114)  
BABY I NEED YOUR LOVIN' — Eric Carmen (Arista 207)  
IT'S O.K. — Celebration (MCA 379)  
I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)  
AND THE BAND PLAYED ON — Flash & The Pan (Ensign ENY 15)  
RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)

# MUSIC WEEK

## NEXT IN LINE

"If You Wanna Do A Dance All Night"	K11175	AS ADVANTAGE
DETROIT SPINNERS		
"Hot Shot"	K11180	AS ADVANTAGE
KAREN YOUNG		
"Daylight Katy"	K17124	AS ADVANTAGE
GORDON LIGHTFOOT		
"Where Did Our Love Go"	K11182	AS ADVANTAGE
MANHATTAN TRANSFER		

# Teri De Sario

'Ain't Nothing  
Gonna Keep  
Me From You'

CAN128

WRITTEN & PRODUCED BY

## BARRY GIBB



A Tony Blackburn  
'Record of the Week'



THE  
MOODY BLUES

# SINGLES CHART

# TOP 75

WEEK ENDING AUGUST 19 1978

1	5	THREE TIMES A LADY Commodores	Motown TMG 1113
2	1	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John	RSO 006
3	2	SUBSTITUTE Clout	Carrere EMI 2788
4	18	IT'S RAINING Darts	Magnet MAG 126
5	6	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M	Atlantic/Hansa K 11120
6	7	FOREVER AUTUMN Justin Hayward	CBS 6368
7	3	BOOGIE OOGIE OOGIE A Taste Of Honey	(Tower) Capitol CL 15988
8	12	5-7-0-5 City Boy	Vertigo 6059 207
9	9	IF THE KIDS ARE UNITED Sham 69	Polydor 2059 050
10	11	NORTHERN LIGHTS Renaissance	Warner Brothers K 17177
11	23	SUPER NATURE Cerrone	Atlantic K 11089
12	4	SMURF SONG Father Abraham	Decca F 13759
13	21	BABY STOP CRYING Bob Dylan	CBS 6499
14	28	IT'S ONLY MAKE BELIEVE Child	Ariola Hansa AHA 522
15	19	COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips	Buddah BDS 473
16	8	DANCING IN THE CITY Marshall Hain	Harvest HAR 5157
17	20	LIFE'S BEEN GOOD Joe Walsh	Asylum K 13129

35	25	USE TA BE MY GIRL O'Jays	Philadelphia PIR 6332
36	NEW	OH WHAT A CIRCUS David Essex	Mercury 6007 185
37	34	STUFF LIKE THAT Quincy Jones	A&M AMS 7367
38	NEW	YOU MAKE ME FEEL Sybyster	Fantasy FTC 160
39	30	COLD AS ICE Foreigner	Atlantic K 10986
40	72	RAININ' THROUGH MY SUNSHINE Real Thing	Pye 7N 46113
41	48	SIGN OF THE TIMES Bryan Ferry	Polydor 2001 798
42	39	SHA LA LA LA LEE Plastic Bertrand	Vertigo/Sire 6059 209
43	42	SOMEWHERE IN THE NIGHT/COPACABANA Barry Manilow	Arista 196
44	29	AIRPORT Motors	Virgin VS 219
45	31	DON'T BE CRUEL Elvis Presley	RCA PB 9265
46	27	IS THIS A LOVE THING Raydio	Arista ARIST 193
47	38	COME ON DANCE DANCE Saturday Night Band	CBS 6367
48	NEW	TWO OUT OF THREE AIN'T BAD Meat Loaf	Epic/Cleveland EPC 6281
49	55	I DON'T NEED TO TELL HER Lurkers	Beggars Banquet BEG 9
50	45	YOU'RE ALL I NEED TO GET BY Johnny Mathis/Deneice Williams	CBS 6483
51	NEW	GALAXY OF LOVE Crown Heights Affair	Philips 6168 801
52	50	YOU LIGHT MY FIRE Sheila B. Devotion	Carrere EMI 2828
53	60	LOVE YOU MORE Buzcocks	United Artists UP 36433
54	NEW	HOT SHOT Karen Young	Atlantic K 11180
55	58	MAGIC MIND Earth Wind & Fire	CBS 6490
56	53	ONLY YOU CAN ROCK ME UFO	Chrysalis CHS 2241
57	NEW	FORGET ABOUT YOU Motors	Virgin VS 222
58	62	IT'S THE SAME OLD SONG K.C. & The Sunshine Band	T.K. TKR 6037
59		QUIFAR AWAY EYES The Quifars	



# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: LOVE OR SOMETHING LIKE IT — Kenny Rodgers (United Artists UP 36419)  
Roger Moffat: MANHATTAN — Robin Sarstedt (Decca 13792)  
Johnny Moran: BEST OF BOTH WORLDS — Robert Palmer (Island WIP 6445)  
Colin Slade: FORGET ABOUT YOU — Motors (Virgin VS 222)  
Ray Stewart: BODY TALK — Grand Theft (EMI INT 566)  
Bill Crozier — I JUST CAN'T LEAVE YOUR LOVE ALONE  
B. B. King (ABC 422)

### ADD ONS

DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K17214)  
WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
TOO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)  
'57 CHEVROLET — Billie Jo Spears (United Artists UP 36434)  
SENORA — Mr. Big (EMI 2819)  
MY ANGEL BABY — Toby Beau (RCA PB 1250)

## Metro Radio

NEWCASTLE

### ADD ONS

DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)  
RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)  
FORGET ABOUT YOU — Motors (Virgin VS 222)  
LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)  
SOUL TO SOUL — Michael Zagger (Private Stock PVT 161)  
SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)

## Radio Orwell

IPSWICH

### HIT PICKS

Andy Archer: THERE IS NO WAY OUT OF HERE — David Gilmour (Harvest HAR 516)  
Anthea Clarke: FORGET ABOUT YOU — Motors (Virgin VS 222)  
Keith Rogers: WHOOPS A DAISY — Humphrey Ocean and The Hardy Annuals (Stiff)  
Bernard Mulhern: SOUL TO SOUL — Michael Zager (Private Stock PVT 161)  
Tony Valence: GALAXY OF LOVE — Crown Heights Affair (Mercury 9199 8311)

### ADD ONS

LOVE OR SOMETHING LIKE IT — Kenny Rodgers (United Artists UP 36419)  
MONTEGO BAY — Sugar Cane (Ariola/Hansa AHA 524)  
NATURAL MAN — John Spencer's Louts (Beggars Banquet BEG 10)  
CHECKING ON YOU — Third Encounter (Jet)  
YOU REALLY TOUCHED MY HEART — Amii Stewart (Atlantic K111 78)  
'57 CHEVROLET — Billie Jo Spears (United Artists UP 36434)  
STANDING ON THE VERGE — Platinum Hook (Motown TMG 1115)  
DON'T STOP NOW — Gene Farrow (Magnet MAG 125)

## Pennine Radio

BRADFORD

### HIT PICKS

John H. Scragg: TOO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)  
Ian Scott: THE EVE OF THE WAR — Jeff Wayne (CBS 6496)  
Mike Hurley: AIN'T IT FUNNY — Colin Blunstone (Epic EPC 6555)  
Roger Kirk: LOVE DELUXE — Shadows (EMI 2838)  
Stewart Francis: WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)

### PENNINE PICK

FORGET YOU — Motors (Virgin VS 222)

### ADD ONS

I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)  
SECURITY — The Sains (Harvest HAR 5166)  
DON'T WANNA SAY GOODNIGHT — Candidate (RAK 280)

## Piccadilly Radio

MANCHESTER

### ADD ONS

Brian Day: BEACH BOY GOLD — Gidea Park (Stone SON 2162)  
MAGNET AND STEEL — Walter Egan (Polydor 2001 807)  
TOO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)  
I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)  
FORGET ABOUT YOU — Motors (Virgin VS 222)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Brian Day: MELLOW LOVIN' — Judy Cheeks (Ariola ARO 121)  
Peter Grieg: FORGET ABOUT YOU — Motors (Virgin BS 222)  
Carmella McKenzie: CHECKING ON YOU — Third Encounter (Jet)  
A.T. Baxter: THINK IT OVER — Cissy Houston (Private Stock PVT 166)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: DREADLOCK HOLIDAY 10cc (Mercury 6008 035)  
Colin Mason: DON'T WANNA SAY GOODNIGHT — Candidate (RAK 580)  
Ursula David: GET YOU LOVE RIGHT — Alan David (EMI 2821)  
Stuart Freeman: WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
Phil Fothergill: IF YOU WANT TO FEEL — Harry Chapin (Elektra K12308)  
Paul Menner: TOO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)

### ADD ONS

TREAT HER RIGHT — Shakin' Stevens (Epic EPC 6567)  
TOP OF THE POPS — Rezillos (Sire SIR 4001)  
LONELY NIGHT — Network (Private Stock PVT 169)  
OH WHAT A CIRCUS — David Essex (Mercury 6007)  
BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
THE EVE OF THE WAR — Jeff Wayne (CBS 6496)

## Radio Tees

TEESIDE

### ADD ONS

YOU — Rita Coolidge (A&M AMS 7375)  
RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)  
LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)  
WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
KISS YOU ALL OVER — Exile (RAK 279)  
ROLL THE DICE — Steve Harley (EMI 2830)  
PLEASE REMEMBER ME — Cliff Richard (EMI 2832)  
RAG DOLL — Steeleye Span (Chrysalis CHS 2233)  
YOU LIGHT MY FIRE — Sheila B. Devotion (EMI 2828)  
DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)  
SHE'S GONNA WIN — Bilbo (Lightning LIG 548)

## Radio 210

THAMES VALLEY

### ADD ONS

IF YOU WANNA DO A DANCE — Detroit Spinners (Atlantic K 11175)  
MAGIC MIND — Earth Wind and Fire (CBS 6490)  
LOVIN' LIVIN' AND GIVIN' — Diana Ross (Motown TMG 112)  
OH HONEY — Delegation (State STAT 82)  
I JUST CAN'T LEAVE YOU ALONE — BB. King (ABC 4226)  
BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
SUPERNATURE — Cerrone (Atlantic 11089)  
GOT A FEELING — Patrick Juvet (Casablanca)  
METEOR MAN — Dee D. Jackson (Mercury 6007 182)  
RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)

## Radio Trent

NOTTINGHAM

### ADD ONS

TONIGHT — Ringo Starr (Polydor 2001 795)  
COMMONWEALTH TEMPO — Groovers Steel Orchestra (United Artists UP 36439)  
FORGET ABOUT YOU — Motors (Virgin VS 222)  
WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
'57 CHEVROLET — Billie Jo Spears (United Artists UP-36439)  
SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)  
BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
YOU — Andy Williams (CBS 6564)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Chris Pollard: TREAT HER RIGHT — Shakin' Stevens (Epic EPC 6567)  
Nicky Jackson: DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)  
Dave Christian: FORGET ABOUT YOU — Motors (Virgin VS 222)  
Andy Ferriss: BE STIFF — Devo (Stiff BOY 2)  
Chris Rider: CALIFORNIA MAN — Cheap Trick (Epic EPC 6427)  
Anton Darby: AIN'T IT FUNNY — Colin Blunstone (Epic EPC 6535)  
Howard Pearce: LONDON TOWN — Wings (Parlophone R6021)  
Jack McLaughlin: LOVE DELUXE — Shadows (EMI 2838)  
Dave Carson: WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
Station Special: SLOW MOTION — Ultravox (Island WIP 6454)

## BBC Blackburn

### HIT PICKS

Nigel Dyson: WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
Rob Salvidge: IF YOU WANT TO FEEL — Harry Chapin (Elektra K 12308)  
Kath Dutton: THINK IT OVER — Cheryl Ladd (Capitol CL 16002)  
Phil Scott: YOU — Rita Coolidge (A&M AMS 7375)  
Trevor Hall: SMILE — Emotions (CBS 6537)  
Pat Gibson: MONTEGO BAY — Sugar Cane (Ariola/Hansa AHA 524)  
Gerald Jackson: BEACH BOY GOLD — Gidea Park (Stone 2162)  
Mike Hurrell: DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)

## BBC Humberside

### RECORDS OF THE WEEK

Tim Jibson: AN EVERLASTING LOVE — Andy Gibb (RSO 015)  
Vince Geddes: DRIFTIN' — Alessi Brothers (A&M AMS 7372)  
Dave Sanders: '57 CHEVROLET — Billie Jo Spears (United Artists UP 36434)

## BBC Medway

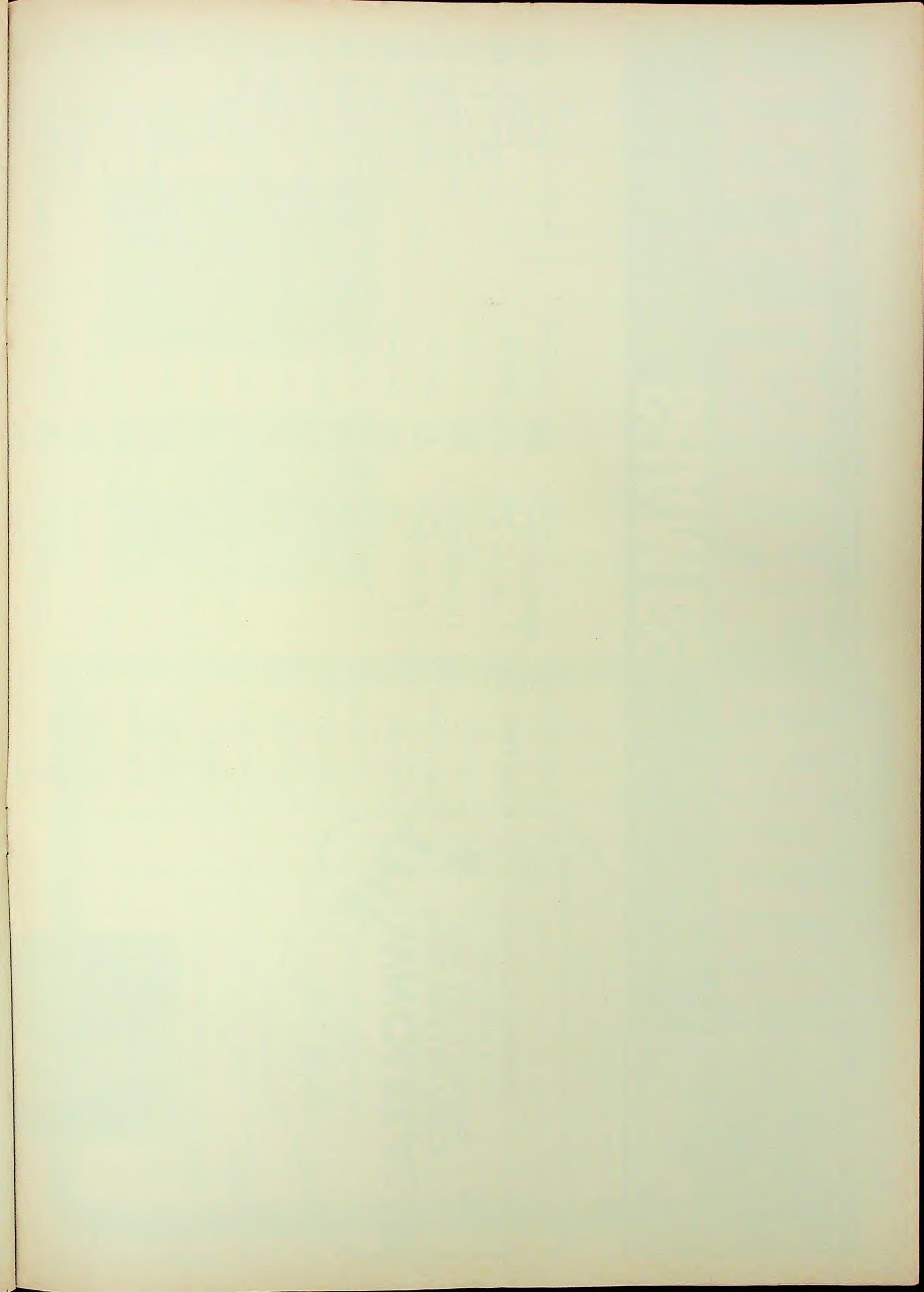
### PRESENTER PICKS

Rod Lucas: RASPUTIN — Boney M (Atlantic/Hansa K 50498)  
Tony Valence: GALAXY OF LOVE — Crown Heights Affair (Mercury 9199 831)  
John Thurston: DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17214)

## BBC Ulster

### ADD ONS

ROMANZA — John Williams (Cube BUG 80)  
THERE'S NO WAY OUT OF HERE — Dave Gilmour (Harvest HAR 5167)  
OH WHAT A CIRCUS — David Essex (Mercury 6007 195)  
DO OR DIE — Grace Jones (Island WIP 6150)  
METEOR MAN — Dee D. Jackson (Mercury 6007 182)  
FORGET ABOUT YOU — The Motors (Virgin VS 222)



<b>16</b>	23	NEW BOB'S AND PARTIES	•	Stiff SEEZ 4	<b>46</b>	—	Van Halen	Warner Brothers K 56470
<b>17</b>	16	TONIC FOR THE TROOPS	□	Ensign ENVY 3	<b>47</b>	59	20 GOLDEN GREATS	Capitol EMTV 9
<b>18</b>	15	THE ALBUM	◉	Epic EPC 86052	<b>48</b>	50	GREATEST HITS	Epic EPC 69218
<b>19</b>	13	OCTAVE	□	Decca TXS 129	<b>49</b>	41	THANK GOD IT'S FRIDAY	Casablanca TGIF 100
<b>20</b>	9	HANDSWORTH REVOLUTION	□	Island ILPS 9502	<b>50</b>	—	DIRE STRAITS	Vertigo 9102 021
<b>21</b>	14	AND THEN THERE WERE THREE	•	Charisma CDS 4010	<b>51</b>	57	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
<b>22</b>	19	RUMOURS	◉	Warner Brothers K 56344	<b>52</b>	NEW	WISH YOU WERE HERE	• Harvest SHVL 814
<b>23</b>	21	BAT OUT OF HELL	□	Epic/Cleveland Int EPC 82419	<b>53</b>	—	EVITA	◉ MCA MCX 503
<b>24</b>	17	BUT SERIOUSLY FOLKS	□	Asylum K 53081	<b>54</b>	—	REAL LIFE	Virgin V 2100
<b>25</b>	26	A NEW WORLD RECORD	◉	Jet JETLP 200	<b>55</b>	NEW	BLAM	A&M AMLH 64714
<b>26</b>	49	B FOR BROTHERHOOD	◉	Pye NSPL 18557	<b>56</b>	—	ARRIVAL	◉ Epic EPC 86018
<b>27</b>	24	CAN'T STAND THE REZILLOS	□	Sire K 56530	<b>57</b>	—	A TRICK OF THE TAIL	Charisma CDS 4001
<b>28</b>	20	SHOOTING STAR	□	A&M AMLH 64695	<b>58</b>	—	THE '56 SESSIONS VOL. 1	RCA PL 42101
<b>29</b>	44	ROCK RULES	◉	K-Tel RL 001	<b>58</b>	—	HOTEL CALIFORNIA	◉ Asylum K 53051
<b>30</b>	27	KAYA	•	Island ILPS 9517	<b>60</b>	—	A SONG FOR ALL SEASONS	Warner Brothers K 56460

# SHAM 69

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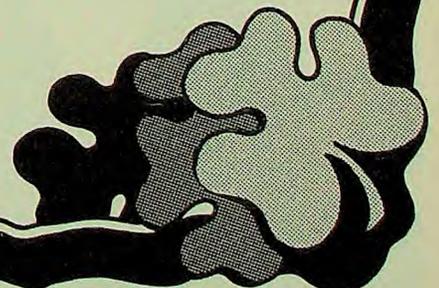
*the gaelic word 'sean-nós' will now become one of  
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John Glenn	Indians	Matt Molloy	Makem & Clancy	Sean Keane
Gloria	Johnny McEvoy	Kevin Burke	The Sands Family	Paddy Keenan
Ray Lynam	John McCormack	The Corries	Ceoltoiri Cualann	
The Hillbillies	Brian Coll	Ceoltoiri Laighean	Joe Heaney	
Gene Stuart	Sean Dunphy	Tommy Peoples	Clannad	
Susan McCann	Paddy Reilly	Andy McGann	Na Fili	
Dermot Hegarty	Mick O'Shea	Christy Moore	Sean McGuire	
Margo	The Tulla Ceili Band	Seamus Ennis	Horslips	
Brendan Grace	Hank Locklin	Planxty		
Dermot O'Brien	Lloyd Green	Dubliners		

*shannon records ltd. 326 kensal road, london w.10 01-969 3322/6651*



# WHOLESALE

FROM PAGE 20

## SP&S

Hega House, Ullin Street, London E14 6PN. Tel: 01-387 3812.  
Also at Glamour House, 47 Bengal Street, Manchester M4 6AF. Tel: 061-228 6655.

**Origins:** Company formed ten years ago. Offers racking, van sales and one stop service.

**Area covered:** Whole of the UK. Also exports worldwide.

**Size of operation:** 70 staff. Racked warehousing and showrooms 30,000 sq ft.

**Imports:** Deletions. **Product stocked:** Two million albums and cassettes covering all musical categories. Also major label deletions and overstocks.

**Minimum order requirements:** None.

**Terms:** On application.

**Ordering and delivery:** Tele sales, plus fully racked sales vans and reps. Independent carriers also used. In store merchandising offered on a national or local basis.

**Dealer contact:** Peter Harris, managing director, for national and racking operation enquiries. John or Charles Harris for independent dealer enquiries.

**One stop facilities:** Both main showrooms and warehouse open to cash and carry customers Monday to Friday, 9am to 5.30pm. Easy access to both premises with ample car parking.

## STAGE ONE

30 High Street, Godalming, Surrey. Tel: 04868 23240 or 7464 29778/29024.

**Origins:** Started in 1972 primarily importing mainly disco and rock product from US.

**Area covered:** Whole of UK. Also

exports, mainly to Europe.

**Size of operation:** 24 staff. Premises approximately 2,500 sq ft.

**Imports:** One of the largest importers of American product in UK and has diversified into European product, importing such pre-release albums as recent Genesis, Boney M, Ian Dury and Sex Pistols. 5,000 copies of Boney M imported before UK release date.

**Product stocked:** Apart from large import investment, company is expanding its ranges of full price cassettes, albums and eight tracks, retailing from 39p to £1.99.

**Minimum order requirements:** Three items.

**Terms:** Price list on application.

**Ordering and delivery:** Eight tele sales staff; also mail orders. All orders invoiced and despatched same day via Red Star if required to ensure delivery within 24 hours. If goods not required quite so urgently, they are sent by post.

**Dealer contact:** Nigel Howick or Nick Anstey.

**One stop facilities:** Callers welcomed Monday to Friday, 9am to 5.30pm; Saturday, 9am to noon.

## SYMPHOLA

47-49 Fountain Street, Belfast BT1 5EB, Northern Ireland. Tel: (Belfast) 23306. Depot also at 7 Upper Pembroke Street, Dublin 2, Eire. Tel: (Dublin) 600681.

**Origins:** Part of the Smyth group of companies started in Northern Ireland in 1870.

**Area covered:** Whole of Northern Ireland, plus a racking operation which covers Northern Ireland and Eire.

**Size of operation:** 35 staff. Belfast premises 4,000 sq ft; Dublin premises 2,000 sq ft.

**Imports:** EMI International, full range.

**Product stocked:** EMI, Polydor, Phonogram, WEA, Pye, United Artists, Private Stock, Stiff, Word, Pilgrim, plus other smaller labels.

**Minimum order requirements:** None.

**Terms:** Dealer price. Extra discount for cash and carry.

**Ordering and delivery:** Three NI reps, one in Eire. Tele sales for selling and accepting customers' orders - Tel: (Belfast) 29723 (three lines). Own van delivery for greater Belfast area, otherwise 24 hour service by independent carriers. Orders accepted one day despatched the next.

**Dealer contact:** Northern Ireland - Bert McCormick, executive. Eire - Gerry Donnelly, general manager.

**One stop facilities:** Symphola (Belfast) is situated inside the security area and parking is no problem, provided arrangements are made with security forces. Warehouse open Monday to Friday, 8.30am to 5pm. Customers are encouraged to visit warehouse to browse through racks and take advantage of extra discount.

## VANDISC SALES

3 Dale End, Birmingham 4. Tel: 021-236 5493/9201.

**Origins:** Vandisc formed in 1976 after previously trading as Brian Harris and Black Wax and recently moved to current more spacious premises. One of the largest reggae importers in the country.

**Area covered:** London, Midlands and North of England.

**Size of operation:** 13 staff. Warehouse 3,000 sq ft.

**Imports:** Specialists in albums, 12 inch and seven inch singles from Jamaica, where company has own pressing facilities, and US.

**Product stocked:** Apart from heavy investment in imports, has

some local product and own labels Black Wax, Locks and Mango.

**Minimum order requirements:** None, though postage charged at cost on orders less than £30.

**Terms:** On application.

**Ordering and delivery:** Mail and phone orders. Orders despatched same day and mailed to areas not covered by company's own three vans.

**Dealer contact:** Brian Harris, director.

**One stop facilities:** Premises are open Monday to Saturday, 9.30am to 6pm, and are centrally located with a pay car park 20 yards away. Dealers are invited to browse through the racks.

## Spartan

SPARTAN RECORDS is a new national sales and distribution service which claims to be the first in Britain designed specifically to cater to the requirements of the independent record companies.

At the time of its launch, in June this year, a spokesman for the company stated, "The need for such a service is clear. There are in this country around 200 record companies. Of these, there are less than ten with their own manufacturing sales and distribution facilities. Many of the remainder utilise these facilities, which are made available by the majors."

"There are also many independents, including some with turnover in excess of £¼ million, who have not been able to secure any form of national distribution, and are therefore forced to operate as best they can on an ad hoc basis. Spartan Records exists to meet these various needs."

Spartan, operating from a 15,000 sq ft office distribution centre in Wembley, is independently run and owned wholly by three men - Pran

Gohill, Tom McDonnell and David Thomas.

Executive chairman Pran Gohill, held a number of senior positions with Phonogram International Holland, including head of their operations in the Far East, overseeing the activity of their companies in Asia, Australia, New Zealand and Japan.

Managing director Tom McDonnell was a member of the original Record Merchandisers team when the industry-owned merchandising consortium was set up in 1966, and worked there until 1977, latterly as director of sales and distribution.

Sales and marketing director David Thomas, also gained much of this experience at Record Merchandisers, where he was for some years marketing manager, with responsibility for the marketing and promotion of records through Woolworth and other national retail chains.

Now, some two months after Spartan's launch, Thomas reports that the company's progress has been "Unbelievable, we're expanding in leaps and bounds. We are getting an average of two a day phoning us looking for distribution."

Labels already distributed through Spartan include, Ipi Tombi Records, Fellside Recordings, CJMO, Cherry Red, Curtis Knight's Golden Sphinx, Alien, Buffalo, Blue Inc and White Rose.

Though Spartan concentrates on the representation of British-orientated product, the company also handles some imported material. They have a long-term contract with Polydor India, with several hundred titles and a constant release schedule.

Spartan Records, 3 Sevenex Parade, London Road, Wembley Middlesex HA9 7HQ. Telephone 01-903 4753.

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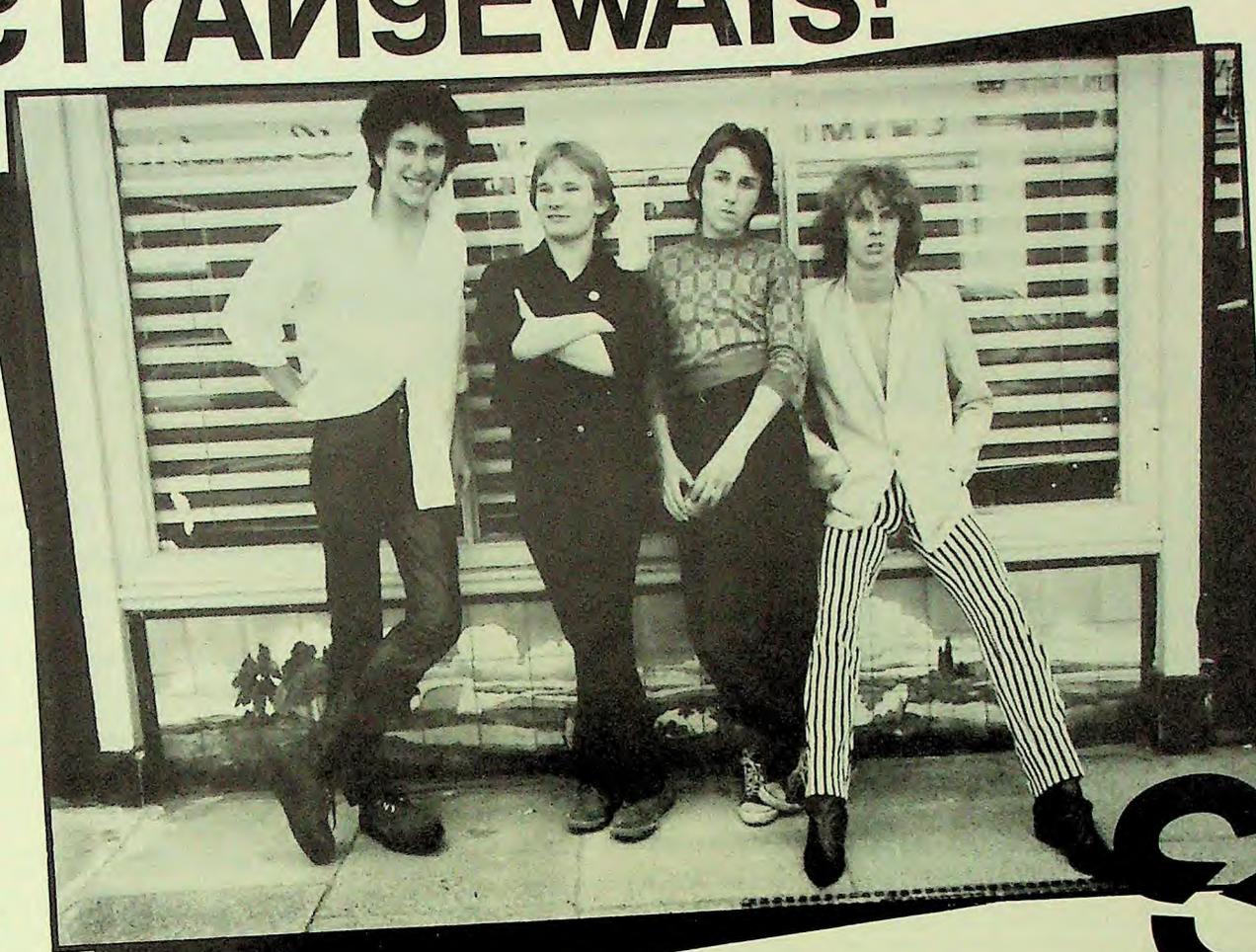
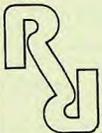
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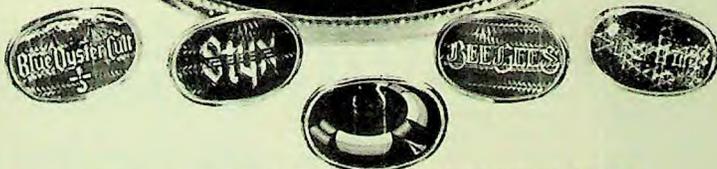
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*THE ORIGINAL, THE BEST—BEWARE OF IMITATORS*

# CLASSICAL

## Decca Montreux nominations

THREE DECCA records have been nominated for the 1978 Montreux Awards which are to be announced after the jury has met on August 30.

There is the recording of Janacek's *Katya Kabanova* conducted by Charles Mackerras which has already picked up two Gramophone awards for best opera and best overall recording, and Alicia de Larrocha's version of Granados' *Goyescas*.

The third selection is the recording of Beethoven's piano and violin sonatas by Ashkenazy and Perlman.

Askhenazy is this month recording Tchaikovsky's *Symphony No 4* with the Philharmonia Orchestra as a follow-up to his highly successful version of Tchaikovsky's Fifth

*Symphony*; and September sees the release of Tchaikovsky's *Manfred Symphony*.

• Christopher Hogwood's four-record set *My Ladye Nevells Book* in the *L'Oiseau-Lyre Florilegium* series has been awarded a prize in the orchestra and chamber music section by the jury of the XVI Premio della Critica Discografica Italiana.

Hogwood has four discs coming out in October, including Handel's *Water Music*, which he played with his Academy of Ancient Music at a sold-out performance at the Proms on August 1.

Other works include some Handel choral pieces including the *Ode to the Birthday of Queen Anne*, and the *Foundling Hospital Anthem*. N.S.

## Classical music on ILR

by DAVID DALTON  
MW Broadcasting Editor

OUTLETS FOR classical music on radio in the UK are often thought to be limited to BBC Radio Three, while Independent Local Radio stations set out to grab the largest possible audience with a basic diet of popular music and lively talk shows.

But, individual stations do devote time, in varying amounts across the country, to the classics, even if only in a specialist music slot.

There is no directive from the IBA, which supervises the programmes broadcast on the ILR network for stations to cover classical music in particular, though in their original applications to the IBA, the stations would have stated an intention to cover a broad spectrum of music. The last IBA annual report states that the Authority "has continued to encourage the ILR companies to extend and improve both the range and quality of their music programmes".

The report goes on to note some interesting innovations with regard to classical music, such as Capital's sponsorship of the Wren Orchestra which has recently signed a recording contract with State Records.

Here is a list of programmes from ILR stations with classical music content.

**Beacon Broadcasting (Wolverhampton)** Sunday, 10pm to 1am: Munro Jack plays classical music on the lighter side.



THE CHOIR of King's College Cambridge was recently awarded a gold disc in recognition of world-wide sales of various recordings, including Faure's *Requiem*, Handel's *Messiah* and Bach's *Christmas Oratorio*. Pictured with some of the choristers outside the chapel are (back row, left to right) Bernard Williams (Provost Elect of King's College) Philip Ledger (director of Music) Sir Edmund Leach (Provost of King's College) Sir John Read, EMI Chairman, who presented the gold disc, and Christopher Bishop, Deputy gm, EMI Classical recording and the choir's record producer.

**BRMB (Birmingham)** Sunday, 8pm to 10pm: Art For Art's Sake presented by Dave Jamieson which includes Sounds Classical feature.

**Capital Radio (London)** Sunday, 6pm to 8pm: The Collection which features the Capital sponsored Wren Orchestra in performance.

**Downtown Radio (Belfast)** Wednesday, 8pm to 9pm: Concert Choice presented by Alfred Burrows.

**Metro Radio (Newcastle)** Sunday, 9pm to 1pm: In Classical Mood presented by Laurie Giles which includes concerts recorded at the City Hall, Newcastle.

**Pennine Radio (Bradford)** Sunday, 8pm to 10pm: The Classical Music Programme presented by Steve Harris.

**Piccadilly Radio (Manchester)** Sunday, 8pm to 9pm: Square One presented by Richard Sinton.

**Plymouth Sound Saturday**, 6pm to 7pm: Light Music With Joan Doyle. Sunday, 6am to 9am: Sunday Sunrise with Carmella McKenzie.

**Radio City (Liverpool)** Sunday, 9pm to 11pm: Concert Hall presented by Phillip Duffy which occasionally includes performances by Liverpool's Philharmonic and Concert Orchestras.

**Radio Clyde (Glasgow)** Sunday, 7pm to 9pm: Clyde Concert is a series of concerts recorded by the station and presented by Bob McDowall.

**Radio Forth (Edinburgh)** Sunday, 8pm to 9am: Books And Batons presented by Hamish Wilson includes a look at the world of light classical music. Sunday, 9pm to 10pm: Change at Agnews is an arts programme presented by Iain Agnew which often covers classical music and can be combined with Books And Batons to cover specific musical events such as the Edinburgh Festival.

**Radio Hallam (Sheffield)** Sunday, 7pm to 9pm: Concert Classics is presented by Hallam managing director Bill McDonald and concentrates on popular classical music.

**Radio 210 Thames Valley (Reading)** Sunday, 9 to 11pm: Classical Music is presented by Ambrose Miller. Sunday, 6.30pm to 7pm: What's On also presented by Ambrose Miller includes a look at musical events.

**Radio Orwell (Ipswich)** Sunday, 9pm to midnight: The Sunday Concert is presented by Irene Yuen.

**Radio Tees (Stockton-on-Tees)** Thursday, 7.30pm to 9pm: Classical Gas is presented by David Hoare.

**Radio Trent (Nottingham)** Sunday, 9pm to 1pm: Classics With Bill Bingham.

**Swansea Sound** Monday, 9pm to 10pm: Classical Review presented by Dave Thomas.

**Radio Victory (Portsmouth)** Sunday, 9pm to 1pm: Sunday Prom presented by Guy Paine.



JOHN PATRICK, EMI Records Classical Division g.m. is pictured welcoming dealers and organizers of the Edinburgh International Festival to a buffet reception held on July 20 at the George Hotel, Edinburgh. Dealers were invited to see the displays available to them for this year's festival-tied product. Left to right are Theo Hosie, EMI Display Consultant, John Patrick, and Andy Wait, Classical Sales Development Manager.

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## Representative Vivaldi samples

**VIVALDI**  
Edizione Vivaldi No 7, 4 LPs. Philips 679013. Various.

Vivaldi Concerti CBS Masterworks 76718. English Chamber Orchestra.

The clarinet in Vivaldi's time was a new instrument and some say that his three or four concertos with clarinet parts were written for high trumpet. But he was always experimenting — as the sheer volume of his work demonstrates. He also wrote several concertos for multiple instruments (multi strumenti) and one of these (P74) is featured on the ECO disc. Several others are on this representative sample by one of the most popular UK chamber ensembles, subject this month to a CBS promotion via an English music sampler. Other works are for strings and continuo, violin, cello, bassoon, strings, flute etc.

The Philips issue is the latest in the series of ten, not necessarily released in order and appears with No. 9, a 5LP set. There are six viola and four cello concertos here (No. 9 is various works for similar instrumentation to the CBS record). Collectors will enjoy this addition to the series as they are typical examples of the many hundreds of such works Vivaldi composed. In the face of coming rivalry from other

## ALBUM REVIEWS

companies in Vivaldi collections, the dealer is going to have to depend on his customers' knowledge of the works and taste. The market is also likely to be flooded with re-issues later this year. The ECO disc is well worth stocking, and the Edizione Vivaldi releases will depend on established sales of the series. There are five sets to come. \*\*

**Paganini, 24 Capricci, Variations on Nel Corpo piu and God Save The King, Duo merveille, Salvatore Accardo. DGG 2721 185. 2LPs.** Many child violinists cut their technical teeth on the Paganini Capricci that are mined with fiendish challenges and Accardo was one of them. He played some of them in his first public recital at the age of 13 and now, some 24 years later, is flashing them out with an even greater ease and assurance. This double album competes with versions by Ricci, Zukovsky and Perlman, all equally triumphant technicians. But it is especially attractive partly because of such delights as the *Duo merveille*, and particularly for the breathtakingly spontaneous playing well caught by a very clear recording. N.S. \*\*

# Report

## 1st Half-Year 1978

### Record turnover

Deutsche Grammophon Gesellschaft mbH has succeeded in further strengthening its No. 1 position in the German market. In the first half-year of 1978 a 39% increase in turnover was achieved compared with the same period last year.

### Hits...large

More than a million copies were sold of the Saturday Night Fever Bee Gees double album (1st place in the Top 50) in the half-year since its release. This means that four Gold Records have been won; they will be awarded in August.

### ...and small

In the last week of June our company had nine records in the 'Music Market' Top 50 singles best-seller list. This represents almost 20% of the Top 50.

### Distinctions for artistes...

The songwriter Konstantin Wecker, the cellist Heinrich Schiff and the training orchestra Deutsche

Junge Philharmonie were named 'Artistes Of The Year' by the jury for the 1978 German Record Prize. Egebarto Gismonti (ECM) and Peter Herbolzheimer received the Great German Record Prize. A further nine of the 1978 German Record Prizes went to the Deutsche Grammophon company. We also consider it an honour that Gotthilf Fischer and his Choir were received by Jimmy Carter and that James Last achieved a spectacular success in London at the Royal Albert Hall, which was sold out six times over.

### ...and covers

Ten jurors of the musical trade journal 'Rundy' have selected the best German record cover. Among the twenty best there were three sleeve designs from our company: Carlos Kleiber's complete recording of Weber's "Freischütz," Franz Josef Degenhardt's "Wildledermantelmann" and Roger Daltrey's "One Of The Boys."

### World star exclusive

Another world star, the pianist and conductor Daniel Barenboim has signed an exclusive contract with Deutsche Grammophon. This too is an honour for our company.

We should like to express our gratitude to all our partners.



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# TALENT

## Too many songs to choose from

MICHAEL JOHNSON is more than just another artist to fill the roster as far as EMI America is concerned for his single *Bluer Than Blue* (AMI 501) was chosen as the label's very first release.

He was not the first signing to this recently formed EMI offshoot but the number was swiftly released after Johnson's signing to the company. The signing itself was a speedy affair with a recording contract being agreed within half an hour of a&r chief Don Grierson meeting Johnson and hearing a tape, which included *Bluer Than Blue*. Since release the single has shown up well in terms of airplay but has continued to hover just outside the sales chart.

Johnson's first recording deal and first single came about in a very different way to his agreement with EMI America. As a 19-year-old music student he won a national talent contest sponsored by Columbia Records and Chicago radio station WGN. An Epic single, *Hills*, followed and was backed up by a tour of the college and club circuit. That soon fizzled out but Johnson has since got to know the college circuit very well, having lately built up a strong following in the Mid-West.

In between Johnson studied classical guitar in Spain, played with the Back Porch Majority (an off-shoot of the New Christy

EDITED  
by  
DAVID DALTON

Minstrels) and toured for a year as a member of the Mitchell Trio, which then included John Denver. Johnson and Denver wrote a song called *Circus*, which was recorded by Denver and Mary Travers. A recording deal with Atlantic in 1972 led to *There Is A Breeze*, an album produced by Peter Yarrow and Philp Ramone. Two later albums on the local Sanskrit label consolidated his impact in the Mid-West and in 1977 the time seemed right to seek national recognition.

### Songwriters

He teamed up with producers Brent Maher and Steve Gibson to cut a two track master at Nashville's Creative Workshop Studio, to be played to a much impressed Don Grierson. As well as *Bluer Than Blue*, the tape held *Almost Like Being In Love* which will be Johnson's next single and also included on his forthcoming LP, the *Michael Johnson Album*. "I decided to work with Steve Gibson because he's an excellent guitarist as well," says Johnson.

Johnson is not a singer/songwriter and relies heavily on interpreting other people's



Michael Johnson

songs. "I'm more into re-writing, arranging and re-structuring songs," he says. "There is only one song on the album that I've co-written but I'm lucky in that I've got lots of friends who are songwriters. For the new album about a third of the songs I brought in, a third came from an auction of songs in LA and the rest were from the producers. In fact Steve Gibson and Brent Maher wrote the two singles. I'm in the happy position of having too many songs to choose from."

PAUL JABARA has arrived. He's starring in *Thank God It's Friday*, writing for Donna Summer (*The Last Dance* is a US top five hit) and singing on his new *Casablanca* album, *Shut Out*, which incidentally features a disco version of Yankee Doodle Dandy! And in the past are films (*Midnight Cowboy*), television (*Starsky And Hutch*) and *Broadway Hair*.

Paul Jabara is a hustler. At eighteen he was starring on *Broadway* in the aforementioned *Hair*, "the in show to be in", followed by playing Herod in the London version of *Jesus Christ Superstar*. Then there was Frank N Furter in the L.A. version of *The Rocky Horror Picture Show*.

And he was in *Joseph And The Amazing Technicolor Dreamcoat* — nearly. "English Equity wouldn't let me work here so I handcuffed myself to the railing outside 10 Downing Street". He didn't get his ticket, but was fined £10 for highway obstruction.

Now he is back in London in rather better circumstances, to push *Thank God It's Friday*, in which he plays "a near-sighted disco-goer on the prowl," and sings (*Trapped In A Stairway* is his new single) and for which he's written four numbers. "It'll establish me as a comedian, as a rock 'n' roll singer and as a composer".

In true Hollywood fashion Jabara is reputed to have burst unannounced and uninvited into *Casablanca* President Neil Bogart's office with the classic line, "I can act, I can sing, I can write songs". He was rewarded with a contract for TGIF. He seems happy with *Casablanca*: "They're a family."

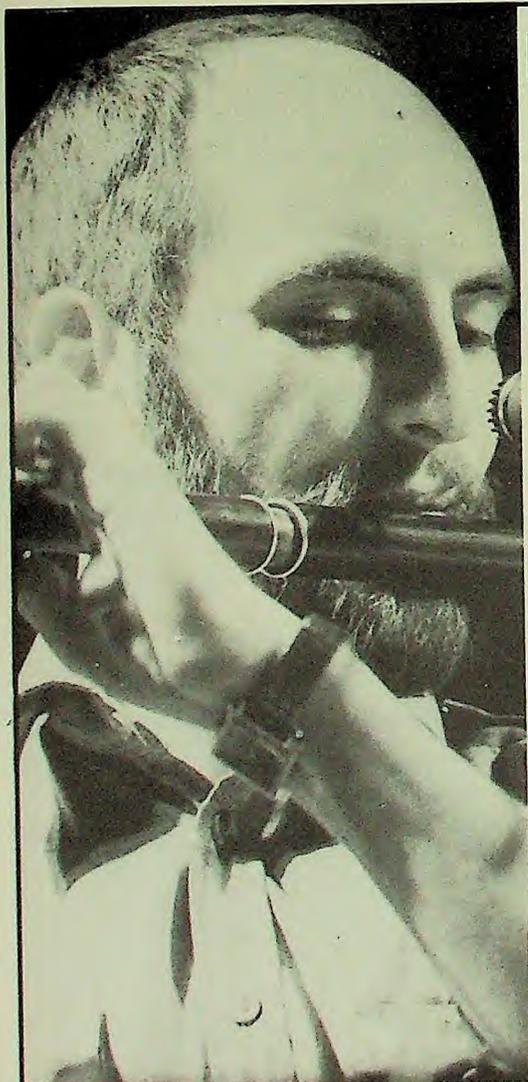
He got Donna Summer to listen to his material in the same hustling fashion. "I followed Donna to Puerto Rico and spent the weekend

## Paul Jabara hustles to success

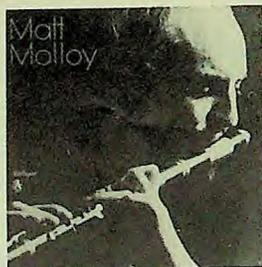
following her". She took the songs. Jabara is obviously pleased by his success, "Recording was just a hobby, now the hobby has taken over. It pulled me out of Brooklyn. I'm going to make some money and I'm thrilled".



Paul Jabara



## MATT MOLLOY of the Bothy Band out on his own



MATT MOLLOY  
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# MUSIC WEEK FACT SHEETS

## SINGLES

COMPILED BY TONY JASPER

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
WHITE GOLD Do It To Me Logo GO 320 (RCA)	August 4	None	Special bio plus competition for media recipients.	Needs 12", disco reaction for chart possibility. Somewhat breathless, sensuous number with repeated Do It To Me left for listener imagination. Late-night club play. Better than many of its kind. Lacks though determined punch.
B.B. KING I Just Can't Leave Your Love Alona ABC 4226 (Anchor/CBS)	July 28	None	Picked up by most ILR stations with Radio One, Paul Burnett record of the week. Luxembourg Bullet.	From LP, Midnight Believer (ABCL 5246) with Joe Sample piano intro, jazz based horn line-up with Dixieland backdrop plus good vocal back-ups. King fine form. Good mood, rhythmic changes with funky overtones. Intended for this column two weeks back, taken out for reason only known to self. Some doubts about commerciality - hit parade fortunes yet could be medium sized hit. Deserves to.
JUDY CHEEKS Mellow Lovin' Ariola ARO 121 (Pye)	July 28	None	Special press bio, pics. Limited edition, picture bag.	Infectious, up-tempo disc which with more incisive production would have hit written across it. Possibilities there if put out in 12" with definite, rather than tentative disco mix on backing. Lady with number one looks.
GORDON LIGHTFOOT Daylight Katy Warners K 17214 (WEA)	August 4	If You Read My Mind (30, 1971); Sundown (33, 1974); The Wreck Of The Edmund Fitzgerald (40, 1977).	Basic company servicing.	From LP, Endless Wire (K 56444), attractive story ballad which gives Lightfoot real chance of achieving one of his occasional chart outings. Intelligent musical colouring surrounding, protecting rich though limited artist vocals. Already hitting charts worldwide including Top 20, Victoria state, Australia.
JOHN SPENCER'S LOUITS Natural Man Beggars Banquet BEG 10 (EMI)	August 4	None	Picture sleeve cover with back containing pic strip run of artist in various garbs with group. Special printed enclosure for media describing wearisome path of artist before this release.	Logo/Transatlantic signing, no release. Riva signing, no release. Various managers, talks with DJM, nothing. "No strings" BB arrangement eventually produces this - group name deceptive for particular track chosen which is attractive slow-paced ballad in Dr Hook style. Given soul flavouring with introduction part way through of good vocals from San Daniels. Weak point lies in ending, lack of real eventual build. If taken up by dj, fair chance.
STEELEYE SPAN Reg Doll Chrysalis 2233 (Phonodisc)	April 4	Gaudete (14, 1975); All Around My Hat (5, 1975).	Immediate airplay pick-up, e.g. BBC Blackburn (Rob Salvidge), Pennine (Stewart Francis).	1972 cut, much performed by band at end of concerts; always popular but perhaps never released since as isolated 45 might have been taken as future policy. Same song as made hit by Four Seasons (2, 1964). Song has pop appeal, quite distinct from usual record pastures of group and may well gain late chart recognition for now defunct group.
TUBEWAY ARMY Bombers Beggars Banquet BEG 8 (EMI)	August 4	None	Picture sleeve with group on front, back.	Hypnotic, grinding beat with dead-pan, expressionless vocals added for variety by few old-time record production tricks. Perhaps lyrics if heard clearly would stem possible airplay, if not then clarity might have aided potentially good record. Sales in new wave quarters. Flip has two pacy numbers.
THE MOTORS Forget About You 12" Virgin VS 2212 (Virgin) 7" Virgin VS 222 (Virgin)	August 4	Airport (4, 1978) Dancing The Night Away (42, 1977).	12" with exquisite red vinyl. Recent gigs, tv appearances, music press interviews connected with just departed Airport single.	Little change, another fast pacer which makes band even more MOR. Runs for 2.51. Should give them hat trick within 50.
THE WARLORD The Ultimate Warlord Birds Nest B 106 (Pye)	August 4	None	Somewhat illegible news sheet to reviewers mentioning great reaction on Luxembourg from Rosko airplay.	Crossbreed of Kraftwerk, Beate/Walrus. Floating vocals changing into deep male half spoken lines sometimes over always insistent, driving beat. First major Birds Nest hit if media picks up, for disc has classic rubbishy feel to drive people mad and disco-club scene into even more total blankness. Top 20 or special offer box before long.
FRANKLIN MICARE I Can't Help Myself EP Private Stock PVT 159 (EMI)	August 11	None	Special press release, three-track single, colour bag with back advertising forthcoming album.	New disco-oriented version of old Holland-Dozier hit (Four Tops, 23 1965; Donnie Elbert, 11, 1972) by artist looking, sounding vaguely similar to Jonathan King. Produced by Joel Dorn, associated with Roberta Flack, Redbone, Bette Midler. Vocal takes song as it is with interesting variation on title line.
DAVID GILMOUR There's No Way Out Of Here Harvest HAR 5167 (EMI)	August 4	None	Full version much featured via airplay on album, David Gilmour (SHVL 817), with recent radio, press interviews by artist.	In title, opening chords, very reminiscent of Dylan's All Along The Watchtower, particularly version by Hendrix. Perhaps rather late in day for edited version but certainly catchy, reflective number which might further boost of airplay nestle into lower end of chart. Artist member of Pink Floyd. Own LP has charted.

# ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
THE O'JAYS So Full Of Love Philadelphia PIR 80666 (CBS) RRP £4.29	Imperative quick release to stem imports with LP high in US soul/pop charts. LP contains current big US/UK single Use Ta Be My Girl giving group current buzz.	Available from release of Backstabbers LP. In concept, inescapable (from which came Ship Ahoy, European 1974 tour recorded - released on Live In London. Recent, Collector's Items reviewed album fact sheet, page 96, MW, May 6), PIR 86058.	Now into 21st year. Once known as Mascots, mid sixties on Imperial. Later, Gamble-Huff productions leading to Philadelphia International release. Perhaps better known - respected by soul fans than reflected in general UK pop charting. Name adopted from Cleveland DJ, Eddie O'Jay	Continuation of publicity which in recent time began with April, Collector's Items LP which then included radio ads, ILR concentration, in-store display material, ads in black music papers. Success with single from LP, Use Ta Be My Girl entered charts, June 17, at 49, July 29, in seventh week in Top 75. Group featured in CBS/News magazine for media, August 4 issue. This release: specialist black press ads; radio spots Capital, Luxembourg, for dealers point of sale material, posters, mobiles, window displays.	Has current hit, Use Ta Be My Girl, contains other similar bright, bouncy cuts for which group deservedly famous, eg Help (S2T3). Also more stark, dramatic material eg Cry Together (S1T3). Inclusion of Brandy one of few out of normal style tracks, S2T1. Various engineers, producers including Thom Bell with Gamble. Hi-fi material only found on opening three cuts, side one. Album for all panoply of engineers, writers, producers, has usual group consistency. Can be warmly recommended to new fans turned on by recent success of Use Ta Be My Girl. Also of course, suggest purchase of Collector's Items. Some late album reviews in several music papers.
NATALIE COLE Live! (double record set) Capitol ESTSP 18 RRP £6.50	Natalie Cole, July 7. Charles Jackson, June 30. Promotional efforts renewed from week beginning August 7 particularly resultant being shown in albums, especially that of Charles Jackson.	Natalie Cole; Natalie Cole; Inescapable (from which came hit This Will Be); Natalie; Thankful. Recently deleted: Unpredictable. Each album Capitol label. Jackson's LP is debut release.	Cole - Jackson; Jackson written much material for Natalie Cole, lady being daughter of late Nat King Cole. One UK hit. This Will Be (32, 1975). Over past few years major US concert artist. Jackson, one-time Playboy editor, writes with Marvin Yancey (husband of Natalie), produced Natalie's LP's.	Both advertised together, Black Echoes, Disco International, Music Week, Melody Maker, Black Music. Rave reviews for Jackson LP, music press, Sounds, July 15 (named by reviewer as Soul LP of Year), Black Echoes, August 5 (described as most compelling LP of year), Blues & Soul, August 11 (comment that album gives the true meaning of superlative in soul music); four star review, Black Music. Natalie Cole charting US, Soul Top 20, as her Thankful album.	Natalie Cole, four sided live LP although some remixing. Contains some of her best known material, Sophisticated Lady (opening cut), This Will Be (hit 1975 single), Be Thankful and Our Love with latter two closing LP. Total LP playing time in excess 80 minutes. Would perhaps be better for artist if reduced to single LP since on turntable, excitement, undoubted enthusiasm of audience does not compensate for what seems long listening process via turntable, cold surroundings. Jackson's album mixture of up-tempo funk, slow well orchestrated ballad-lyrics, alternative relaxation. Artist possesses rich, mellow tones without deepness, huskiness of a Barry White. Obvious future. Striking cut of Rod Stewart hit, Tonight's The Night with excellent tightness (S2T2); lovely version of Ooh Child (S1T3); You Are So Beautiful - associated with Billy Preston, (S1T4, part of a medley). Expect good sales for Jackson LP with continued interest over next month via promotion, music paper coverage still expected. Caution suggested on Cole LP. (note excessive price).
CLIFF BENNETT AND THE REBEL ROUSERS The Best Of Cliff Bennett And The Rebel Rousers NUT 14 (EMI) RRP £2.50	August 4 Another title in an excellently researched, packaged, presented series of odds which sells at bargain price.	Material deleted. At time of group name: LP's Cliff Bennett The Rebel Rousers; Drivin' You Wild.	Group formed late 1961, musical initiation German clubs including famed Star Club. First single 1963, You Really Got A Hold On Me. UK hit single, 1964, One Way Love (pos 9), others I'll Take You Home (42, 1965); Got To Get You Into My Life (6, 1966). Band dissolved late Sixties, reborn as Joe Fat, Cliff Bennett's Rebellion.	Builds on already much admired NUT series of past 12 months with various news stories in trade press of label plus plans, also sympathetic coverage from some sections of music press. Bennett may not have been by any means a giant amongst UK Sixties groups but demand from collectors caused this compilation plus view in some rock 'n' roll circles that time due for re-evaluation of Bennett's musical contribution (see also sleeve notes for expansion of this viewpoint by Roger St. Pierre).	20 Bennett tracks, not in version sequence. Opening cut most commercial, best known, time of Beatles number Got To Get You Into My Life, also take of Back In The USSR. Other interesting covers of time, I'll Take Good Care Of You (US hit for Garnet Mimms), Hold On I'm Coming (Sam and Dave), Barefoot (Robert Parker). See See Rider ( penned Ma Rainey), Ain't That Lovin' You Baby (Jimmy Reed) included. Past fans may be disappointed seeing nine A or B sides of singles not included. Side interest, Joe Meek production on four early group cuts (never since available) particularly with some music press interest in late producer (see, Ghoul Rock - The Rocky Horror Show, Melody Maker, August 5, page 30). Album suggests gritty Bennett vocals, driving sax, guitars, drums, bass accompaniment of band did not receive due praise in Sixties.
THE DICTATORS Bloodbrothers Asylum K 53083 (WEA) Asylum K 53083 (WEA) RRP £3.79	August 4 Simultaneous UK release with US	First Asylum album. Manifest/Destiny issued 1977. Brief Top 50 entry with Search And Destroy, 1977, September 17, position 49; re-entry, October 1, position 50. Disc still available.	Long-running New York Band, known for high energy, aggression, no compromise rock 'n' roll. Became part of 1977 new wave scene, almost broke big. Toured Britain, attracted some sections of UK music press. Brief singles chart visitation Autumn, 1977.	Initial reliance on following built by band during various UK tours, with subsequent press coverage in such journals as NME, Sounds, Zig-Zag. Band coverage in WEA media journal, What's Happening, No. 20, August, 1978.	8 tracks from singer, keyboards member Andy Shernoff with one cut familiar from Flamin' Groovies catalogue, Slow Death. Usual fast, pacy numbers with lots of energy. Accent less on melody than hard, thrusting guitar workouts powered along by ever present, important, drumming from Richie Teeter. Much a muckiness with hard-edged vocals with only real variation in this department S2T1, catchy vocal chorus chanter, I Stand Tall, which could make useful single. Potentially dramatic record cover, inside sleeve cover, which somehow miss full impact but none-the-less will attract attention. Sales mainly in new wave style quarters. In-store play, any cut but try that opening track on side two.

# FEATURE

## 12-inch singles — or how to get a foot in the door

THE 12-incher is a classic example of the impossibility of pleasing all the people all the time. To the record companies it has opened up good new promotion possibilities — not only injecting some fun into the business with use of coloured vinyl and picture sleeves, but also yielding healthy chart representation.

To the disco DJs, record reviewers and radio music programmers (whose palates are inevitably a trifle jaded) the coloured 12-inchers were cause to sit up and take a little notice. That effect is possibly now on the wane.

The big 45s also clearly create enough interest in the public to ensure that the limited editions are very rapid sellouts, and this is often directly responsible for bouncing a title into the lower end of the chart. Less frequently the full promotional purpose is achieved and after reversion to seven-inch format, the release goes on selling, and chart climbing.

To any dealer who receives as many 12-inch copies as he wants when he wants them, the whole idea is, without quibble, a good one. All the concern and irritation which the latest promotional fashion arouses and about which many independents have written to *MW*, distills into a few basic, exasperated, queries. And these come from the dealers who cannot get the supplies they want, when they want them, or who do not even know about a 12-inch release until their customers embarrass them by asking for it.

### Availability

Extracts from dealers' comments show how common these basic problems are.

The manager of HMV in Holloway, North London is Will Shewring. He aimed a blast of detailed complaints at EMI (only 50 copies of the Rolling Stones allowed) at CBS (dealers encouraged to order Dylan, then only sent 10 copies each) at WEA (for sending seven-inch copies instead of 12-inchers) and at Virgin (for the £1.49 price tag on the Sex Pistols' 12-inch when the public has been conditioned to a price of 99p). "After six years of running record shops," Shewring said, "and having on the whole very good service from most record companies, the ordering of singles is no longer a simple task. Ever since the introduction of 12-inch and coloured singles the problem has occurred."

Another point of apparent general concern was made by Simon Charlton, of Image Records, South Shields. "Why is it that smaller

**ONE REASON why dealers might welcome rapid introduction of the metric system is that they would then no longer have a 12-inch single problem. They would have a 30cm. single problem, but a change is supposed to be as good as a rest.**

By **TERRI ANDERSON**

dealers always seem to lose out on the availability of these limited edition singles, while the chart return shops are well stocked?" He also got down to particulars, mentioning the Stones, Blue Oyster Cult and Dylan as three he missed out on recently because he could not obtain stocks.

### Frustration

The greatest number of complaints centre on the indie's frustration at knowing they could sell large numbers of almost any 12-inch release, and being unable to secure supplies. The dealers appreciate what "limited edition means" — although, with the constant need to keep their own businesses in profit they seldom have the time and energy to take the wider view and realise that a limited edition of 10,000 would work out at around three copies per shop.

The complaint here really is that they dislike being urged to order 12-inch copies only to be denied supplies. A typical report came from Adrian Rondeau, of Adrians Records, Wickford, Essex. He ordered 1000 Motors singles through his rep, (who said that Rondeau's was the first shop he had called on) and received only the reply that he was too late and orders had been cut. "By 100 per cent?" Rondeau queried. He had similar troubles with other 12-inchers, and eventually obtained some stock only by "an awful lot of pushing". But, he felt, "it should not be that way, with dealers having to spend a lot of the day on the phone, hustling record companies".

Lois Pink, of Sounds Ideal, Wallington, Surrey, was able to demonstrate that the scarcity of 12-inch singles is having the presumably desired effect of turning them into collectors items. Unable to obtain any Hi Tension singles herself she was told by a customer that he had found two, and had sold them privately for £18 each — which dealers would argue was fine for the world of the record collector but of no practical benefit to the artist, record company or retailer. Like many, Lois Pink wondered why editions had to be so limited, when so many more could be sold.

Richard Morling, of Morlings,

Lowestoft, Suffolk, was one of many dealers who said that he often did not know of forthcoming 12-inch releases. He pleaded for the record companies to keep retailers better informed.

South London dealer Simon Craven, of Raven Records, led those retailers who — as *MW*'s later discussions with sales directors showed — come closest to the manufacturers' own view of the situation. He shrugged off the difficulties as being unavoidable and felt that the dealer should bear the responsibility for keeping on the ball. "Find out what the companies are doing, order in time, order enough, and then hustle you get what you want," was his advice.

He did voice another general suspicion around the trade — that wholesalers were given preferential treatment in the 12-inch single distribution. The manufacturers were unanimous in their reply; far from favouring wholesalers they often cut their orders severely. The sales directors' replies came down to: "We would much rather have the promotional singles spread around the independents all over the country".

Guy Melhuish, of the Croydon-based Bonaparte wholesale/retail operation, agreed that wholesalers were given no preference, but he was ready to push very hard to obtain supplies for himself and his one-stop customers. It was he felt up to individual dealers to "keep up with the pace," in a business which he described as "a jungle in which only the fit survive".

### Flexibility

Starting from the inarguable point that 12-inch singles are here to stay for quite a while (along with coloured vinyl and picture bags), the manufacturers were in agreement on several points. In answer to the dealers' they stressed that the 12-inch single is a promotional tool, and it is an expensive one. For those two reasons the editions will remain limited (to around the 10,000 level, although some are as small as 5,000 and all companies admitted to flexibility about the number eventually pressed up).

The promotional impact relies on the scarcity of any 12-inch release driving the buyers who want it into the shops within the first few days after release. This is what gives the chartward boost, and the chart entry should then keep sales of the title going in seven-inch. It's not foolproof, but it works often enough to make the exercise worthwhile. The 12-inchers cost the manufacturers money and this is often calculated as part of the promotion budget — but there is a limit to what that budget will stand.

**SPECIAL LIMITED EDITION 12" SINGLE**

# HERBIE HANCOCK

## "I Thought It Was You"

(8 mins. 54 secs. Full length album version)

99p

**SPECIAL LIMITED EDITION 12" SINGLE UNEDITED DISCO VERSION**

5 mins. 25 secs

# DANCE ACROSS THE FLOOR

## JIMMY BO HORNE

bw IT'S YOUR SWEET LOVE

99p r.r.p.

THE OPPORTUNITIES for eye-catching sleeve design which the LP-sized singles give are illustrated by this selection of recent 12-inch 45 releases. The records inside these all happen to be conventional black vinyl, but almost every colour in the paintbox is now available, and as the weekly announcements of 12-inch releases demonstrate, every colour is being used.

Generally it was agreed that a realistic price for 12-inch singles would be about £1.50. The 99p tag is possible only on limited editions. Chart shops, all insisted, were serviced normally if known to be chart shops "and no-one really knows who all the chart shops are".

On the question of keeping the dealers informed there was a wider range of reaction. Most companies used their reps or tele sales girls to spread the word about a forthcoming 12-inch release, but most were equally prepared to admit that a dealer needs to keep alert to put his order in quickly enough. The conclusion is "everything comes not to him who waits but to him who keeps contact with other dealers and wholesalers, and who quizzes his

reps closely about their companies' plans." Some companies make a point of letting their best dealers (the biggest singles sellers, the most enterprising in in-store promotion ideas etc) know early about 12-inchers, and then sticking to a first-come first-served rule.

### Rationing

No company has a formal rationing system, but extra large orders (especially those which look as though the dealer or wholesaler is thinking about exporting some) are trimmed. On countrywide evidence the manufacturers agree: "As marketing strategy the 12-inch editions are worthwhile, but some dealers will always be disappointed."

Vanda and Young write and produce hit records. Their last two were

"Love Is In The Air" by John Paul Young, and "Rock 'n' Roll Damnation" by AC/DC.

Their Next is

## "AND THE BAND PLAYED ON..."

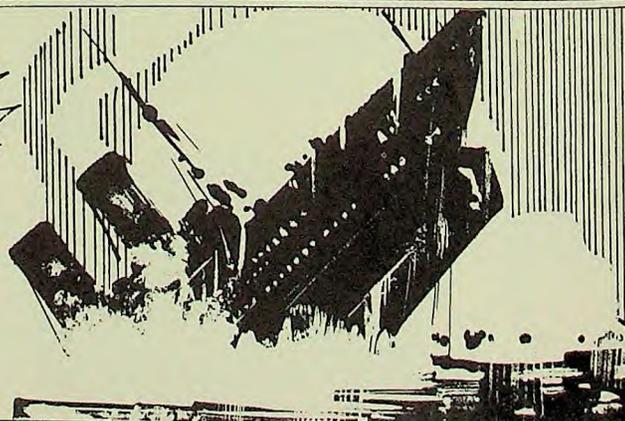
(down among the dead men)

b/w "The Man Who Knew The Answer"

by **FLASH & THE PAN** ENY 15



Capital Radio Playlist  
Radio Luxembourg Powerplay



## CHARTS

## International

## Holland

(Courtesy Stichting  
Nederlandse Top 40)  
SINGLES

- 1 YOU'RE THE ONE THAT I WANT — J. Travolta/Olivia Newton-John (RSO/DGG)
- 2 WINDSURFIN' — Surfers (CNR)
- 3 TOO MUCH TOO LITTLE TOO LATE — Deniece Williams/Johnny Mathis (CBS)
- 4 LET'S ALL CHANT — Michael Zager Band (Private Stock)
- 5 OH DARLING — Theo Diepenbrock (CNR)
- 6 ARABIAN AFFAIR — Abdul Hassan and Orchestra (Mercury)
- 7 WET DAY IN SEPTEMBER — Pussycat (EMI)
- 8 LAST DANCE — Donna Summer (Casablanca)
- 9 LAY LOVE ON YOU — Luisa Fernandez (Warners)
- 10 YOU'RE THE GREATEST LOVER — Luv (Philips)

## West Germany

(Courtesy of Bundesverband der  
Phonographischen Wirtschaft  
e.v. Musikmarkt charts  
evaluated by Media Control)

- 1 RIVERS OF BABYLON — Boney M (Hansa/Ariola)
- 2 YOU'RE THE ONE THAT I WANT — J. Travolta/Olivia Newton-John (RSO/DGG)
- 3 ONE FOR YOU, ONE FOR ME — La Bionda (Ariola)
- 4 BAKER STREET — Gerry Rafferty (United Artists/DGG)
- 5 NIGHT FEVER — Bee Gees (RSO/DGG)
- 6 OH CAROL — Smokie (Rak/EMI Electrola)
- 7 DAS LIED DER SCHLUEMPFE — Vader Abraham (Philips/Phonogram)
- 8 FOLLOW ME — Amanda Lear (Ariola)
- 9 CA PLANE POUR MOI — Plastic Bertrand (Hansa/Ariola)
- 10 AUTOMATIC LOVER — Dee D. Jackson (Jupiter/Ariola)

SHEET  
MUSIC

- 1 YOU'RE THE ONE THAT I WANT — Famous Chappell
- 2 SMURF SONG — Burlington
- 3 SUBSTITUTE — ATV
- 4 ANNIE'S SONG — Winterhill
- 5 DANCING IN THE CITY — Intersong
- 6 RIVERS OF BABYLON — Far Musikverlag/Blue Mountain
- 7 THE MAN WITH THE CHILD IN HIS EYES — EMI
- 8 (DON'T FEAR) THE REAPER — Carlin
- 9 WILD WEST HERO — Jet/UA
- 10 AIRPORT — Island
- 11 LIKE CLOCKWORK — Sewer Fire Hits/Zomba
- 12 LITTLE BIT OF SOAP — Sherwin
- 13 HOW CAN THIS BE LOVE — WB
- 14 RUN FOR HOME — Crazy/Chappell
- 15 BOOGIE OOGIE OOGIE — Carlin
- 16 FOREVER AUTUMN — Leeds/Jeff Wayne
- 17 NO-ONE IS INNOCENT — WB
- 18 BEAUTIFUL LOVER — Tony Hiller/ATV
- 19 STAY — Lorna
- 20 ARGENTINE MELODY — Steampower/Chappell

## 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 12TMG 1110, 12in)
- 2 (2) STUFF LIKE THAT, Quincy Jones (A&M AMS 7367, 12in)
- 3 (3) GALAXY OF LOVE, Crown Heights Affair (Mercury 9199832, 12in)
- 4 (4) HOT SHOT, Karen Young (Atlantic K 1180, 12in)
- 5 (6) I THOUGHT IT WAS YOU, Herbie Hancock (CBS 12-6530, 12in)
- 6 (7) YOU MAKE ME FEEL (MIGHTY REAL), Sylvester (Fantasy 12FTC 160, 12in)
- 7 (9) SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in)
- 8 (8) LET'S START THE DANCE, Hamilton Bohannon (Mercury 9199830, 12in)
- 9 (10) NIGHT FEVER, Carol Douglas (Gull GULS 61-12, 12in)
- 10 (13) EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder (Fantasy WMOT D-103, US import 12in)
- 11 (12) LET THE MUSIC PLAY, Charles Earland (Mercury 9199831, 12in)
- 12 (18) BRITISH HUSTLE, Hi-Tension (Island 12WIP 6446, 12in)
- 13 (22) DISCO INFERNO, Trammps (Atlantic K 11135, 12in)
- 14 (14) ONE NIGHT AFFAIR, Samona Cooke (Mercury 6167670)
- 15 (16) BLAM! (LP), Brothers Johnson (A&M AMLH 64714, LP)
- 16 (15) ONLY YOU, Teddy Pendergrass (Philadelphia PIR 82555, LP)
- 17 (19) IT'S THE SAME OLD SONG, KC & The Sunshine Band (TK TKR 12-6037, 12in)
- 18 (20) WHISTLE BUMP, Eumir Deodato (Warner Bros. K 17190, 12in)
- 19 (24) ME AND MYSELF, Ronnie Jones (Lollipop LOLLY 2)
- 20 (—) COPACABANA (AT THE COPA), Barry Manilow (Arista ARIST 196)
- 21 (21) YOU GOT ME RUNNING, Lenny Williams (ABC ABCL 5251, LP)
- 22 (23) LOVIN' LIVIN' AND GIVIN', Diana Ross (Motown TMG 1112)
- 23 (28) THINK IT OVER, Cissy Houston (Private Stock PVDD 6, 12in)
- 24 (30) SATURDAY, Norma Jean (Bearsville K 15541)
- 25 (32) YOUNGBLOOD, War (UA 1213/UALA 904-H, US import 45/LP)
- 26 (—) YOU SEND ME (LP), Roy Ayers (Polydor PD 16159, US import LP)
- 27 (25) RUNAWAY LOVE, Linda Clifford (Curtom K 17163, 12in)
- 28 (17) JUST LET ME DO MY THING, Sine (CBS 6351, 12in)
- 29 (33) MAGIC MIND, Earth Wind & Fire (CBS 6490)
- 30 (31) GOT TO HAVE LOVING, Don Ray (Polydor 2001799/2310610, LP)
- 31 (—) GET OFF, Foxy (TK TKR 6040)
- 32 (—) BLACK IS THE COLOUR, Wilbert Longmire (Tappan Zee JC 35365, US import LP)
- 33 (29) MELLOW OUT/TIME OF THE SEASON, Gap Mangione (A&M AMS 7377)
- 34 (34) COSMIC REIGN, Crusaders (ABC ABCL 5250, LP)
- 35 (40) HOLDING ON, L.T.D. (A&M AMLH 64705, LP)
- 36 (27) HOW DO YOU DO, Al Hudson (ABC AA 1081, US import LP)
- 37 (38) BETTER THINGS TO COME, Nigel Martinez (State STAT 81)
- 38 (—) MUSIC FEVER, Michael Zager (Private Stock PVDD 5, 12in)
- 39 (—) LOVE WON'T BE DENIED, Len Boone (Chrysalis CHS 12-2227, 12in)
- 40 (—) RASPUTIN/PAINTER MAN, Boney M (Atlantic K 50498, LP)

## Discos compiled by JAMES HAMILTON

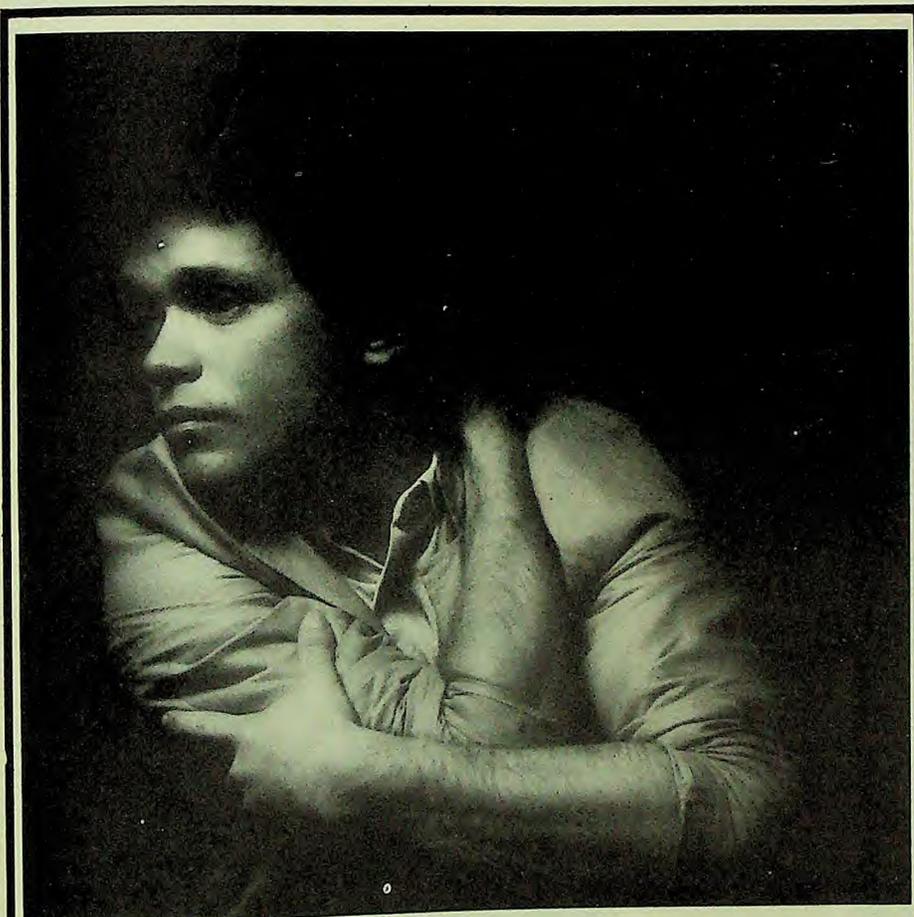
CHART  
COMMENTARY

Note how the 12in dominates, showing that many DJs now only carry LP size record cases — thus restricting the chances of anything not on 12in. And in case you think there are some 7in gaps in the chart; be advised that Samona Cooke (14), Ronnie Jones (19), Barry Manilow (20), Norma Jean (24) and Nigel Martinez (37) are all on promo 12in too! Brothers Johnson (15) and Roy Ayers (26) are charted by LP title as they have too many equally well supported tracks to list individually. Crown Heights Affair (3), Sylvester (6), Eumir Deodato (18), Ronnie Jones (19), Cissy Houston (23), Norma Jean (24), Don Ray (30), Foxy (31), Boney M (40) all spread across the country, while of the non-pop hit titles the ones happening in areas as well as the South-East are Karen Young (4, West Country), Herbie Hancock (5, Midlands/North), Sweet Thunder (10, Midlands/North), Samona Cooke (14, North), Bros Johnson

(15, North), War (25, West Country/Merseyside), LTD (35, North), Michael Zager (38, West Country/North), Trammps (13) stays big in South-West/Midlands/North, and Nigel Martinez (37) still hits only in London.

## BREAKERS

Moving up are Patrick Juvet's I Love America/Got A Feeling (Casablanca CAL 2028, LP), Tyrone David's Mind Blowing Decisions (D-Roy FORCE 2012, 12in), Jimmy Bo Horne's Dance Across The Floor (TK TKR 12-6028, 12in), Real Thing's Rainin' Through My Sunshine (Pye 7N 46113), Gato Barbieri's Poinciana (A&M AMLH 64710), Village People's Just A Gigolo (DJM DJS 10869), Phil Upchurch's Strawberry Letter 23 (TK TKR 82542, LP), Candidate's Don't Wanna Say Goodnight (Rak 12 RAK 280, 12in), Nina Simone's Baltimore (CTI 7084, LP), Mass Production's Just Wanna Make A Dream Come True (Cotillion K 50510, LP), Smokey Robinson's Daylight & Darkness (Motown TMG 1114).



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PHOTOGRAPHERS TO THE MUSIC BUSINESS

DISCO CHARTS  
EVERY WEEK  
IN MUSIC WEEK

NEWS

Album of the week



**JOHNNY MATHIS & DENIECE WILLIAMS**  
*That's What Friends Are For*. CBS 86068. Production: Jack Gold. The marketing back-up for this set, which has already started with trade ads, is academic to dealers faced with two hit singles, an excellent mixture of soul classics and good new songs, and the winning combination of Mathis and Williams which kept them in the charts for 14 weeks with *Too Much, Too Little, Too Late*. This must be one of the most successful combinations of old and new talents. Though Ms. Williams' note-bending may not endear her to straight

soul lovers, she is an intelligent singer with an original approach — a Minnie Riperton grown up — and Mathis' vocal flexibility is well-suited to this style of improvised singing. Jack Gold's production is tight, and well-balanced, with room for romance when needed. The current hit *You're All I Need to Get By* should move up the Top 75 and Mathis' *Own You Light Up My Life* LP has been selling solidly for four months. Can there be any doubt of the friendly reception this LP will receive?

Lightning RECORDS NEW WAVE AND INDEPENDANT LABEL CHART

- 1 [ 1 ] Electric Chairs Blatantly Offensive ■
- 2 [ 10 ] Ivor Biggun Winker's Song
- 3 [ 3 ] Jilted John Jilted John
- 4 [ 2 ] Klark Kent Don't Care ■
- 5 [ 5 ] Patrick Fitzgerald Back St. Boys ■
- 6 [ 4 ] Landscape Workers Playtime ■
- 7 [ 7 ] Krypton Tunes Limited Vision
- 8 [ 6 ] Normal T.V.O.D
- 9 [ 16 ] Stiff Little Fingers Suspect Device
- 10 [ 18 ] Punishment Of Luxury Puppet Life
- 11 [ \* ] Snifters I Like Boys
- 12 [ \* ] Dave Goodman Justifiable Homicide
- 13 [ \* ] Essential Logic Aerosol Burns
- 14 [ 15 ] Dickies Paranoid
- 15 [ 23 ] Dickies Eve Of Destruction
- 16 [ 8 ] Human League Being Boiled
- 17 [ 17 ] Snatch Stanley
- 18 [ 22 ] David Winter Reed Island
- 19 [ 20 ] Lurkers I Don't Want To Tell Her
- 21 [ \* ] Sex Pistols Submission / New York
- 22 [ 12 ] Patrick Fitzgerald Safety Pin In My Heart
- 23 [ 32 ] Johnny G. Hippy's Graveyard
- 24 [ 24 ] Nasty Media Spiked Copy ■
- 25 [ 26 ] Horrorcomix I Don't Mind
- 26 [ 34 ] Skunks Good From The Bad
- 27 [ 28 ] Dole New Wave Love
- 28 [ 27 ] X Ray Spex Identity
- 29 [ 21 ] Residents Duck Stab ■
- 30 [ \* ] Lurkers Ain't Got A Clue
- 31 [ 19 ] Smirks OK UK
- 32 [ \* ] Suzanne Sells In Europe ■
- 33 [ 24 ] Destroy All Monsters Bored ■
- 34 [ \* ] Tubeway Army Bombers
- 35 [ \* ] Social Security Heart To Rule My Head ■
- 36 [ \* ] Snake Fingers The Spot ■
- 37 [ \* ] Leyton Buzzards 19 & Mad
- 38 [ 13 ] Throbbing Gristle United
- 39 [ 39 ] Nipple Erectors King Of The Bop
- 40 [ \* ] John Spencer's Louts Natural Man

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new single

**I LIKE BOYS**  
 The Snifters  
 GIL 534

**ROBIN TROWER**  
*Caravan To Midnight*. Chrysalis CHR 1189. Trower's last album, *In City Dreams*, with producer Don Davis, saw him moving in a new direction turning more to the influences of Otis Redding and Ray Charles. *Caravan To Midnight* continues in this vein. Trower is no longer the ego-tripping axe-man, he has found his best medium and is getting better and better. A UK tour would help sales of this album no end.

**NEW YORK NEW WAVE**  
*Max's Kansas City Volume II*. CBS 82858. Second sampler of the best of American new wave bands. Raw and energetic stuff, including Philip Rambow, Lance, Grand Slam and The Brats.

**THE CARS**  
*The Cars*. Elektra K 52088. Producer: Roy Thomas Baker. Classy album with a string of cuts which would stand up well as singles, including *Good Times Roll*, *My Best Friend's Girl* and *Don't Cha Stop*. Best track is *Moving In Stereo* with Bowie-like vocals and effects. If this brand of new wave tinged rock is what the band is capable of, it would be interesting to see and hear more of them.

**ROBIN WILLIAMSON & HIS MERRY MEN**  
*American Stonehenge*. Criminal Records STEAL 4. The band's first album for Criminal is all acoustic and overloaded with melody. Williamson is probably best remembered for his work with the Incredible String Band and he remains as innovative as ever. A UK tour is an urgent requirement to help put Williamson back on the musical map here.

**VARIOUS ARTISTS**  
*Alan Freed's Top 15*. Pye Special PKL 5573. Part of Alan Freed's sleeve notes says it all: "It is impossible for me to present this album without thinking back to 1951 in Cleveland, where I named our music rock'n'roll. The critics said it would die as quickly as it was born. But I take note of the fact that rock 'n'roll is perhaps the liveliest corpse in the history of popular music. Tunes that were recorded many years ago and launched many a youngster on successful careers are still in great demand." Artists include Etta James, Buster Brown, Dee Clark, The Silhouettes and Lee Dorsey.

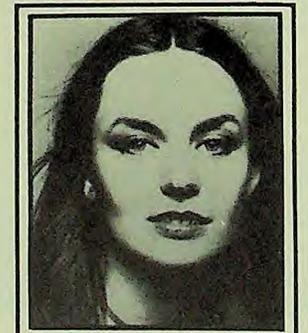
**THE BROTHERS JOHNSON**  
*Blam*. A&M AMLH 64714. Production: Quincy Jones. From the opening notes of the Brothers' *Look Out For Number One* LP two years ago, it was obvious that these two ex-Billy Preston sidemen had a great deal to offer to soul music. Product since then has been consistently

**LEO SAYER**  
*Leo Sayer*. Chrysalis CDL 1198. The third — and long awaited — Sayer album produced by the talented Richard Perry, finds the singer in more laid-back style than ever before. Some of the liveliness and bounce has been sacrificed for more smoochy arrangements. An interesting direction and his voice remains unique. Top tracks include *Andy Fairweather Low's La Booga* and *Jackson Browne's Something Fine*.

good, but sales here have come nowhere near the US platinum achievements and automatic chart entry, though last year's concert here were highly successful.

The Brothers change their musical approach with each album; *Blam* is as the title indicates, punchy, packed with funky rhythms and blasting brass, though it lacks the sophistication and musical surprises of *Right On Time*, probably their best LP. There are, inevitably, disco-oriented tracks, so this set should have plenty of exposure, but not enough to guarantee chart status.

**MILLIE JACKSON**  
*Get It Outcha System*. Spring (Polydor) 2391 356. Ms. Jackson is a combination of Donna Summer,



**CRYSTAL GAYLE**  
*When I Dream*. United Artists UAG 30169. Producer: Allen Reynolds. More people are now realising that country music is not all fiddling hicks and finger pickin' banjos. Crystal Gayle is one of the artists (and Allen Reynolds one of the producers) who has made country more accessible and marketable. Don't *It Make My Brown Eyes Blue* was the single which did the trick for her in this country and while none of the tracks on this album immediately stand out as that one did, there are many strong numbers like *Cry Me A River*, *Someday Soon* and the slow love song *When I Dream*, which is accompanied by a genuine string arrangement. Strong promotional campaign.

Nina Simone sometimes, and even Deniece Williams. The contrasts are attention-grabbing; throaty vocals, curious little homilies linking titles which range from soul to blues to ballads starting with the Dolly Parton ditty *Here You Come Again*. Thankfully, this potentially mushy technique works because of Millie Jackson's feisty approach. She needs a hit to establish here with general audiences, but meanwhile there are plenty of buyers who were turned on by the *Feelin' Bitchy* LP and who may like the new single, *Sweet Music Man*, for release later this month, to buy this album.

**THE BEACH BOYS**  
*Summer Days (And Summer Nights)*. Capitol CAPS 1023. Producer: Brian Wilson. Re-issue of 1965 album with a sunny summer mood which seems rather inappropriate in the current bleak weather. The songs are good enough, however, to fit any season and although the album is not a compilation, the tracks read almost like one, with such greats as *Then I Kissed Her*, *Help Me Rhonda*, *California Girls* and *You're So Good To Me*.

**VINCE CADILLAC**  
*Modern Boy*. Satril SATL 4010. Producer: Paul Jenkins. Starts off very basically with a simple pop number and gets slightly more interesting. Despite the butch sounding name Cadillac has the sort of squeaky girlish voice which makes you double check the record speed. The artist's style is exemplified by *Hello* — a happy beaty number with a pleasant guitar backing, though his forthcoming single release *Voodoo Woman* departs from this with a supernatural feel.

**AL ROBERTS JUNIOR**  
*Rockabilly Guitar Man*. Frog Records. FROG 001. Producer: Bob Clifford. An excellent first release from a new label, Frog Records, which was formed earlier this year by ex-Polydor a&r man Bob Clifford. The music is snappy, humorous rockabilly put over with considerable panache by Roberts, who plays virtually every instrument on the album and who has a voice that just invites you to sing along; it must go down well with aficionados of the style. Distributed through Lightning or direct from Frog Records.

**VARIOUS ARTISTS**  
*Black Echoes*. DEB Music DEB LP 2. First record released by Black Echoes in conjunction with DEB Music features reggae material recorded at the Joe Gibbs Studio in Kingston, Jamaica. Artists include Dennis Brown, Bob Andy and Joseph Gordon. Promotion in Black Echoes.

# RELEASES MUSIC WEEK

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**G**  
 GOTTA QUIT LOOKIN' AT YOU BABY, We Are The One, DAVE AND SUGAR, RCA PB 1251 (R)  
 GREASE, Grease Instrumental, FRANKIE VALLI, RSO 12 (F)  
 GOING TO NEGRIL, The West, ALTHEA AND DONNA, Virgin FLS 110 (C)

**H**  
 HONG KONG GARDEN, Voices, SIOUXSIE AND THE BANSHEES, Polydor 2059 052 (F)

**I**  
 I BELIEVE IN YOU, She Don't Trust You, MEL TILLIS, MCA 384 (E)  
 I LOVE THE NIGHT, Nossertaur, BLUE OYSTER CULT, CBS 6514 (C)  
 IF YOU WANT TO FEEL, I Wonder What Would Happen To This World, HARRY CHAPIN, Elektra K 12308 (W)

**K**  
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 KNOCK ON WOOD, Bring It On Home To Me/Girl I Love You EDDIE FLOYD, Stax STX 2010 (E)

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 LEAD ME ON, No-One Like My Baby, MAXINE NIGHTINGALE, United Artist UP 36557 (E)  
 LONELY LADY, Really Really Don't Know, LES CONNECTIONS, Anchor ANC 1058 (C)  
 LOVE CLOUD, Ain't I Just Your Fool, MANDY ANN HUGHES, President LBA 102 (LHR)  
 LOVE IS BLIND, She Makes Me Love Her, NIGHT SHIFT, Zoom ZUM 7 (F)  
 LULLABY TISSUE PAPER COMPANY, Hello This Is Joanie, PAUL EVANS, Polydor 2066 932 (F)

**M**  
 MAMA GAS, Every Step You Take, MIAMI ZAP, GTO GT 232 (C)  
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**N**  
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**P**  
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 SOLD ON YOUR LOVE, Portland Rose, MIKE HERON, Zoom ZUM 5 (F)  
 SOME OTHER GUYS, Rock 'N' Roll Eight Dead, THE QUESTIONS, Zoom ZUM 6 (F)  
 STRAWBERRY GIRL/BLUEBERRY GIRL, Another Love Song, DAVID MARTIN, DJM DJS 10871 (C)  
 SUMMER (THE FIRST TIME), Childhood 1949, BOBBY GOLDSBORO, United Artists UP 35558 (E)

**T**  
 TAKE ME I'M YOURS, Let Me Love You, MICHAEL HENDERSON, Buddah BDS 477 (A)  
 THESE BOOTS ARE MADE FOR WALKING, Destroy That Boy, THE HAPPY CATS, Grapevine GRP 110 (R)

TILL I WALTZ AGAIN WITH YOU, Paradise, CARL MANN, CHARY CVS 1038 (A)  
 TONIGHT'S THE NIGHT, Do You Believe in U.F.O's HUNTER, Rampage RAM 7 (S)  
 TRAIN RIDE TO NOWHERE, Let's Turn Our Love On, CALVIN DAVIS, President BD 13 (ZLHR)  
 TRANQUILLO, For Old Time's Sake, CARLY SIMON, Elektra K 12315 (W)  
 TRYING TO GET ON THE RADIO, Evil Minded Momma, WAYNE COUNTRY AND THE ELECTRIC CHAIRS, Safari SAFE 9 (A)

**W**  
 WHAT YOU WAITING FOR, Smile, STARGARD, MCA 382 (E)  
 WOMANHOOD, Fifty Words Or Less, TAMMY WYNETTE, Epic EPC 6505 (C)  
 WORLD OF TODAY, Camillo, SUPERMAX, Atlantic K 11108 (W)

**Y**  
 YOU DO IT GOOD, Erotic Soul, LARRY PARK ORK, Rampage DS RAM 6 (S)

## LISTINGS

**A**  
 AGAIN AND AGAIN, Too Far Gone, STATUS QUO, QUO 1 (F)  
 ANNIE'S SONG, Smile Like An Angel, MEXICANO, Ice GUY 15 (A)  
 ANOTHER GIRL ANOTHER PLANET, As My Wife Says, THE ONLY ONES, CBS 6576 (C)

**B**  
 BABY FACE, Baby Face Full Length, WAR, MCA 385 (E)  
 BACK ROOM BOYS (NIGHT AFTER NIGHT), Tell Me, FLYING SQUAD, Epic EPC 6542 (C)  
 BE UNCONVENTIONAL, Adolescent Sex, JAPAN, Ariola Hansa AHA 525 (A)  
 BEACH BOY GOLD, Lady Be Good, GIDEA PARK, Sonet SON 2162 (A)  
 BIRD OF PARADISE, The Cape Of Flowers, TONY BIRD, CBS 6593 (C)

**C**  
 CAN'T STOP DANCING, Back On The Road, CHANTER SISTERS, Safari SAFE 10 (A)  
 CRY A LITTLE WHILE, Magic In Your Eyes, EARL KLUGH, United Artists UP 36441 (E)

**D**  
 DON'T LET ME BE WRONG, Can't Live Without Your Love, THE DOGERS, Polydor 2059 046 (F)

**E**  
 EVE OF THE WARS, The Red Weed, WAR OF THE WORLDS, CBS 6496 (C)

**F**  
 FEELING ALRIGHT WITH THE CREW, Titanic (My Over Reaction) You Can't Buy Me, 999, United Artists UP 36435 (E)

TOTAL ISSUED				
Singles notified by major manufacturers for week ending 18th August 1978.				
	This Week	This Month	This Year	
EMI	0 (9)	9 (9)	172 (323)	
EMI (LRD)	1 (6)	7 (6)	164 (—)	
Decca	0 (2)	2 (2)	40 (66)	
Pye	3 (2)	5 (2)	161 (99)	
Polydor	5 (5)	10 (5)	152 (157)	
CBS	6 (0)	6 (0)	195 (178)	
Phonogram	1 (4)	5 (4)	111 (109)	
RCA	3 (1)	4 (1)	87 (126)	
WEA	8 (3)	11 (3)	257 (148)	
Others	21 (9)	30 (9)	490 (515)	
<b>Total</b>	<b>48 (41)</b>	<b>89 (41)</b>	<b>1829 (1721)</b>	

# MARKET PLACE

**CLASSIFIED ADVERTISEMENT RATES**  
 Effective 13th May, 1978, Music Week Classified Advertisement rates are:  
 £3.00 per single column centimetre.  
 Box number charge 75p, and series discounts will remain at:—  
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 • Always 1000's of Bargains & Deletions.  
 • All Top 50 singles and LP's kept in stock.  
 • Best Discounts given.  
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 • Export enquires welcomed.  
 • Overstocks bought.  
 Phone, Write or Call.  
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 Telex 517527.

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 Brings you today's jazz - Today! ... on such important labels as ENJA, INCUS, OGUIN, STEAM, FMP, HORO, SACKVILLE, ICP, SPOTLITE, RING, MOSAIC, INDIA NAVIGATION, BVHAAST, CIRCLE MUSICA, QUEENDISC, PALM OWL, MARGE, FLUID.  
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 Top 1,000 LPs always in stock.  
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 Top selling singles.  
 Plus hundreds of oldies.  
 Accessories including Blank Cassettes, Cassette and Cartridge cleaners, Polythene covers only £6.50 per 1,000.  
 24 hour service to Northern Ireland, Holland, Belgium, West Germany, France and Eire.  
 Excellent carrier service to U.K. and all other countries.  
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 Our Cash & Carry and distribution Warehouse is open at:  
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 Telephone 01-556 2429  
*Ansaphone after 6 p.m. and weekends*

**HIGHEST CASH PRICES PAID**  
 for LPs, cassettes or 8-tracks, overstocks, deletions, etc.  
**NO QUANTITY TOO LARGE OR TOO SMALL**  
 Contact Mike Campbell for immediate cash offer  
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**Telex: 8813067 (HETREC)**  
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 182 Acton Lane, London N.W.10

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**FULL DEALER PRICE**  
**ON ALL ALBUMS & TAPES**  
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 841 Harrow Road London NW10 5NH Telephones: 01-969 7155/5255  
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**RECORDS/TAPES**  
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 01-951 0992

Stereo albums 8p each.  
 Famous artists and labels.  
 Write **COLOSSEUM RECORDS**, 134 S. 20th Street, Philadelphia, PA 19103, U.S.A.

# MARKET PLACE

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Manufactured by ourselves from Raw Material — to film — to covers in 500 gauge seamless PVC film, having nylon-like strength for 7" singles and 12" LP Records.

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& RECEIVE DELIVERIES BY RETURN*  
Phone/write now for Samples/Prices

**PANMER LTD** Telephone 01.903.6068/9  
Fulton Road, Wembley, Middlesex.

### CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

### CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000, £25 including VAT and carriage.

Samples of all items available.

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Tel: 0533 833691



### DANDA POLYTHENE RECORD CARRIER BAGS

All Types and Sizes of Carrier Bags at real CUT prices  
**SPECIAL OFFER**  
Full size 14" x 16" for LP Records. Printed to your own specifications on both sides of the bag.

150 Gauge — £12.50 per 1,000 minimum order 25,000. Stock Record Bags always available. Immediate delivery — from £11.25 per 1,000.

Quick delivery. For further details & samples send coupon or telephone: 01-889-5693/4

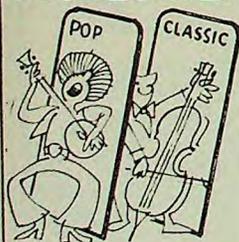
**DANDA PACKAGING CO. LTD.** 198 Whitington Rd., Bowes Park, London N.22.  
Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Telephone: \_\_\_\_\_

**PVC CUBIC COVERS**  
LP size ONLY £55.00 per 1,000.  
Double LP size from £95.00 per 1,000. 200 & 500 gauge Polythene Covers also at best prices (plus VAT). C.W.O. to:  
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Tel: 0702 712381

**DISPLAY TITLES BROWSER DIVIDERS** for CLASSIFICATION OF ARTISTS, COMPOSERS, etc. Enquiries for samples

**HUNT-LEIGH**  
(Showcard & Display) Co., 119  
Athenburg Gardens, London SW11  
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## SEGREGATE!



With record dividers from "SIGNS FAMILIAR"

Available in white, plastic record dividers with smart (ultra legible) headings (plus trade symbols in colour if required). Unbeatable prices. Fast service. Ring or write:  
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(Irish customers please contact: —  
**August Engraving Co. Ltd.,**  
9 Burgh Quay,  
Dublin 2.  
Tel: 783288 or 783325).

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COLLECTIONS BULK DEALS  
BOUGHT & SOLD FOR TRADE  
ROCK/JAZZ SWING/CLASSICAL

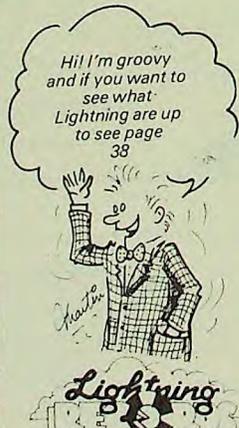
**BERESFORD BROTHERS**  
31 Tidy Street, Brighton, Sussex  
Tel: (0273) 698598/503312

## Shannon Irish Records

	Deals	Price	R.R.P.
Incorporating Sean-Nós			
TRIONA (CEF 043)	£2.00	£3.50	
MATT MOLLY (LUN 004)	£2.00	£3.50	
JOE HEANEY Vol. 2 (CEF 051)	£2.00	£3.50	
SEAN DE HORA (CEF 060)	£2.00	£3.50	
PADDY GLACKIN (CEF 060)	£2.00	£3.50	
CASTLE CEILI BAND (CL15)	£1.65	£3.00	
BRIDGE CEILI (HALP 152)	£1.65	£3.00	
LEON ROWSOME Irish Trad. Pipes (DOLM 5008)	£1.65	£3.00	
THE EMMET SPICELAND Album (HALP 166)	£1.65	£3.00	
LIAM WELDON Dark Horse (LUN 006)	£2.00	£3.50	
ANDY IRVINE & PAUL BRADY (LUN 008)	£2.00	£3.50	
MOLLOY, BRADY & PEOPLES (LUN 017)	£2.00	£3.50	
JIMMY CROWLEY Boys of Fair Hill (LUN 014)	£2.00	£3.50	
VARIOUS Mo Cheol Thú (CEF 064)	£2.00	£3.50	
VARIOUS The Home I Left Behind (CL 9)	£1.65	£3.00	
MAKEM & CLANCY Concert (Doub.) (BLB 1002)	£3.00	5.00	
DERMOT O'BRIEN Oro Bhuechailin (CEF 061)	£2.00	£3.50	
BARLEYCORN For Folk Sale (DOLM 5016)	£1.65	£3.00	
KINGS GALLIARD (Dutch Morning) Dew (DOLM 5014)	£1.65	£3.00	

Phone or write for free catalogue

Shannon Records Ltd.  
326 Kensal Road  
London W10. 01-969 3322



BRITAIN'S LARGEST "ONE-STOP" OPERATION

## POSITIONS

# Display Representative

The Group Repertoire Division of EMI Records (UK) have a vacancy for an experienced Display Representative in their Midlands Region.

This is an interesting and rewarding position which calls for a person who is artistic and has creative flair and who has previous experience of window displays in retail record outlets. The circuit to be covered spreads across Central England from East to West and includes North Wales.

The successful candidate, (male or female), will have a clean driving licence and bags of stamina and should currently live in or around Birmingham.

An attractive salary, a Company car and other fringe benefits are offered for this challenging job.

To apply, write with brief details of your previous experience to:—



The Personnel Department,  
EMI Records (UK),  
Seymour Mews House,  
Seymour Mews,  
London W1A 1ES

## SHOP FOR SALE

### RECORD SHOP FOR SALE

**Midlands Town**  
Town centre High Street, position. Superbly laid-out and decorated. Very little competition. Long lease. Current rental £1400 p.a. Turnover £75,000 this year. Wide range of stock value £13,000 (approx) at cost. Genuine reason for sale.

**£15,000** plus s.a.v.  
Principals only please to Box MW547

### PECKHAM'S BEST RECORD SHOP FOR SALE

Expectant mother is forced to sell her business. Fantastic shop in a prime high street multiple position, with living accommodation above 20 year lease. Good turnover. Up to date stock. No price-cutting. No competition. Turnover 1977, £71,500. Plenty of scope for expansion.  
Price £20,000 o.n.o. plus S.A.V.  
Apply to: Mr Bacal, Centaville Records, 86 Rye Lane, Peckham, London SE 15. Tel: 01-639-7980.

### WOULD YOU LIKE TO SOAK UP THE SUN — PAY LESS TAX — AND MAKE MONEY TOO?

### THEN WHY NOT BUY A FIRST CLASS RECORD AND TAPE SHOP IN AUSTRALIA.

This shop is situated in the high street of one of Sidney's busiest suburbs.

Turnover \$A 186,000 per year.

Price £17,000 plus S.A.V.

PHONE:  
MR CARTER on  
01-478-0452

## SERVICES

**Martin Studios**  
01-550 4701  
**ARTWORK·DESIGN PHOTOGRAPHY & PRINTING**  
BROCHURE AVAILABLE  
Phone:  
01-550 4701

# LEGAL/BUSINESS AFFAIRS ADVISOR



Polydor Ltd., a member of the International Polygram Leisure Group of Companies marketing records and tapes, have the above vacancy.

Applicants aged 25-40 should be qualified Barristers or Solicitors, preferably with experience of copyright law.

Experience in the music industry would be advantageous, more important however, is the quick grasp of the problems of creative personnel and flair in liaising with music and legal management.

This is a fast paced, exciting post in which the ability to work exactly under pressure is vital. The salary offered and the fringe benefits available are first class and opportunities for career progression are excellent.

Please write or telephone in complete confidence:

Brian McFall,  
Personnel Department, Polydor Ltd.,  
17/19 Stratford Place, London W1N 0BL.  
01-499 8686



## SECRETARY TO MANAGING DIRECTOR OF FAST GROWING INDEPENDENT RECORD COMPANY

MY SECRETARY HAS NOW BEEN PROMOTED INTO INTERNATIONAL CO-ORDINATOR THEREFORE I HAVE TO FIND A NEW ONE. Age between 18 and 22, good shorthand and typing speeds essential and preferably with experience in the Music Business. Salary negotiable.

Apply in writing to:

**Sue Crockatt**  
**ARIOLA-EURODISC**  
48 Maddox Street, London  
W1R 9PB.

## POSITIONS

## PRESS OFFICER

Charisma Records requires a company Press Officer.

Applications should preferably have a minimum of 3 years' experience of Press work either in a Record Company, Press Office or in journalism. Essential qualifications are a thorough familiarity with the workings of both National and Music Press, self motivation and a sound writing ability. Charisma Records is in the process of a general expansion and can offer the usual company benefits as well as an attractive salary. If you are keen to work for a growing company, apply in writing only to:



Mike Watts,  
Charisma Records Ltd.,  
90 Wardour Street,  
London W.1.

TOP RECORD MAN  
SEEKS NEW CHALLENGE

Ten Years Experience Including  
Four Years General Manager  
Good Track Record.

BOX NO. MW 549

## SECRETARY

Artist Management Company looking for a secretary with good qualifications. Must have music business experience.

*Please contact:*

**KAREN KEARNE or  
PETE BROWN.**

**01-229-9757**

ASSISTANT RECORD  
MANAGER/MANAGERESS

required for record department store situated on three floors in Hull City Centre. Excellent salary for right candidate, 5 day week, 3 weeks holiday previous experience essential. Interviews held Hull or Doncaster.

*Write giving details of career to date: to*

**J. R. HUDSON,**  
Director & Company Secretary,  
Sydney Scarborough Ltd.,  
Coopers Terrace,  
DONCASTER DN1 2PY

Area  
Salesman

The Group Repertoire Division of EMI Records (UK) have a vacancy for an experienced salesman in their North region. He or she will be responsible for selling newly-released albums into retail accounts throughout Yorkshire.

Applicants should have previous experience of selling to retail outlets, wide ranging musical taste and a clean driving licence and should already be living in the area.

An attractive salary, Company car, an achievement bonus and generous expenses await the right candidate.

Applications in writing, giving brief details of previous experience, should be sent to:-



The Personnel Department,  
EMI Records (UK),  
Seymour Mews House,  
Seymour Mews,  
London W1A 1ES

Preston Polytechnic Students Union

## GENERAL MANAGER

(New Post)

Responsible for; Administration, staffing, trading and entertainments.

Salary £5,000-£6,000 according to experience.

Letters of application including full Curriculum Vitae and two references to: **Admin/Finance Officer, Preston Polytechnic Students Union, Fylde Road, Preston.** Tel (58382) Not later than Friday 18th August.

WANTED  
AT ANY COST

The best YOUNG recording engineer in England to work for Chinnichap in all corners of the globe. Familiarity with all current recording techniques essential.

Please apply to Nicky Chinn on:

**01-491-3009**

NEW RECORD COMPANY  
COMMENCING SHORTLY

REQUIRES

TWO TOP EXECUTIVES  
EXPERIENCED HEAD OF  
PROMOTION

## HEAD OF A &amp; R

*Written applications only to:*

**LAURENCE MYERS,**  
Regent Arcade House,  
252/260 Regent Street,  
London W1.

# *Siouxsie and the Banshees*

## *Hong Kong Garden*

**The first 10,000 in a special bag containing lyrics.**

**2059 052**



Order from Polydor's own distribution company:  
Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR. Telephone: 01-590 7766





**WINGS  
SINGLE  
'LONDON TOWN'  
C/W 'I'M CARRYING'  
RELEASED  
ON AUGUST 11**

**EMI  
MPL  
R 6021**



# MARKET PLACE

# PERFORMANCE

## POSITIONS

**LES DISQUES RECORDS & TAPES**

require

### Sales Assistant

for their West-end store. Previous experience is necessary. This is a career opportunity with good prospects.

Tel: 01-409 3100 Ref: RCB

## Steve Hillage

IT WAS Virgin week at the Marquee last week with the label's Steve Hillage playing Monday and Tuesday and Wilko Johnson's Solid Senders Thursday and Friday.

The usual quota of foreign visitors joined the ageing hippies who have followed the stylish guitarist Hillage since his Khan and Gong days, to

gather in what must be London's hottest sweatiest venue. The endurance of all but the staunchest fans was tested as Hillage took his time over a long two part set being recorded for a future album project.

Hillage kept the fans happy with all the old favourites they have come to expect. Last year's Motivation Radio album was a feature of the first half with Light In The Sky standing

out. Most memorable, though, were his versions of other people's material that he has picked up along the way and given his own character, such as the Beatles' Getting Better and All Too Much, plus Hurdy Gurdy Man. At the end the audience was calling for Electric Gypsy and got it.

It seems a shame that the rhythm section of John McKenzie on bass, Andy Anderson on drums and Christian Boule on guitar, is likely to be broken up before his next album is put together as they provided a solid driving support for Hillage's guitar. The album planned is a double, with the first two sides

featuring his previous bands, the third side featuring this current band live and the fourth made up of new studio material. Its release on Virgin around Christmas should be worth waiting for.

DAVID DALTON

**CLASSIFIED  
ADVERTISING**

**PAYS**

**CONTACT**

**01-836 1522**

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**SHOPFITTING**  
**experts**

*are here at  
Hayes to help  
you with the  
design and  
planning.  
Here is your chance to  
increase your turnover!*



**DAVID BALDWIN**

**01-848-4515**

**SHOPFITTING DIVISION**

EMI RECORDS  
1-3, Uxbridge Road, HAYES, Middlesex.



## BUSINESS

EXPANDING W.I.

**INDEPENDENT  
RECORD LABEL**

WITH MAJOR DISTRIBUTION

**SEEKS  
FINANCIAL ALLIANCE**

Ideal opportunity for Publishers, Production Companies etc., wishing to have good outlet for their products.

Our experienced team have *GOOD TRACK RECORDS* and *GREAT POTENTIAL*

**Box No. MW 550**

## RECORD MANAGER/ MANAGERESS

required for new self services record store opening in Washington New Town in October. Excellent salary for right candidate, 5 day week, 3 weeks holiday previous experience essential. Interviews held Washington or Doncaster.

Write giving details of career to date to:

Sales Assistants also required

**J. R. Hudson**

Director & Company Secretary,  
Chas. J. Fox Piano Co. Ltd.,  
Coopers Terrace,  
DONCASTER DN1 2PY



**UNITED ARTISTS  
RECORDS**

is seeking a

**SALES REPRESENTATIVE**

to cover the prestigious West End of London territory.

The vacancy occurs as a result of a promotion and the successful applicant will be in his/her twenties, enthusiastic, ambitious and certainly have experience of the Record Industry and preferably in the West End.

We offer good salary, commission, the usual fringe benefits and excellent prospects.

Write with details of your career to date to:—

**MIKE EDWARDS,**  
National Sales Manager

**United Artists  
Records Ltd.,**

37-41 Mortimer St., London W1 2JL



First 10,000 in  
colour bags.

**"How Can I Exist" by Rags MCA 381**

Their first single on MCA Records

**MCA RECORDS**

MCA Records 1 Great Pulteney Street, London W1

# DOOLEY'S DIAPY

## It's not just the money, Mum

PHIL COLLINS of Genesis will no doubt be embarrassed to see again his adolescent performance in the children's film Calamity The Cow when a clip is dredged from the archives to provide one of the more amusing moments of a BBC-TV Nationwide feature Three Dates With Genesis, to be shown next Monday (21) at 6.20pm.

A searching behind-the-scenes documentary it is not and holds few surprises for anyone in the music business. Reporter/producer Bernard Clark asks guitarist Mike Rutherford naively: "Are you

millionaires? . . . Have you got a big house in the country? . . . So you're an ordinary person just like me?" — the sort of questions which would make most rock musicians cringe but Genesis took it all very affably.

What it should convey to the public — mums and dads the BBC hopes as well as the fans — is the fact that rock bands are not only in it for the money and do want to put on value for money entertainment. As it follows the group through Germany, Holland, and finally to Knebworth, during part of nine months touring in the

last year, the film notes the amount of money and effort put in to make it a success. It shows the 37 road crew heave twenty tons of equipment into the eight forty foot articulated lorries then flop down themselves in a £65,000 luxury coach. The hire of the coach and the trucks for four weeks from Edwin Shirley was estimated at more than £50,000. Phil Collins reveals that he would prefer to get back to playing smaller halls on shorter tours now that Genesis has proved it can fill out the huge stadia.

**RECORDS ARE** a thing of the past according to rock artist Todd Rundgren, and he believes they will soon be replaced by video discs. Putting his money where his mouth is he is building a one million dollar video studio at his home near Woodstock, New York State. He hopes to produce films for television of himself with his band Utopia; as well as retail video cassettes.

Rundgren's previous experiments have included transmitting a Los Angeles rock show by microwave to 25 radio stations.

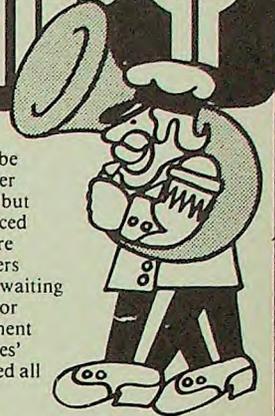
## Tail piece



**DOGGEDLY PURSUING** publicity for its War Of The Worlds album, CBS last week arranged for the respective pet dogs of Jeff Wayne and Maurice Oberstein to deputise (deputy dogs?) for them at a Gold Disc presentation to celebrate the album exceeding £300,000 of business. Picture shows, left to right: Oliver Wayne, gold disc, Charlie Oberstein. At a dogtail party after the ceremony Oliver was heard to remark that he would prefer a Boney M, to which Charlie growled: "Don't mention that name, it makes me want to wea".

**IS CBS** a bit hard up? According to a press release on Canadian band The Diodes, lead singer Paul Robinson is coming to London and will be "flying over via Laker on his own initiative and expense" to promote the band's CBS single Tired of Waking Up Tired.

**LAVISH** launch of new Lotus label indicative of K-tel's desire to be regarded as a record company rather than simply tv merchandisers . . . but the impact of the excellently produced presentations would have been more effective if assembled buyers, dealers and wholesalers had not been kept waiting till 10.15 pm (after 8.00 pm start) for their dinner . . . quite an achievement on K-tel's part to acquire Tom Jones' tracks from Decca who have resisted all tv merchandisers till now.



**POLYGRAM** chief Steve Gottlieb, most of Phonogram's sales force, a goodly turn-out of media people, local horse racing fraternity, some Chilterns' chinless, a string quartet, a steel band and a pig roasting on a spit — all had a great time (with the exception of the pig) at Charisma's Mad Hatter's Tea Party on Sunday at superbly-set Oxfordshire country house home of Tony Stratton-Smith. Nice one Tony! . . . Martin Barter, label manager for MAM, Splash, Bronze and Rocket, wed Joy Ritson on Saturday . . . and singer/songwriter Catherine Howe has become engaged to Virgin promo man Rudi van Egmond.

**IT WAS** a fairly normal Friday last week when suddenly this ice cream seller, bearing a remarkable resemblance to Magnet marketing manager Richard Robson attended by various Magnet ladies, pushed an ice cream cart into the office and an ice cream cornet into the nose of MW's editor — all in the cause of the Just One Cornetto single from the Walls tv commercial . . . No sooner had that excitement subsided than we were serenaded by a singing telegram in the form of a lady in top hat and tails sent to MW news editor Jim Evans by Keith Moon with a warbled message about new Who album . . . Meanwhile in America Moon has discovered superglue and is fiendishly amusing himself glueing people's suitcases to hotel lobby floors.

**THE TREND** towards lawyers and accountants moving into the top jobs in the music business continues with RCA's business affairs manager Peter Bailey landing the marketing/sales slot . . . Number of promotion men from other companies helping to plug Denver label's Last Leviathan by Richard Quinn and Mike Willis is giving his services free . . . Jenny Halsall handling Child PR as well as Tony Barrow . . . Pye readying a Max Bygraves/Victor Silvester album called The Song And Dance Men . . . Sunday Times, following up Music Week stories about record discounting problems, has sought help from East Midlands GRR chairperson Jennifer Watson . . . And Sunday Telegraph last Sunday used picture of Anemone Productions staff running to work which first appeared in MW two weeks ago . . . Remember — you read it in MW first!



**KATE BUSH** was the 100th musical personality to have signed the white stage suit of Radio Hallam presenter Mike Rouse. Now he has reached the ton, he would like to auction the suit, already insured with Lloyds for £1,000, with the proceeds going to a charity like the Variety Club of Great Britain.

Signing stars who have already obliged Rouse with their signatures include Johnny Mathis, Cleo Laine, Leo Sayer, Chuck Berry, Labi Siffre, Cliff and the Shadows, plus members of Slade, Mud, and many more.

## The singing liquor man is available

**A CERTAIN** contender for the next volume of The World's Worst Records must be the recording debut of Freddie Barrett the singing liquor-store owner, Mr Barrett, who will be the first to admit that, while his "singing" commercials on LBC and Capital have done wonders to promote his chain of liquor stores, he does not possess a terribly lovely voice. Terrible would be nearer the mark.

But Mr Barrett has been signed up by Stuart Taylor and Andrew Heath of Exaggeration Music and they are currently seeking appropriate songs and a record company brave enough to release the record.

Suggestions that he would sing something like Drink To Me Only With Thine Eyes or the Drinking Song from A Student Prince have been turned down by Mr Barrett who feels he would like something original and more in keeping with his image as projected by his commercials. Offers to Stuart Taylor on 01-487-5587.

## YESTERDAYS

**FIVE YEARS AGO**  
August 25 1973

**MFP** launches 99p pop label, including product by Motown stars and other top names — titled Sounds Superb the new line will be more pop-angled than current MFP label, which will now concentrate on m.o.r. Initial issue is 25 titles which with prefix SPR . . . Saga offers dealers 40 per cent discount from September 1 with additional snip for cash — as part of relaunch of 5,000 series Saga also offers no minimum order charge for first 60 days . . . Phonodisc announces new telephone ordering system with personal approach — dealers will be provided with names and photos of salesgirls to "improve customer-distributor relations" . . . DTI's cautious approach to MIDEM exhibitors specifies backing for genuine exporters only and it is sending applicants detailed questionnaires . . . WEA to release its first quadrasonic LPs on CD-4 format

**10 YEARS AGO**  
August 21 1968

**PYE** TO continue breach of contract action against MGM — meanwhile EMI will distribute MGM labels . . . Pye will not appeal but await full trial . . . EMI releases Cliff Richard tenth anniversary album titled Established 1958 as PR publishes souvenir supplement . . . MFP sponsors entrant in Sunday Times round-the-world single-handed yacht race providing him with 100 LPs and stereo equipment . . . Philips announces four new product series to be detailed at dealer presentations in September . . . Numbers set for first Apple singles released on August 30 — Hey Jude/Revolution will be a Parlophone number, R 5722, Those Were The Days by Mary Hopkin is Apple 2. The first Apple LP, George Harrison's Wonderwall will be APPSTLP/APPLP 1 . . . meanwhile Yellow Submarine, first all-colour cartoon paperback based on movie is now on sale . . .

Welcome back  
Blondie  
Good luck on your  
forthcoming  
U.K. Tour.  
Every success with  
your new single  
'Picture This'  
Chrysalis CHS 2242



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Elvis Is Back!  
Record: SF5060 Cassette: PK11532



G.I. Blues  
Record: SF5078 Cassette: PK5078



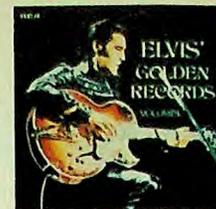
Something For Everybody  
Record: SF5106



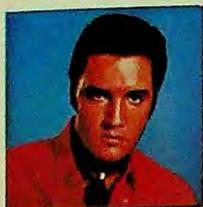
Rock n' Roll  
Record: SF8233 Cassette: PK11620



Rock n' Roll No. 2  
Record: SF7528 Cassette: PK11530



Golden Records Vol. 1  
Record: SF8129 Cassette: PK11602



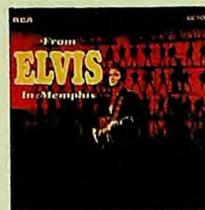
Golden Records Vol. 2  
Record: SF8151 Cassette: PK11531



Golden Records Vol. 3  
Record: SF7630 Cassette: PK11570



Golden Records Vol. 4  
Record: SF7924 Cassette: PK11571



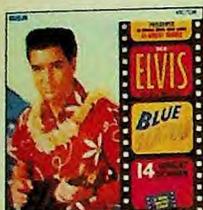
From Elvis In Memphis  
Record: SF8029



From Memphis To Vegas  
Record: SF8080



On Stage  
Record: SF8128



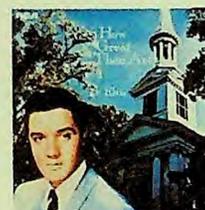
Blue Hawaii  
Record: SF8145 Cassette: PK11561



That's The Way It Is  
Record: SF8162 Cassette: PK11566



Elvis Country  
Record: SF8172



How Great Thou Art  
Record: SF8206



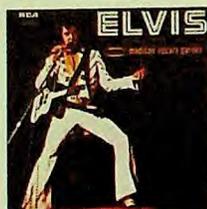
His Hand In Mine  
Record: SF8207



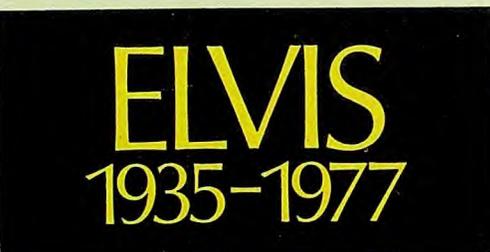
King Creole  
Record: SF8231 Cassette: PK11621



Now  
Record: SF8266



At Madison Square Garden  
Record: SF8296 Cassette: PK2054



Aloha From Hawaii  
Record: DPS 2040 Cassette: PK5144



Today  
Record: RS1011 Cassette: PK11682



50 Gold Award Hits  
Record: LPM 6401 (Boxed set)



Gold Award Hits Vol 2  
Record: LPM 6402 (Boxed set)



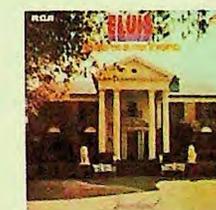
Pictures Of Elvis  
Record: HY1023 Cassette: HYK1023



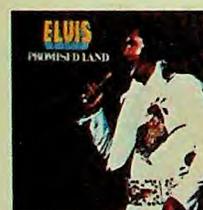
From Elvis Presley Boulevard  
Record: RS1060 Cassette: 11729



Good Times  
Record: APL1-0475



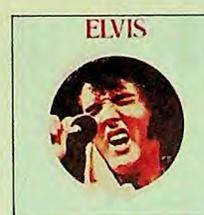
Live On Stage In Memphis  
Record: APL1-0606



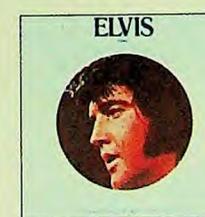
Promised Land  
APL1-0873



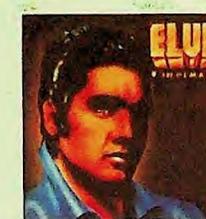
Hits Of The '70s  
Record: LPL1-7527 Cassette: LPK17527



A Legendary Performer Vol 1  
Record: CPL1-0341 Cassette: APK1-0341



A Legendary Performer Vol 2  
Record: CPL1-1349 Cassette: PK11717



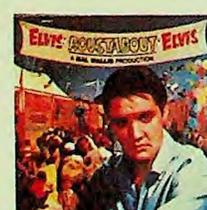
In Demand  
Record: PL 42003 Cassette: PK42003



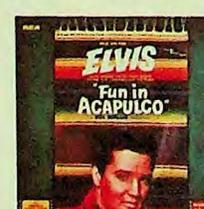
Girls! Girls! Girls!  
Record: PL 42354 Cassette: PK42354



Kissin Cousins  
Record: PL 42355 Cassette: PK42355



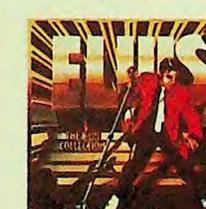
Roustabout  
Record: PL 42356 Cassette: PK42356



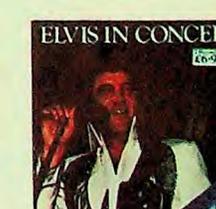
Fun In Acapulco  
Record: PL 42357 Cassette: PK42357



Loving You  
Record: PL 42358 Cassette: PK42358



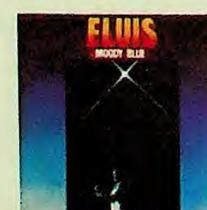
The Sun Collection  
Record: HY1001 Cassette: HYK1001



In Concert  
Record: PL 02587 Cassette: PK02587



Welcome To My World  
Record: PL12274 Cassette: PK12274



Moody Blue  
Record: PL12428 Cassette: PK12428



He Walks Beside Me  
Record: PL12772 Cassette: PK12772



The 56 Sessions  
Record: PL42101 Cassette: PK42101

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