

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

# MUSIC WEEK

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

## Chart to take in Saturday sales

**CHANGES IN** the chart returns system for *Music Week's* Top 75 singles chart will, in the words of A. J. Morris, chairman of the BPI Charts Committee, "Consolidate the *Music Week* chart's position as being the best."

The return period is, thanks to a further injection of capital, to be switched from Monday to Saturday as opposed to Saturday to Friday.

The introduction of a special Saturday courier collection service will make *Music Week's* Top 75 singles chart more immediately responsive to sales patterns and so of much more use to the dealer.

Instead of chart returns being posted to BMRB on Friday evenings, the diaries

will be collected by couriers on Saturday afternoons, with BMRB aiming for an average collection at no earlier than 4pm.

This means that the important Saturday sales will now be included in the following Wednesday's chart. The target date for starting the new system is September 16.

The changes in the chart returns period and the introduction of the courier service have been made possible through provision of considerable extra funds from both the BPI and *Music Week*.

Tony Morris commented, "It has long been the wish of both the BPI and the BMRB to include Saturday's sales in the following week's chart.

"The courier collection will mean that more definitive statistical information will be collected and delivered to BMRB than was possible through using the postal system.

"Undoubtedly the *Music Week*/BMRB chart is, in the opinion of the council of the British Phonographic Industry, the most accurate in the world.

"Adding Saturday returns will consolidate *Music Week* chart's position as being the best."

● Until 1974, the *Music Week* chart was based on a Monday to Saturday inclusive basis, but the discontinuation of weekend postal collections forced a change to the Saturday to Friday basis.

## CHART ACTION

**THE COMMODORES'** Three Times A Lady stays at number one. Darts move up one place to the number two slot, Jilted John to 7, 10cc to 4 and David Essex to 6. In pursuit are Blondie whose Picture This leaps 38 places to 23, Siouxsie and the Banshees (49 to 25) and Frankie Valli's Grease (58 to 31). Leading the new entries is Status Quo, straight in at 39 with Again And Again (Vertigo QUO 1) followed by Patrick Juvet (55), the Dooleys (62) and Dee D Jackson.

And Winker's Song from Ivor Biggin (Beggars Banquet BOB 1) makes its first appearance at 68.

## Osborne: war of the words

**SONG WRITER** Gary Osborne is suing CBS (United Kingdom) Ltd alleging that they have wrongly attributed songs on the album *War Of The Worlds* to another writer.

In a High Court writ, Osborne alleges that songs written by him and included in the double album have been wrongly attributed by CBS to Jeff Wayne.

He claims damages for wrongful attribution of a composition of the original lyrics in statements, advertisements, films and videotapes since May.

He also seeks injunctions to stop CBS attributing composition of the lyrics on the records to anyone other than himself, an order that they publish a statement to the effect that he is the composer of the lyrics, and costs.

Temporary injunctions are expected to be sought this week.



**BHASKAR MENON**, newly-appointed chief executive of EMI Worldwide Music Operations, made his first UK public appearance last week in his new role. He met Elaine Paige, London's *Evita*, backstage after her performance at the Prince Edward Theatre. Menon wished her luck with her first EMI single, for release on September 15, titled *Don't Walk Away Till I Touch You*.

## EMI-Motown drive for Big Wheels TV LP

by VAL FALLOON

MOTOWN UK's first TV launch this year goes into top gear on September 18 with a national, peak-time advertising campaign costing £250,000. The 20-track album, titled *The Big Wheels Of Motown*, is released on September 15 and is on full s.o.r. until October 31, with a retail price of £4.40 (cassette/cartridge £4.60). Minimum order 25.

This TV drive brings EMI's total TV advertising expenditure for the year over the £1 million mark, though accompanying costs on such as radio spots and dealer back up plus press advertising would add almost a quarter of a million.

The campaign will roll for three

weeks and as usual there will be shop display back-up, posters and trade press support. The last Motown TV album was Diana Ross' 20 Golden Greats, almost exactly one year ago.

This, incidentally, will be the first EMI LRD TV campaign under the restructuring which three weeks ago brought Jim Howell into the Business Development seat, though the Commercial Development Division headed by Brian Berg — now responsible for GRD activities — instigated the package.

Thirteen top Motown artists are represented, and some of the tracks, which date from 1964-71, have appeared on other Motown compilations.

## Court names importer

THE IDENTITY of the London wholesaler/importer raided at the end of June by the Fraud Squad assisted by the BPI, (*MW* July 1 1978) was stated in a High Court hearing last week.

Scarlet Band Records of West London and directors Geoffrey Collins, Michael Collins and Jonathon Jennings were the defendants in a contempt of court case taken by 29 record companies.

They were alleged to have failed to reveal the source of their supplies of counterfeit tapes, as they had been instructed to do in an earlier court

order.

None of the defendants were in court and their counsel explained that the company was closed for summer holidays. The case was adjourned after counsel for the defence denied the company had wilfully failed to comply with the court order, adding that the police had seized the necessary information.

Counsel for the record companies mentioned 90,000 imported counterfeiters, including Saturday Night Fever, copies of which had reached unknowing retailers.

## Inside...

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## MW Dealer Tour two weeks to go

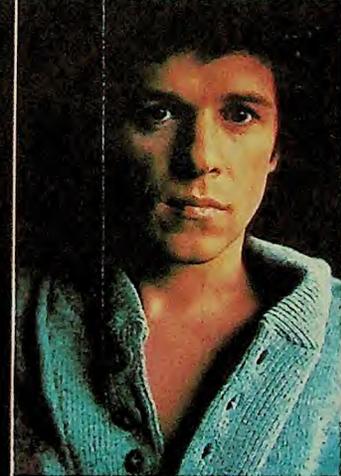
TWO WEEKS to go to the start of *Music Week's* first Dealer Tour of Britain, bringing the record companies to the dealers in a travelling trade exhibition visiting Southampton, Birmingham, Glasgow, Liverpool, Newcastle, Sheffield, Bristol and London. Personal invitations are being mailed out now and additional admission cards can be obtained by telephoning Avril Barrow on (01) 836 1522. So far, 350 dealers have

nominated themselves for the Dealer Of The Year competition. The winners from each of the eight areas visited on the Dealer Tour will get a free trip to Midem in the south of France next January. The Exhibition opens at the Polygon Hotel, Southampton on September 13. Dealers will be able to hear the autumn product, see the merchandising material and place orders on the spot with the record company representatives.

● To avoid clashing with other events and certain holidays, some dates in the *MW* dealer tour have been changed. All exhibitors have been notified of the new dates, which are:  
**Birmingham: September 20**  
**Glasgow: September 25**  
**London: October 16.**  
 These are late changes and readers are asked to disregard these venues' dates which appear on page 44.

*The Dealer Of The Year Contest rules and conditions of entry are printed this week on page 2.*

## LEO SAYER



The new album from  
**LEO SAYER**

Chrysalis

CDL 1179

ALSO AVAILABLE ON CASSETTE

**NEWS**

# Pye product for release by MfP

by CHRIS WHITE

FOR THE first time in its history, Music For Pleasure has issued product originating from Pye — which usually channels its back-catalogue through Pickwick International, MFP's close rival.

The latest release supplement features three MFP/Pye albums, *The Hits Of Lonnie Donegan, Sugar And Spice — Hits Of The Sixties*, and *Scotland The Brave* by the Alexander Brothers.

MFP sales and marketing director Ted Harris explained: "Apparently these titles had been turned down by Pickwick and so we got the second option."

"Pickwick, under the deal with Pye, has first refusal on any back-catalogue. We decided to go along to the major company and see what they had to offer, and that is how we have come up with these three releases."

To avoid confusion between the MFP albums and Pickwick's Marble Arch releases, the former albums have the Piccadilly logo on the record sleeves.

Harris added: "There are no immediate plans for releasing further product originating from Pye, but hopefully the way will remain clear, if all parties are happy with the situation."

Music For Pleasure's new releases also include two albums specially recorded for the company — *The Magic Of Billy Daniels* (MFP 50388) and *Piano Magic* by Wayne King (MFP 50379). Daniels is currently appearing in the West End musical, *Bubbling Brown Sugar*, and it is his first new recording for some time.

There is also an MFP Manhattan Transfer LP, taken from the Capitol catalogue. It was originally released in 1971, though the line-up of the outfit was different from the present-day one.

# Where will it all end?

## LETTERS

WHERE OH Where have all the good days gone when singles were all 7" in plain white bags and black when received? We scour the pages of *Music Week* every week for special 12" colour singles; we order two weeks in advance. Invoices come back O/S or N/R. When we order the following week we get no more in stock. It has to be a different colour vinyl, 12" and a picture sleeve or the public don't want to know — which shows that it's the prettys that go with the records and not the artists they are interested in.

How do record companies expect to prosper now that LPs retail now for nearly £5.00 and as stated in *MW*, LPs are on the decline. I do not wish to be critical as we all try in one way or another to sell our goods — but where will it all end? **Radar (Record Shop), Clarence Road, Grays, Essex.**

"IT WAS with regret that after 18 years in the record industry I have left because of ill health. I should like to thank all my colleagues at Pye and the many friends in the business for their kindness and co-operation

during my employment in the industry, and would like to mention in particular, Messrs. Roy O'Dwyer, Tom Grantham and Trevor Eyles **Ron Scott, Branham, Manningtree, Essex.**

I SHOULD like to comment on the letter by D. G. Grosby of Birkenhead. I am one of those idiot dealers with about 23 years of inexperience behind me. I do agree with him that manufacturers make unnecessary hard work regarding returns but I can think of only three reasons for his other remarks.

1. He orders a record only after he has taken a deposit from a customer for it.
2. He is the only retailer within a 20 mile radius.
3. He is perfect. This latter suggestion is however open to debate.

I wonder how he would fare if his main opposition had *always* sold half the market's records at 25 per cent discount. Then sold *all* makes of records for the next 7 years at 25 per cent discount and for the last 2½ years sold half the market's records at 47½ per cent discount and the other half at dealer prices. I feel certain that in those circumstances he would be looking for a 50 per cent return.

**J. A. Rowley, Rowleys Electrical Ltd., 10-11 Broadway Parade, Colharbour Lane, Hayes, Middlesex.**

REGARDING YOUR feature in *Music Week*, August 19 — we, as a chart return shop would like to make a few comments about the 12" situation.

To start with we would like to put Mr Simon Charlton right about his opinion that chart return shops get preferential treatment and are well stocked up with new release 12" singles. This is not so as after placing initial orders by phone for the new Herbie Hancock 12" we were told that they were out of stock for three weeks running. We ended up not getting a copy of the 12" or the 7". If that's getting preferential treatment, we don't want it.

Another instance recently was the new Hi Tension 12" which we

placed three orders for in the space of three weeks, and were told "out of stock" or "new release" — we only received the 7" but HMV had copies by the plenty and they are not a chart return shop.

Another point that aroused our interest was the question of availability of the Rolling Stones' 12" that Mr Shewering was only allowed 50 copies of. He was the lucky one. We only received ten as the girl on the phone at EMI told us that was all we were allowed to have.

We realise that most 12" editions are subject to availability, but it makes our blood boil when we find out that we are only allowed ten or 15 of a certain record and one of the big multiples receives 50 or 100. Even worse, when we receive only 7" and another shop is selling the 12" like there is no tomorrow.

To conclude this letter, all we are asking for is a better system of distribution to ensure that even the smallest dealer gets a finger in the pie. **Jerry Morris, Brighton.**

## Phonogram pressed for pressing

WITH THE Phonodisc factory and distribution plants currently working at full capacity, pressing Phonogram and Polydor product, Phonogram has again been forced to go outside to have two new singles pressed.

The company's singles marketing manager, Tony Powell, said: "During September we have singles scheduled from two major acts, City Boy and Black Sabbath, but with the factory currently working all-out to cope with demands, we have been forced to take these singles outside the company for pressing. The only factory we could find who were willing and able to produce discs for us at present only deal with coloured vinyls so the Black Sabbath record will initially be pressed in mauve and the City Boy single in blue."

Powell added that Phonogram was currently having product shipped in from all over the world to cope with demand in both the singles and album markets. (see *MW* August 26).

# TINA CHARLES - 'MAKIN' ALL THE RIGHT MOVES FOR ANOTHER HIT

'Makin' All The Right Moves' is the knockout new single from Tina Charles. With her classy, soulful voice plus a faultless production job from Biddu, 'Makin' All The Right Moves' has all the right ingredients for yet another chart topping hit.

And if you make the right moves you could get Tina into your store. Just pick up the phone and order her single now.



# TINA CHARLES 'MAKIN' ALL THE RIGHT MOVES'



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

### RULES & CONDITIONS

## DEALER OF THE YEAR

This competition is open to all record dealers throughout the United Kingdom. Record Companies and record dealers are asked to nominate record shops to be judged by representatives of Music Week visiting each of the contestants. The competition is not open to employees and their families of SPOTLIGHT PUBLICATIONS LTD, MORGAN GRAMPIAN LTD, and any subsidiary or associated company and the services of any company employed by them are not eligible to enter or nominate in the competition.

The shops will be judged on the following attributes: —

1. Current window display or display within shop
2. Shop layout and stock
3. Staff attentiveness
4. Helpfulness
5. Product availability.

The winner will be announced at each venue of the Music Week Record Dealer Tour and will be notified in writing. Music Week reserves the right to change, alter in any way, dates and times and arrangements of prizes. The decision of the Editor in all matters of this competition is final and legally binding.

(Dealers who have not already entered the contest can phone Music Week for an entry form.)

Telephone: Avril Barrow on 01-836 1522.

## Tour and TV for Leo Sayer

LEO SAYER undertakes his most extensive British tour to date in October. Using the American musicians who backed him on his recent eight-week sell-out tour, the show is going to cost over a quarter of a million pounds to put on the road. Further, Sayer will be playing six Christmas shows on consecutive nights at the Apollo Manchester starting December 26.

The tour — which opens on October 11 — follows the release of Sayer's sixth album, *Leo Sayer*, produced by Richard Perry. It features his new single, *I Can't Stop Loving You*, (released September 1) and four new songs written by Sayer.

In late September, he will be filming his six-week TV series, to be screened by BBC2 in November.

## EMI Imports

EMI IMPORTS' new sales operation comprises two separate sales forces, not one as implied in a MW news story last week. Mike Boddy as international sales manager is running the three-man international car sales force, while Syeed Rahim is managing the new three-man force which is concentrating on Asian product only.

## MOVES

MODERN PUBLICITY, the PR company run by Alan Edwards moves to 147 Oxford Street, London W1 (01-437 9353) as of August 29. JOE STANLEY who recently left Phonogram has started his own company, Mettle Music Publishing and Mettle Music Record Co. Address is 10 Barley Mow Passage, Chiswick, London W4 4PH. (Tel: 994 6477. Telex: 8811418).

## MUSICAL CHAIRS

BARRY MURFET to Phonogram as artist and tour liaison officer, previously with Artists Services as freelance tour manager where he worked with Elkie Brooks, Nana Mouskouri, Thin Lizzy and Shirley Bassey . . . Bob Nolan, product manager with Phonogram, to international product manager at the company's head office in Baarn Holland, where he will have responsibility for Vertigo artists including 10cc and Steve Miller . . . After a re-organisation of the CBS sales force, new appointments have been made: Joe Redmond from Midlands sales representative to regional manager; Gordon Birchall from Midland office assistant to spearhead salesman; Brian Whitby, previously with DJM, to Midlands office assistant; and Nigel Walsley from Midlands spearhead salesman to area sales representative. Other appointments include Geoff Robson who becomes spearhead salesman for Scotland, Philip Day, spearhead salesman for the North, Barry Stearns, Midlands sales representative; Leslie Salter, Southern sales representative; and Nick Rowe, London sales representative . . . Kate Russell, previously assistant to Sally Shackleton, CBS manager, international licensing, to international a&r co-ordinator . . . Nick Sands from head of promotion at Power Exchange to similar post at

## EMI signs Chiswick

CHISWICK RECORDS has signed a long term licensing agreement with EMI's Licensed Repertoire Division.

Chiswick was started in early 1976 by r&b fanatics Ted Carroll and Roger Armstrong as a sideline to their chain of specialist record shops.

Said Carroll, "We have a small but very talented roster of artists — Radio Stars, The Bishops, Whirlwind, Radiators and Sniff 'n' The Tears and although we have had chart success we decided to license the Chiswick label to EMI as we intend concentrating all our efforts into breaking our acts and feel that LRD's sales and promotion teams will add just the muscle we need."

The first album release is Radio Stars Holiday Album (CWK 3001) which will be supported by an extensive Radio Stars tour plus full advertising and promotion campaigns.

ROCKET RECORDS has signed Lulu to a worldwide, long term recording contract. Lulu's first single release will be on Rocket America and is titled *Don't Take Love For Granted*, a song written by Neil Harrison. This will be followed by an album which she is currently recording with producers Mark London and Lem Lubin.

FRONT LINE has signed Vivian Weathers to a single and album deal. Vivian's debut album, *Bad*



A WELL attended signing ceremony, which brings Chiswick into the EMI LRD fold. In the picture a few Bishops, some Radiators, a Sniff (and possibly a Tear) a Whirlwind or two; Ted Carroll, Trevor Churchill and Roger Armstrong of Chiswick; Colin Burn, Roger Upright, Paul Minnett, Phil Presky, Diddy Lake and Annie Metcalf, all of EMI LRD.

## RADAR SIGNS ROCKABILLY

RADAR RECORDS has signed a licensing agreement with American rockabilly label Rollin' Rock Records, formed in the early Seventies by Ronny Weiser.

The deal is a seemingly strange departure for a label founded on new and innovative material, but Radar's Andrew Lauder told MW that it was still aimed at the young buyers.

"Due to the increased interest in real rockabilly from a young audience, we feel that this deal will be particularly successful," he said.

"Rollin' Rock was founded on the principle of making new recordings with the spirit and sound of the original Fifties material. The Ray

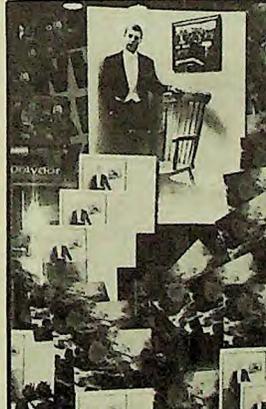
Creole... David Hannon's successor as managing director of Downtown Radio in Belfast is Ivan Tinman, currently assistant general manager and commercial controller at the station . . . As part of its expansion plans, Metro Radio at Newcastle has taken on three new members of staff. Stuart St Paul, previously with EMI LRD's promotion department, has joined as a presenter. John Coulson returns as features producer, and Jacqueline France, previously with the *Hexham Courant*, joins news . . . Fiona Taylor to UK and European Promotions manager at Rebel Records who launch with three singles and two albums this month, previously acted as Rebel's foreign liaison officer when the label confined its activities solely to European product prior to setting up British distribution recently . . . Shirley Clark to copyright manager CBS Records from being copyright and royalties manager at Interworld Music . . . DJM Records business affairs manager Nick Hampton has left the company. His duties henceforth are being shared between managing director Stephen James, marketing manager Graham Moon and Chris Burley of the legal department.

Campi recordings are particularly interesting as they represent a mixture of youth and experience."

First product arising from the deal is a double A-sided single — Teenage Boogie/Rockabilly Rebel (ADA 15) — from Ray Campi and his Rockabilly Rebels issued on September 1.

There is a limited edition 12 inch pressing and seven inch discs will be released in a picture sleeve.

The group toured here last year



SPEARHEADING PHONOGRAM'S massive push on the new Peter Skellern album, *Skellern* (Mercury 9109 701) is this window display in Chappells, Bond Street, London. There will be 200 more displays of this nature mounted in record shops throughout the country. *Skellern* is his second album for Phonogram and it was released to tie in with some of the massive radio and television exposure the artist has been receiving over the past few weeks. The rose motif used throughout the campaign refers to Skellern's origins — he's from Lancashire and their emblem is the red rose.

## MUSIC DEALS

*Weathers*, is set for release on October 27. A single, *Hip Hug*, taken from the album is to be released a month earlier.

ISLAND RECORDS has signed country rock singer Charlie Dore. She is recording her new album in Nashville at present.

TREVOR RABIN, a&r director of the newly formed *Blue Chip Music* and a *Chrysalis* recording artist, has concluded a deal with *Chrysalis* to produce for them on a non-exclusive basis. One of Rabin's first productions for the company is the *House Of The Rising Sun* disco album by *Hot RS* which has already been a chart hit in France. A single will be rush released, "reflecting *Chrysalis*' bid to break into the disco market in a major fashion", said a spokesman.

MAYFAIR SOUND Studio has signed Stiletto to its in-house production company Power Music Productions for a worldwide production deal. Main writer members of the group are Dave Codling and Tony Fried. First record will be produced by Trevor Vallis.

CHUCK BRUNICARDI from New York is a new signing to Charisma Records and his first single for the label is due for release later this year.

## First Degree from Ariola

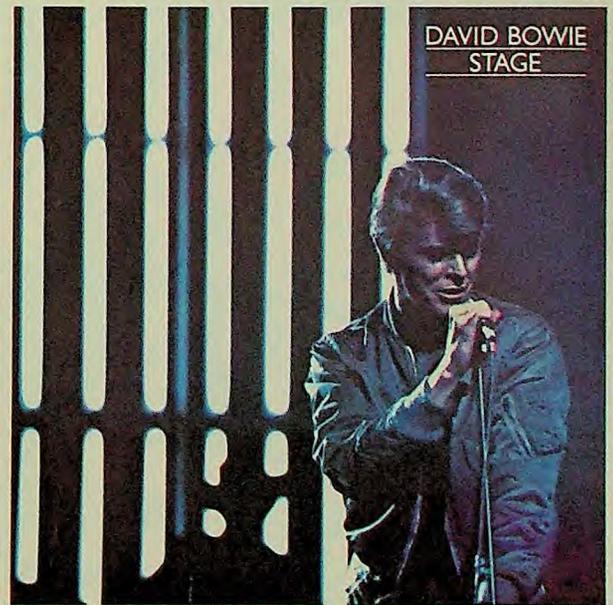
### MARKETING

ARIOLA RELEASES its first single from The Three Degrees this week. Called *Giving Up, Giving In*, it's a track from the forthcoming LP, *New Dimensions*, written and produced by Giorgio Moroder. The campaign for the single consists of heavy trade and music paper advertising, an extensive disco promotion, point of sale material including full colour posters and a promotional TV film. The Three Degrees are flying in for press, radio and TV. A limited edition of 10,000 red vinyl 12" singles in a full colour bag are available to dealers. The 7" will be in a standard Ariola bag.

TO PROMOTE Charlie's new single, *She Loves To Be In Love*, Polydor will be distributing badges, taking full page trade ads, followed by a teaser campaign and full pages with spot colour in *Melody Maker*, *Sounds* and *NME*. The recent album, *Lines*, is currently being reactivated.

TOPIC RECORDS is offering a free copy of Vin Garbutt's *Tossin' a Wobbler* LP for every ten albums ordered from their top sellers list. The scheme will operate throughout the month of September exclusively through Selecta reps and point of sale material such as posters, streamers and handouts will be available. Other October releases from Topic are *Almost A Gentleman*, a collection of songs and recitations by Billy Bennett and Vin Garbutt's *Eston California*.

YVONNE KEELEY, who had a major hit earlier this year with *If I Had Words*, has a new singing partner and single released. Keeley's last hit was made with Scott Fitzgerald and has sold two million copies worldwide; however she has now teamed up with Steve Flanagan from the US, and their first single, *We Got Love*, penned by Peter Shelley is released by Ariola. Fitzgerald recently signed a recording deal with United Artists Records.



DAVID BOWIE  
STAGE

### DAVID BOWIE: STAGE

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ALBUM: PL 02913 (2). CASSETTE: PK 02913.

RCA

# NEWS

## Band royalty cut on double 45

RETAIL DEMAND for the Logo Albertos Y Lost Trios Paranoias double single has outstripped all advance estimates, and the company now thinks it has hit on the successor to the much-discussed 12-inch 45 as a promotional ploy. But Olav Wyper, joint Logo md, has revealed that the cost of this package (two singles in a 2LP-type picture sleeve, with a 75p RRP) is so high that this

promotion has only been made viable through a unique agreement between record company and artists.

Like the 12-incher the double single is, Wyper explained, "purely a promotional tool, which we hope will sell enough copies quickly enough to chart the record." Also like the 12-incher it cannot be sold except at a loss.

"Such a promotion can only be done with the full agreement of the artists concerned, and in what we believe is 'an industry first', the group has agreed to a royalty reduction on these singles", continued Wyper. "We have been supported all along in our marketing plans for the Albertos by their manager Andrew King. He is looking to their future; faith is being shown by both sides in a band which has so far not meant much commercially."

In answer to dealer demand Logo

has had to increase the number of its limited edition of the double single from 20,000 to 30,000. To follow up trade enthusiasm by creating public awareness of the group and the record, a poster and trade paper campaign starts this week, with publicity efforts concentrated in London and the Albertos' home city of Manchester.

At a time when the latest round of price increases has taken RRP for most company's singles up to 90p, the company is pushing hard on the angle that the Albertos' release offers two records for the price of one (Logo RRP on 45s is still 75p). One single is a bonus of two cuts which do not appear on any LP, while the main title — which will be sold alone as normal when the doubles are exhausted — is Heads Down No Nonsense Mindless Boogie b/w Thankyou, off the forthcoming album Skite.

**MUSIC WEEK is published one day later this week because of the Bank Holiday Break**

## Weekend Grease cover

WEEKEND RECORDS is planning to have promotion for its cover of Summer Nights from Grease well into its stride before the Travolta/Newton John cut from the LP is released as a single. Weekend is able to tie in considerable TV exposure with release of Summer Nights by Chris Blake and Honey Brown. Blake has become well known through the Love for Lydia and Mixed Blessings TV series, and he will be seen in the new set of Mixed Blessings programmes in October. The single will also be featured in one of the early LWT Bruce Forsyth shows also in October. The single is in a colour bag, and music trade press ads start next week, after which Blake will be doing a local radio and TV tour for promotion.

## GRIZZLES OVER BEAR LOGO

A TALE of two bears is puzzling in the trade. The Birmingham-based Big Bear Records has been told by local dealers that they have received a questionnaire obviously aimed at testing dealer recognition of the logos for Big Bear and for the US label Bearsville.

Big Bear md Jim Simpson (who gave his company its name because dj John Peel had nicknamed him "big bear") told MW that he wanted the matter cleared up quickly.

Grant & Co, trade mark agents who sent out 75 questionnaires around the country, said that Bearsville was objecting to the Big Bear "trucking bear" logo. If returned forms showed that dealers were not confused by the two bear trademarks, Bearsville would be told this, and the dispute

would probably be dropped.

Big Bear first registered its name in November 1968, using a grizzly bear logo. This changed in 1971 — but it was only last year decided to register the guitar-carrying trucking bear officially as a trade mark. The Patent Office accepted the design, and it was advertised in *Trade Marks Journal*, which allows a month for objections to be raised.

Bearsville (first distributed here in 1971, now through WEA) objected, and has since been granted time extensions to prepare its case.

The questionnaire illustrates a number of designs using bears — including the original Big Bear design, the Bearsville bear-face, and the current Big Bear bear-with-guitar.



RUSH RELEASED this week is a highly improbable cover version of the massive hit *You're The One That I Want*, but for Olivia Newton John read Hylda Baker, and for John Travolta read Arthur Mullard. Pye refuses to budge from its description of the single as "a straight version of the song". It is already picking up airplay in London. Pictured at Pye studio during recording are (left to right) Rob Boughton, producer; Eric Hall of ATV Music; Miss Baker and Mr Mullard; and Kenny Lynch, co-producer. At the same time, Weekend Records releases a cover version of *Summer Nights* from *Grease*. (See story, column 1).

## Rollin' Rock rolls out rockabilly

THE ROCKABILLY music trend continues to gather momentum, with a Newport, Salop, record company this week releasing its 16th album of such product. Rollin' Rock Records (Tel: 0952 810870), started in California, is issuing an LP, *Rock Me*, to tie in with the UK tour of American rockabilly artist, Mac Curtis.

The company's British operation was started some 18 months ago by David Harris, although the parent US company is now four years old. Harris told *Music Week*: "Rollin' Rock was started initially by Ronnie Weisser who, like myself, is a rockabilly fanatic. He found a lot of the rockabilly stars of the Fifties and his enthusiasm was such that he persuaded them to make new recordings in the small garage studio he has at his home. Since then the catalogue has increased to 16 albums and about 40 singles and EPs."

Weisser and Harris decided to start a UK company in order to facilitate better distribution of the

product. Since then it has signed a distribution deal with Lightning, and also has its own direct-to-the-shops network. In addition, Harris is about to sign an agreement with another major record label for licensing material.

Among the Rockin' Roll artists are veterans Ray Campi, Jackie Lee Cochran and Mac Curtis, and up-and-coming names, Jimmy Lee Maslon, Tony Conn and Johnny Legend. Curtis' latest tour — it is claimed that he is the only rockabilly artist to tour the UK a second time — will include two dates at the *Royalty Theatre* in North London.

Harris added: "Last December I promoted a ten date Rollin' Rock Roadshow and the audience attendance and reaction convinced me that rockabilly is increasing in popularity. Already several of Mac Curtis' latest dates are sold out. We have also found that our product is not just selling in specialist outlets but also major stores like HMV and Harlequin are stocking Rollin' Rock records, and even local shops."

## Polydor prices

OWING TO "certain confusion in the industry regarding the retail price of 12" singles," Polydor wishes to state that the price of their 12" black vinyl singles is £1.25 and £1.49 for coloured vinyl.

## News in brief...

MCA HAS put back the release of the six-album set *The Complete Buddy Holly* (MW August 26) from this month to December because of packaging problems.

TWO ALBUMS released this month will both have the same titles although they are totally unconnected. Following the signing of Midlands based band *Speed Limit* to *Satril*, the company is issuing the group's debut album, *First Offence* (SATL 4011), on September 8. By co-incidence, *Rebel Records*, release an LP of the same name by another Midlands band, *Scene Stealer*, later in the month. A *Satril* spokesman said: "Test pressings and artwork have already been completed by both companies and the releases are to go ahead as planned."

INDEPENDENT LOCAL Radio revenue for July 1978 amounted to £2,309,023 bringing the total for the first seven months of the year to £15,427,419. This compares with £12,112,844 for the first seven months of 1977.

MORE COLOUR bags to tempt the singles buyer, this time from Polydor and Motown. John Otway's first single with his new band, out on September 8, is *Baby's In The Club* with Julie, Julie Julie — both popular concert numbers, and both previously unrecorded. (Polydor 205 9060). Motown is releasing the first 5,000 of Junior Walker's double A side in a colour bag. Titles are *Walk In The Night/I Need You Right Now* (TMG 118) for release on September 1. Both are taken from the August album *Smooth Soul* (STML 12089) and the second single title features Thelma Houston on lead vocals.

RORY GALLAGHER re-opens the *Glasgow Apollo* this Friday with a new band line-up featuring members from his forthcoming album.

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**MUSIC WEEK**  
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*Chiswick*

# CHARTS US

## Singles

- 1 (1) GREASE, Frankie Valli
- 2 (2) THREE TIMES A LADY, Commodores
- 3 (4) BOOGIE OOGIE OOGIE, A Taste Of Honey
- 4 (5) HOT BLOODED, Foreigner
- 5 (7) HOPELESSLY DEVOTED TO YOU, Olivia Newton-John
- 6 (3) MISS YOU, Rolling Stones
- 7 (11) KISS YOU ALL OVER, Exile
- 8 (9) AN EVERLASTING LOVE, Andy Gibb
- 9 (8) MAGNET AND STEEL, Walter Egan
- 10 (12) SHAME, Evelyn Champagne King
- 11 (13) GOT TO GET YOU INTO MY LIFE, Earth Wind & Fire
- 12 (6) LOVE WILL FIND A WAY, Pablo Cruise
- 13 (16) HOT CHILD IN THE CITY, Nick Gilder
- 14 (15) FOOL IF YOU THINK IT'S OVER, Chris Rea

15 (21) SUMMER NIGHTS, John Travolta/ Olivia Newton-John

## Albums

- 1 (1) GREASE, Soundtrack
- 2 (2) SOME GIRLS, Rolling Stones
- 3 (3) NATURAL HIGH, Commodores
- 4 (4) DOUBLE VISION, Foreigner
- 5 (5) SGT. PEPPER'S LONELY HEARTS CLUB BAND, Soundtrack
- 6 (6) WORLDS AWAY, Pablo Cruise
- 7 (7) STRANGER IN TOWN, Bob Seger & The Silver Bullet Band
- 8 (8) BUT SERIOUSLY FOLKS, Joel Walsh
- 9 (9) SATURDAY NIGHT FEVER, Soundtrack
- 10 (-) BOSTON, Boston
- 11 (12) THE STRANGER, Billy Joel
- 12 (14) A TASTE OF HONEY, A Taste Of Honey
- 13 (15) BLAM, Brothers Johnson
- 14 (10) SHADOW DANCING, Andy Gibb
- 15 (11) LIFE IS A SONG WORTH SINGING, Teddy Pendergrass

## CHART COMMENTARY

As usual you can assume that all titles not already in the Top 75 are happening mainly in the South-East unless specified otherwise. Bros Johnson (9), still charted as the whole LP although the main Ain't We Funkin' Now is just out on Funk America AMSP 7379 12in, spreads especially to Merseyside. Sweet Thunder (10) evidently not out here on 12in as EMI are too busy pressing Commodores hits — spreads well especially to West Country/Midlands/NE, and is joined by Don Ray (36) and Patrick Juvet (39) — both in provincial pop venues — as the only non-hits with a hit-like national spread pattern. Wilbert Longmire (12) explodes as the South-East's hottest import, while spreading to other areas from the SE are Cissy Houston (14) and Samona Cooke (16) — both to N/Scotland, Emuir Deodato (15) and Norma Jean (18) — both to West Country/Midlands, Ronnie Jones (17 — to E Anglia), Stargard (23 — to NW), War (24 — to West/Merseyside), and Slave (33 — to Midlands/NW). Samona Cooke (16), Ronnie Jones (17), Norma Jean (18), Real Thing (27) and Slave (33) have all been serviced to some DJs on promo 12in. Finally, A&M have goofed by not including Atlantic Starr's Stand Up (22) on the group's Funk America 12in, and (as of writing) are now three weeks late with Gap Mangione (32), which still charts from its import action.

# DISCO TOP 40

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

- 1 (2) GALAXY OF LOVE, Crown Heights Affair (Mercury 9199832, 12in)
- 2 (1) STUFF LIKE THAT, Quincy Jones (A&M AMS 7367, 12in)
- 3 (3) HOT SHOT, Karen Young (Atlantic K 11180, 12in)
- 4 (6) YOU MAKE ME FEEL (MIGHTY REAL), Sylvester (Fantasy 12FTC 160 12in)
- 5 (5) I THOUGHT IT WAS YOU, Herbie Hancock (CBS 12-6530, 12in)
- 6 (4) YOU AND I, Rick James (Motown 12TMG 1110, 12in)
- 7 (7) LET'S START THE DANCE, Hamilton Bohannon (Mercury 9199830, 12in)
- 8 (8) LET THE MUSIC PLAY, Charles Earland (Mercury 9199831, 12in)
- 9 (10) BLAM!! (LP), Brothers Johnson (A&M AMLH 64714, LP)
- 10 (11) EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder (Fantasy WMOT D-103, US import 12in)
- 11 (13) COPACABANA, Barry Manilow (Arista ARIST 12-196, 12in)
- 12 (17) BLACK IS THE COLOUR, Wilbert Longmire (Columbia Tappan Zee JC 35365, US import LP)
- 13 (12) SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in)
- 14 (18) THINK IT OVER, Cissy Houston (Private Stock PVDD 6, 12in)
- 15 (16) WHISTLE BUMP, Emuir Deodato (Warner Bros K 17190, 12in)
- 16 (14) ONE NIGHT AFFAIR, Samona Cooke (Mercury 6167670)
- 17 (19) ME AND MYSELF, Ronnie Jones (Lollipop LOLLY 2)
- 18 (20) SATURDAY, Norma Jean (Bearsville K 15541)
- 19 (15) NIGHT FEVER, Carol Douglas (Gull GULS 61-12, 12in)
- 20 (32) HOW DO YOU DO, AI Hudson (ABC 4229, 12in)
- 21 (23) CAN'T YOU SEE ME/GET ON UP GET ON DOWN, Roy Ayers (Polydor PD 16159, US import LP)
- 22 (28) STAND UP, Atlantic Starr (A&M SP 4711, US import LP)
- 23 (-) WHAT YOU WAITIN' FOR, Stargard (MCA 12MCA 382, 12in)
- 24 (21) YOUNGBLOOD, War (UA 1213/UALA 904-H, US import 45/LP)
- 25 (22) ONLY YOU, Teddy Pendergrass (Philadelphia PIR 82555, LP)
- 26 (24) YOU GOT ME RUNNING, Lenny Williams (ABC 4228, 12in)
- 27 (29) RAININ' THROUGH MY SUNSHINE, Real Thing (Pye 7N 46113)
- 28 (34) NO GOODBYES, Curtis Mayfield (Curton CUK 5022, US import LP)
- 29 (36) GIMMIE THAT FUNK, Dennis Coffey (Westbound WT 6105), US import LP)
- 30 (30) MAGIC MIND, Earth Wind & Fire (CBS 6490)
- 31 (33) BETTER THINGS TO COME, Nigel Martinez (State STAT 81, 12in)
- 32 (27) MELLOW OUT/TIME OF THE SEASON, Gap Mangione (A&M AMLH 64694, LP)
- 33 (-) STELLAR FUNGK, Slave (Cotillion K 50512, LP)
- 34 (-) COME ON DOWN BOOGIE PEOPLE, David Williams (AVI 6040, US import LP)
- 35 (38) KEEP ON JUMPIN'/IN THE BUSH, Musique (Prelude PRL 12158, US import LP)
- 36 (35) GOT TO HAVE LOVING, Don Ray (Polydor 2001799/2310610, 45/LP)
- 37 (26) GET OFF, Foxy (TK TKR 6040)
- 38 (37) RASPUTIN/PAINTER MAN, Boney M (Atlantic K 50498, LP)
- 39 (-) GOT A FEELING, Patrick Juvet (Casablanca CANL 127, 12in)
- 40 (-) LOVE WON'T BE DENIED, Len Boonin (Chrysalis CHS 12-2227, 12in)

## BREAKERS

Michael Zager's Music Fever (Private Stock PVDD 5, 12in), Ohio Players' Jus-Ay-Lay-Dee (Mercury SRM 13730, US LP), Phil Hurtt's Giving It Back (Fantasy FT 546, LP/US 12in), Tyrone David's Mind Blowing Decisions (D-Roy PF 009), Gato Barbieri's Poinciana (A&M AMLH 64710, LP), Teri De Sario's Ain't Nothing Gonna Keep Me From You (Casablanca CAN 128 — Midlands/NW/Scotland), Platinum Hook's Standing On The Verge (Motown 12TMG 1115, 12in — SE/Merseyside/N), Grace Jones' Do Or Die (Island 12WIP 6450, 12in), Switch's We Like To Party

... Come On (Gordy G 7980R1, US LP), Bobby Caldwell's Down For The Third Time (Clouds 8804, US LP), Passport's Loco-Motive (Atlantic K 50456, LP/US 12in promo remix), Phil Upchurch's Strawberry Letter 23 (TK TKR 82542 LP), Sugar Cane's Montego Bay (Ariola Hansa AHAD 524-12, 12in — pop venues), Loleatta Holloway & Bunny Sigler's Only You (Salsoul SSOL 111), Gary Bartz' Shake Your Body (Capitol CL 15999 — esp. NW/NE), Ashford & Simpson's It Seems To Hang On (Warner Bros WBS 8651, US 45), Frankie Valli's Grease (RSO 012 — Scotland/Midlands).

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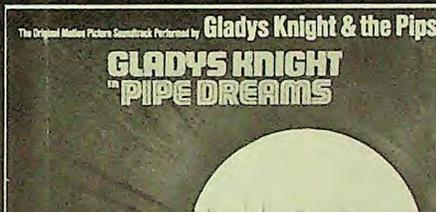
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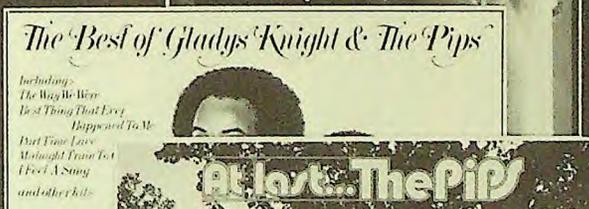
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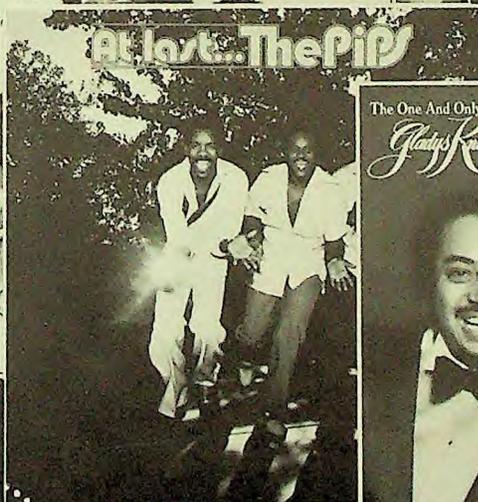
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# TIP SHEET

## UA Music to build up stable

"UNITED ARTISTS Music is always in the market place for new and exciting writers", says UA Music MD Ray Walters.

UA Music is owned by Transamerica, which also owns UA Films. However it is now independent of a record company. (UA Records in America is owned by Jerry Rubinstein and Artie Mogull).

United Artists Music's connection with the film company means that it owns almost all the music from UA films. Says Walters: "One way this experience has worked for us is that we have acquired the music to the new Rank film, the remake of The 39 Steps. When we realised the music was available and knew that Rank had no involvement with that side of the business, we invited Rank Leisure Services chairman Ed Chilton to visit us. He was obviously impressed with our knowledge and gave us all rights to the music, including the soundtrack."

Walters points out that deals such as this can open up opportunities for their contract writers. In this case, Ed Welch had written The 39 Steps music under his non-exclusivity for

film rights. Walters then gave the writing of the lyrics for the score to their newly-signed lyricist Jeremy Nichols. An album was recorded with the Walters-suggested name The Rank Concert Orchestra. Rank is now interested in using the name on other projects. Smiles Walters: "The idea is so unoriginal, it is original." The album from the soundtrack was re-recorded and he then placed the master, co-incidentally with UA Records.

"Naturally we would offer it to them first," says Walters. "They have the most experience with this type of product."

Walters has been a keen watcher of the changing publishing scene. He ran Screen Gems Music from 1970 until it was sold to EMI and prompted his move to UA Music. Prior to that he was in South Africa and Australia running Carlin Music from 1962 to 1970. He says: "I really practised the same policy at Screen Gems of getting away from just the writer/performer aspect. There is simply a limitation of placing material. Opportunities are getting more and more limited as people like Biddu and Tony Eyres

have their own production label deals and John Schroeder who has publishing and his own label."

As an additional attraction for writers, UA is half way through building a recording studio. Declares Walters: "We had this facility at Screen Gems and found that writers really appreciate this and being closely involved in what they are doing. But in order to work together to make a song saleable, the studio must be on the premises."

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## ISCM event

The 1979 International Society for Contemporary Music (ISCM) Music Days will be held in Athens from September 11 to 20 1979.

A British jury will select up to six works for submission to the International Jury. Independent submissions may be sent directly to the Greek section up until November 30, 1978. Limit: one work per composer and up to six works per publisher by different composers.

Orchestral works should not require more than four percussionists and should not include organ. Where possible, a tape or cassette of a performance should accompany any score, along with a short biographical note, the date of composition and its duration.

Submissions to the British jury (deadline November 1) and enquiries to: The Secretary, British Section, ISCM, 105 Piccadilly, London W1V 0AU. (01) 629 9495.

## Tiny Epic offers pop film services

JOHN DOMINIC is a name from the past. Remember The Bow Street Runners, hit group of the early Sixties? John spent three years as lead singer with the Runners and then went into film production working in commercials, cinema, shorts and music films.

Now he's back in the music business with a new company, Tiny Epic Picture Company, in partnership with Luke Jeans, a former film editor with LWT.

Tiny Epic offers "ideas and experience on how to get music on to the visual media".

They have their own studio, cutting rooms, video playback facilities and artwork studio in Covent Garden, and are in exclusive association with film directors Tony Bell and Robert Dowling.

Contact: Tiny Epic Picture Company, 5 Langley Street, London WC2 (01 836 2322/6895).

## Cherry ripe for a deal

SINCE LONDON-BORN Cherry Roland appeared as the female lead in *Just For Fun* along with Bobby Vee, Kenny Lynch, Pete Murray, Mark Wynter and other personalities, she has done theatre, TV and cabaret in many countries including Germany, South Africa, Malta, Gibraltar and the UK. (Cherry is pictured right). In South Africa she recorded for EMI, picking up five gold records for sales there.

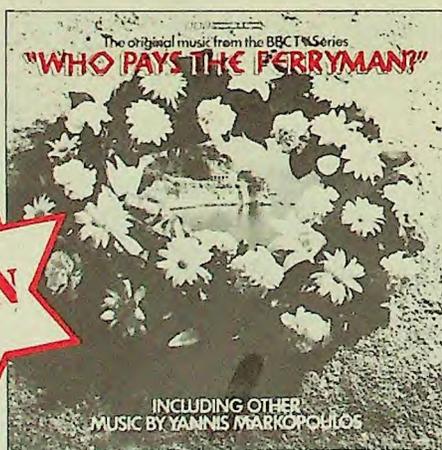
Back in the UK, she won on *New Faces* in 1977. On October 2 of this year she is performing at the Castlebar International Song Contest in Ireland. She will sing a new number, *Surround Me With Your Love*, written for her by Kevin Carlsen Flynn who is published by Bullseye Music.

John Wray, director of the Bullseye record and publishing companies is looking for a record deal for Cherry Roland, who sings blues and soul.

Contact: John Wray, Bullseye Records, AIR House, Spennymoor, Co. Durham DL16, England. (0388) 814632.



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## Unsigned artists



JONESY II has just embarked on another tour of Scandinavia starting with the Tivoli Open Air Concert in Copenhagen to an expected audience of 40,000. But the band has no management.

Jonesy II is the re-formed version of Jonesy whose album, *Growing*, won the Montreux Diamond Award for best rock album of 1974. The band had three albums out on Pye.

Jonesy II has been self-managed and self-financed. During a summer tour of Europe and Scandinavia, there were only five free nights in 20 weeks. The datesheet is fairly well planned for the rest of the year.

Naturally there has been some record interest and as Jonesy II's John Jones puts it: "We are in need of strong management for the band to pursue current record company interest in our activities. We have reached the usual impasse of subjective or objective decision making. We have a selection of demo tapes available and we are interested in talking to large and small management companies alike. We have adequate original and objectively appraised during our heavy gigging schedule." Contact: John Jones, 34 Byron Avenue, Margate, Kent. 0843 (Thanet) 26702.

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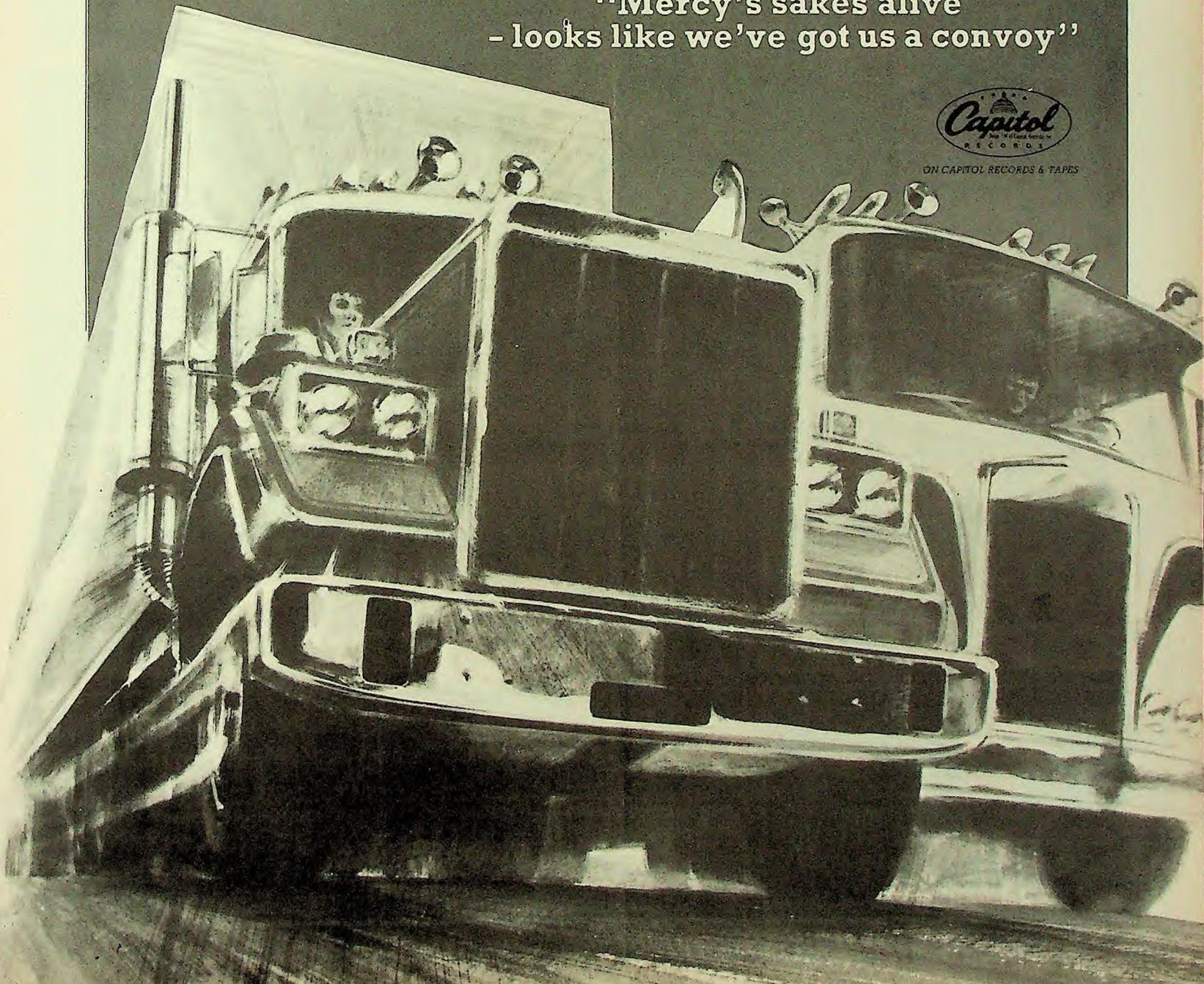
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| 5 [ 15 ]  | Dave Goodman & Friends | Justi...Homicide         |
| 6 [ 6 ]   | Punishment of Luxury   | Puppet Life              |
| 7 [ 11 ]  | Patrick Fitzgerald     | Back St. Boys ■          |
| 8 [ 7 ]   | Human League           | Being Boiled             |
| 9 [ 9 ]   | Snifters               | I Like Boys              |
| 10 [ 18 ] | Snatch                 | Stanley                  |
| 11 [ 8 ]  | Stiff Little Fingers   | Suspect Device           |
| 12 [ 13 ] | Landscape              | Workers' Playtime ■      |
| 13 [ 4 ]  | Patrick Fitzgerald     | Safety Pin               |
| 14 [ 12 ] | Normal                 | T.V.O.D                  |
| 15 [ 14 ] | Krypton Tunes          | Limited Vision           |
| 16 [ * ]  | Siouixie & Banshies    | Hong Kong Garden         |
| 17 [ 23 ] | Dickies                | Eve Of Destruction       |
| 18 [ 16 ] | Leyton Buzzards        | 19 and Mad               |
| 19 [ 31 ] | Devo                   | Be Stiff                 |
| 20 [ 17 ] | Lurkers                | I Don't Need To Tell Her |
| 21 [ 21 ] | Nasty Media            | Spiked Copy ■            |
| 22 [ 19 ] | Sore Throat            | Complex                  |
| 23 [ 26 ] | Fall                   | Bingo Master's Breakout  |
| 24 [ 22 ] | Bullets                | Page Three               |
| 25 [ 24 ] | Horrorcomic            | I Don't Mind             |
| 26 [ 25 ] | Destroy All Monsters   | Bored ■                  |
| 27 [ * ]  | Keith Armstrong        | Amazing Grace            |
| 28 [ 29 ] | Dole                   | New Wave Love            |
| 29 [ 34 ] | Nipple Erectors        | King Of The Bop          |
| 30 [ 38 ] | Demon Preacher         | Little Miss Perfect      |
| 31 [ 32 ] | Zones                  | Sign Of The Times        |
| 32 [ 30 ] | Johnny G.              | Hippies Graveyard        |
| 33 [ * ]  | White S.S.             | Mercy Killing            |
| 34 [ * ]  | V.I.P's.               | Music For Funsters       |
| 35 [ 33 ] | No Entry Band          | Cold and Lonely Lives ■  |
| 36 [ 40 ] | Roma                   | Shaving Cream            |
| 37 [ 36 ] | Ed Bangor              | Kinnel Tommy             |
| 38 [ 37 ] | John Spenser's Louts   | Natural Man              |
| 39 [ 35 ] | Tubeway Army           | Bombers                  |
| 40 [ 39 ] | Pop                    | Hit And Run Lover        |

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# RETAILING The fall and rise of Scotland's Bruce

WITH A loan of £1,500 from an aunt and uncle, Bruce Findlay and his brother Brian set up their first record shop in Falkirk eleven years ago. In that time the Findlays have experienced the excitement of rapid expansion, the ego-boosting knowledge that Bruce's record shops were welcomed as an unconventional phenomenon in Scottish retailing — and the humiliation of near bankruptcy followed by take-over.

But looking back, Bruce Findlay believes their business helped to change the face of record retailing in Scotland. Not only have other independents grown up in the trend-setting Bruce's image ("and they are as good as us, or better in some cases," Findlay candidly admits); but manufacturers have been forced to abandon the traditional idea that Scotland is a somnolent backwater where retailers and record buyers are content to have minimal service and late deliveries.

They weren't exactly born in a masterbag, but the Findlay brothers were involved in record retailing from an early age. Their mother (quite a personality and well-known in the business as Miss Shearer) worked in the early Fifties in a radio retailers, Angus MacDougall & Co., in Falkirk and her sons used to help behind the counter.

Brian decided to do an apprenticeship in radio electronics and stay with MacDougalls, while Bruce left school at the earliest opportunity and set off to gain experience of record retailing and other aspects of the music business in various places, including a spell in London.

Bruce's senior by seven years, Brian had been at MacDougalls' for 15 years, rising to become general manager of the company, when he decided to strike out on his own.

The brothers became partners in the first shop, called Findlay's, in Falkirk. "It became a sort of cult place," Bruce recalls, "but what we did wasn't slick or hypocritical, or calculated. We had a colourful, hand-painted shop because we couldn't afford to have professional decorators and shopfitters; and we sold the records we liked."

Those records happened to be right in the van of underground taste. The good citizens of Falkirk found that they could still buy the Alexander Brothers, but their offspring could for the first time easily buy Led Zeppelin, Ten Years After, Pink Floyd, Jethro Tull and all the psychedelia their senses could embrace. The Findlays also brought in imports, and began to attract customers from a wide area, although the shop was small and out of the town centre. Early efforts were crowned by a piece in IT, telling Scottish punters that Findlay's was the place to go. Go they did, even from the big cities of Glasgow and Edinburgh.

The Findlays decided to open a second shop in Rose Street, Edinburgh. Brian was to stay at Falkirk and Bruce to run the new shop, so it was called Bruce's. With the new name went the slogan "I found it at Bruce's"; the red bags carrying that legend became minor status symbols for Scottish record buyers.

Expansion was rapid. "It seemed logical to expand, but expansion became a bit of a monster."

The beginning of all the Bruce's shops' troubles was cut pricing. "My philosophy was that it was a capitalistic thing; only the big chains

**AN INDUSTRY which has London as its nerve centre needs constant reminders that business is often lively and profitable elsewhere. The Bruce's Scottish dealer chain set out to do just that. Co-director Bruce Findlay talks here to Terri Anderson.**

could afford to do it, and make even more money out of doing it. Anyway, I believed it was a passing fad, and that the customers would stay with full-price indies to have the service they could give. I was wrong.

"The underground died — or rather, became the overground with those records available everywhere — and cut pricing went on. Virgin came to Scotland, and more young dealers (younger than ourselves by then) opened shops. Our rate of growth really slowed down, and we had to join in with the price-cutting because we saw our business being whittled away."

The Findlays then opened two big, sleek upmarket shops in Dundee and Edinburgh, which were based on ideas gleaned from the sophisticated Lido Musique in Paris.

The idea was to prove that a

defeat. Bruce's was price-cutting, but it had joined in late, and found that it was merely selling to the same number of regular customers but at a 10 per cent discount. Profits dropped dramatically.

By the time Guinness stepped in to buy a controlling interest, and cut the number of shops from nine back to five ("Seeing the Rose Street shop close nearly broke my heart") bankruptcy was imminent and the Findlays were more than ready to give up the attempt to carry all the financial responsibility themselves. "Guinness act like bankers for us, and they are very good; they let us get on with running the company but obviously they control the purse strings."

One thing Bruce then felt free to do was follow up an idea he had been cherishing for some time — to start a record label. "I resented the fact that there was no street music and had been delighted when punk came along. It was not going to cost much just to put out one record — our first release by the Valves cost less than £1,000, and it sold well." More releases followed, but as publicity and enthusiasm apparently mounted sales mysteriously waned.

The reason, Bruce discovered, was that the independent punk product



BRUCE FINDLAY (left) and his brother Brian cut a record at the Edinburgh party to launch the Zoom label deal with Arista, watched by two admiring fans, and by Willie, guitarist of the Zoom band The Skids.

Scottish record shop would be as good, and as well thought of as any in London, Paris, Rome or any major swinging city. Bruce's had fought hard to earn Scottish retailers service equal to that offered to dealers in London and the prosperous South of England.

"I know that pride and excitement in having a record first, buying it the day it is released — I'm a vinyl junkie myself, and I wanted our record fans to have the same chance as Londoners, not to be told the latest Moodies or Floyd or whatever was on order and they would have to wait four or five days."

Arguments, persuasion, downright rudeness, and finally action (a reciprocal arrangement between Findlays and Musicland in London whereby the London dealer bought in extra stock on release date and immediately despatched it to Bruce's, greatly to the annoyance of other Scottish retailers and the embarrassment of record reps north of the border) won for Scotland equal terms with the south.

However, if there were victories, there was looming the one big

explosion was quickly dying, and dealers (himself included, he admits) became very wary of taking big stocks. "A lot of garbage was coming out from those who thought there was a quick buck to be made. So the more astute men in the punk business got deals with record companies. They were accused of selling out, but I don't think it was that."

Bruce began to consider placing his Zoom label with a bigger company for distribution. He turned to Arista.

All the Zoom bands, including Night Shift, the Questions and Mike Heron, are local to Bruce's HQ. He is constantly surprised at the quality of bands who come to his "tiny" label rather than trying their luck down South straight away. Zoom is staying a "local" label for the moment, because Bruce has learned his lesson from the miniature South Sea Bubble which the retail business so nearly became. "If I expand I will do so (at least on the business side) with my eyes open. On the creative side I am, of course, still in uncharted territory. But I like that."

RELEASED NEXT WEEK  
THE NEW SINGLE FROM

# ABBA



# SUMMER NIGHT CITY



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

# RETAILING

## Free sherbet with every disc

"THE FIRST ten thousand copies of this record are being pressed in green vinyl and will have a full colour wrapper," breathed the record rep (who had a slight touch of green vinyl about his cheeks even as he spoke). Having long since found customers unmoved with such promises, I countered with an even better idea.

"Why don't you put a free sherbet dab in the first ten thousand? Or even a Popeye face mask? That's the kind of idea that used to sell *The Dandy* and *The Knockout* in my day.

The rep was obviously not a man of culture, since the mention of those two august comics didn't even evoke a smile. Instead he explained that sherbet dabs would probably damage the disc, and that, as designers work today, Popeye funny masks would turn out looking like something weird from *Star Wars*. Sometimes, I get the impression that reps are immunized against good ideas.

Frills like colour sleeves, coloured

### SHOP TALK

by Dave Lazell

vinyl and labels printed in Hindi do not sell an indifferent tune or an obscure group; but that's not to say that indifferent tunes and obscure groups never succeed. The record buying public is still a mite unpredictable — though if I were marketing chief at one of the big record makers, I might well try something really new. How about the smell of new mown hay, scrumpy and fertilizer on a Wurzels single, pressed in a nice horse manure colour vinyl?

### Summing up

EXPLAINING to a customer the other day how hard it was to get staff who can add up in their head, I was astonished by his comment. He suggested that the repetitive nature of much pop, worked against the kind of concentration essential for mental processes. The decline of education began with rock and roll.

"On that basis," I replied, "you might say that literacy began to go downhill with the advent of the LP, since it's much harder to read a record label spinning at 78 rpm than a record label spinning at 33 rpm. And it's a known fact that teenagers do much of their basic reading from record labels going round the turntable."

I decided to ask one of the young ladies working in a nearby push record emporium what she made of the decline of mental arithmetic. "It doesn't affect me. I always insist

customers give me the correct money."

"But suppose they haven't got it?"

"At once the young lady looked stern and uncompromising. "They always give me the correct money." Or so they claim.

### Wombling off

IT WAS GOOD to get away from the stresses of life on holiday in South Wales, where I began my wild career in music — sifting through the 78s in a record store in Bridgend. I used to lend records to one of the local cinemas, a mild protest against the scratched discs they had been using — so I used to go to the pictures to hear my records, you might say. Those were the days all right! I had a lovely plum label Esquire single by Eddie "Piano" Miller, Fifi (and then they all shout, 'Bring her round again').

One recent night in Porthcawl — windswept, wet and wild — reflected the changes in public taste. In Woolworths, I found a copy of the first-class Womble Collection on Warwick; reduced to 95p — and that was on a cassette, too. I had to be led, weeping, from the store. I realize that public taste changes, much as I get weary of the fruit pies purchased by Little Nell (the junior) on her errands up the road. But who would have imagined, in those halcyon days when Wombles singles came and went in the space of an hour or two, that they would be sold off, in bulk, for 95p?

### Problems

HAVE YOU SEEN the number of weeklies now devoted to pop and contemporary music? They are spread across the floor of my local

## Square eye on thieves

CLOSED CIRCUIT television is an increasingly popular method of preventing shoplifting — particularly in the big city stores which are crowded with visitors who like serving themselves but have trouble finding the till on the way out.

Remarkable savings on stock losses are claimed by one company offering installation of TV monitors in shops. Securivision Ltd quotes the case of the Virgin Record Shops. At just one branch (admittedly in the shoplifters' paradise of London's West End) an organised gang stole around £20,000 worth of stock in three months, despite a sophisticated anti-theft bleeper system. Virgin investigated alternatives, and finally chose a combination of closed circuit TV and a simple security check. This requires someone to check in bags, which have to be left at the door, and someone always watching the monitor screen. The clear view this gives apparently surprised managers. On the first day after the system was installed at the Plymouth Virgin branch the manager saw and caught a customer who had concealed six records down his trousers. Securivision says it can tailor

systems to suit the layout of any shop, and rental starts at £4 a week. The company is based at Rectory Lane, Prestwich, Manchester (061 236 8757).

SHOPLIFTING IS a problem for every dealer, but Lois Pink, of Sounds Ideal, in Wallington, Surrey has a much greater acquaintance with criminals than she would like. She has good reason to feel victimised — her shop has just been burgled for the third time in less than 18 months. On the weekend of August 19-20 her shop was cleared of about £3,000 worth of stock. This was only three months after the previous raid, and that followed one in March 1977. "No other shop in this area has suffered so badly," she said, adding that she would like dealers in the area who may be offered small lots of cheap stock to let the police know. She is currently trying for the third time, to completely re-stock a shop quickly. On an understandably sad note she concluded, "I've only had the shop for three years. I was thinking of opening a second one — but now I've gone right off the idea!"

newsagents like dead seagulls on Thursdays. With trembling hands, I peer through the pages, and am still amazed by the painstaking journalism. To say nothing of the vast amount of chart information. To absorb such information must be rather like learning the London Telephone Directory during lunch hour (a book with a thin plot but a massive cast, I am informed).

I asked one of the young ladies in the store if she was aware that so many papers existed.

"Never buy them," she said. "They haven't got horoscopes."

How about a problem page? I doubt that Mary Grant would be available, but there must be many competent artists in the business who would be the perfect "ready ear and sympathetic heart".

# RAYDIO

**HONEY I'M RICH** Arist 183

Another Smash Single On The Way - From The Album Raydio SPART 1041

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P.O. Box, 36 Clyde Works, Grove Rd, Romford RM6 4QR. Phone 01-590 2766

ARISTA

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Down At  
The Doctors  
NEW SINGLE UP 36444



ORDER NOW from your UA Salesman or EMI Records Distribution Centre. Tel. (01)759 4532/4611 & 848 9811

## The Doctor On Tour

### September

- 22 PLYMOUTH Top Rank
- 23 TORQUAY Town Hall
- 24 TAUNTON Odeon
- 25 MALVERN Winter Gardens
- 26 DERBY Assembly Rooms
- 27 NORWICH St Andrews Hall

- 28 CHELMSFORD Odeon
- 29 CAMBRIDGE Corn Exchange
- 30 COVENTRY Theatre
- October
- 1 LEICESTER De Montfort
- 3 MANCHESTER Free Trade
- 5 ABERDEEN Capitol

- 6 DUNDEE Caird Hall
- 7 EDINBURGH Odeon
- 8 NEWCASTLE City Hall
- 9 LIVERPOOL Empire
- 10 SHEFFIELD City Hall
- 11 BRADFORD St Georges Hall
- 13 BRIGHTON Top Rank

- 14 HASTINGS Pier
- 15 HEMEL HEMSTEAD Pavilion
- 16 READING Top Rank
- 18 BOURNEMOUTH Winter Gardens
- 19 PORTSMOUTH Guild Hall
- 20 CANTERBURY Odeon
- 21 BIRMINGHAM Odeon

- 22 BRISTOL Colston Hall
- 24 CARDIFF Top Rank
- 25 SWANSEA Top Rank
- 26 OXFORD New Theatre
- 27 ILFORD Odeon
- 28 HAMMERSMITH Odeon
- 29 HAMMERSMITH Odeon



# SINGLES NOW AVAILABLE



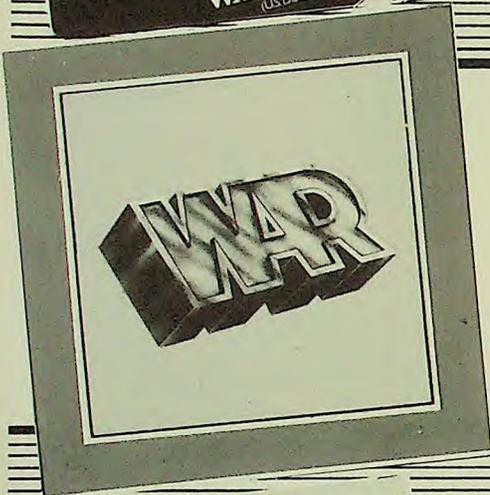
## STARGARD

"What You Waitin' For"

MCA 382

LIMITED EDITION  
(U.S. Disco Mix) available on 12"

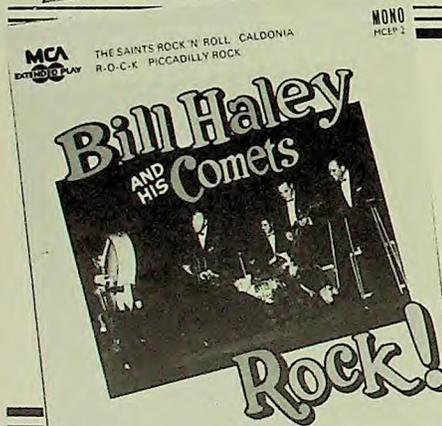
In the top 3 add-ons last week.



## WAR

"Baby Face"

MCA 383



## BILL HALEY AND HIS COMETS

"The Saints Rock 'n' Roll," "Caldonia," "R.O.C.K.," "Piccadilly Rock"

MCEP 2

available Monday 4th September  
10" Shipping - Tuesday 29th August



## AFFETUOSOS OF ST. VINCENT

"Children of The Caribbean"

MCA 385

Released to coincide with  
the Notting Hill Carnival

# MCA APOLOGISE FOR DELAY IN RELEASE OF THESE RECORDS

MCA RECORDS

MCA Records, 1 Great Pulteney Street, London W1

# BROADCASTING PPL denies need for radio music cuts

JOHN HERBERT general manager of PPL, has dismissed as "utter nonsense" recent trade press assertions that a new agreement between the BBC and PPL for increased local radio needletime could actually mean drastic cuts in music output.

The agreement allows an increase by two hours to three hours a day for London, Manchester and Birmingham, while the remaining 17 BBC local stations, plus any new ones, have their one hour allowance increased to two hours a day. According to Herbert, this is as much as the BBC asked for.

In the past a misguided impression was that the stations were able to supplement their needletime allowances by playing records as review or illustrative material. Herbert reiterates that this is not the

case and asserts that BBC local management has always been aware of that fact. PPL has monitored broadcasts and its findings indicate that such use of records could easily be absorbed in the extra needletime allowance. "BBC local stations have been 15-20 minutes over the limit and we told them about this. Local radio management have now put that in order and have got all the needletime they asked for."

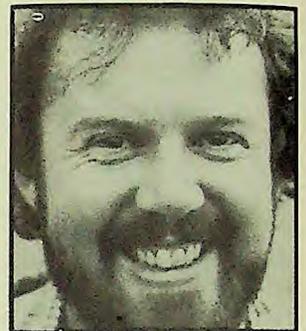
Herbert explained further his irritation at what he described as constant misguided criticism of the PPL's role in restricting needletime. "It's absolutely untrue to say that PPL won't allow increases in needletime. Ultimately every time the BBC has come to us with a request we have granted the addition in full."

## One man's music

MUSIC PROGRAMMES on television continue to be slotted into late night spots while they remain tagged "minority interest" shows. The latest example of this — One Man's Music broadcast this Friday at 11pm on BBC-1 South — admittedly arises more from the fact that BBC regional slots restricted than from unadventurous programming.

The half-hour programme directed by Bob Cousins focuses on singer/songwriter Phillip Goodhand-Tait, who two years ago committed what is often regarded as commercial suicide by leaving London for the tranquility of Blashford in the New Forest. He came to the attention of BBC South through his friendship with Radio Solent dj Richard Cartridge.

After a brief look at Goodhand-



Goodhand-Tait — low profile.

Tait at his piano composing, One Man's Music concentrates on his songs. Backed by local musicians of the Shack Band he performs quality material such as Jewel, Miles Go By and Leon in his characteristically sincere manner. His most recent album on Chrysalis is the Muff Winwood-produced Teaching An Old Dog New Tricks and Oceans Away.



FANTASY ARTIST Sylvester (right), currently in the chart with his single You Make Me Feel (Mighty Real), is seen here with Greg Edwards at Capital's Best Disco In Town show at the Lyceum and he was Edwards' guest on his Soul Spectrum show on Saturday.

## DJ DREAMS

BOTH RADIO Luxembourg and Radio London have found winners for their dj competitions.

Luxembourg winner, 13-year-old Shirley Clark from Seaford, Sussex, became dj for the day last Friday and was presented with a £1,000 holiday in Greece by Peter Cook.

The Radio London competition, organised with *Disco Dancing* magazine, was won by 15-year-old Rhona Johnson from Reading. She took over Track Record presenter Malcolm Laycock's programme.

## Hallam live

RADIO HALLAM'S most extensive outside broadcast of the year will be at the Sheffield Show this weekend. Hallam will be presenting three concerts. The main event will be a Saturday night show broadcast live in stereo in which Keith Skues will present Catherine Howe, Peter Sarstedt and Child.

On Friday evening Roger Moffat will present local singing talent and this concert, as with Saturday afternoon's appearance by Bitter Sweet, will be recorded for later transmission.

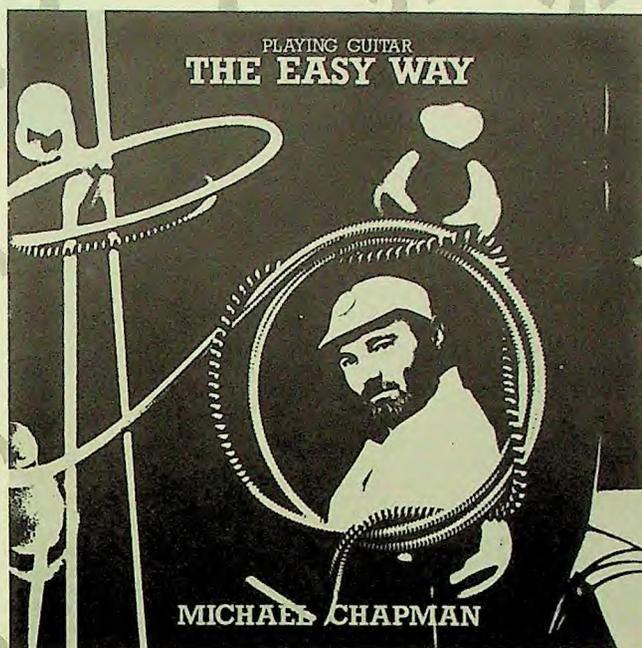
Hallam has published a second book — *Radio Hallam, Your Friendly Set* — which traces the growth of the South Yorkshire station.

EDITED  
by  
DAVID DALTON

# THESE MEN HAVE CRIMINAL RECORDS

**STEAL 2**

"Playing Guitar - The Easy Way."  
Michael Chapman.  
An album featuring 12 instrumental  
tracks and a beautifully produced  
16 page booklet with simple  
tablature and diagrams giving a  
comprehensive guide to open tuning  
techniques.

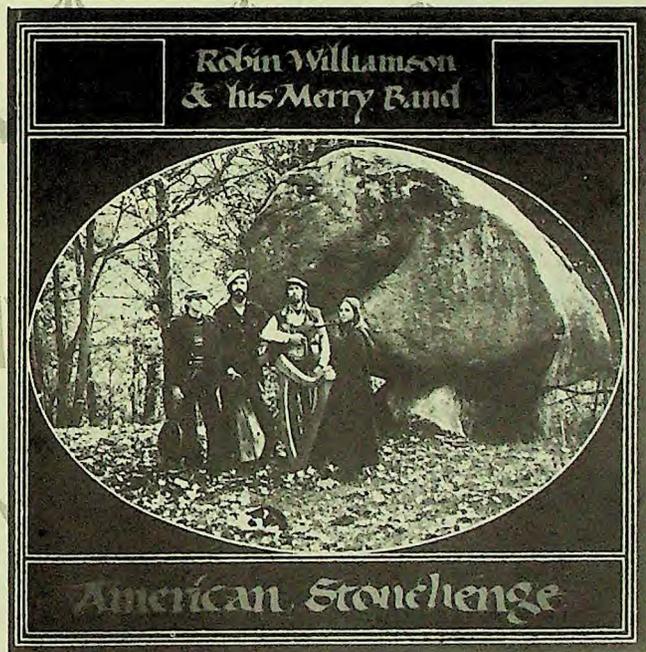


**STEAL 3**

"The Man Who Hated Mornings"  
Michael Chapman.  
Michael's latest studio L.P.  
Featuring Rick Kemp, Keef Hartley,  
Mick Ronson, B. J. Cole and Peter Wingfield.  
'He's one of the most individual and original  
musicians in Britain, and general  
recognition of this is long overdue'  
Melody Maker.



Michael Chapman  
on Tour with Camel  
Sept. 7th-Oct. 14th



**STEAL 4**

"American Stonehenge." Robin Williamson and his  
merry Band. Since the demise of the 'Incredible  
String Band', Robin Williamson has moved to  
America and formed a new group. This is their first  
album released on Criminal Records.

Robin Williamson U.K. Tour Nov. 1978.

**CRIMINAL  
RECORDS**

The label you can't trust.

order from Selecta Ltd.

Tel: London 01-852 9191 or Manchester 061-682 9222

# INTERNATIONAL CBS expects to top the billion

THE CBS Records Group expects to surpass the one billion dollar net this year (if their mail order business is taken into account). Group president Walter Yetnikoff told 1400 representatives attending the company's annual convention here.

Yetnikoff said the company was ahead of schedule: in London last year he called for the billion dollar figure to be attained by 1980.

And Dick Asher, head of CBS Records International, said that figures for 1977 were 20 per cent up and 1978 looked even better. He promised to deliver "half or more of that one billion dollars and you won't have to wait until 1980." He also said that the domestic arm of CBS must do more towards breaking foreign artists in the US.

Yetnikoff also stated that the company had increased its staff by some 2000 in the past couple of years, and was committed to spending \$200 million in capital expenditure including a \$50 million some for a new production plant in Georgia.

Meanwhile the Polygram Group (records, music publishing and films) reports 1977 revenues of \$900 million, a major portion from its partnership with the Robert Stigwood Organization. Global production plants pressed 225

**LA NOTES**  
from  
**LITA**  
**ELISCU**  
IN LOS ANGELES

million units last year, a six per cent increase from 1976, and 39 million tapes, a 25 per cent increase. . . . Some 300 djs working in the disco field have banded together to form the International Union of Programmers and Technicians, based in Chicago and claiming to be the first trade union for the disco dj. Already it has met four times since June, and is actively seeking national membership. Branch offices have been started already in 17 states, including New York, and the new organisation expects to have several thousand new members on their books within the next two months. Dues are 15 dollars annually. They are aiming to set a minimum pay scale of 50 dollars a night (average per night payment now is thought to be around 35 dollars) and also setting up a test for djs who want to join the union.



HAMBURG: Arcade Records international a&r director Sylvia Curd was here recently to present Klaus Ebert (left) and Rudi Gassner of Metronome Records with a gold disc for the chart-topping Buddy Holly's Greatest Hits album.

## Hamburg notes

From MICHAEL HENKELS  
HAMBURG: EMI announces distribution deal with the Sunburst label founded by ex-Deep Purple managers John Coletta and A. Tribe. Artists contracted to Sunburst are ex-Deep Purple David Coverdale and his group White Snake and British band Grand Theft . . . Kate Bush's The Kick Inside has exceeded 100,000 German sales . . . Munich publisher Hans Beierlein has fixed a promotion contract between his Edition Montana company and German songstress Ingrid Caven, an idol of the haute monde in Paris. The music of her current LP was composed by Peer Raben with lyrics penned by Reiner Maria Fassbinder, regarded as an enfant terrible of the contemporary theatre and film world. Beierlein is well known for publishing and promoting Udo Juergens, Heino and other stars.

Black Forest-based MPS label reveals that George Shearing will tour with Stephane Grappelli from November 18 till December 6. There will be concerts in Australia and New Zealand and two in the UK, Edinburgh (December 10) and London (12) . . . US Sire label to be distributed by Ariola-Eurodisc here, including artists such as the Ramones, Flamin' Groovies and Rezillos . . . Global Music gratified by success in US of Blame It On The Boogie by Britain's Mick Jackson.

Special campaigns for music-orientated films continue here. The latest include Polydor/DGG push on John Travolta via a dancing contest in collaboration with teeny magazine Rocky and a similar scheme by Bellaphon for Thank God It's Friday with Musik Joker.

### Voyage launch

NEW YORK: A new independently distributed record label named Voyage has been launched here by record and show producer Stan Vincent. Lou Ragusa has been named executive vice president, coming to Voyage from the post of CBS International music publishing vice president and previously North American general manager of DJM Records.

Vincent, who has produced hits for Connie Francis, the Edwin Hawkins Singers and Cher among others, sees Voyage as "a mini A&M". The first LP release is by Supermax, 11-strong German group which has charted in France, Germany and Italy.

### Teal plans three new budget lines

From JOE BRONKHORST  
JOHANNESBURG: Teal Records is preparing the launch of three new budget lines. The series names have not yet been revealed, but the repertoire covered will be children's material retailing at a recommended price of £1.85, jazz from the Stax catalogue (£2.50), and Greatest Hits compilations (£3.15).

Meanwhile the South African music industry has revised its disc price structure, and the recommended retail prices now are £1.15 for a single, £5.20 for an LP and £5.50 for a cassette.

EDITED by NIGEL HUNTER

# Frank Patterson on Thames Television 30th August

HALF HOUR SHOW  
FEATURING IRELAND'S  
NO.1 TENOR.

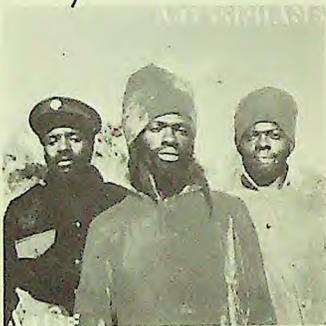
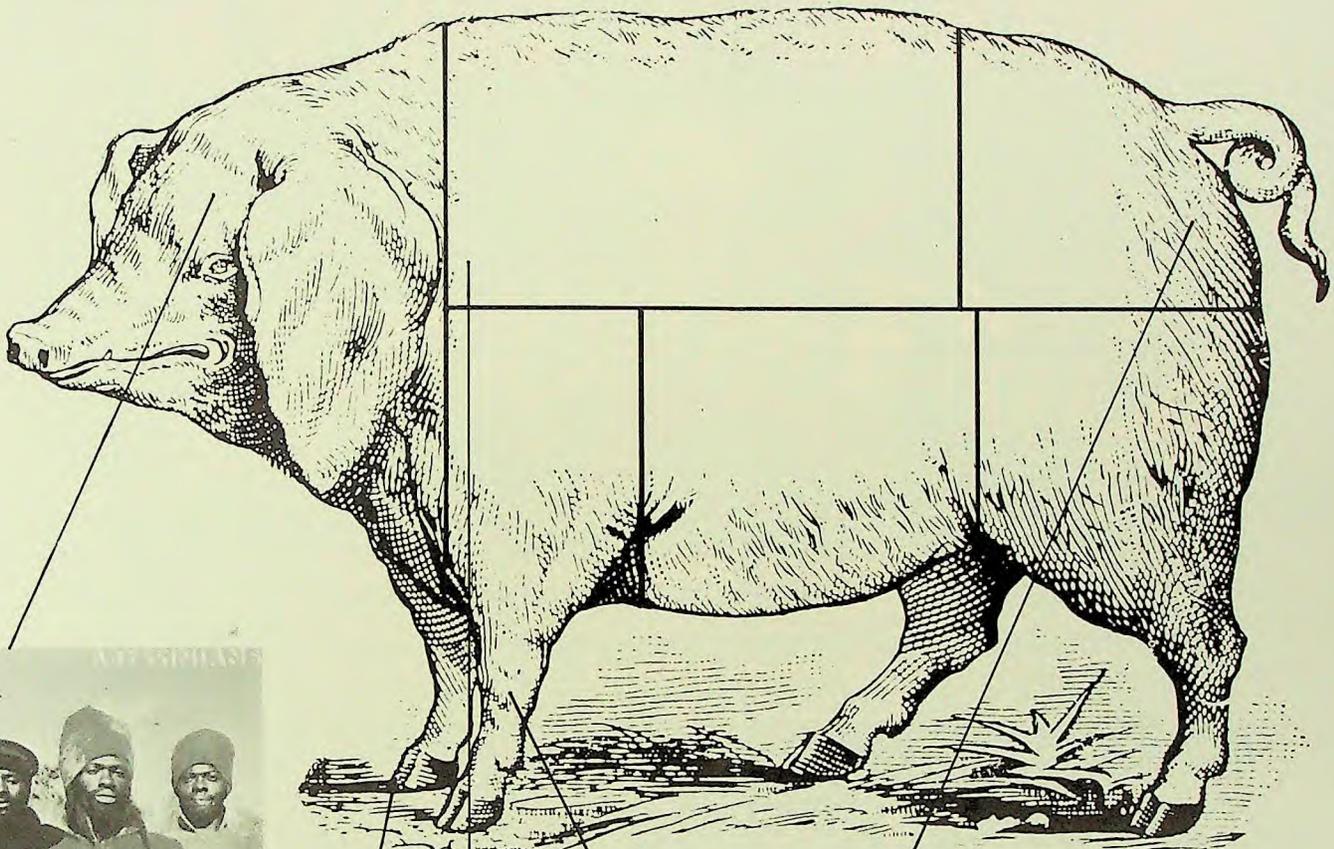
Be prepared —  
Frank Patterson  
also appearing  
in "Stars on Sunday",  
September/October.



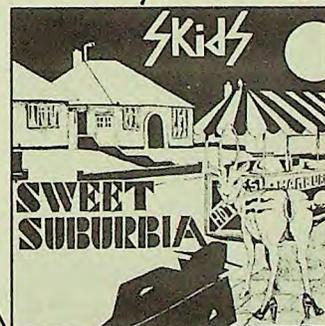
L.P. 9500 218 Also available on cassette.

Available from Phonodisc Ltd. Clydeworks, Grove Road, Romford, Essex 4M6-4 QR. Tel: 01-590-7766 and in Ireland from Polygram Records Ltd, J.F. Kennedy Road, Dublin 12. Tel: 01-508256. Telex: 30434.

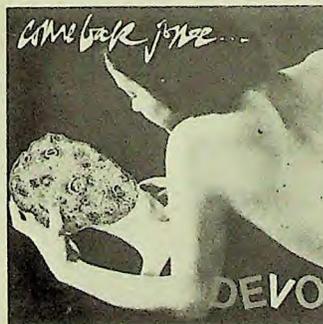
# PRIME CUTS FROM VIRGIN



**THE ABYSSINIANS**  
Hey You/  
This Land Is For Everyone  
FLS113  
Released on 8th September.  
From the forthcoming album—  
Arise.  
To be released on 29th September.



**SKIDS**  
Sweet Suburbia /  
Open Sound  
VS227  
First 15,000 on white vinyl.



**DEVO**  
Come Back Jonee/  
Social Fools  
VS223  
First 15,000 in steel grey  
vinyl. Taken from their first  
album—  
Q: Are We Not Men?  
A: We Are Devo!  
V2106



**THE MOTORS**  
Forget About You/  
Soul Redeemer  
VS222  
From the amazing album—  
Approved by The Motors  
V2101



**ALTHEA AND DONNA**  
Going To Negril/  
The West  
FLS110  
Released 1st September.  
12" version out now.  
VOLE7



# INTERNATIONAL EUROPE'S TOP SELLERS

## Holland

- SINGLES**
- 1 YOU'RE THE ONE THAT I WANT, John Travolta, Olivia Newton-John, (RSO)
  - 2 WINDSURFIN', The Surfers, (CNR)
  - 3 YOU'RE THE GREATEST LOVER, Luv, (Philips)
  - 4 LAY LOVE ON YOU, Luisa Fernandez, (Warners)
  - 5 ARABIAN AFFAIR, Abdul Hassan and Orchest., (Mercury)
  - 6 TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis/Deniece Williams, (CBS)
  - 7 FOLLOW ME, Amanda Lear, (Ariola)
  - 8 ONE FOR YOU ONE FOR ME, La Bionda, (Fleet)
  - 9 WET DAY IN SEPTEMBER, Pussycat, (EMI)
  - 10 DANCING IN THE CITY, Marshall Hain, (Harvest)

- LPs**
- 1 GREASE, Soundtrack, (RSO)
  - 2 SATURDAY NIGHT FEVER, Soundtrack, (RSO)
  - 3 WAR OF THE WORLDS, Various Artists, (CBS)
  - 4 20 SUPER SCHLAGERS, Various Artists, (Arcade)
  - 5 NIGHT FLIGHT TO VENUS, Boney M., (Hansa)
  - 6 25 SANTANA GREATS, Santana, (CBS)
  - 7 BEACH PARTY, Various Artists, (K-Tel)
  - 8 DIRE STRAITS, Dire Straits, (Vertigo)
  - 9 30 GOLDEN GUITAR HITS, Various Artists, (Arcade)
  - 10 SOME GIRLS, Rolling Stones, (Rolling Stones)

## Belgium

- 1 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John, (Polydor)
- 2 WINDSURFIN', The Surfers, (Barclay)
- 3 ARABIAN AFFAIR, Abdul Hassan and Orchestra
- 4 YOU'RE THE GREATEST LOVER, Luv', (Phonogram)
- 5 LAY LOVE ON YOU, Luisa Fernandez, (WEA)
- 7 ONE FOR YOU ONE FOR ME, La Bionda, (Ariola)
- 7 TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis and Deniece Williams, (CBS)
- 8 LET'S ALL CHANT, Michael Zager Band, (EMI)
- 9 DANCING IN THE CITY, Marshall Haine, (Harvest)
- 10 FOLLOW ME, Amanda Lear, (Ariola)

## New Zealand

- 1 RIVERS OF BABYLON, Boney M
- 2 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf
- 3 GREASE, Frankie Valli
- 4 NO NUMBER FOUR
- 5 FLOWERS, Emotions
- 6 SHADOW DANCING, Andy Gibb
- 7 WHICH WAY IS UP, Stargard
- 8 FLASHLIGHT, Parliament
- 9 I CAN'T STAND THE RAIN, Eruption/Precious Wilson
- 10 IF I HAD WORDS, Scott Fitzgerald/Yvonne Keely

## New Sherbet deal

**SYDNEY:** A new recording agreement has been concluded between Sherbet and Festival Records, whereby the latter exclusively distributes Sherbet and Darryl Braithwaite records in Australia and New Zealand. The band has been associated with Festival for nine years now.

Sherbet is starring in a current nationwide Australian tour titled *Another Night On The Road* after completing their new album in Los Angeles. The LP, the band's 11th, was released here on August 18, and is being issued by RSO in the US, where Sherbet return again for promotion after their tour.

**KAMAHL** has signed a contract worth two million Australian dollars with Phonogram, continuing an association with the company which has spanned 11 years. During that time Kamahl has been awarded over 100 gold and platinum discs, plus a special diamond trophy for *The Elephant Song* presented to him by Phonogram Sweden for the highest selling record in the history of that country.

A recent special compilation album named after the singer reached the No. 1 spot in New Zealand, dislodging *Saturday Night Fever* and gaining triple platinum status in the process. Kamahl's 18th album entitled *Around The World* will be released here in October.

ATV MUSIC is restructuring its Australian activities, and the name of Northern Songs Pty is being changed to ATV/Northern Songs

Pty. The renamed company will henceforth be the Australian publisher for the British and American companies, which are ATV Music, Northern Songs, Lawrence Wright, ATV Music Corporation and Welbeck Music Corporation.

Chris Gilbey has been named managing director of the renamed company with effect from September 1. Formerly vice president of Albert International Music, Gilbey was responsible for the development of Australian artists John Paul Young and AC/DC, and more recently he launched the career of Australian new wave band the Saints as director of Together Enterprises.

ATV/Northern Songs will be based here in Sydney, and in addition to its sub-publishing function, will be actively engaged in signing and developing local talent and acquiring Australian representation for other international catalogues.

**AUGUST** has witnessed a Salute to Satchmo tour of Australia in tribute to the late Louis Armstrong and featuring a stellar line-up of Anglo-Australian jazz talent.

The UK contingent comprises Humphrey Lyttelton, Alex Welsh, Roy Williams and Bruce Turner, and they are working with a nine-strong Australian jazz unit assembled and led by Graeme Bell. The tour has been organised by Universal Attractions by arrangement with Ronnie Scott Directions Ltd. (England), and takes in Perth, Adelaide, Newcastle, Sydney and Melbourne.

## In brief...

**AMSTERDAM:** Kate Bush has won the Edison trophy for best single of the year with *Wuthering Heights*, and will receive her award at a special presentation later this year.

Other Edison awards, decided by a jury comprising leading music critics and disc jockeys in Holland, went to Gerry Rafferty and Elvis Costello (Best LP), Abba (Best Vocal Group) and Billy Joel (Best Singer/Songwriter).

**SAO PAULO:** RCA Brazilian star Maria Creuza recently completed a three-country Latin American tour which took her to Chile, Argentina and Uruguay.

In Chile she made a special for Channel 7 tv and appeared in concert at the Hotel Bauem in Santiago. She starred in another special for Argentina's Channel 11, and played to a sell-out audience at the Solis Theatre in the Uruguayan capital of Montevideo.

**AMSTERDAM:** An agreement signed here between Sandy Robertson of Rockburgh Records and Anton Witkamp of Ariola has led to the release of *Stealin' Home*, the new album by Ian Matthews, in Holland, Belgium, Germany, Austria and Switzerland.

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

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REACTION SHEET

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CROWD REACTION

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IS IT BEING REQUESTED

Yes.

PERSONAL FEELINGS

I've never been a great lover of reggae pop or otherwise but despite myself I really like it add this to the fact that the punters love it then I'm as happy as the proverbial pig.

KEVIN JOHN (LYTHAM ST ANNES)

PERSONAL FEELINGS

I love it - makes a change from N York disco.

ALAN RHODES (YORK)

EARLY PLAY, LATE PLAY, ANYTIME PLAY,

I TRIED THIS ONE OUT THURS, FRI, SAT, NITE IT WENT DOWN, SO WELL THAT I MUST DO AN EARLY REACTION SHEET ON THIS ONE AND SAY NO PROBLEMS AT ALL, BIG HIT RECORD IN FACT BIG HIT CROSSOVER RECORD, AND ITS REGGAE!

MICKY DEE (OSCARS, ILFORD)

PERSONAL FEELINGS

Very infectious, I like it more everytime I give it a play. Infact, I started humming this while on my way to a gig last night! Catchy eh?

The DJ's early reactions to

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TALENT



Child: learning fast and growing up

by DAVID DALTON

"THE BUSINESS has a lot to answer for in the last two years and it serves them right if the market has never been so slack." Thus speaks the strong principled and equally strong willed Mike Devere, manager of Child, a group of good looking boys with teen appeal currently enjoying single success on Ariola Hansa with the old Conway Twitty hit, It's Only Make Believe.

Although a comparative novice in the music business — until three years ago he was a cosmetics rep — he has been keen to learn and has quickly evolved a strict set of rules for his boys to follow. They are "his boys" in the same way that the Bay City Rollers were Tam Paton's boys and the comparison is a reasonable one as Devere is an admirer of Paton's guidance of the Rollers at their peak.

The members of Child understand and comply with this discipline, if lead singer Graham Bilbrough's reaction is anything to go by. "We've done it all together. He's totally right in everything he's said." The other band members who, I am assured, have similar faith in their manager are 19-year-old twins Tim and Keith Atack, and Mick McKenzie, the daddy of the group at 23.

Devere feels that the record business has taken a wrong turning in the past two years veering towards punk and new wave and the key words he uses to convey what he wants to re-introduce into music are "emotion and fantasy". He feels that he can provide both these through Child. "No-one at the moment is giving the kids anything to be happy about. When I first heard Child, I don't know why I didn't walk straight out they were so bad. But I suppose I thought they could reflect my ideas — given some discipline. My band must have my values and my motivation. We have a set of rules and try to keep them. Obviously sometimes its very hard with the temptations there are. We have a meeting every evening to discuss everything we've done and everybody from the music business we've met during the day."

Recognising Devere's strong determination to guild Child to the top, it comes as no surprise to learn that Tam Paton is one of the figures he most admires and he has modelled some of his ideas for the group on the Bay City Rollers.

Devere has learned many lessons from various sources during his early days of management. One important point brought home to him very starkly was not to get overconfident or complacent. "After a little bit of success we made the mistake of thinking we'd made it," he says. "We were soon brought

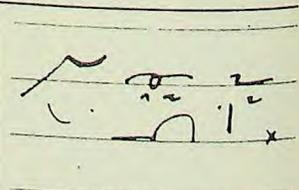
down to earth when we played in front of 72 people at Preston Guildhall. Happily we've got over that now and the last time we played in Manchester, there were 2,000 fans inside with 1,000 locked out."

Child's live performances have been few, Devere following a deliberate policy concentrating on television and press exposure. The next tv date planned is a Seaside Special appearance, while future live dates include the Manchester Apollo and Sheffield. Another promotion feature has been the Child Funbus, which has enabled the group to appear before 80,000 fans at seaside resorts around the country.

An album nearly completed is scheduled for Christmas release on Ariola Hansa. Looking further into the future both Devere and the group are realistic in looking beyond the two or three years success they can hope for as a teens pop group. "We will form a Child promotion company as a unit, handling other teeny groups as we'll know the market." I get the impression that Devere is hoping to mature in the music business along with his Child.

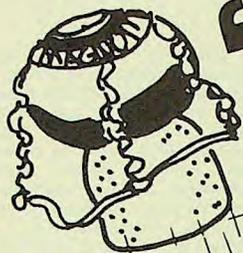


Mike de Vere: re-introducing emotion and fantasy



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# Magnum <sup>new</sup> album 'Kingdom Of Madness'



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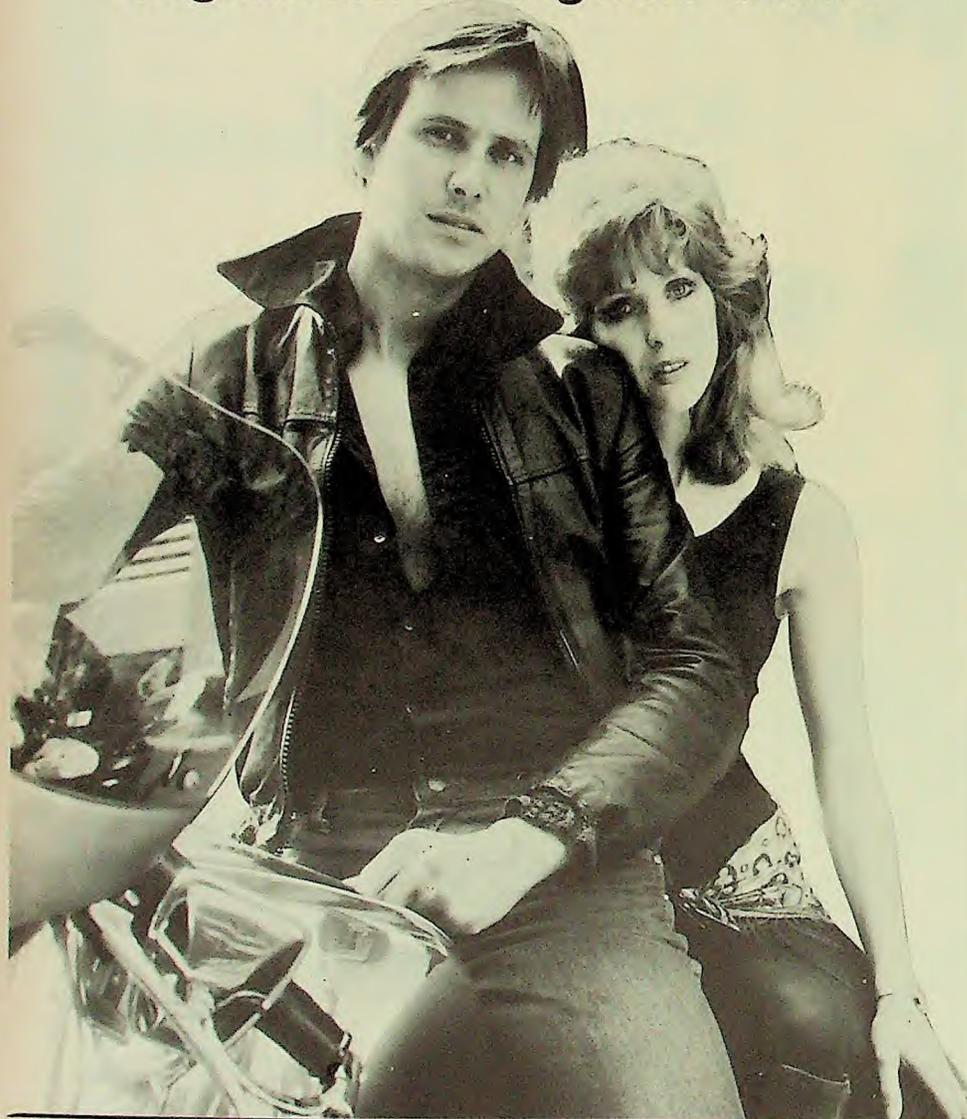
JETLP 210

# Summer Nights

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Chris Blake, star of LWT's networked T.V. show 'Mixed Blessings', sings another hit song from "Grease."



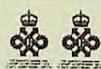
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RECORDS  
AND TAPES



# STUDIOS

## Long View sends Substitute to US

EDITED  
by  
TERRI ANDERSON

SUBSTITUTE, THE serendipity single of the year which caught the music industry in a state of complete but pleasant surprise, will find itself with a rival in America. Epic has signed Clout for the US, and is to release Substitute there, but a new small label already has its own version out, and is picking up some interested reaction. Long View Farm (featured in Studioscene last month) has started its own label, and has managed to pip Epic with a version by home-grown artist Joanne Barnard.

would be noticed by someone with enough sense to mention it to the police.

SEPTEMBER BOOKINGS at Utopia include Jonathan King, Dana, and Steve Gould and Phil Lynott — who will be recording there — while the cutting room will deal with product from Flintlock, Marshall Hain, Charles Aznavour, Lindisfarne and Suzie Quatro.

A DIGITAL delay unit which attracted considerable interest at the Los Angeles AES exhibition because of its extraordinarily low price tag and more than adequate performance is now to be available here through Scenic Sounds Equipment. SSE has concluded a representation agreement with Deltalab Research Inc. of Massachusetts which covers the DL-1 digital delay unit and other forthcoming products. The DL-1 offers, for a price of £726 (UK professional user net) delay from 5ms to 160ms in 5ms steps; full 20-15 KHz frequency response on all delay settings, dynamic range greater than 80 dB (broadband) on long delay settings, greater than 85dB on short delay.

ALTHOUGH IT launched its new recording complex with a party last month Pluto, in Granby Row, Manchester, is still developing, and intends to upgrade to 24-track facilities by the end of this year. Pluto started almost 10 years ago as a two-track demo outfit owned by ex-Hermans Hermit Keith Hopwood. With the help of co-director Malcolm Rowe it grew slowly but steadily to 16-track status, and now boasts a handsome air-conditioned complex which has a voice-over studio and a large music studio with separate control rooms, kitchen, lounge and recreation area — and a 1,000 square foot rehearsal studio is now being added.

DAVID HARRIES, manager of Air London has now gone to Monserrat for a year to see the new Air Monserrat studio, of which he is a director, through birthpangs and teething troubles. Any regrets he may have voiced about leaving England's pleasant land fell upon unsympathetic ears at his recent farewell party; everyone thought about all the points in favour of a year in the West Indies while torrential UK summer rain fell outside.

ESCAPE STUDIO, the away-from-it all studio in the heart of Kent's most beautiful countryside, may never open its oast house doors again. Following the shock of finding that it had been totally stripped by burglars (who left nothing but a few severed wires trailing across the control room floor) while it was unoccupied and unsupervised for a couple of days, it is likely that any idea of re-opening as a country studio will be dropped. The new Escape, if it ever appears, will probably be in London, or at least in a more populated area where, it is hoped, a gang of thieves dismantling a studio

THE 1978 APRS engineers course at Surrey University takes place later this month, in its now week-long form. Topics on the agenda include location recording, acoustics of musical instruments, disc cutting, a workshop on limiters and compressors, use of effects units, automation, and a closing session on the role of the record producer — with a panel of studio managers to lead a general discussion. Some sweet and sour opinions are likely to be aired at that session.



AN OLD Copenhagen warehouse, with the thick walls and 14-inch wooden beams which the builders of 1810 favoured, is now the home of a young recording studio. Sound Track has acoustic design by Eddie Veal, and is of generous proportions — the control room is 40 square meters and the studio is 100. Equipment includes a new Trident TSM 40-in, 32-out console, Lyric 24-track machine, and four JBL 4350s for monitoring. The

conversion job on the building has been done with considerable taste — at the considerable cost of £160,000 — but rates are temptingly low, at £40 per hour with no overtime charge. The studio is near the Kings Palace and the harbour, and accommodation can be arranged for visitors from abroad. Picture shows a working session at Sound Track, with the band choosing to use the live parquet flooring area.



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## CLASSICAL

### EMI Brahms cello sonatas by Tortelier

VIEWERS WHO enjoyed Paul Tortelier's Master Classes on BBC TV in July could well be tempted to buy the 'cellist's new HMV release on which he plays the two Brahms Cello Sonatas, accompanied by his daughter, Maria de la Pau. The F major was one of the works covered in the Master Classes and Tortelier's reputation as a performer and his personal appeal would make this a definite stock item. The TV appearances should compensate for the fact that there are rival versions of these works in the catalogue.



LESLIE HILL, EMI Records chairman and EMI's director, group music, welcomed to visitors from the Soviet Union at a Melodiya reception last week. (Left) Hill presents a box of EMI pop product to the Melodiya team, Here Hill (Left) presents a box of EMI pop product to the Melodiya team, Messrs Shmelev (director of the MK records division) and Shabanov (director-general of Melodiya). They were also given a box of the current UK releases on general of Melodiya. Hill commented that this was the third year in which the Melodiya label. Hill commented that this was the third year in which August has been Melodiya month at EMI and congratulated John Patrick and his team for the success of the recent Russkaya campaign.

## Rare operas from MDC

by NICOLAS SOAMES  
PERFORMERS such as Maria Callas, Josef Sziget, Edwin Fischer and Dinu Lipatti have focussed new interests on the Cetra and Discocorp labels which carry numerous recordings by these and other artists.

This renewed interest follows the formation of the new company — MDC Distribution — which took over the distribution of these two labels from Peerless earlier this year, with the intention of adopting a more aggressive marketing policy.

Both the Italian Cetra and the American Discocorp are specialist labels. They carry historic recordings of live performances mainly from the Fifties featuring special performers.

The Cetra range currently covers 64 titles. All are operas, ranging from Cherubini's *Medea* right through the popular repertoire to Wagner's *Ring* with Knappertbusch conducting a 1957 performance from Bayreuth, as well as Puccini, Massenet, and many Verdi works.

Not surprisingly, the most popular are such classics as Donizetti's *Lucia di Lammermoor*, with Herbert von Karajan conducting Callas, and Di Stefano in a 1955 *Städtische Opera*, Berlin, performance (LO 18, 3 records, £10.50) and a *La Traviata*, also with Callas, conducted by Giulini at La Scala, Milan in 1955 (LO 28, 2 records, £7.20).

But even lesser-well-known operas, such as *Medea* (another La Scala performance, this time with Leonard Bernstein conducting in 1953, LO36, three records £10.50p) are also doing well according to Bernard Pallut, sales manager of MDC.

Discocorp covers a wider range, with Adolf Busch, Gieseking and Schnabel among the list. But there are also some interesting operas, including the only recorded performance — for the moment — of Strauss's *Daphne*, conducted by Kleiber in 1948 (IGI 295 £7.00).

The world premiere performance of another rarely-heard Strauss opera, *Die Liebe der Danae*, conducted by Clemens Kraus in 1952 is also available on RR 464, at £10.50.

There is no doubt that these recordings are extremely interesting, but the big question mark is the standard of recording, on one record (Maria Callas, *Live from Mexico City 1950-42*, Cetra LO62) the recordings vary enormously from the abysmal to the acceptable. Recording techniques were, at times, basic, especially live.

But there are such gems as Callas singing *Ah, fors'e lui . . . Sempre libera*, from *La Traviata*. She was at her best on stage, and here one is carried away along with the original audience cheering madly on its feet, after she has soared with such ease to a top E

flat. Such is the stuff that legends are made of.

Mr Pallut explained that MDC recognises that Cetra and Discocorp are for collectors rather than the general public. To this end, the company is to concentrate on a handful of box sets each month, seeking reviews in record magazines as well as taking supporting advertising in *The Gramophone* and *Opera*.

"Even we are surprised with the way things have been going since we took over," remarked Mr Pallut.

Those selected for special attention in September include three Callas operas, including Bellini's *La Sonnambula* (Bernstein 1955 LO 32, Three Records, 50p) and Verdi's *Un Ballo in Maschera* (Gazvazenni LO 55, 3LPs £10.50p).

Wagner also features with a 1952 Bayreuth performance of *Tristan und Isolde* with Modl, Malaniuk, Vinay, Stolze, Hotter and Weber, conducted by Karajan (LO 47, 5LPs £17.50).

And there is the complete version (18 records) of the 1957 Bayreuth *Ring*, with a glittering cast including Nilsson, Hotter, Neidlinger and Windgassen (LO 58-61) for £63, though the four operas are available separately.

The Cetra boxes, are issued with either a libretto in Italian, or a special booklet containing photographs of the original production.

## In brief . . .

TWO TITLES for September from Saga are *Guitar Music Of Torroba* and *Mozart String Quartets*. Eric Hill is the guitarist in SAGA 5462 and plays various airs, short pieces and a suite among other works. The *Fine Arts Quartet* plays Mozart's quartets in D Minor (KV 421) and C Major (KV 465). Both retail at £1.75.

THE ITALIAN conductor Gaetano Delogo has recently signed a contract with Supraphon Records to record a number of popular works over the next three years which will be distributed in this country by Rediffusion Records. The works include Verdi's *Requiem*, Sibelius' *Fifth Symphony* and Stravinsky's *Jeu de Cartes* and *Firebird Suites*. All recordings will be with the Czech Philharmonic Orchestra.

## Popular waltzes on Greensleeves label

THREE POPULAR choices come on EMI's midprice Greensleeves label this month. Walter Susskind conducts the Bournemouth Symphony Orchestra in a programme of waltzes which, as well as popular Viennese pieces by Strauss and others (eg, *The Skaters' waltz*), includes works by

Tchaikovsky, Lehar and Weber, such as the waltz from *The Merry Widow* (ESD 7056). Liszt's *Hungarian Rhapsodies Nos 2, 3 and 5* and the *Mephisto Waltz (No.1)* are played by the LPO conducted by Willi Boskovsky (ESD 7039). This is a follow-up to a previous Hungarian Rhapsodies LP (ESD 7039).

The late tenor Owen Brannigan can be heard on his second Greensleeves release of, Handel and Mozart Arias. (ESD 7059) Charles Farncombe conducts the Philomusica of London (the Mozart arias are with the RPO, conducted by Susskind). The arias are sung in English. The previous Brannigan release on this label was *Songs Of Britain* and this latest LP demonstrates his classical side. The recordings date from the Fifties.

CLASSICAL NEWS  
weekly in  
MUSIC WEEK  
edited by  
Val Falloon

# MUSIC WEEK

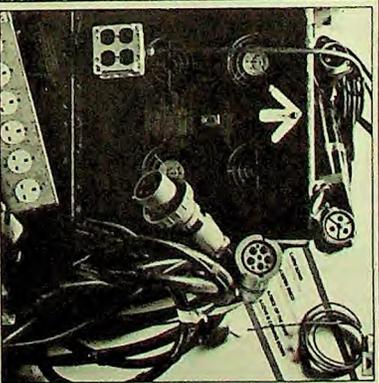
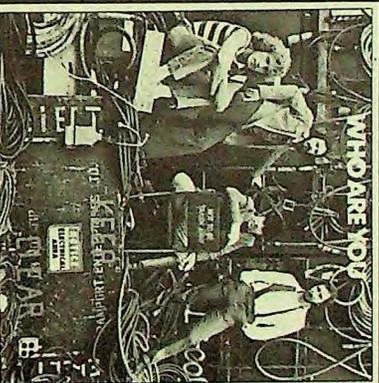
# ALBUMS CHART

# TOP 60 Albums

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1	SATURDAY NIGHT FEVER Various	RSO 2658 123	31	A NEW WORLD RECORD Electric Light Orchestra	Jet JETLP 200
2	NIGHTFLIGHT TO VENUS Bonny M	Atlantic K 50498	32	SHADOW DANCING Andy Gibb	RSO RSS 0001
3	GREASE Original Soundtrack	RSO RSD 2001	33	NEVER MIND THE BOLLOCKS, HERES THE SEX PISTOLS Sex Pistols	Virgin V 2086
4	STAR PARTY Various	K-Tel NE 1034	34	DOUBLE VISION Foreigner	Atlantic K 50476
5	CLASSIC ROCK London Symphony Orchestra	K-Tel ONE 1009	35	A SONG FOR ALL SEASONS Renaissance	Warner Brothers K 56460
6	20 GIANT HITS Nolan Sisters	Target TGS 502	36	ITCHY FEET Johnny Cash	CBS 10009
7	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000	37	20 GOLDEN GREATS Beach Boys	Capitol EMTV 1
8	NATURAL HIGH Commodores	Motown STM1 12087	38	DIRE STRAITS Dire Straits	Vertigo 9102 021
9	STREET LEGAL Bob Dylan	CBS 86067	39	SHOOTING STAR Ekie Brooks	AGM AMLH 64695
10	20 GOLDEN GREATS The Hollies	EMI EMTV 11	40	LEO SAYER Leo Sayer	Chrysalis CDL 1198
11	IMAGES Don Williams	K-Tel NE 1033	41	EVERYONE PLAYS DARTS Darts	Magnet MAG 5022
12	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807	42	EVITA Various	MCA MCX 503
13	NEW BOOTS AND PANTIES Ian Dury	Siff SEEZ 4	43	GREATEST HITS Abba	Epic EPC 69218
14	SOME GIRLS Rolling Stones	EMI CUN 39108	44	SGT. PEPPERS LONELY HEARTS CLUB BAND Peter Frampton/Bee Gees	AGM AMLZ 66600
15	OCTAVE Moody Blues	Decca TXS 129	45	OBSESSIONS UFO	Chrysalis CDL 1182

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## Radio 1

### RADIO ONE FEATURED FORTY

AGAIN AND AGAIN — Status Quo (Vertigo QUO 1)  
 AND THE BAND PLAYED ON — Flash & The Pan (Ensign ENY 15)  
 AN EVERLASTING LOVE — Andy Gibb (RSO 015)  
 BOOGIE OOGIE OOGIE — A Taste Of Honey (Tower/Capitol CL 15988)  
 BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
 COLD AS ICE — Foreigner (Atlantic K 10986)  
 DAVID WATTS — Jam (Polydor 2059 054)  
 DON'T WANNA SAY GOODNIGHT — Kandidate (RAK 280)  
 DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)  
 5-7-0-5 — City Boy (Vertigo 6059 207)  
 FOREVER AUTUMN — Justin Hayward (CBS 6368)  
 FORGET ABOUT YOU — Motors (Virgin VS 222)  
 GALAXY OF LOVE — Crown Heights Affair (Philips 6168 801)  
 GOT A FEELING — Patrick Juvet (Casablanca CAN 127)  
 GREASE — Frankie Valli (RSO 12)  
 I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)  
 IT'S RAINING — Darts (Magnet MAG 126)  
 I WANNA BE YOUR BOYFRIEND — Rubinoos (Berserkley BZZ 18)  
 KISS YOU ALL OVER — Exile (RAK 279)  
 LIFE'S BEEN GOOD — Joe Walsh (Asylum K 13129)  
 LONDON TOWN — Wings (Parlophone R 6021)  
 MILLION DOLLAR HERO — Radiators  
 MOVE IT — Flamin' Groovies (Sire SIR 4002)  
 MY ANGEL BABY — Tony Beau (RCA 1250)  
 NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)  
 OH WHAT A CIRCUS — David Essex (Mercury 6007 185)  
 PICTURE THIS — Blondie (Chrysalis CHS 2242)  
 RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)  
 SIGN OF THE TIMES — Bryan Ferry (Polydor 2001 798)  
 SUBSTITUTE — Clout (EMI Carrere 2788)  
 SUPERNATURE — Cerrone (Atlantic K 11089)  
 THREE TIMES A LADY — Commodores (Motown TMG 1113)  
 TO BE ALONE — Goldie (Bronze BRO 59)  
 TOO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)  
 TOP OF THE POPS — Rezillos (Sire SIR 4001)  
 TWO OUT OF THREE AIN'T BAD — Meat Loaf (Epic 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 THE ONE THAT I WANT — John Travolta/Olivia Newton John (RSO 006)

**RECORDS OF THE WEEK**  
 Paul Burnett for Dave Lee Travis: TO BE ALONE — Goldie (Bronze BRO 59)  
 Simon Bates: LONDON TOWN — Wings (Parlophone R 6021)  
 Peter Powell for Paul Burnett: BABY I NEED YOUR LOVING — Eric Carmen (Arista 207)  
 Tony Blackburn: AIN'T IT FUNNY — Colin Blunstone (Epic EPC 6535)  
 Kid Jensen: LOVE IS IT'S OWN REWARD — Steve Kipner (RSO 16)

## Radio 2

### RADIO TWO — ALBUM OF THE WEEK

THE GOLDEN HOUR OF FRANKIE VAUGHAN — Frankie Vaughan (Golden Hour GH 661)

## Luxembourg

### BULLETS

EVE OF THE WARS — Jeff Wayne (CBS 6496)  
 AGAIN & AGAIN — Status Quo (Vertigo QUO 1)  
 DON'T LET ME BE WRONG — Dodgers (Polydor 2059 046)  
 TO BE ALONE — Goldie (Bronze BRO 59)  
 LONDON TOWN — Wings (Parlophone R6021)  
 DON'T KILL THE WHALE — Yes (Atlantic K 11184)  
 GET YOUR LOVE RIGHT — Alan David (EMI 2821)  
 LOVE OR SOMETHING LIKE IT — Kenny Rogers (United Artists UP 36419)  
 BABY I NEED YOUR LOVIN' — Eric Carmen (Arista 207)  
 BEACH BOY GOLD — Gidea Park (Stone SON 2162)

### POWERPLAY

TREAT HER RIGHT — Shakin' Stevens (Epic EPC 6567)

### TWINSPIN

I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)

## TOP ADD ONS

1. DEBORAH — Dave Edmunds (Swan Song SSK 19413) C, RC, D, H, BR, TV, PS, V, Mr, Bb.
2. LONDON TOWN — Wings (Parlophone R6021) R1, RL, B, D, H, F, BR, S.
3. AGAIN & AGAIN — Status Quo (Vertigo QUO 1) RL, C, RC, BR, O, V.
3. = TRANQUILLO (MELT MY HEART) — Carly Simon (Elektra K 12315) RC, D, H, BR, S, Ms.
5. EVE OF THE WARS — Jeff Wayne (CBS 6496) RL, RC, D, T, F.
5. = TO BE ALONE — Goldie (Bronze BRO 59) R1, RL, D, BR, S.
5. = SAVANNAH — Yvonne Elliman (RSO 4) RC, D, O, V, Bb.
5. = REMINISCING — Little River Band (EMI 2839) RC, D, O, Md, Bb.
5. = TULSA TIME — Don Williams (ABC 4231) RC, D, O, V, Hb.

Station abbreviations: R1 Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humber; I 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

GREASE — Frankie Valli (RSO 12)  
 GALAXY OF LOVE — Crown Heights Affair (Philips 6168 801)  
 PICTURE THIS — Blondie (Chrysalis CHS 2242)  
 TO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)  
 DON'T CARE — Klark Kent (A&M AMS 7376)  
 LONDON TOWN — Wings (Parlophone R6021)  
 DON'T LET ME BE WRONG — Dodgers (Polydor 2059 046)  
 BROWN GIRL IN THE RING — Boney M (Atlantic K 11120)  
 REMINISCING — Little River Band (EMI 2839)  
 OHH CHILD — Charles Jackson (Capitol CL 15997)  
 BABY I NEED YOUR LOVIN' — Eric Carmen (Arista 207)  
 MONTEGO BAY — Sugar Cane (Ariola/Hansa AHA 524)  
 TOP OF THE POPS — Rezillos (Sire SIR 4001)

## BRMB

BIRMINGHAM

### ADD ONS

JILTED JOHN — Jilted John (EMI INT 567)  
 PICTURE THIS — Blonie (Chrysalis CHS 2242)  
 GALAXY OF LOVE — Crown Heights Affair (Philips 6168 801)  
 DAVID WATTS — Jam (Polydor 2059 054)  
 LONDON TOWN — Wings (Parlophone R 6021)  
 DEBORAH — Dave Edmunds (Swan Song SSK 19413)  
 WOMANHOOD — Tammy Wynette (Epic EPC 6565)  
 TO BE ALONE — Goldie (Bronze BRO 59)  
 TRANQUILLO — Carly Simon (Elektra K 12315)  
 LET ME DOWN EASY — Christy Lane (Pye 7N 25791)  
 CAN'T HELP MYSELF — Franklin Micare  
 SWEET MUSIC MAN — Millie Jackson (Spring 2066 973)  
 SET ME FREE — Patti Smith Group (Arista 197)  
 CRY A LITTLE WHILE — Earl Klugh (United Artists UP 36441)  
 AGAIN AND AGAIN — Status Quo (Vertigo QUO 1)

## Radio City

LIVERPOOL

### HIT PICKS

Rober Blythe: EVE OF THE WAR — Jeff Wayne (CBS 6496)  
 David Lincoln: REMINISCING — Little River Band (EMI 2839)  
 Phil Easton: SLOW MOTION — Ultravox (Island WIP 6454)  
 Norman Thomas: PLEASE REMEMBER ME — Cliff Richard (EMI 2832)

### ADD ONS

GOT A FEELING — Patrick Juvet (Casablanca CAN 127)  
 SAVANNAH — Yvonne Elliman (RSO 4)  
 AGAIN & AGAIN — Status Quo (Vertigo QUO 1)  
 WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)  
 AIN'T IT FUNNY — Colin Blunstone (Epic EPC 6535)  
 DEBORAH — Dave Edmunds (Swan Song SSK 19413)  
 TRANQUILLO — (MELT MY HEART) — Carly Simon (Elektra K 12315)  
 TULSA TIMES — Don Williams (ABC 4231)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: CAN'T GET ENOUGH OF YOU — Kay West (Epic EPC 6566)  
 Steve Jones: DEBORAH — Dave Edmunds (Swan Song SSK 19413)  
 Richard Park: HONG KONG GARDEN — Siouxi & The Banshees (Polydor 2059 052)  
 Tom Ferrie: DON'T KILL THE WHALE — Yes (Atlantic K 11184)  
 Bill Smith: LET'S START THE DANCE — Hamilton Bohannon (Mercury 6167 700)  
 Dougie Donnelly: AGAIN AND AGAIN — Status Quo (Vertigo QUO 1)  
 Tim Stevens: BEACH BOY GOLD — Gidea Park (Stone SON 2162)

### CURRENT CHOICE

SUMMER TIME BLUES — Bobby Peck (EMI 2850)

### ADD ONS

GALAXY OF LOVE — Crown Heights Affair (Mercury 6168 801)  
 TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: WAITING FOR TONIGHT — Ballantine Snips (Jet 118)  
 Trevor Campbell: DEBORAH — Dave Edmunds (Swan Song SSK 19413)  
 Candy Devine: SAVANNAH — Yvonne Elliman (RSO 4)  
 Eddie West: WHAT YOU WAITIN' FOR — Stargard (MCA 382)

### ADD ONS

AIN'T IT FUNNY — Colin Blunstone (Epic EPC 6535)  
 EVE OF THE WAR — Jeff Wayne (CBS 6496)  
 REMINISCING — Little River Band (EMI 2839)  
 TO BE ALONE — Goldie (Bronze BRO 59)  
 TULSA TIME — Don Williams (ABC 4231)  
 TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)  
 DON'T CARE — Klark Kent (A&M AMS 7376)  
 LONDON TOWN — Wings (Parlophone R6021)  
 TRANQUILLO (MELT MY HEART) — Carly Simon (Elektra K 12315)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: I LOVE THE NIGHTLIFE — Alicia Bridges (Polydor 2066 936)  
 Steve Hamilton: THE EVE OF THE WAR — Jeff Wayne (CBS 6496)  
 Bill Torrence: SHE LOVES TO BE IN LOVE — Charlie (Polydor 2059 057)  
 Mike Gower: DEBORAH — Dave Edmunds (Swan Song SSK 19413)  
 Station Hit: LONDON TOWN — Wings (Parlophone R6021)

### ADD ONS

BORN TOO LATE — Ponitails (ABC 4223)  
 LOVE IS BLIND — Nightshift (Zoom ZUM 7)  
 DON'T CARE — Klark Kent (A&M AMS 7376)  
 WINE WON'T TURN TO WATER — Allan Love (Mountain TOP 41)  
 I WON'T MENTION IT AGAIN — Ruby Winters (Creole CR 160)  
 PICTURE THIS — Blondie (Chrysalis CHS 2242)  
 AGAIN & AGAIN — Status Quo (Vertigo QUO 1)

# MUSIC WEEK

## NEXT IN LINE

"Daylight Katy"	K17214
GORDON LIGHTFOOT	
"Where Did Our Love Go" / "Je Voulais Te Dire"	K11182
MANHATTAN TRANSFER	
"Deborah"	SSK 19413
DAVE EDMUNDS	
"Gordon's Not A Moron"	POG 003
JULIE & GORDON	Pogo

7N 46115

RECORDS

# EVENSONG

The new smash hit from **BRYAN & MICHAEL**  
(THE MATCHSTALK MEN)

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RCA

Matchstalk Men Ltd.

# SINGLES CHART

# TOP 75

## WEEK ENDING SEPTEMBER 2 1978

1	THREE TIMES A LADY Commodores	○	Motown TMG 1113
2	IT'S RAINING Darts	○	Magnet MAG 126
3	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M	○	Atlantic/Hansa K 11120
4	DREADLOCK HOLIDAY 10cc	○	Mercury 6008 035
5	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John	○	RSO 006
6	OH WHAT A CIRCUS David Essex	○	Mercury 6007 185
7	JILTED JOHN Jilted John	○	EMI International INT 567
8	SUPER NATURE Cerrone	○	Atlantic K 11089
9	FOREVER AUTUMN Justin Hayward	○	CBS 6368
10	IT'S ONLY MAKE BELIEVE Child	○	Ariola Hansa AHA 522
11	BOOGIE OOGIE OOGIE A Taste Of Honey	○	(Tower) Capitol CL 15988
12	SUBSTITUTE Clout	○	Carrere EMI 2788
13	BABY STOP CRYING Bob Dylan	○	CBS 6499
14	5-7-0-5 City Boy	○	Vertigo 6059 207
15	NORTHERN LIGHTS Renaissance	○	Warner Brothers K 17177
16	IF THE KIDS ARE UNITED Sham 69	○	Polydor 2059 050
17	BRITISH HUUSTLE/PEACE ON EARTH Hi-Tension	○	Island WIP 6446

35	IDENTITY X-Ray Spex	○	EMI International INT 563
36	TWO OUT OF THREE AIN'T BAD Meat Loaf	○	Epic/Cleveland EPC 6281
37	STAY Jackson Browne	○	Asylum K 13128
38	HOT SHOT Karen Young	○	Atlantic K 11180
39	AGAIN AND AGAIN Status Quo	NEW	Vertigo QUD 1
40	SIGN OF THE TIMES Bryan Ferry	○	Polydor 2001 798
41	FROM EAST TO WEST/SCOTS MACHINE Voyage	○	GTO/Hansa GT 224
42	RAININ' THROUGH MY SUNSHINE Real Thing	○	Pye 7N 46113
43	STUFF LIKE THAT Quincy Jones	○	A&M AMS 7367
44	SOMEWHERE IN THE NIGHT/COPACABANA Barry Manilow	○	Arista 196
45	COLD AS ICE Foreigner	○	Atlantic K 10986
46	LET THE MUSIC PLAY Charles Earland	○	Mercury 6167 703
47	DON'T WANNA SAY GOODNIGHT Kandikate	○	RAK 280
48	DANCING IN THE CITY Marshall Hain	○	Harvest HAR 5157
49	TALKING IN YOUR SLEEP Crystal Gayle	○	United Artists UP 36422
50	WILD WEST HERO Electric Light Orchestra	○	Jet JET 109
51	SHE'S GONNA WIN Bilbo	○	Lightning LIG 548
52	LIKE CLOCKWORK Boomtown Rats	○	Ensign ENY 14
53	RUN FOR HOME Lindisfarne	○	Mercury 6007 177
54	DON'T CARE Klark Kent	○	A&M AMS 7376
55	GOT A FEELING Patrick Juvet	NEW	Casablanca CAN 127
56	SHAME Evelyn 'Champagne' King	○	RCA PC 1122
57	LET'S START THE DANCE Hamilton Bohannon	○	Mercury 6167 700
58	NO-ONE IS INNOCENT/MY WAY Sex Pistols	○	Virgin VS 220

# RECENT ISSUES-SEPTEMBER 1978

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| 2. BORDER SONG    | 2. LOVE LIES BLEEDING   |
| 3. HONKY CAT      | 3. ROCKET MAN<br>(I think it's going to be a long, long time) |
| 4. LOVE SONG      | 4. BENNY AND THE JETS   |
| 5. CROCODILE ROCK | 5. TAKE ME TO THE PILOT                                       |

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- PDA 044 "THE T. REX COLLECTION"—T. REX with MARK BOLAN
- PDA 045 "HITS of the 60s & 70s"—ORIGINAL ARTISTES
- PDA 046 "THE STATUS QUO COLLECTION"—STATUS QUO
- PDA 049 "THE DES O'CONNOR COLLECTION"—DES O'CONNOR
- PDA 050 "THE ANDY WILLIAMS COLLECTION"—ANDY WILLIAMS
- PDA 051 "THE VERA LYNN COLLECTION"—VERA LYNN



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GLAZOUNOV—FINNISH FANTASIE ETC.
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GLAZOUNOV: SYMPHONY NO. 4
- C10 5097 MYASKOVSKY: VIOLIN CONCERTO
- C10 5161 GLAZOUNOV: SYMPHONY NO. 5
- C10 6469 RACHMANINOV & RIMSKY—KORSAKOV SONGS  
MASSLENNIKOV (Tenor)
- C10 6963 PUSHKIN SONGS, GLINKA, BORODIN etc. IRINA ARKHIPOVA.
- C10 7175 MUSSORGSKY SONGS—NESTERENKO (Bass)
- M10 36867 GLIERE: "SHAH-SENEM" HIGHLIGHTS



**NIGHT OWL £3.75**

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- DSM 1012 THE ART OF JULIUS BAKER—FLUTE
- DSM 1014 THE ART OF RICHARD STOLTZMAN—CLARINET
- DSM 1017 MASTERPIECES OF THE HIGH BAROQUE: ANLOS ENSEMBLE

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**SONS**

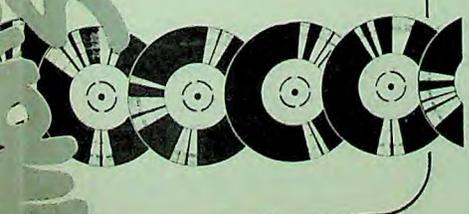


**new single**

- John Di APBO 0029
- Elvis Pr PB 9265
- Evelyn PB 1122
- Toby Bi PB 1250

**THE MOODY BLUES**  
**THEIR FIRST FIVE FOR FIVE**  
**STEPPIN' IN A**  
**From their sm**  
**OCT**  
 ALBUM TXS 129 C4

**mea**



# MUSIC WEEK

# SINGLES CHART

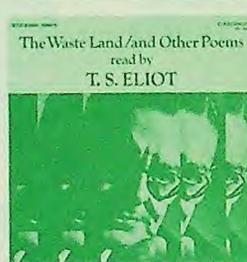
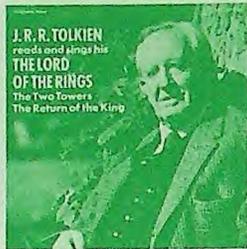
**next in line**

K17214  
"Daylight Katy"  
GORDON LIGHTFOOT  
"Where Did Our  
MANHATTAN  
"Deborah"  
DAVE EDMUNDE  
"Gordon's Not  
JULIE & GORD

**TOP 75**

EM1 International INT 563  
Epic/Cleveland EPC 6281

IDENTITY	X-Ray Spex	TWO OUT OF THREE AIN'T BAD	Meat Loaf	STAY
35	30	36	44	57



THE THIRD DIMENSION OF THE PRINTED PAGE

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 The Tempest. *Michael Redgrave, Hugh Griffith, Vanessa Redgrave, Anna Massey.* SRS 201 3-12" LPs. CDL 5201 cassettes (3)  
 Macbeth. *Anthony Quayle, Gwen Ffrangcon-Davies, Stanley Holloway.* SRS 231 3-12" LPs. CDL 5231 cassettes (3)  
 Romeo and Juliet. *Claire Bloom, Albert Finney, Edith Evans.* SRS 228 3-12" LPs. CDL 5228 cassettes (3)  
 King Lear. *Paul Scofield, Cyril Cusack, John Stride, Pamela Brown, Rachel Roberts, Ann Bell.* SRS 233 4-12" LPs. CDL 5233 cassettes (4)  
 Songs from the Plays of Shakespeare. SRS 242 3-12" LPs. CDL 5242 cassettes (3)

**TOLKIEN, J.R.R.**  
 The Lord of the Rings: The Two Towers and The Return of the King. TC 1478 1-12" LP. CDL 51478 cassette.

**SHAW, GEORGE BERNARD**  
 Caesar and Cleopatra. *Claire Bloom, Max Adrian, Judith Anderson and cast.* TRS 304 2-12" LPs. CDL 5304 cassettes (2)  
 Pygmalion. *Michael Redgrave, Lynn Redgrave, Donald Pleasence and cast.* TRS 354 3-12" LPs. CDL 354 cassettes (3)  
 Saint Joan. *Siobhan McKenna, Donald Pleasence, Felix Aylmer, Robert Stephens and cast.* TRS 311 4-12" LPs. CDL 5311 cassettes (4)

**THOMAS, DYLAN**  
 Complete Recorded Stories and Humorous Essays. *Read by the Author.* TC 3006 3-12" LPs. CDL 53006 cassettes (3)

**WILLIAMS, TENNESSE**  
 A Streetcar Named Desire. *Rosemary Harris, James Farentino, Phil Bosco, Patricia Conolly, and the Repertory Theatre of Lincoln Center.* TRS 357 3-12" LPs. CDL 5357 cassettes (3)

**SHERIDAN, RICHARD BRINSLEY**  
 The Rivals. *Edith Evans, Pamela Brown, James Donald, Michael MacLiammoir and cast.* TC 2020 2-12" LPs.

**WILDE, OSCAR**  
 The Importance of Being Earnest. *Gladys Cooper, Joan Greenwood, Richard Johnson, Alec McCowen, Lynn Redgrave.* TRS 329 2-12" LPs. CDL 5329 cassettes (2).

**CONGREVE, WILLIAM**  
 The Way of the World. *The National Theatre of Great Britain directed by Michael Langham.* TRS 399 3-12" LPs.

**CHEKHOV, ANTON**  
 The Cherry Orchard. *Jessica Tandy, Hume Cronyn and cast.* Production of the Minnesota Theatre Company under the direction of Tyrone Guthrie, Translation by Tyrone Guthrie and Leonid Kipnis. TRS 314 3-12" LPs. CDL 5314 cassettes (3)

Three Sisters. *Siobhan McKenna, Cyril Cusack and cast.* Translation by Constance Garnett. TRS 325 3-12" LPs. CDL 5325 cassettes (3)

**ELIOT, T.S.**  
 T.S. Eliot Reading The Waste Land and Other Poems. TC 1326 1-12" LP. CDL 51326 cassette

**GOLDSMITH, OLIVER**  
 She Stoops to Conquer. *Alastair Sim, Claire Bloom, Brenda de Banzie, Alan Howard, Tony Tanner.* TRS 309 3-12" LPs. CDL 5309 cassettes (3)

**KEATS, JOHN**  
 The Poetry of Keats. *Ralph Richardson.* Ode to a Nightingale; Ode on a Grecian Urn; To Autumn; Ode on Melancholy; When I have Fears That I May Cease to Be; The Eve of St. Agnes; and others. TC 1087 1-12" LP. CDL 51087 cassette

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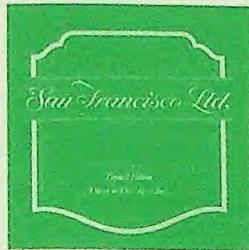
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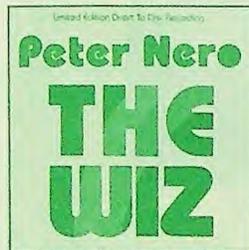
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(33 1/3 rpm)



CCS 6001—THE WIZ (45 rpm)



CCS 8002—CHARLIE BYRD  
(45 rpm)



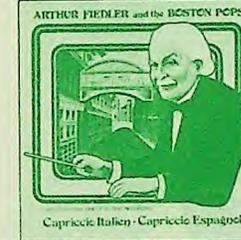
CCS 5002—DIRECT DISCO—  
GINO DENTIE & THE FAMILY (45 rpm)



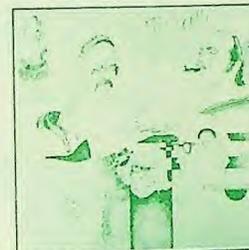
CCS 7002—THE FOX TOUCH—



CCS 8001—VIRTUOSO GUITAR  
(45 rpm)



CCS 7003—Capriccio Italien—Tchaikovsky  
Capriccio Espagnol—Rimsky Korsakov—  
Arthur Fiedler and The Boston Pops



ASI 5001—NATURAL LIFE—  
Mile Elliott



CCS 8003—HURACAN—  
Cal Tjader



MR 1—FIRST IN LINE—  
Randy Sharp



DTD 102—Schubert's Symphony No. 5 in  
B-F major at Major—The St. Paul Chamber  
Orchestra conducted by Dennis Russell Davies



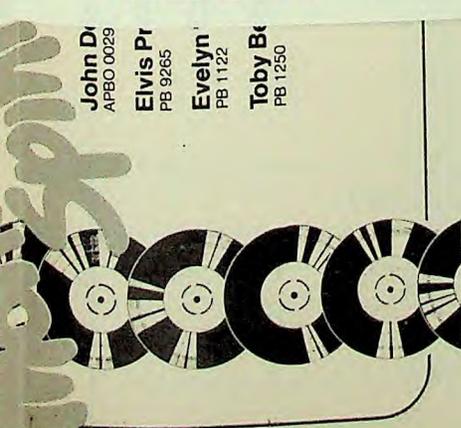
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Victor Feldman



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PB 9265  
Evelyn  
PB 1122  
Toby B.  
PB 1250

**THE MOODY BLUES**  
**THEIR FIRST FIVE**  
**FOR FIVE**  
**STEPPIN' IN A**  
**From their sm**  
**OCT**  
ALBUM TXS 129 CA

**mea**

EMMI International INT 563  
 IDENTITY 30 X-Ray Spex  
**35**

K17214  
 "Daylight Katy"  
 GORDON LIGHT  
 "Where Did Our  
 MANHATTAN  
 "Deborah"  
 DAVE EDMUND  
 "Gordon's Not  
 JULIE & GORDI

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 IN  
 LINE**

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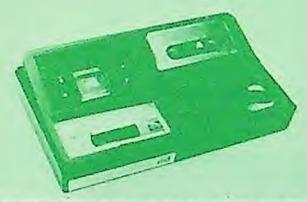


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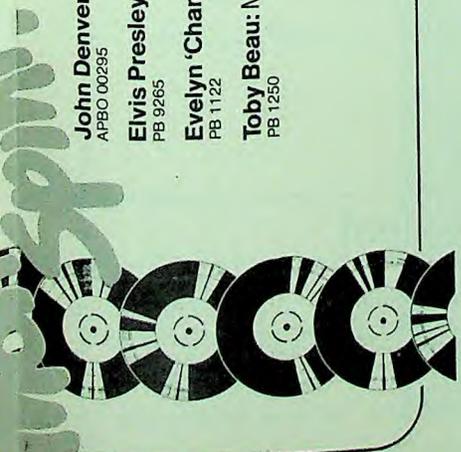
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19	25	AN EVERLASTING LOVE Andy Gibb	RSO 015	60	70	I WON'T MENTION IT AGAIN Ruby Winters	Creole CR 160
20	17	COME BACK AND FINISH WHAT YOU STARTED Gladys Knight & The Pips	Buddah BDS 473	61	41	A LITTLE BIT OF SOAP Showaddywaddy	Arista 191
21	22	WALK ON BY Stranglers	United Artists UP 36429	62	NEW	A ROSE HAS TO DIE Dooleys	GTO GT 229
22	23	ANTHEM New Seekers	CBS 6413	63	55	YOU'RE ALL I NEED TO GET BY Johnny Mathis/Deniece Williams	CBS 6483
23	61	PICTURE THIS Blondie	Chrysalis CHS 2242	64	54	MAGIC MIND Earth Wind & Fire	CBS 6490
24	26	TOP OF THE POPS Rezillos	Sire SIR 4001	65	NEW	METEOR MAN Dee D. Jackson	Mercury 6007 182
25	49	HONG KONG GARDEN Siouxie & The Banshees	Polydor 2059 052	66	NEW	COME BACK JONEE Devo	Virgin VS 223
26	31	FORGET ABOUT YOU Motors	Virgin VS 222	67	NEW	AIN'T NOTHING GONNA KEEP ME FROM YOU Terri De Sario	Casablanca CAN 128
27	34	I THOUGHT IT WAS YOU Herbie Hancock	CBS 6530	68	NEW	WINKER'S SONG Ivor Biggun	Beggars Banquet BOP 1
28	19	SMURF SONG Father Abraham	Decca F 13759	69	56	USE TA BE MY GIRL O'Jays	Philadelphia PIR 6332
29	32	DAVID WATTS/A BOMB IN WARDOUR STREET Jam	Polydor 2059 054	70	52	SHA LA LA LA LEE Plastic Bertrand	Vertigo/Sire 6059 209
30	21	LIFE'S BEEN GOOD Joe Walsh	Asylum K 13129	71	NEW	AIN'T WE FUNKIN' NOW Brothers Johnson	A&M AMS 7379
31	58	GREASE Frankie Valli	RSO 12	72	NEW	STANDING ON THE VERGE Platinum Hook	Motown TMG 1115
32	40	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester	Fantasy FTC 160	73	51	IS THIS A LOVE THING Raydio	Arista ARIST 193
33	47	KISS YOU ALL OVER Exile	RAK 279	74	68	AIRPORT Motors	Virgin VS 219
34	39	GALAXY OF LOVE Crown Heights Affair	Philips 6168 801	75	-	FM (NO STATIC AT ALL) Steely Dan	MCA 374

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# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: LONDON TOWN — Wings (Parlophone R6021)  
Roger Moffat: TRANQUILLO (MELT MY HEART) — Carly Simon (Elektra K 12315)  
Johnny Moran: I LOVE THE NIGHT — Blue Oyster Cult (CBS 6514)  
Colin Slade: HARRY DE MAZZIO — Harlow (United Artists UP 36452)  
Ray Stewart: THINK IT OVER — Cheryl Ladd (Capitol CL 16002)  
Bill Crozier: WHEN A MAN LOVES A WOMAN — Burton Cummings (Portrait PRT 6655)

## Metro Radio

NEWCASTLE

### ADD ONS

SHE'S GONNA WIN — Bilbo (Lightning LIG 548)  
TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)  
TREAT HER RIGHT — Shakin' Stevens (Epic EPC 6567)  
I WON'T MENTION IT AGAIN — Ruby Winters (Creole CR 160)  
I WANNA BE YOUR BOYFRIEND — Rubinoos (Berserkley BZZ 18)  
MAGNET AND STEEL — Walter Egan (Polydor 2001 807)

## Radio Orwell

IPSWICH

### HIT PICKS

Patrick Eade: SUMMER LOVE — Musique (CBS 6579)  
Andy Archer: DEBORAH — Dave Edmunds (Swan Song SSK 41)  
Anthea Clarke: AIN'T IT FUNNY — Colin Blunstone (Epic EPC 6535)  
Keith Rogers: AGAIN & AGAIN — Status Quo (Vertigo QUO 1)  
Bernard Mulhern: SAVANNAH — Yvonne Elliman (RSO 4)  
Tony Valence: SWEET MUSIC MAN — Millie Jackson (Polydor 2066 973)  
Nigel Rennie: WOMANHOOD — Tammy Wynette (Epic EPC 6505)

### ADD ONS

RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)  
REMINISCING — Little River Band (EMI 2839)  
TULSA TIME — Don Williams (ABC 4231)  
DON'T KILL THE WHALE — Yes (Atlantic K 11184)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Brian Day: HEY MISTER MELODY MAKER — Johnnie Taylor (CBS 6561)  
Peter Grieg: WHAT YOU WAITING FOR — Stargard (MCA 283)  
Carmella McKenzie: STAY — Tan (Sonet SON 2152)  
A.T. Baxter: MOTHER EARTH — Cimarrons (Polydor 2059 047)

### ADD ONS

DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)  
JILTED JOHN — Jilted John (EMI INT 567)  
WALK ON BY — Stranglers (United Artists UP 36429)  
AN EVERLASTING LOVE — Andy Gibb (RSO 015)  
OH WHAT A CIRCUS — David Essex (Mercury 6007 185)  
BRITISH HUSTLE — Hi Tension (Island WIP 6446)  
YOU MAKE ME FEEL — Sylvester (Fantasy FTC 160)  
TOP OF THE POPS — Rezillos (Sire SIR 4001)  
RAININ' THROUGH MY SUNSHINE — Real Thing (Pye 7N 46113)

## Swansea Sound

SWANSEA

### HIT PICKS

Peter Quinn: FAIR GAME — Mandra (Motown TMG 1116)  
Colin Mason: GIVE ME SOME FEELING — 3 Ounces of Love (Motown TMG 1119)  
Jon Hawkins: AIN'T NOTHIN' GONNA KEEP ME FROM YOU — Teri De Sario (Casablanca CAN 128)  
Stuart Freeman: I JUST CAN'T LEAVE YOUR LOVE ALONE — B.B. King  
Phil Fothergill: TO BE ALONE — Goldie (Bronze BRO 59)  
Paul Holmes: TRANQUILLO — Carly Simon (Elektra K 12315)

### ADD ONS

GREASE — Frankie Vallie (RSO 12)  
LONDON TOWN — Wings (Parlophone R 6021)  
FOOL LOVIN' YOU — Kim Goody (Ariola ARO 127)  
DO OR DIE — Grace Jones (Island WIP 6450)  
STANDING ON THE VERGE — Platinum Hook (Motown TMG 1115)

## Radio Tees

TEESIDE

### ADD ONS

LOVE IS BLIND — Nightshift (Zoom ZUM 1)  
NEW ORLEANS LADIES — Louisiana le Roux (Capitol CL 16003)  
GREASE — Frankie Valli (RSO 012)  
THE EVE OF THE WAR — Jeff Wayne (CBS 6496)  
MIDNIGHT BLUE — Melissa Manchester (Arista 13)  
SWEET MUSIC MAN — Millie Jackson (Spring 2066 973)  
PICTURE THIS — Blondie (Chrysalis CHS 2244)  
THE OTHER WOMAN — Cilla Black (EMI 2840)  
TREAT HER RIGHT — Shakin' Stevens (Epic EPC 6567)  
WOMANHOOD — Tammy Wynette (Epic EPC 6565)  
GING GANG GOOLIE — Dirk & Stig (EMI 2852)  
GOODBYE DOLLY GRAY — Rubettes (Polydor 2059 042)  
STUFF LIKE THAT — Quincy Jones (A&M AMS 7367)  
BEACH BOY GOLD — Gidea Park (Stone SON 2162)

## Radio 210

THAMES VALLEY

### ADD ONS

THE OTHER WOMAN — Cilla Black (EMI 2840)  
BIRD OF PARADISE — Tony Bird (CBS 6593)  
THANK YOU FOR THE MUSIC — New Vaudeville Band (Dansan 5)  
MEXICAN GIRL — Smokie (RAK 283)  
FOOL LOVING YOU — Kim Goody (Ariola ARO 127)  
MAGAZINE — Heart (Arista 206)  
CAN'T GET ENOUGH OF YOU — Kay West (Epic EPC 6566)  
WOMANHOOD — Tammy Wynette (Epic EPC 6565)  
DEBORAH — Dave Edmunds (Swan Song SSK 41)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Chris Pollard: NOT A CHANCE — Don Williams (ABC 4231)  
Nicky Jackson: SAVANNAH — Yvonne Elliman (RSO 4)  
Andy Ferriss: MOVE IT — Flamin' Groovies (Sire SIR 4002)  
Chris Rider: BEACH BOY GOLD — Gidea Park (Stone SON 2162)  
Anton Darby: DAYLIGHT & DARKNESS — Smokey Robinson (Motown TMG 1114)  
Jack McLaughlin: DEBORAH — Dave Edmunds (Swan Song SSK 19413)  
Dave Carson: AGAIN & AGAIN — Status Quo (Vertigo QUO 1)  
Station Special: DON'T KILL THE WHALE — Yes (Atlantic K 11184)

## BBC Blackburn

### HIT PICKS

Jude Bunker: HONG KONG GARDEN — Siouxsie & The Banshees (Polydor 2059 052)  
Nigel Dyson: SAVANNAH — Yvonne Elliman (RSO 4)  
Rob Salvidge: REMINISCING — Little River Band (EMI 2839)  
Kath Dutton: DEBORAH — Dave Edmunds (Swan Song SSK 41)  
Phil Scott: BODY TALK — Grand Theft (EMI International INT 566)  
Trevor Hall: LEAD ME ON — Maxine Nightingale (United Artists UP 36557)  
Pat Gibson: HONEY DO — Gigi (Pye 7N 25794)  
Gerald Jackson: PEOPLE IN LOVE DO THE STRANGEST THINGS — 7th Wonder (Parachute PRS 505)

## BBC Humberside

### RECORDS OF THE WEEK

Andy Ridler: WE'LL SING IN THE SUNSHINE — Helen Reddy (Capitol)  
Tim Jibson: REMINISCING — Little River Band (EMI 2839)  
Dave Sanders: TULSA TIME — Don Williams (ABC 4231)

### PRESENTER PICKS

Rod Lucas: RASPUTIN — Boney M (Atlantic/Hansa K 50498)  
Tony Valence: GIVE ME SOME FEELING — 3 Ounces of Love (Motown TMG 1119)  
John Thurston: LET ME DOWN EASY — Cristy Lane (Pye 7N 25791)  
Brian Faulkner: PEOPLE IN LOVE — 7th Wonder (Parachute PRS 505)  
Jimmy Mack: BIRD OF PARADISE — Tony Bird (CBS 6593)  
Mick Brill: DON'T KILL THE WHALE — Yes (Atlantic K 11184)

## BBC Merseyside

### PERSONAL PICKS

Billy Butler: DEBORAH — Dave Edmunds (Swan Song SSK 19413)  
Dave Porter: TRANQUILLO (MELT MY HEART) — Carly Simon (Elektra K 12315)  
Ian Davies: SUMMER IN THE CITY — Evolution (EMI)  
John Kennedy: SLOW DANCING — Jack Tempchin & The Funky Things (Arista 204)  
Terry Lennane: GIMME YOUR LOVIN' — Atlantic Starr (A&M AMS 7380)  
Phil Ross: THE UNCONVENTIONAL — Japan (Ariola/Hansa AHA 525)

## BBC Ulster

### ADD ONS

FEVER — Little Nell (A&M AMS 7374)  
GING GANG GOOLIE — Dirk & Stig (EMI 2852)  
SUMMER (THE FIRST TIME) — Bobby Goldsboro (United Artists UP 35558)  
POOR LITTLE FOOL — Helen Reddy (Capitol CL 16007)  
SECURITY — The Saints (Harvest HAR 5166)

## Radio Oxford

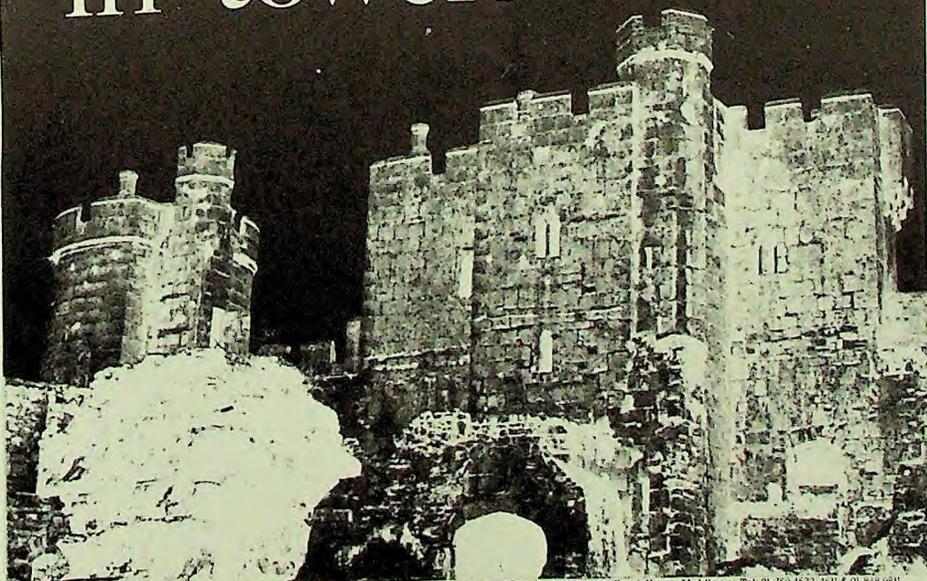
### PERSONAL PICKS

David Freeman: LONDON TOWN — Wings (Parlophone R 6021)  
Tim Mallett: POWER IN THE DARKNESS — Tom Robinson Band (EMI 2827)  
Clive Solomon: ANOTHER GIRL ANOTHER PLANET — Only Ones (CBS 6576)  
Phil Rapps: REMINISCING — Little River Band (EMI 2839)

# RICH KIDS NEW SINGLE OUT NOW

GHOSTS  
of princes  
in towers

EMI 2848

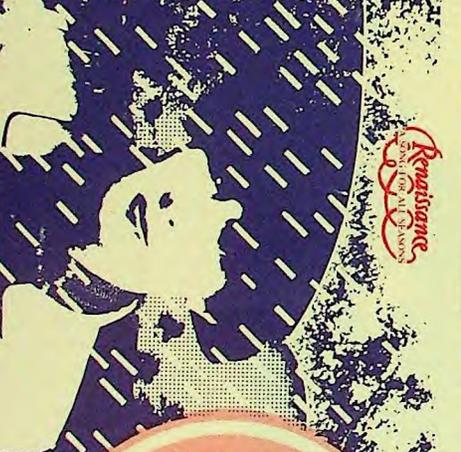


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16	19	THE REZILIOS The Rezillos	•	Sire K 56530	46	43	MANHATTAN TRANSFER Manhattan Transfer	•	Atlantic K 50444
17	17	THE KICK INSIDE Kate Bush	•	EMI EMC 3223	47	—	VAN HALEN Van Halen	•	Warner Brothers K 56470
18	27	BAT OUT OF HELL Meat Loaf	□	Epic/Cleveland Int EPC 82419	48	38	BACK AND FOURTH Lindisfarne	•	Mercury 9109 609
19	15	HANDSWORTH REVOLUTION Steel Pulse		Island ILPS 9502	49	47	KAYA Bob Marley & The Wailers	•	Island ILPS 9517
20	18	BUT SERIOUSLY FOLKS Joe Walsh		Asylum K 53081	50	NEW	TV SPECIAL Elvis Presley		RCA PL 43270
21	25	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344	51	29	ROCK RULES Various		K-Tel RL 001
22	11	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400	52	42	DARK SIDE OF THE MOON Pink Floyd	•	Harvest SHVL 804
23	21	AND THEN THERE WERE THREE Genesis	•	Charisma CDS 4010	53	28	YOU LIGHT UP MY LIFE Johnny Mathis	•	CBS 66055
24	24	TONIC FOR THE TROOPS Boontown Rats	□	Ensign ENVY 3	54	34	20 GOLDEN GREATS Nat King Cole	•	Capitol EMTV 9
25	26	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams		CBS 86068	55	56	TELL US THE TRUTH Sham 69		Polydor 2383 491
26	23	B FOR BROTHERHOOD Brotherhood Of Man		Pye NSPL 18567	56	41	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel		CBS 69003
27	22	THE ALBUM Abba	•	Epic EPC 86052	57	54	BLAM Brothers Johnson		A&M AMIH 64714
28	37	WHO PAYS THE FERRYMAN Yannis Mankopoulos	•	BBC REB 315	58	—	ARRIVAL Abba	•	Epic EPC 86018
29	31	LENA MARTELL COLLECTION Lena Martell		Ranco RTL 2028	59	—	THE SOUND OF BREAD Bread	•	Elektra K 52062
30	32	BLACK AND WHITE Strangers	•	United Artists UAK 30222	60	—	LONDON TOWN Wings	•	Parlophone PAS 10012

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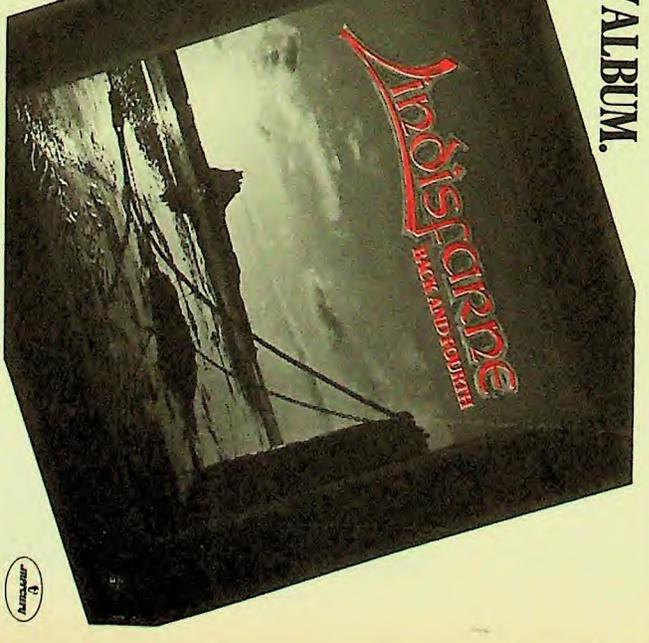
SEPTEMBER

- 3 Gaumont, Southampton
- 4 Guildhall, Portsmouth
- 5 Colston, Bristol
- 7 Apollo, Manchester
- 8 Hippodrome, Birmingham
- 10 Odson, Hammersmith
- 20 City Hall, Newcastle
- 21 City Hall, Sheffield
- 22 De Montford, Leicester
- 24 Fairfield Hall, Croydon
- 25 The Dome, Brighton

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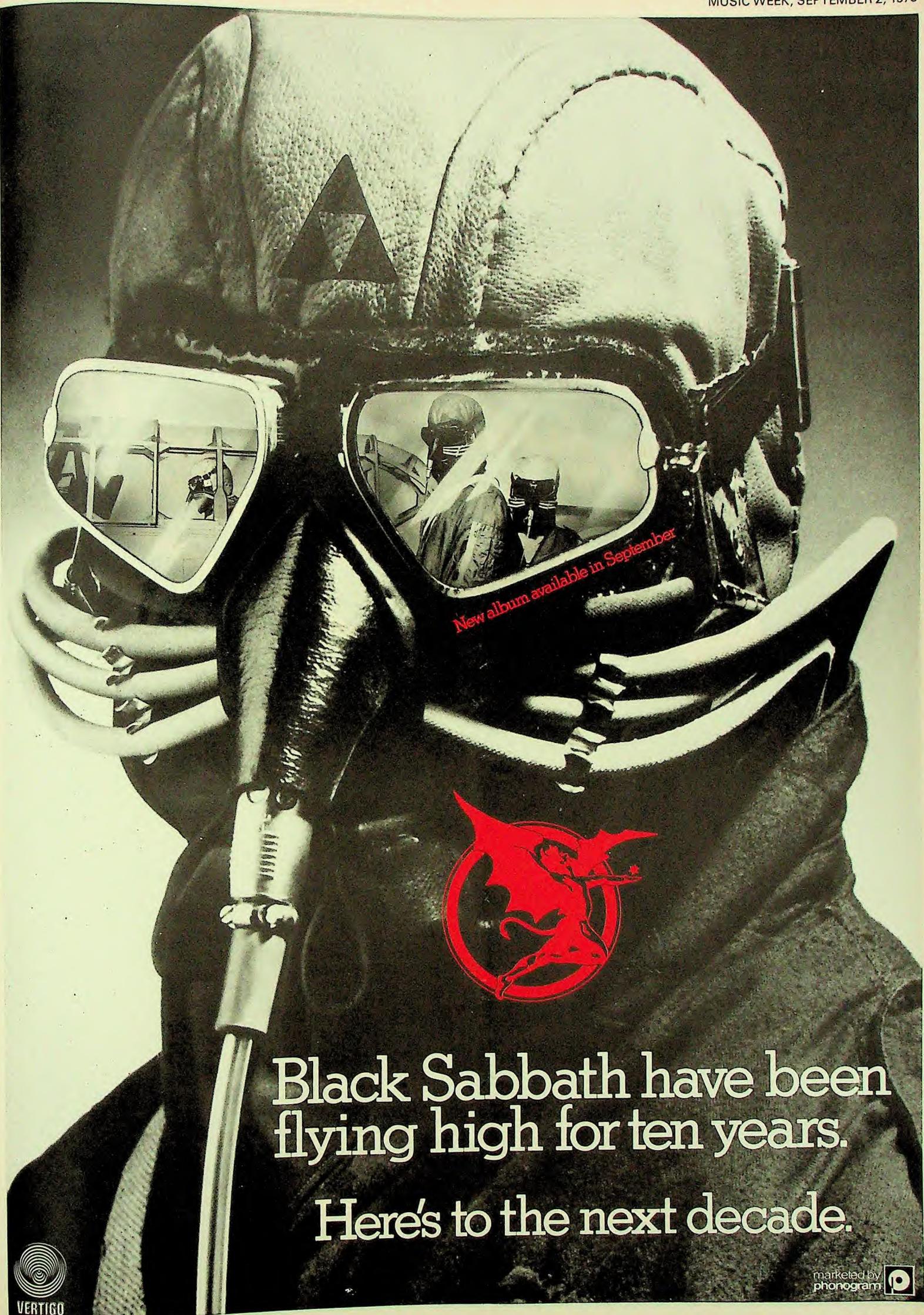
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Black Sabbath have been flying high for ten years.

Here's to the next decade.



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"It's a pleasure  
to work on  
the Sabbath"

Phonogram International  
would like to congratulate

**BLACK SABBATH**

on 10 years successful  
recording.



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## ADVERTORIAL

## BLACK SABBATH TENTH ANNIVERSARY

TEN YEARS. That's 3,650 days give or take a Leap Year or two. Or 87,600 hours. Or 5,256,000 minutes. Or 315,360,000 seconds . . .

In other words, one *hell* of a long time.

It's perhaps somewhat surprising, given the megawatt musical madness that Black Sabbath are prone to induce, that the four members of the band haven't progressed into subtler, less demanding fields by now. After ten years of pile-driving powerchords, thunderous riffs, banshee wail vocals, devastating drumming and hammer down bass playing — in other words, sheer VOLUME — the various Sabs must surely now be yearning for a simpler, softer life. Well, *mustn't* they? No sir.

Black Sabbath, today, are as strong as they've ever been. After a good year away from the spotlight, the band have re-emerged with new riffs, fresh lyrics and raw, pounding rhythms . . . simply, even after a varied, eventful decade, the Sabs' mind-mangling power is undiminished.

The Black Sabbath story has been chronicled many times, although it is not generally known that their second album was originally to be called 'War Pigs', (hence the cover) but it was changed at the last minute to capitalise on the success of Paranoid as a single. Similarly, the Volume Four LP was first named Snowblind, but various pressures were brought to bear and the band were forced to think again about the drug-orientated title. When the band formed in 1968 they called themselves Earth. In those early days they kept body and soul together playing interminable German night club gigs.

In 1969 the band changed their name to BLACK SABBATH because they discovered there was a pop band called Earth in existence, and they had no wish to be confused with their eponymous rivals. Their name change came from the band's composition Black Sabbath, the title track of their first album, which smashed its way into the British charts and stayed there for 13 weeks. In September 1970, a single and album, both titled Paranoid, really established the band. The single made number four in the charts and the album rocketed to the number one slot.



Left to right: Bill Ware, Ozzy Osbourne, Geezer Butler, Tony Iommi.

Around this time Black Sabbath made their first foray into the United States where the dynamism and professionalism of their live performances was greeted with wild enthusiasm. Since then, they have been touring the States regularly maintaining a very strong following.

The year of '71 saw the release of Master of Reality, which made number three in the album charts, plus an intensive programme of touring throughout the world. Black Sabbath Vol 4, the band's most technically complex album up to that time, was released in September 1972, and it proved an interesting taster for the band's blockbuster "Sabbath Bloody Sabbath" which hit the streets the following year. It was heralded in the music press as "a heavy metal masterpiece" and it proved that Sabbath had finally burst into the big league.

In July 1975, with the release of Sabotage, Black Sabbath began yet another American tour which climaxed with their first ever appearance at Madison Square Garden, New York. It was a sell-out and the concert so successful that it has become an annual event on their touring programme.

In January 1976, a compilation album titled We Sold Our Souls For Rock And Roll was released — an excellent representation of the band's work so far. On October 1976, Black Sabbath released their best album to date, Technical Ecstasy, and subsequently embarked on a successful and massive world tour.

On the British tour, perhaps an indication of the band's following is that they sold out London's Hammersmith Odeon on four consecutive nights. Their albums illustrate the undying strength and appeal of the heavy metal *genre* when in the hands of the undisputed masters.

Black Sabbath's recent UK tour was reported to be one of the fastest selling tours. All 29 dates were sold out. It's interesting to note that some of the fans were only 10, 11 and 12 years old. "It's funny to think they were just babies when we started ten years ago" says lead singer Ozzy Osbourne. On tour Ozzy told the capacity audiences that Black Sabbath would go on "another ten years, and another ten years".

To celebrate Black Sabbath's Tenth Anniversary here are perhaps the ten most important factors in the band's success . . .

## THE LYRICS

The Sabs are often scorned for their lyrics — but the fact is, the words, originating as they do from the collective mind of the Sabs, have undoubtedly contributed greatly to the band's success.

The scene was set as early as the first album, with the *sleeve notes* would you believe. Bleak, macabre and vaguely unsettling, phrases like 'young rabbits born dead in traps' and 'the dead, black swan floats upturned in a small pool' left you in no doubt that Black Sabbath were a far from ordinary band.

The second album Paranoid explored the fields of doom-laden Brumrock still further with tracks like War Pigs and Hand of Doom, but the band made their most definitive statements on Master of Reality, their third LP. Lord Of This World paints a terrifying picture of planetary domination, souls in torment etc., while Into The Void tells the rather more hopeful tale of 'freedom fighters' escaping a dying Earth to search for a new, happier world.

Sabbath lyrics may not rhyme in the right places, they may not possess the right poetical *timbre* to satisfy purists . . . but they're honest, sincere and above all powerful.

## BIRMINGHAM

Crumbling flyovers, confusing ring roads, concrete 'n' glass office blocks, a once-startling contrast between old and new (only now the new constructions have grown so scruffy so quickly that some of them are beginning to look more ancient than buildings dating back to before the war) . . .

# ROCK BIZ PIX

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## A DECADE OF BLACK SABBATH

'Never Say Die'

a one-hour television special recorded live in concert at the Hammersmith Odeon on June 19th 1978.

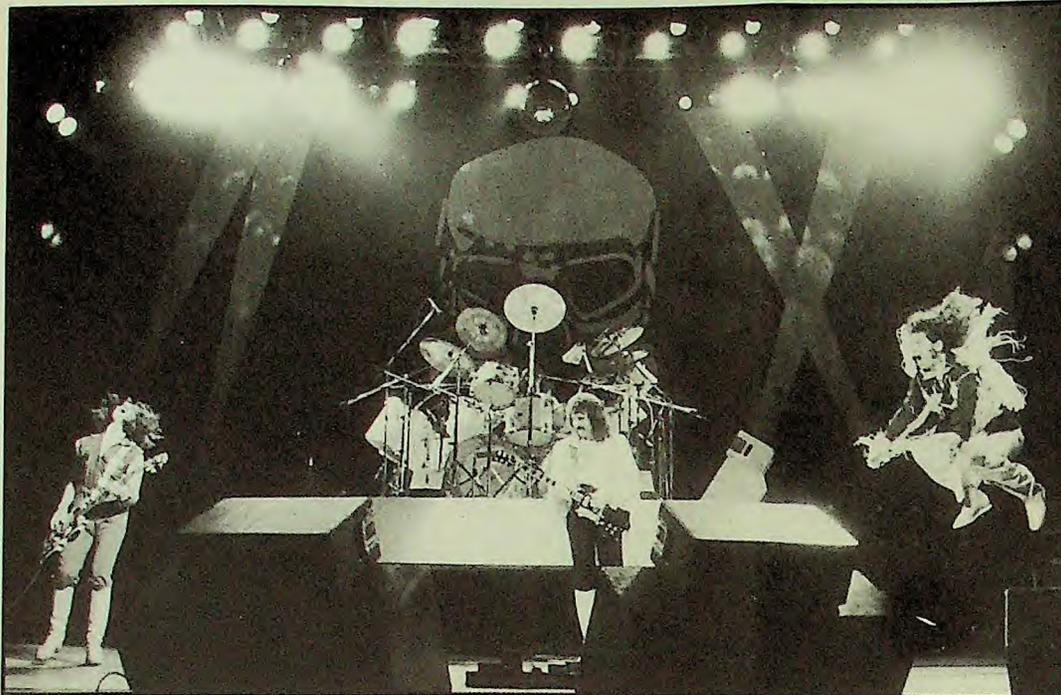
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TO NEXT PAGE

# ADVERTORIAL



Sabbath live

FROM PAGE 35

America has Detroit, Britain has Birmingham — and there's no doubt that the city has had a tremendous influence on Black Sabbath's music.

All four of the band were born in the city and to this day, despite numerous world tours, they still retain their thick Brum accent. Although they ridicule 'Crossroads', splitting their sides whenever loudmouth Jim Baines appears on the screen, they nonetheless possess a definitive affinity with the hyper-industrial, working class Birmingham way of life.

## DISCOGRAPHY

The Black Sabbath album selection is as powerful a representation of the heavy rock genre as you could wish for.

'Black Sabbath' (1970), 'Paranoid' (1970), 'Master Of Reality' (1971), 'Volume Four' (1972), 'Sabbath Bloody Sabbath' (1973), 'Sabotage' (1975), 'Technical Ecstasy' (1976) and a couple of compilations along the way — 'We Sold Our Souls For Rock 'N' Roll' (1976) and 'Black Sabbath Greatest Hits' (1977) — that's the full list, each one a titanic testimony to the sense-shattering Sabbath sound. Singles: 'Evil Woman' (1970), 'Paranoid' (1970), 'Tomorrow's Dream' (1972), 'Sabbath, Bloody Sabbath' (1973), 'Am I Going Insane?' (Radio) (1976), 'Never Say Die' (1978). This month sees the release of the new album, 'Never Say Die' — the single from this LP is already well-known and charted at No. 21.

## FANS

The Black Sabbath fan is a much maligned figure, a 'Child Of The Grave', Popularly portrayed as a long-haired, great-coated, loon panted individual of minimal intelligence, to be an aficionado of the band you have to be prepared to take a lot of stick not only from the media but from your 'highbrow' friends who are into the likes of Yes and ELP, as well.

Whatever . . . one glimpse at the sea of peace signs at any Black Sabbath concert, and preconceptions and critical viewpoints are immediately shattered. So what if the two-fingered salute is old hat — at a Sabgig you get conviction, bandcrowd interaction like nowhere else on the planet, and *loyalty*.

## RIFFS

There isn't anything like a good riff, and in Tony Iommi Black Sabbath have the riff merchant supreme.

It's a basic, apparently limited idea, is a guitar riff . . . you'd think that by this time all possible combinations would have been tried, the field would have been exhausted. But Iommi keeps coming up with the goods — he says that he's got an incredible number of riffs buzzing around in his head.

## PARANOID

'Paranoid', as well as being the name of Black Sabbath's second album, is the title of the band's most

successful single release. Exactly *why* it gained Top Twenty status as it did in 1970 is difficult to ascertain, heavy music never usually makes any kind of inroad into the usually ultra-bland 45 listings, and when it does it's undoubtedly some kind of major achievement. Especially with the case of 'Paranoid', a grinding, menacing number with harsh, uncompromising words: 'Did it with my woman 'cos she couldn't help me with my mind'. However, the mood at the turn of the decade was such that the Sabs were given the opportunity to appear on Top Of The Pops and be played on, of all things, the Tony Blackburn show. And such was the exposure that they enjoyed, their barely two years' old career took a sudden, unexpected upsurge.

In many ways 'Paranoid' was a major turning point . . . Indeed so 'unexpected' was its chart entry that Black Sabbath's second album had to be hastily retitled.

## SUCCESS DESPITE CRITICISM

Black Sabbath have not been helped along the road to success by favourable attitudes or outstanding reviews. No, from the outset, the band have thrived on a word-of-mouth following — a following which has since snowballed into a vast, fanatical army.

The band's first album entered the charts with no airplay and precious few mentions in the music press.

Many people now regard Black Sabbath to be the last true underground band and in many ways that's a fair label with which to tag them. But probably more accurate would be the title 'people's band'.

## THE BOND

Talking to the Sabs, it becomes obvious that now, more than ever, a special *bond* exists between the four of them.

Funnily enough, Ozzy Osbourne's brief period away from the band and his subsequent rejoining seems to have strengthened the band spirit still further.

## SHEER DETERMINATION

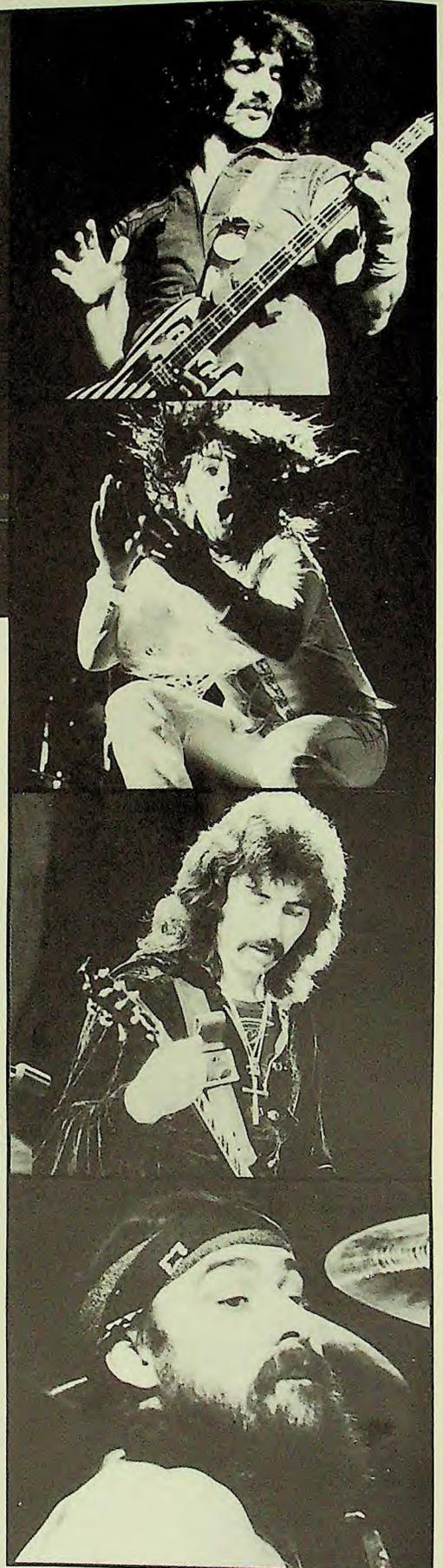
Outside pressures have inevitably left their mark on the band, and perhaps lesser outfits would have gone under years ago . . . but to their credit the Sabs just keep on plugging away, touring, recording, touring, recording, cementing their reputation.

Even in 1978 there's no sign of a let up — this British tour being but the first leg of a world excursion.

## VOLUME

The most important factor left until last . . . sheer, unadulterated amplified ecstasy, Sab-metalik mayhem thundering out of the PA like a rhinoceros on heat.

The essence of the band, the be all and end all. And this is the tenth good reason why you shouldn't want it any other way.



"Listening to a Sabbath song is like surviving an earthquake only to be run over by Concorde".  
Jonathan Grun South Wales Argus (May '78).

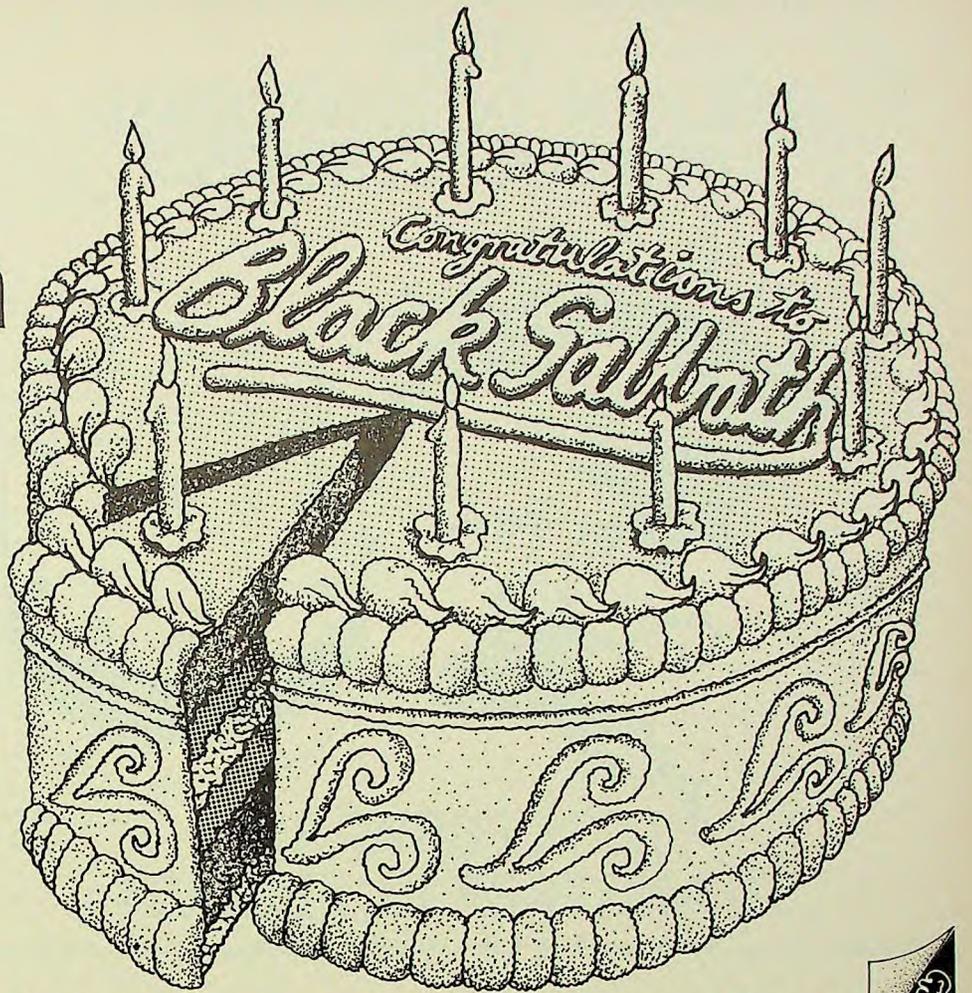
Last word from one witty Sabbath fan, who was full of admiration for the ear-blasting volume of Sabbath's hard rock.

"In the Guinness Book of Records they tell you the loudest rock bands measure in decibels" he confided to a friend.

"Sabbath aren't in that league. They're on the Richter scale — the one that measures earthquakes."  
David Gritten, Birmingham Evening Mail (June, 1978).

PRESS RELATIONS: MAGGIE WELLS

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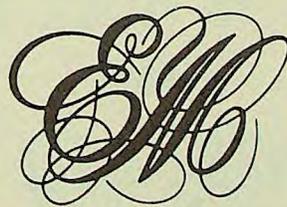
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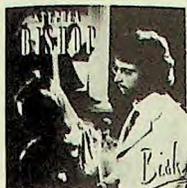
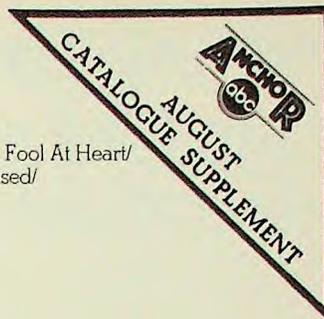
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 What Can Love Do/Vagabond From Heaven/Bish's Hideway/Only The Heart Within You/Recognised/  
 I've Never Known A Night Like This/When I Was In Love  
 Album: **ABCL 5252** Cassette: **CAB 5252**



**BIG STAR/THE THIRD ALBUM**  
 Kizza Me/You Cant Have Me/Jesus Christ/Downs/Whole Lotta Shakin' Going On/Thank You Friends/O, Dana/Femme Fatale/  
 Stroke It, Noel/Holocaust/Nighttime/Kanga Roo  
 Album **AUL 703**



**SINGLES**



**ANC 1059** **D.C. PARRISH**/Julie from America/Secret  
**ANC 1060** **BATTERSEA**/Always Something There to Remind Me/  
 Split Image

**abc Records**

**ABC 4228** **LENNY WILLIAMS**/You Got Me Running/Come Reap  
 My Love  
**ABC 4229** **AL HUDSON & THE SOUL PARTNERS**/Dance Get  
 Down (Feel The Groove)/How Do You do  
**ABC 4230** **DANNY GREEN**/Ask Her/ Final Showdown  
**ABC 4231** **DON WILLIAMS**/Tulsa Time/Not A Chance



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# PUBLISHING

## State fixes new international deals

STATE MUSIC has concluded several international sub-publishing deals to strengthen its representation around the world. The pacts are with Editions Claude Pascal (France), Attic Music (Canada), Air Music (Scandinavia), New Dayglow Music (Holland), Hans Kusters Music (Belgium), Intro Music (Germany, Austria, Switzerland), and Yackamo Music (South Africa).

### Winstone's Gingersnaps

A NEWCOMER on the publishing scene is Gingersnaps Music, formed by Terry Winstone, who previously has been general manager of Beanstalk Music, director of Heltel Skelter Music, the UK representative of UFA/Discom (the Bertelsmann Munich-based music publishing subsidiary) and Bospel Music, the publishing division of Holland's Dureco Records.

Gingersnaps has obtained UK representation of the Belgian Multi-Sound Music and is administering Cuda Music, headed by British composer-producers Michael Dan and Tony Cummings. Multi-Sound is a soundtrack library organisation with over 200 titles, some of which are to be used as background music for UK TV commercials.

Gingersnaps is interested in representation or sub-publishing deals with overseas publishing and record companies not yet linked with UK firms and is also looking for good writers and artists and catalogues for administration.

"As each of our international sub-publishing deals has expired, we have taken our time deciding whether to renew or go to someone else in each territory," explained State Music deputy managing director Brian Oliver. "Ideally we have tried to ally ourselves with small, aggressive independent publishers with similar ideas to ourselves. We have been purposely signing and developing writers with international potential, and consequently we have gone with the sub-publishers whom we feel can offer our writers plenty of activity in each territory".

CHRYSA LIS MUSIC has signed a long-term publishing deal with Randy Newman's Hightree Music for the UK and Eire. The exclusive agreement includes his high-selling album Little Criminals and the controversial single Short People.

The pact was completed during Newman's recent sell-out British tour, which received one of WEA's largest marketing campaigns this year.

Chrysalis Music general manager Chris Stone commented: "We are extremely proud to have acquired the representation of such an important songwriter, and the success of Little Criminals suggests that Randy's full potential has yet to be realised."

Newman recently completed the follow-up single to Short People entitled Rider In The Rain.



CHAPPELL HAS signed an agreement whereby it will represent Barry Manilow's Kamikazi Music Corporation exclusively in the UK and other PRS territories. Seen after the signing are (from left) Arista UK managing director Charles Leveson, Chappell Music Division chief Tony Roberts and Chappell professional manager Stuart Newton. The deal also includes all back catalogue items assigned to Kamikazi.

## BOCU EXPANSION

BOCU MUSIC, known mainly to date for its publishing of Abba material, is expanding its catalogue together with that of Prestige Music, another company handled by the Bocu team of John Spalding and Carole Broughton. The repertoire scope has been widened to include country, pop, disco, mor, jazz and rock.

The most active sector is disco, and Bocu and Prestige now have a crop of singles in this idiom, among which are Come On Dance Dance by Saturday Night Band, I Love New York by Metropolis, and Everybody's Singin' Love Songs by Sweet Thunder.

In the country field there are songs by Ed Bruce, Mac

McAnally, Linda Hargrove, Peter Drake, Waylon Jennings, the Willie Nelson Music catalogue, and a current single called The Door Is Always Open by Kelvin Henderson, which was originally recorded by Dave and Sugar.

Other singles of Bocu copyrights are You Light Up My Life by Loleatta Holloway and a cover of Abba's Thank You For The Music by Gillian Burns. Among artists covering Bocu material recently have been Johnny Mathis, Engelbert Humperdinck, Liberace and Darts.

The local element is not being overlooked, and a recent signing was singer-songwriter Kevin Kitchen, who formerly recorded for Anchor.

## SHEET MUSIC

- 1 YOU'RE THE ONE THAT I WANT — Famous Chappell
  - 2 SMURF SONG — Burlington
  - 3 ANNIE'S SONG — Winterhill
  - 3 SUBSTITUTE — ATV
  - 5 RIVERS OF BABYLON — Far Musikverlag/Blue Mountain
  - 6 RUN FOR HOME — Crazy/Chappell
  - 7 DANCING IN THE CITY — Intersong
  - 8 NORTHERN LIGHTS — Warner Bros/Andrew Heath
  - 9 A LITTLE BIT OF SOAP — Sherwin
  - 10 FOREVER AUTUMN — Leeds/Jeff Wayne
  - 10 LIFE'S BEEN GOOD — Warner Bros.
  - 12 THREE TIMES A LADY — Jobete
  - 13 STAY — Lorna
  - 14 WILD WEST HERO — Jet/United Artists
  - 15 (DON'T FEAR) THE REAPER, Carlin
  - 16 5705 — Zomba City Boy/Chappell
  - 17 ANTHEM, Mam
  - 18 BOOGIE OOGIE OOGIE — Carlin
  - 18 LIKE CLOCKWORK — Sewer Fire Hits/Zomba
  - 20 FINISH WHAT YOU STARTED — United Artists
- Courtesy MPA

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# THE HEPTONES

## 'BETTER DAYS'

STEREO

### BETTER DAYS

TDWD 1

### The Heptones

### BETTER DAYS

### The Heptones

SIDE 1

1) Suspicious Mind (3:45) 2) Crystal Blue Persuasion (3:40) 3) Land of Love (3:14) 4) No Bread On My Table (4:10) 5) Better Days (3:32)

SIDE 2

1) God Bless The Children (4:15) 2) Ready, Ready Baby (2:53) 3) Every Day Life (3:44) 4) Mr. Do Over Song (3:28) 5) Key To The Heart (3:12)

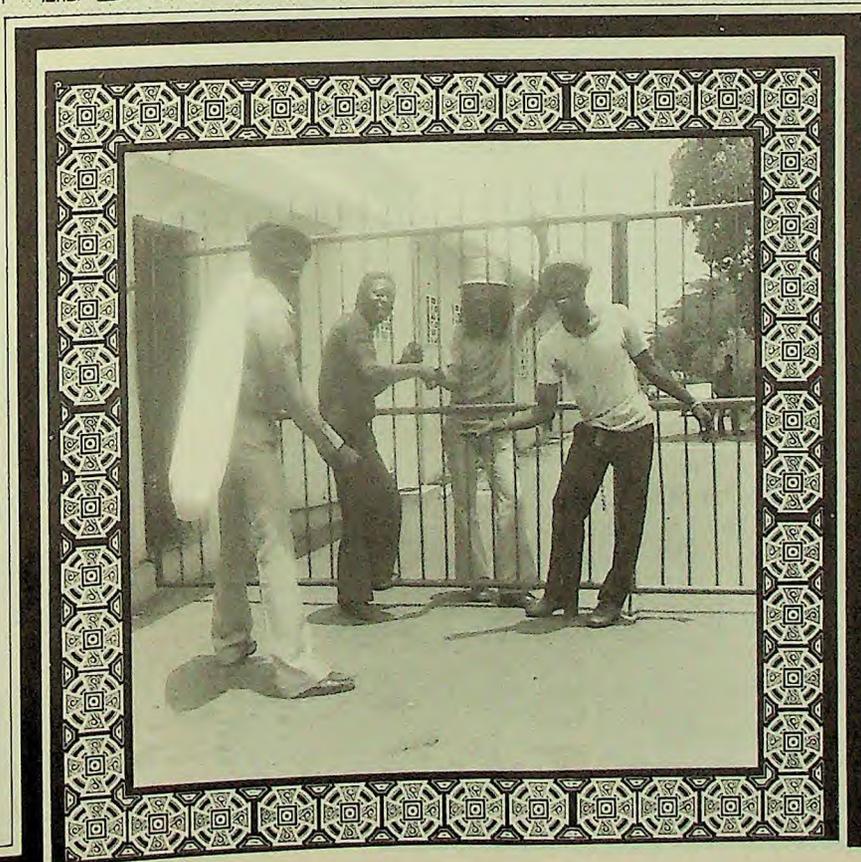


TDWD1

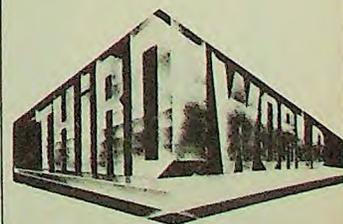
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## ALBUM REVIEWS

## DAVID DUNDAS

Vertical Hold. Air. CHR 1197. Producers: Dundas, Jon Kelly, Graham Preskett. A medium-strong cocktail of 50 percent proof ingredients which goes down easily without touching the sides but is unlikely to knock anyone out. Dundas, a competent songwriter with a pleasant voice, is still having trouble finding a style of his own strong enough to make people forget Jeans On. Worth stocking a few just to see how it goes, because the past single hit means the name is not unknown.

## NYCC

Make Every Day Count. RCA PL 12782. Producer: Warren Schatz. First album released in UK by the New York Community Choir, though previous album and singles have filtered through on import. A suggestion of gospel message with titles like A Song Can Reach Your Heart and Rejoice, Rejoice and the massed voices enhance that effect but the beat is more up tempo than, say, the Edwin Hawkins Singers. Tracks like The World Is Waiting For A Change will go down well in the discos but the album will need a single success to help it to cross over.

\*\*



## BOSTON

Don't Look Back. Epic EPC 86057. Producer: Tom Scholz. Good strong commercial rock, forgivably pop here and there, from a CBS promo project of the moment. First 2LP in 1976 eventually sold over six million worldwide, and this neatly produced and packaged offering has the record company's large calibre guns behind it. Dealers should prepare for possible take-off but avoid panicking.

\*\*\*

## TUFF DARTS

Tuff Darts. Sire SPK 6048. Producers: Tony Bongiovi, Lance Quinn, and Bob Clearmountain. New York new wave band who played a lot at CBGB's. There is originality in tracks like Rats and

Phone Booth Man, though presumably songs with titles such as (Your Love Is Like) Nuclear Waste no longer shock people. Tommy Frenzy has a strong individual voice but the band will need to gig here to really break. \*\*

## FOR MOR FANS

both mor and disco browsers.

\*\*\*

## HENRY MANCINI

Just You And Me Together Love. RCA PL 12362. Producer: Joe Reisman. An interesting and unusual project, with Mancini conducting his own music between and behind narration by Australian TV personality John

Laws reading his own poems about love's pleasures and disappointments. The poetry doesn't bring any new insights or angles to the relationship of man and woman, but Laws, who has an interesting, lived-in face in his sleeve photograph, has a rather naive simplicity which is quite endearing, and Mancini's music is as distinguished and melodic as one expects from him. A mor stocking proposition, but unlikely to sell heavily without airplay assistance which will be difficult to obtain. \*\*

## VARIOUS

Reggae Dance Party. RCA PL 25 162. If reggae/disco fusion were not such a pretentious term for such a lightweight, mindlessly jolly sound as this, it would apply here. A 16-track collection of nice little numbers, including reggae versions of Don't It Make My Brown Eyes Blue, I Love To Love and even Gershwin's Summertime, which fits comfortably into the pop reggae section of the market where identity matters less than predictability of sound.

\*\*

## BARRY DRANFIELD

Bowin' and Scrapin'. Topic 12TS 386. Producer: Nic Kinsey. Accepting that everyone comes in some distance behind the virtuoso Swarbrick in the folk fiddlers' stakes, Dransfield still rates as good rather than great. His playing is neat and careful rather than inspired, but this LP is a very pleasant sub-hour's worth of beloved traditional pieces like Fiddlers Progress, Rattling Roaring Willie, Buses and Briars and the lilting, evergreen O'Carolan's Concerto. Artist is well known and much liked on folk scene, should notch up fair sales in that specialist market.

\*\*\*

## DEAD BOYS

We Have Come For Your Children. Sire SRK 6054. Producer: Felix Pappalardi. More product through this American label's deal with WEA. A bunch of new wave strummers who would need to gig here extensively to build up a following.

\*\*

## DMZ

DMZ. Sire Records. SRK 6051. Producers: Flo and Eddie. With Mark Volman and Howard Kaylan, former vocalists with both Zappa and The Turtles, taking the production credits on this album it's not too surprising to find the music of DMZ a little difficult to categorize. Side one is straight powerhouse rock with the band sounding like a cross between Led Zeppelin and early Stooges. Turning the album over, however, reveals far more closely where DMZ are coming from with the accent on updated Sixties r&b. Although the material here cannot be faulted it remains to be seen whether WEA can break this band on the British rock/heavy metal market, and with no live appearances scheduled the prospects don't look too hopeful.

\*\*

## TERRY CALLIER

Fire On Ice. Elektra K52096. Producer: Richard Evans. Jazz/rock and quite a lot of soul from artist who is little known in UK, but who is an experienced pro and has, among others, Eddie Harris on sax and Sonny Burke on piano as back-up. Nice classy stuff for fusion fans.

\*\*

## LARRY GATLIN

Oh! Brother. Monument MNT 82984. Producers: Fred Foster and Artist. Fourth album from this American singer/songwriter who has had his songs recorded by Johnny Cash and Kristofferson among others. Gatlin's reputation in his field has been steadily growing, with his last LP including a Cashbox rated top country single. Appearances at the last two Country Music Festivals in Britain can only help sales of this album which shows Gatlin as an artist who can write and handle material not exclusively country.

\*\*

## AMERICAN RAM JAM

Portrait Of The Artist As A Young Ram. Epic EPC 82628. Produced by Kasenetz-Katz. American Ram Jam have chart successes with Black Betty and also with the album from which it was taken. Now a five piece, they produce powerful but discordant sounds that seem to lack any direction.

\*

## Short takes

## MISCELLANEOUS

Original London Cast Records — The Student Prince/Wildflower. World Records SH 279. Sales appeal must be very restricted. Both recordings are 52 years old and feature names long forgotten. Maybe someone, somewhere has been waiting half a century though to be able to obtain them again!

\*

## VARIOUS

Sun Sound Special — Raunchy Rockabilly. Charly Records. CR 30147. Continuing with its major rockabilly promotion, Charly has issued this 16-track collection which features Sun masters that were not issued at the time of their recording in the Fifties. They have recently become available to Charly in the UK and the company claims that they represent some of the best Memphis rockabilly music. Artists include Hayden Thompson, Don Hosea, Junior Thompson and Sonny Burgess.

\*\*

## JEANNIE C. RILEY

The Best Of. Charly CR 30146. Which of course has to include Miss Riley's only major British hit, Harper Valley PTA. The 16 tracks here are the results of the singer's work with producer Shelby Singleton, and also include Am I That Easy To Forget, There Never Was A Time and The Girl Most Likely.

\*\*

## ORIGINAL SOUNDTRACK

The Swarm. Warner Brothers K56541. The film is one of the latest disaster movies to emerge from the US, and is currently showing around the UK. The music has been composed and arranged by Jerry Goldsmith. This album will probably appeal to some of those who have actually seen The Swarm but, as with most other original soundtrack LPs, sales must be very restricted.

\*\*

## MASS PRODUCTION

Three Miles High. Atlantic K 50510. Producers: Ed A. Ellerbe and Artists. An undistinguished soft funk sound from this ten-piece outfit who haul from Richmond, Virginia. One track, the silky smooth Slow Bump, saves the album and could well attract attention if released as a single. Nevertheless, with two previous albums and no chart success to date, it seems unlikely that Mass Production will be making much impact with this album.

\*

## MICHAEL WHITE

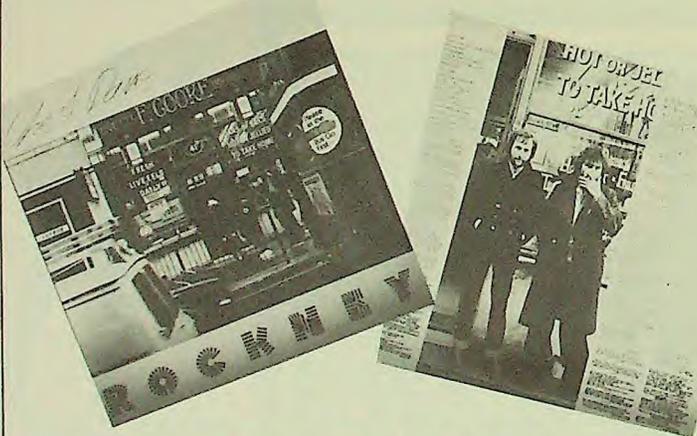
The X Factor. Elektra Kk2095. Producer: George Duke. An unsatisfying marriage of jazz, funk, soul, rock, avant-garde material in which White's occasionally brilliant electric fiddle playing fights for a hearing over a fine but under-exploited rhythm section — and under layers of treacly, cliched disco vocals which deserve to be backing someone (well to the back). Someone should have decided what White was going to do, and then let him do it properly.

\*

## NEW OVATION

New Ovation. Neptune NA 110. Producer: Black Gold Production Co Ltd. New Ovation play easy listening m-o-r pop with a predilection for c/w arrangements and this album is a pleasant enough example of their style. On the other hand most of these songs, with the exception of the odd traditional standard such as Old Kentucky Home, are not particularly memorable and one can't really imagine them standing up to the test of time. Difficult to envisage any great sales without some fairly hefty promotional back-up.

\*

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# RELEASES MUSIC WEEK

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DON'T KILL THE WHALE, Abalene, YES, Atlantic K 11184 (W)  
 DON'T LOOK BACK, The Journey, BOSTON, Epic EPC 6653 (C).  
 DOWN AT THE DOCTORS, Take A Tip, DR FEELGOOD, United Artists UP 36444 (E).

## TOTAL ISSUED

Singles notified by major manufacturers for W/E 1st September 1978

	This Week	This Month	This Year
EMI	5 (7)	5 (5)	184 (348)
EMI (LRD)	3 (2)	3 (3)	169 (-)
DECCA	0 (0)	0 (0)	40 (68)
PYE	3 (3)	3 (3)	167 (103)
POLYDOR	1 (3)	1 (1)	156 (165)
CBS	7 (6)	7 (7)	208 (188)
Phonogram	2 (2)	2 (2)	115 (118)
RCA	0 (2)	0 (0)	89 (131)
WEA	6 (2)	6 (6)	265 (15)
Others	18 (13)	18 (18)	521 (541)
<b>Total</b>	<b>45 (40)</b>	<b>45 (45)</b>	<b>1914 (1818)</b>

## MUSIC WEEK RECORD DEALER TOUR '78

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

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# MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
STARGARD What You Waitin' For MCA 382 August 18 (EMI)	August 18	Love Is So Easy (45, 1978, one week); Theme From Which Way Is Up (19, 1978).	Extensive advertising trade, consumer music press. Basic servicing of disco, clubs, related magazines.	Sounds re-take of Which Way Is Up, same chugging, infectious beat with sharp, incisive vocals pushing things along. Could well be in 75 soon.
TAMMY WYNETTE Womanhood Epic EPC 6565 (CBS)	September 1	Stand By Your Man (1, 1976); D.I.V.O.R.C.E. (12, 1975); I Don't Wanna Play House (37, 1976)	PAs in UK, tour, music and general press interviews.	Message song over military sounding beat which sounds retrograde to these ears but for others milk and honey. Lady could be back in big time with another heart rending story designed for handkerchief song fans.
TOMMY HUNT Stop The Bus RK 1012 (Pye)	September 1	Crackin' Up (39, 1975); Loving On The Losing Side (28, 1976); One Fine Morning (44, 1976).	Pre-release servicing of discos produced great response. Nationwide PA tour, Discos, tv, radio stations.	One-time Flamingos member, solo for Scepter-Ward, original record of I Just Don't Know What To Do With Myself, always popular with Northern disco fans, here with lively number, disco "floor-filler" which thanks to title riff at right moment mostly disguises basic flab in song. Chances good for crossover from disco chart into Top 75.
THE PONITAILS Born Too Late ABC 4223 (Anchor/CBS)	August 18	With song above (5, 1968); Early To Bed (26, 1969).	Special press release, normal company servicing of media.	Must for stock, gorgeous oldie which flows with benign innocence. Organ, tenor-sax lie behind Toni, LaVerne and Patti's story of love which might have been. No hyphen in group name in label credit. From LP, At The Hop (ABC 5175), as flip, also given A, Black Slacks from Joe Bonnett & The Sparkletones, Top 20 US hit, end of Fifteen. Good double-sider.
RICH KIDS Ghosts Of Princes In Towers EMI 2848 (EMI)	August 18	Rich Kids (24, 1978, five weeks).	Numerous articles consumer music press, frequent gigs, previous TOTP on single, forthcoming album with ads of this, title track, released September 8.	Mick Ronson arranged, bears benefit of several plays with its slightly contrived but ultimately successful layer of building sound. Lyric becomes less clear as record progresses but given media attention should find further chart placing for group headed by Glen Matlock.
COUNT GIOVANNI DI REGINA Just One Cornetto Magnet MAG 127 (EMI)	August 11	Artist hits under variety of musical flavours including 53 & 3rd, Shag, 100 Tons & A Feather, Bubblerock.	Presumably no Radio One airplay unless by default for extended version of Walls "Cornetto" tv commercial but from latter, extensive airing.	Neopolitan sound from delights of waler-thin vinyl with production from London's own heart-throb, Jonathan King who might just be mystery artist. Apparently many enquiries to dealers whether commercial on disc — which sounds promising for peach melba of a record which for me at any rate will find way not into freezer but bonfire.
JOHN COOPER CLARKE Post-War Glamour Girl CBS 6541 (CBS)	August 25	None	Picture bag, extensive interviews, particularly more new wave oriented music press plus some provincials. Features in music press long before this 45. Numerous gigs including backing on national tours of other artists.	Destined for top ten or nowhere world. New wave world poet with disco backing to contemporary style reading of modern vernacular which sounds great. Sales in home area, Manchester, plus new wave quarters; if radio programmers latch, then who knows. Naturally already featured by John Peel.
MUSIQUE Summer Love CBS 6579 (CBS)	August 25	None	Usual company servicing of outlets.	Fresh, summer, light disco feel to record which captures world of Seaside Special, "Fun-programming" syndrome. With airplay, continuation of sunshine from August 18 weekend, could make chart.
RONNIE HARWOOD Baby I Love You RCA PB 5013 (RCA)	August 11	None	Basic company servicing.	Not title associated with Aretha Franklin, Ronettes, Dave Edmunds. Penned by artist, who has associations with Screaming Lord Sutch, Paul Nicholas, Graham Bonnett, Steve Marriott, Jimmy Page. Song itself deserves charting, perhaps vocals slightly too thin, could have done with girl chorus but good, well constructed pop song with excellent, catchy title riff.
DEVO Come Back Jonee Virgin VS 223 (Virgin)	August 18	None	Colour bag, lyric on back-sleeve, gray vinyl in limited edition. Considerable artist coverage in new wave oriented music press.	Not surprisingly Brian Eno production. Off-beat, infectious, "hanging in the air" style number which should find good sales from new wave circles. Other than with deserved airplay, chances very limited, although coloured vinyl plus bag might give vital push into very lower regions of 75.
ULTRAVOX Slow Motion Island WIP 6454 (EMI)	August 7	None	Group recipients of considerable music press coverage, colour bag, limited 12", transparent vinyl limited edition, London's Marquee, August 19 — 23. Reading Festival Expected September tour.	Kraftwerk, Eno style association, cut from expected third LP, gradually builds, unfolds into head grabbing number but unlikely to grab much airplay, from band who once centre of attraction have in recent suffered interest eclipse.

## ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
VARIOUS ARTISTS California Jam 2 CBS 88318 RRP £5.99 (Sept 1) (CBS)	August 25 Album already issued US with some import demand suggesting UK release necessary.	Too many listed artists for individual coverage but albums from Santana, Dave Mason, Ted Nugent, Mahogany Rush (CBS), Jean-Michel Jarre (Polydor), Heart (Portrait, previously Arista)	Santana recording since 1969, many albums, famous for Latin, jazz, rock styles — merging with 1977 hit, She's Not There, HS 12 reclaiming some recent lost popularity; Mason, once member, Traffic, first solo LP 1972, increasingly becoming MOR; Nugent, guitarist with style, Amboy Dukes, solo LPs, own band; Heart, major US band, generally ignored here but have following; Aerosmith, current US hit single, Come Together from Sgt. Pepper's Lonely Hearts Club Band, heavy band. Many others on disc.	Initial import interest from UK music press. Some airplay already. Ads in relevant journals with servicing of djs, programmes with interest in kind of material featured.	Double-record set, might have been better as single. Name-list impressive, debatable whether any exonerated from view that their tracking here much a mixture. If album has base, then perhaps lies in heavy musical nature of groups chosen. Analysis Santana's playing Jugando means third LP running with cut while live Moonflower album also contain Dance Sister Dance. Mahogany Rush two tracks, Johnny B. Goode, I'm A King Bee, numbers found on their live album. Like all live albums problems of atmosphere, crowd noise makes for apparent authenticity but at home can pall — represented at most annoying on this set during Ted Nugent cuts. Arista, now Portrait recorded Heart — perhaps surprise for competence in non-studio setting. Dave Mason leaves the enquiring soul interested in his future in despair. The Jean-Michel Jarre version of Oxygene (Part 5) recorded, sticking out like a sore thumb, presumably at time "fill-in" music. Record cover with sticker attempts dramatising event.
BLONDIE Parallel Lines Chrysalis CDL 1192 (Iphonodisc) RRP £4.19	September 8 Currently group here on tour with popularity high particularly from recent hit parade success Denis (2, 1978); (I'm Always Touched By Your Presence Dear (10, 1978).	Blondie (Private Stock); Plastic Letters (Chrysalis, released February, 1978), containing two hit singles, Denis and Presence, Dear.	First band with name, 1973 but present line-up basically evolved 1975. Record contract, October 1976, first single Sex Offender (X Offender in UK), found on debut LP, Blondie. Known for Sixties sound then, also on second album, Gold for album two, Plastic Letters; hit singles, UK tours. Band much featured in all music papers, general press, partly from performing and photogenic qualities of lead singer, Debbie Harry.	Group heavily featured music press including specialist monthlies like Zig-Zag. Lead singer Debbie Harry won for group acres for press copy. Several UK tours extensively covered, followed by press. Various radio, press interviews since Chrysalis association with pre-UK summer tour media coverage. Special reception in London for some oddly chosen press, radio personnel. Current UK tour with major radio play of new single, Picture This. Ads trade, music press, shop display material. Expected that promotion will adapt itself to rapidly changing situation as single expected to chart producing continued TOTP, other radio, tv bookings.	Dealer's dream, every track sounds potential hit single, very much in mould of recent hits, (present one which is culled from the LP) with artists achieving feat of preserving their own integrity yet providing what the trade would define as the "real goods." Spanking pace throughout with endless catchy openings, rhythms, with production from the well-known British gentleman, Mike Chapman. Each and any cut will find way into radio programming, indeed to this reviewer's mind chosen single not the strongest cut. Expected short tracking, presence of sixties touch but group cannot be put into total time bag. Although lead singer Debbie Harry shones, noticeable improvement, placing of group instrumental work, some splendid bass, mixing with drums. Dealers into making money should saturate their store with pics, posters, album sleeves for this should sell. Excellent pop.
DOLLY PARTON Heartbreaker RCA PL 12797 RRP £3.99. Cassette PK 12797 £4.10 (RCA)	August 25 Second 1978 LP from lady, continued effort to maintain popularity shown by sell-out Autumn of 1977; degree of success with previous record releases, particularly Jolene (7, 1977).	Albums from Jolene onwards, available RCA including two compilations, The Best of Dolly Parton; The Best Of Dolly Parton Volume 11.	With Porter Wagoner Show, US, went solo 1974 with Jolene hit single (later here), album. Transcended slowly limitations of country, moving into rock, with several compositions recorded by other luminaries like Linda Ronstadt, Emmylou Harris, Maria Muldaur. Various US hit LPs, singles with latter suffering comparative eclipse here since '76, Jolene.	Much copy in recent years on lady's career, singing talents, with also considerable coverage of lady's upper region. Noticeable in lush album sleeve that latter played down, attempted diversion to right leg! Unfortunately no tour to co-incide with LP release but expected copy, ads in country music magazines and relevant places elsewhere. LP receiving good initial plays on all kinds of programmes.	RCA rightly believe album represents continuation of artist move toward more mainstream pop sound blended with country roots. Shows songwriting ability in numbers like Baby I'm Burnin', Nickels And Dimes, The Man plus rather slow funk, disco styled number I Wanna Fall In Love. For this reviewer, The Man, S2T3, most interesting artist, penned song, best cut on album with its rather off-beat edge, interesting use of pause, intelligent arrangement. Though some of musical backing seems unsympathetic to song and vocals, instanced by overdose, strident, jarring brass S2T1 whilst elsewhere sudden musical intrusions away from basic melody seem often unwarranted. Listenable without exactly exciting. Reasonable sales predicted. Interesting whether The Man would make UK hit single if issued.
THE KING'S SINGERS 10th Anniversary Concert Album 2LP set with classical on 11 EMI KS 1002 RRP £4.40 (EMI)	August 25 Quick meeting of demand for album only recorded May 1 of this year from live concert at London's, Royal Festival Hall.	Filed under classical, MOR EMI catalogue. In latter: Out Of The Blue (EMC 3023); Keep On Changing (EMC 3076); Lollipop (EMC 3093); King Singer's Swing (EMC 3157); Contemporary Collection (EMD 5521); On One-Up series, King Singers (OU 2118). In October: Tempus Fugit (EMI 2851).	Formed ten years ago, Cambridge based, found early, general popularity for interpretation of traffic report in song. Now over 250 songs in repertoire with current popularity largely owing to appearances in BBC-tv series featuring Nana Mouskouri. Early style represented on 10th anniversary concert LP with opening cuts, recalling choral scholar background of members but known these days for interpreting all kinds of song. Summer 1978, recorded album, German folk songs which awaits release.	Numerous tv appearances in past years, particularly Nana Mouskouri show. Current tour. Otherwise basic company sell-in to shops. September 1, new single; Strawberry Fields Forever (EMI 2851), record in strawberry vinyl with record bag possessing strawberry flavour. Produced by ELP's Greg Lake. Single is from next album, Tempus Fugit but obviously sales will draw attention to current release, back catalogue.	Evergreens, folk songs, contemporary pop material, novelty songs, constitute fare. Record captures second half of 10th Anniversary Concert. For long-time followers of this singing ensemble album tracking faithfully documents varying singing skills with their uniqueness in dismantling, rebuilding songs to suit their harmonies. Although rock fans hardly listen there is version of Young's After The Gold Rush plus Lennon-McCartney composition, Ob-La-Di, Ob-La-Da, Hardy though interpretation of "current" material.

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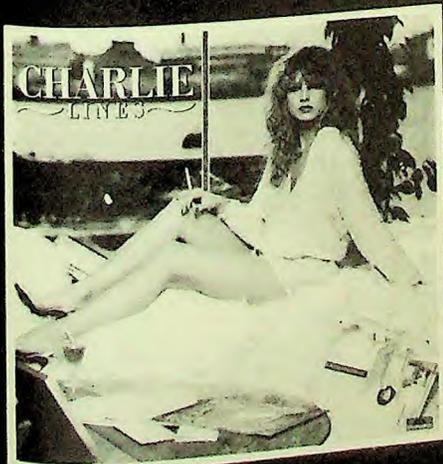
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# 60 ALBUMS

— NEW ENTRY  
★ — PLATINUM LP  
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● — GOLD LP  
(£300,000 on or  
after 1st Jan. '77)  
□ — SILVER LP  
(£150,000 on or  
after 1st Jan. '77)  
— 1 — RE-ENTRY

LABEL & NO. /DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO. /DISTRIB.
RSO 2658 123 (F)	31	30	7	⊙ A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)
Atlantic K 50498 (W)	32	45	3	SHADOW DANCING Andy Gibb (Albhy Galuten/Karl Richardson)	RSO RSS 0001 (F)
RSO RSD 2001 (F)	33	59	2	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V2086 (C)
K-Tel NE 1034 (K)	34	—	—	DOUBLE VISION Foreigner	Atlantic K 50476 (W)
K-Tel ONE 1009 (K) on Reedman)	35	43	3	A SONG FOR ALL SEASONS Renaissance (David Hentschel)	Warner Brothers K 56460 (W)
Target TGS 502 (W)	36	—	—	ITCHY FEET Johnny Cash	CBS 10009 (C)
CBS 96000 (C)	37	49	10	⊙ 20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)
Motown STML 12087 (E)	38	—	1	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
CBS 86067 (C)	39	40	5	□ SHOOTING STAR Elkie Brooks (David Kershbaum)	A&M AMLH 64695 (C)
EMI EMTV 11 (E)	40	—	—	LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)
K-Tel NE 1033 (K)	41	35	2	□ EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)
Vertigo 6641 807 (F)	42	60	3	⊙ EVITA Various	MCA MCX 503 (E)
Stiff SEEZ 4 (E)	43	36	56	⊙ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
EMI CUN 39108 (E)	44	—	1	SGT. PEPPERS LONELY HEARTS CLUB BAND Peter Frampton/Bee Gees (George Martin)	A&M AMLZ 66600 (C)
Decca TXS 129 (S)	45	—	1	OBSESSIONS UFO (Ron Vevison)	Chrysalis CDL 1182 (F)
Sire K 56530 (W)	46	43	28	● PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
EMI EMC 3223 (E)	47	—	1	VAN HALEN Van Halen (Ted Templeman)	Warner Brothers K 56470 (W)
pic/Cleveland Int. EPC 82419 (C)	48	38	11	BACK AND FOURTH Lindisfarne (Gus Dudgeon)	Mercury 9109 609 (F)
Island ILPS 9502 (E)	49	47	23	● KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
EMI K 53081 (W)	50	—	—	TV SPECIAL Elvis Presley	RCA PL 42370 (R)
—	51	29	7	ROCK RULES Various	—
—	—	—	6	⊙ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	—

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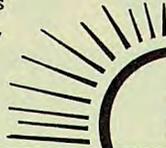
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CHART FOR PERIOD AUG. 12-18

# TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	26	⊙ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	31	30	7	⊙ A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)
2	2	6	● NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic K 50498 (W)	32	45	3	● SHADOW DANCING Andy Gibb (Albhy Galuten/Karl Richardson)	RSO RSS 0001 (F)
3	6	9	● GREASE Original Soundtrack	RSO RSD 2001 (F)	33	59	2	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V2086 (C)
4	4	3	● STAR PARTY Various	K-Tel NE 1034 (K)	34	—	—	● DOUBLE VISION Foreigner	Atlantic K 50476 (W)
5	9	9	● CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)	35	43	3	● A SONG FOR ALL SEASONS Renaissance (David Hentschel)	Warner Brothers K 56460 (W)
6	3	6	● 20 GIANT HITS Nolan Sisters (Roger Greenaway)	Target TGS 502 (W)	36	—	—	● ITCHY FEET Johnny Cash	CBS 10009 (C)
7	8	10	● WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	37	49	10	⊙ 20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)
8	12	13	□ NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)	38	—	—	● DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
9	7	10	● STREET LEGAL Bob Dylan (Don DeVito)	CBS 86067 (C)	39	40	5	□ SHOOTING STAR Elkie Brooks (David Kershbaum)	A&M AMLH 64695 (C)
10	5	7	● 20 GOLDEN GREATS The Hollies	EMI EMTV 11 (E)	40	—	—	● LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)
11	10	5	● IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)	41	35	2	□ EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)
12	13	11	● LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	42	60	3	⊙ EVITA Various	MCA MCX 503 (E)
13	20	31	● NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	43	36	56	⊙ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
14	14	11	● SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)	44	—	—	● SGT. PEPPERS LONELY HEARTS CLUB BAND Peter Frampton/Bee Gees (George Martin)	A&M AMLZ 66600 (C)
15	16	11	□ OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)	45	—	—	● OBSESSIONS UFO (Ron Veison)	Chrysalis CDL 1182 (F)
16	19	5	● CAN'T STAND THE REZILLOS The Rezillos (Bob Clearmountain/Tony Bongiovi)	Sire K 56530 (W)	46	43	28	● PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
17	17	26	● THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	47	—	—	● VAN HALEN Van Halen (Ted Templeman)	Warner Brothers K 56470 (W)
18	27	24	□ BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)	48	38	11	● BACK AND FOURTH Lindisfarne (Gus Dudgeon)	Mercury 9109 609 (F)
19	15	5	● HANDSWORTH REVOLUTION Steel Pulse (K. Pitterson/P. King)	Island ILPS 9502 (E)	49	47	23	● KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
20	18	13	● BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk)	Asylum K 53081 (W)	50	—	—	● TV SPECIAL Elvis Presley	RCA PL 42370 (R)
21	25	79	⊙ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	51	29	7	● ROCK RULES Various	K-Tel RL 001 (K)
22	11	42	⊙ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	52	42	6	⊙ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
23	21	21	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)	53	28	19	● YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)
24	24	9	□ TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)	54	34	22	⊙ 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)
25	26	2	● THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams (Jack Gold)	CBS 86068 (C)	55	56	2	● TELL US THE TRUTH Sham 69 (P. Wilson/J. Persey)	Polydor 2383 491 (F)
26	23	4	● B FOR BROTHERHOOD Brotherhood of Man (Tony Hiller)	Pye NSPL 18567 (A)	56	41	4	● SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
27	22	31	⊙ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	57	54	3	● BLAM Brothers Johnson (Quincy Jones/Brothers Johnson)	A&M AMLH 64714 (C)
28	37	2	● WHO PAYS THE FERRYMAN Yannis Markopoulos	BBC REB 315 (A)	58	—	—	⊙ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
29	31	2	● LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028 (B)	59	—	—	⊙ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52061 (W)
30	32	14	● BLACK AND WHITE Stranglers (Martin Ruschent)	United Artists UAK 30222 (E)	60	—	—	● LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)

ABBA	27,43,58	DURY, Ian	13	MARLEY, Bob & The Wailers	48	SAYER, Leo	40
BEACH BOYS	37	ELECTRIC LIGHT ORCHESTRA	22,31	MARTELL, Lena	29	SEX PISTOLS	33
BONEY M	2	EVITA	42	MATHIS, Johnny	53	SHAM 69	55
BOOMTOWN RATS	24	FLEETWOOD MAC	21	MATHIS, Johnny/Deniece Williams	25	SIMON & GARFUNKEL	56
BREAD	59	FOREIGNER	44	MEAT LOAF	25	STAR PARTY	4
BROOKS, Elkie	39	FRAMPTON, Peter/Bee Gees	44	MOODY BLUES	15	STEEL PULSE	18
BROTHERHOOD OF MAN	26	GENESIS	23	NOLAN SISTERS	6	STRANGLERS	30
BROTHERS JOHNSON	57	GIBB, Andy	10	PINK FLOYD	52	THIN LIZZY	12
BUSH, Kate	17	GREASE	47	PRESLEY, Elvis	50	UFO	45
CASH, Johnny	36	HALEN, Van	10	REZILLOS	16	WALSH, Joe	20
COLE, Nat King	54	HOLLIES	3	RENAISSANCE	35	WAYNE, Jeff	7
COMMODORES	8	LINDISFARNE	48	ROCK RULES	51	WILLIAMS, Don	11
DARTS	38	LONDON SYMPHONY ORCHESTRA	5	ROLLING STONES	14	WINGS	60
DIRE STRAITS	38	MANHATTAN TRANSFER	46	SATURDAY NIGHT FEVER	1		
DYLAN, Bob	9	MARKOPOULOS, Yannis	28				

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 21 NICK LOWE \_\_\_\_\_ HALFWAY TO PARADISE  
 22 LARRY WALLIS \_\_\_\_\_ POLICE CAR  
 24 THE DAMNED \_\_\_\_\_ DON'T CRY WOLF/  
 DOUBLE 'D' SIDE \_\_\_\_\_ ONE WAY LOVE  
 25 WRECKLESS ERIC \_\_\_\_\_ RECONNEZ CHERIE  
 26 JANE AIRE \_\_\_\_\_ YANKEE WHEELS  
 28 THE BOX TOPS \_\_\_\_\_ CRY LIKE A BABY/  
 \_\_\_\_\_ THE LETTER

LOT 1 JOHNNIE ALLAN \_\_\_\_\_ PROMISED LAND

OFF 1 SUBS \_\_\_\_\_ GIMME YOUR HEART  
 2 ERNIE GRAHAM \_\_\_\_\_ ROMEO  
 3 THE MEMBERS \_\_\_\_\_ SOLITARY CONFINEMENT

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CHARTBREAKER

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# TOP 75 SINGLES

🏠 = FORECAST  
 ⬆️ = MILLION (PLATINUM)  
 ● = 1/2 MILLION (GOLD)  
 ○ = 1/4 MILLION (SILVER)  
 £ = SALES INCREASE OVER LAST WEEK

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
1	5	5	<b>THREE TIMES A LADY</b> Commodores (James Carmichael/Commodores) Jobete Motown TMG 1113 (E)	
2	3	5	<b>IT'S RAINING</b> Darts (T. Boyce/R. Hartley) Magnet Magnet MAG 126 (E)	
£ 3	19	19	<b>RIVERS OF BABYLON/BROWN GIRL IN THE RING</b> Boney M (F. Farian) Hansa /ATV/Blue Mountain Atlantic/Hansa K 11120 (W)	
£ 4	6	4	<b>DREADLOCK HOLIDAY</b> 10cc (10cc) St. Annes Mercury 6008 035	
5	2	16	<b>YOU'RE THE ONE THAT I WANT</b> John Travolta/Olivia Newton-John (John Farrar) Famous Chappell RSO 006 (F)	
£ 6	12	3	<b>OH WHAT A CIRCUS</b> David Essex (M. Batt) Evita/Leeds Mercury 6007 185 (F)	
£ 7	10	4	<b>JILTED JOHN</b> Jilted John (Martin Zero) Sparta Florida/Kennel EMI International INT 567 (E)	
£ 8	8	6	<b>SUPERNATURE</b> Cerrone (Cerrone) Panache Atlantic K 11089 (W)	
9	5	9	<b>FOREVER AUTUMN</b> Justin Hayward (J. Wayne) Leeds/Jeff Wayne CBS 6368 (C)	
£ 10	16	7	<b>IT'S ONLY MAKE BELIEVE</b> Child (R. Singer) Francis Day/Hunter Ariola Hansa AHA 522 (F)	
11	9	12	<b>BOOGIE OOGIE OOGIE</b> A Taste Of Honey (F. & L. Mizell) Carlin (Tower) Capitol CL 15988 (E)	
12	7	12	<b>SUBSTITUTE</b> Clout (Grahame Beggs) ATV Carrere EMI 2788 (E)	
13	15	6	<b>BABY STOP CRYING</b> Bob Dylan (D. DeVito) Big Ben CBS 6499 (C)	
14	13	9	<b>5-7-0-5</b> City Boy (Lange) Zomba/City Boy/Chappells Vertigo 6059 207 (F)	
15	11	9	<b>NORTHERN LIGHTS</b> Renaissance (D. Hentschel) Warner Bros./Andrew Heath Warner Brothers K 17177 (W)	
16	14	6	<b>IF THE KIDS ARE UNITED</b> Sham 69 (J. Pursey/P. Wilson) Singatune Polydor 2059 050 (F)	
£ 17	27	4	<b>BRITISH HUSTLE/PEACE ON EARTH</b> Hi Tension (K. Ayivoi/A. Sadkin) Screen Gems/EMI Island WIP 6446 (E)	
18	18	7	<b>WHO ARE YOU</b> The Who (Glynn Johns/Jon Astley) Eel Pie/Essex Polydor WHO 1 (F)	
£ 19	25	4	<b>AN EVERLASTING LOVE</b> Andy Gibb (B. Gibb/A. Galutin/K. Richardson) RSO/Chappell RSO 015 (F)	
20	17	11	<b>COME BACK AND FINISH WHAT YOU STARTED</b> Gladys Knight & The Pips (McCoy/Klips) United Artists Buddah BDS 473 (A)	
£ 21	22	4	<b>WALK ON BY</b> Stranglers (Martin Rushent) Carlin United Artists UP 36429	
£ 22	23	8	<b>ANTHEM</b> New Seekers (D. Mackay) MAM CBS 6413 (C)	
£ 23	61	2	<b>PICTURE THIS</b> Blondie (Mike Chapman) EMI Chrysalis CHS 2242 (F)	
£ 24	26	4	<b>TOP OF THE POPS</b> Rezillos (Rezillos/J. Taylor) Virgin/Bleu Disque Sire SIR 4001 (W)	
🏠 25	49	2	<b>HONG KONG GARDEN</b> Slouxsie & The Banshees (N. Stevenson/S. Lillywhite) Polydor 2059 052 (F)	
🏠 26	31	3	<b>FORGET ABOUT YOU</b> Motors (P. Kerr/N. Garvey/A. McMaster) Island Virgin VS 222 (C)	
🏠 27	34	2	<b>I THOUGHT IT WAS YOU</b> Herbie Hancock (D. Rubinson & Friends) Panache/Wah Watson CBS 6530 (C)	
28	19	14	<b>SMURF SONG</b> Father Abraham (Pierre Kartner) Burlington Decca F 13759 (S)	
£ 29	32	2	<b>DAVID WATTS/A BOMB IN WARDOUR STREET</b> Jam (Vic Smith/Chris Parry) Davray/Carlin/And Son Polydor 2059 054 (F)	
30	21	9	<b>LIFE'S BEEN GOOD</b> Joe Walsh (B. Szymczyk) Warner Bros Asylum K 13129 (W)	
£ 31	58	2	<b>GREASE</b> Frankie Valli (B. Gibb/A. Galuten) RSO/Chappells RSO 12 (F)	
🏠 32	40	3	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b> Sylvester (-) Carlin Fantasy FTC 160 (E)	
🏠 33	47	3	<b>KISS YOU ALL OVER</b> Exile (Mike Chapman) Chinnichap/RAK RAK 279 (E)	
🏠 34	39	3	<b>GALAXY OF LOVE</b> Crown Heights Affair (Nerangis/Britton) Planetary Non Philips 6168 801 (F)	
35	30	7	<b>IDENTITY</b> X-Ray Spex (X-Spex/Falcon Stuart) Copyright Control EMI International INT 563 (E)	
£ 36	44	3	<b>TWO OUT OF THREE AIN'T BAD</b> Meat Loaf (T. Rundgren) DJM Epic/Cleveland EPC 6281 (C)	
37	20	10	<b>STAY</b> Jackson Browne (J. Browne) Lorna Asylum K 13128 (W)	
£ 38	45	3	<b>HOT SHOT</b> Karen Young (A. Khan/K. Borosiewicz) Carlin Atlantic K 11180 (W)	

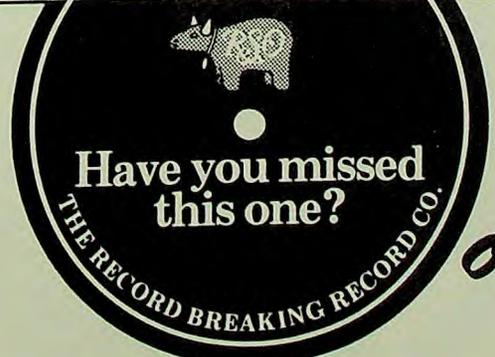
This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
39	NEW		<b>AGAIN AND AGAIN</b> Status Quo (Pip Williams) Shawbury/Eaton/EMI Vertigo QUO 1 (F)	
40	37	5	<b>SIGN OF THE TIMES</b> Bryan Ferry (-) E.G. Music Polydor 2001 798 (F)	
41	28	12	<b>FROM EAST TO WEST/SCOTS MACHINE</b> Voyage (R. Tokarz) Louvigny Music GTO/Hansa GT 224 (C)	
42	43	4	<b>RAININ' THROUGH MY SUNSHINE</b> Real Thing (K. Gold For T. Hall) Open Choice/Carlin Pye 7N 46113 (A)	
43	46	6	<b>STUFF LIKE THAT</b> Quincy Jones (Q. Jones) Sunbury A&M AMS 7367 (C)	
£ 44	50	6	<b>SOMEWHERE IN THE NIGHT/COPACABANA</b> Barry Manilow (R. Dante/B. Manilow) Rondor/Chappell Arista 196 (F)	
45	24	8	<b>COLD AS ICE Foreigner</b> J. Sinclair/G. Lyons/M. Jones/I. MacDonald Warner Bros Atlantic K 10986 (W)	
£ 46	63	3	<b>LET THE MUSIC PLAY</b> Charles Earlend (Muller/Earland) East Side Mercury 6167 703 (F)	
£ 47	62	3	<b>DON'T WANNA SAY GOODNIGHT</b> Kandikate (Mickie Most) Island RAK 280 (E)	
48	29	14	<b>DANCING IN THE CITY</b> Marshall Hain (C. Neill) Bob The Dog/Intersong Harvest HAR 5157 (E)	
£ 49	60	2	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle (Allen Reynolds) Goal United Artists UP 36422 (E)	
50	35	13	<b>WILD WEST HERO</b> Electric Light Orchestra (Jeff Lynne) Jet/UA Jet JET 109 (C)	
51	53	2	<b>SHE'S GONNA WIN</b> Bilbo (Bilbo) Lockwork/Heath Levy Lightning LIG 548 (W)	
52	36	12	<b>LIKE CLOCKWORK</b> Boomtown Rats (R. J. Lange) Sewer Fire Hits/Zomba Ensign ENY 14 (F)	
53	38	14	<b>RUN FOR HOME</b> Lindisfarne (G. Dudgeon) Crazy Music/Chappell Mercury 6007 177 (F)	
£ 54	72	2	<b>DON'T CARE</b> Klark Kent (Klark Kent) Island A&M AMS 7376 (C)	
55	NEW		<b>GOT A FEELING</b> Patrick Juvet (J. Morali) Gas Songs/Heath Levy Casablanca CAN 127 (A)	
56	59	17	<b>SHAME</b> Evelyn 'Champagne' King (Warren Schatz) Interworld RCA PC 1122 (R)	
£ 57	67	2	<b>LET'S START THE DANCE</b> Hamilton Bohannon (H. Bohannon) Intersong Mercury 6167 700 (F)	
58	42	9	<b>NO-ONE IS INNOCENT/MY WAY</b> Sex Pistols (Cook/Jones) Warner Brothers Virgin VS 220 (C)	
59	48	11	<b>DON'T BE CRUEL</b> Elvis Presley (-) Carlin RCA PB 9265 (R)	
60	70	2	<b>I WON'T MENTION IT AGAIN</b> Ruby Winters (S. J. Prod) Sea View Creole CR 160 (C/CR)	
61	41	11	<b>A LITTLE BIT OF SOAP</b> Showaddywaddy (Showaddywaddy) Sherwin Arista 191 (F)	
62	NEW		<b>A ROSE HAS TO DIE</b> Dooleys (B. Findon) Blacksheep/Heath Levy GTO GT 229 (C)	
63	56	6	<b>YOU'RE ALL I NEED TO GET BY</b> Johnny Mathis/Deneice Williams (J. Gold) Jobete UK CBS 6483 (C)	
64	54	4	<b>MAGIC MIND</b> Earth Wind & Fire (Maurice White/Kalimba) Chappell CBS 6490 (C)	
65	NEW		<b>METEOR MAN</b> Dee D. Jackson (P. Unwin/G. Unwin) Martin-Coulter Mercury 6007 182 (F)	
66	NEW		<b>COME BACK JONEE</b> Devo (B. Eno) Virgin Virgin VS 223 (C)	
67	NEW		<b>AIN'T NOTHING GONNA KEEP ME FROM YOU</b> Terri De Sario (B. Gibb/A. Galuten/K. Richardson) RSO Casablanca CAN 128 (A)	
68	NEW		<b>WINKER'S SONG</b> Ivor Biggin (Mr. Big Nose) Beggars Banquet/Andrew Heath (Beggars Banquet BOP 1)	
69	56	12	<b>USE TA BE MY GIRL</b> O'Jays (Gambie/Huff) Carlin Philadelphia PIR 6332 (C)	
70	52	5	<b>SHA LA LA LA LEE</b> Plastic Bertrand (-) Carlin/Kenny Lynch Vertigo/Sire 6059 209 (F)	
71	NEW		<b>AIN'T WE FUNKIN' NOW</b> Brothers Johnson (Quincy Jones) Sunbury/Kodi A&M AMS 7379 (C)	
72	NEW		<b>STANDING ON THE VERGE</b> Platinum Hook (Greg Wright) Bridgeport/MCPS Motown TMG 1115 (E)	
73	51	9	<b>IS THIS A LOVING THING</b> Raydio (R. Parker Jnr.) Warner Brothers Arista 193 (F)	
74	68	13	<b>AIRPORT</b> Motors (P. Kerr/N. Garvey/A. McMaster) Island Virgin VS 219 (E)	
75	NEW		<b>FM (NO STATIC AT ALL)</b> Steely Dan Warner Brothers MCA 374 (E)	

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

A-Z (TOP WRITERS)

Again And Again (Parfitt/Born/Lynton)	39
Ain't Nothing Gonna Keep Me From You (B. Gibb)	67
Ain't We Funkin' Now (various)	71
A Little Bit Of Soap (Fagan)	61
Airport (McMaster)	74
An Everlasting Love (B. Gibb)	19
Anthem (Peacock/Rodger)	22
A Rose Has To Die (B. Findon)	62
Baby Stop Crying (D. Dylan)	13
Boogie Oogie Oogie (Johnson/Kibble)	11
British Hustle (various)	17
Cold As Ice (Jones/Graham)	45
Come Back & Finish What You Started (McCoy/Cobb)	20
Come Back Jonee (M. Mothersbaugh/D.V. Casale)	66
Dancing In The City (Hain Marshall)	48
David Watts (Ray Davies/Paul Weller)	29
Don't Be Cruel (Blackwell/Presley)	59
Don't Care (Klark Kent)	54
Don't Wanna Say Goodnight (R. Ballard)	47
Dreadlock Holiday (Stewart/Gouldman)	14
5-7-0-5 (Mason/Broughton)	4
FM (Becker/Fagan)	75
Forget About You (A. McMaster)	26
Forever Autumn (J. Wayne/G. Osborne/P. Vibrass)	9
From East To West (various)	41
Galaxy Of Love (Nerangis/Britton)	34
Got A Feeling (P. Juvet/J. Morali/V. Willis)	55
Hong Kong Garden (various)	25
Grease (Barry Gibb)	31
Hot Shot (Khan/Borosiewicz)	38
Identity (P. Styrene)	35
If The Kids Are United (Pursey/Parsons)	16
Is This A Love Thing (R. Parker, Jnr.)	73
I Thought It Was You (Hancock/Cohen/Ragin)	27
It's Only Make Believe (C. Twitty/J. Mance)	10
It's Raining (Ian Collier)	2
I Won't Mention It (N. Mullins)	60
Jilted John (J. G. John)	7
Let's Start The Dance (Hamilton Bohannon)	57
Let The Music Play (Muller)	46
Kiss You All Over (N. Chinn/M. Chapman)	33
Life's Been Good (J. Walsh)	30
Like Clockwork (Goldof/Briquette/Crowe)	52
Magic Mind (M. White/F. White/V. White/I. Dunn/P. Bailey)	64
Meteor Man (G. Unwin/P. Unwin/D. Costler)	65
No-One Is Innocent (Cook/Jones/Briggs)	58
Northern Lights (Dunford/Thatcher)	15
Oh What A Circus (Rice/Lloyd Webber)	6
Picture This (D. Harry/C. Stein/J. Destril)	23
Rainin' Through My Sunshine (C. Amoo/E. Amoo)	42
Rivers Of Babylon (Farian/Reyam)	3
Run For Home (Hull)	53
Sha La La Lee (Lynch/Shuman)	70
Shame (Fitch/Cross)	56
She's Gonna Win (Bruce Spence)	51
Sign Of The Times (B. Ferry)	40
Smurf Song (Kartner/Linic)	28
Someone In The Night (W. Jennings/R. Kerr)	44
Standing On The Verge (Clinton/Cook)	72
Stay (Williams)	37
Stuff Like That (Q. Jones)	43
Substitute (Wilson)	12
Super Nature (Cerrone/Wisniak)	8
Talking In Your Sleep (Roger Cook/Bobby Woods)	49
Three Times A Lady (L. Richie)	1
Top Of The Pops (J. Callis)	24
Two Out Of Three Ain't Bad (J. Steinman)	36
Use Ta (Gambie/Huff)	69
Walk On By (Bacharach/David)	21
Wild West Hero (Lynne)	50
Who Are You (P. Townsend)	18
Winker's Song (Mr. Biggin)	68
You Make Me Feel (Sylvester/Wirrich)	32
You're All I Need (N. Ashford/V. Simpson)	63
You're The One That I Want (Farrar)	5

**Steve Kipner**



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## Reading Festival

IN RECENT years Reading Festival reviews have read more like Met. Office warnings, so it is with pleasure that I report that not a single drop of rain fell on the Reading revellers over the weekend. The only dampener on the proceedings was the storming of the stage during the Sham 69 set at the climax to Friday evening and the occasional tin can battles.

Saturday boasted the strongest line up with Status Quo topping the bill. The day got off to a pacy start with Speedometer who were followed by The Business. The theme for Jenny Darren's appearance was "Jenny Darren's Got Balls" and she went some way to proving it by belting out some crowd pleasing raunchy rock, featuring material from her recent DJM album. Next (the band's name) followed, opening with a moderate version of Roy Orbison's

Pretty Woman and not improving on that with their own material.

Gruppo Sportivo was the joker in the pack — a Dutch band singing (in English) some very original material with a great many influences. Frank Zappa seems to be one of the influences evident in the often comic lyrics performed by the two girl singers and guitarist/vocalist and the band included one Zappa number in the set featuring songs from the Epic album Ten Mistakes.

A&M act Nutz included the Francis Rossi produced single track No Loving Tonight amongst some neat bouncy rock. The Greg Kihn Band found itself awkwardly placed in the running order with the audience by now restless and anxious to get to the meat of the evening.

The "meat" started with a confident performance from Lindisfarne who repeated the triumphant Hammersmith Odeon show, treating the audience to old favourites such as Lady Eleanor and Meet Me On The Corner along with Run For Home and other cuts from their Phonogram album Back And Forth.

American visitors Spirit — now reduced to a three piece with Randy California and Ed Cassidy the only originals — must have been new to most Reading fans but had certainly won them over by the end. California seems much influenced by Jimi Hendrix reproducing the legendary guitarist's stunts of playing guitar solos behind his head and with his teeth. Cassidy, in fact, once played with Hendrix and Spirit payed tribute with exciting versions of Hey Joe and All Along The Watchtower. The best number, though, was the encore — Wild Thing — which master of ceremonies John Peel tried in vain to prevent due to lack of time. New product is Spirit Live on the Omega label.

The Motors have come a long way since they appeared down the bill at last year's Reading but did not quite manage to confirm the new found status with a rather lack lustre performance. The Motors certainly presented a strong vocal front with six singers working together on their recent Virgin hit Airport

plus new single Hot Love and Emergency, but the slower reggae number Cold Love from the first album came out on top.

The crowd finally got what it wanted having chanted Quo throughout the day. Status Quo audiences — like policemen — seem to get younger and in the ten years the group has been at the top it has added a new generation of fans with each album and tour.

The start was traditional with front men Rossi, Parfett and Lancaster boogieing together before bursting away in different directions as they moved into Caroline. Some sound problems seemed to dog the performance, though the frenzied crowd did not seem to mind as they followed a couple of old hits with a chunk of material from their last Phonogram chart album Rocking All Over The World, including the title track itself. Quo slipped in one of the tracks — Dirty Water — which departed from their usual driving rock'n'roll and the audience did not seem to object to what was almost country rock but this was just an interlude. Quo was soon back in the groove with the long jamming number Forty Five Hundred Times. The set was nicely rounded off with Roadhouse Blues, the old Doors number which has become a feature of Quo's live act.

Status Quo may only get together every now and then to gig or record, scattered as they are all over the world, but when they do, they prove each time that they are indeed — as a Phonogram press release tags them — "The Barons of Boogie". **DAVID DALTON**

remaining Fish, Barry Melton often lapsed at their Lyceum gig on Sunday.

The mood of the Electric Kool Aid Acid Test has, for most of the relevant generation, gently subsided into history, so the constant references to shooting up backstage, or the tut-tutting about the rising price of dope, seemed just a little quaint. However, if it was rather hard on this particular showing to recognise the man who has been described as "one of the few musicians who survived the Sixties and actually analysed and placed the failures of the Acid Test culture in a wider American context" it was not hard to enjoy the duo's generous offering of excellent acoustic guitar playing and strong, tuneful, country-style vocals.

McDonald worked hard on his partisan but rather (too-well-behaved audience with his opener Holy Roller ("religion has set me free") and finally got to enjoy the clapping. Before handing over to the talkative Melton he demonstrated his abilities in acoustic rock, Dylanesque ballad, and drawing c&w styles. Tricky Dickie from Yorbalinda was the closest that little set came to rending the curtain of political hypocrisy. Melton gave rowdy and rousing treatment to Money, and amusing Marshmallow Road, and amusing Marshmallow Road, a skilfully fingerpicked guitar solo; and then the two joined forces for the finishing section of the act. This took an enjoyable look back to songs such as Here I Go Again, and Sweet Lorraine, and McDonald announced that because he was rather missing the band he would be returning next spring with an electric line up once again.

Meal Ticket proved what a great, musically and lyrically inventive, band it is with a very strong opening set, which reinforced impressions that here was a quality rock (with a nod in the direction of country) outfit which needs only the hint of a break to make it. They took a Country Joe audience from a mood of polite attention to hollering enthusiasm in the course of their set — no mean feat.

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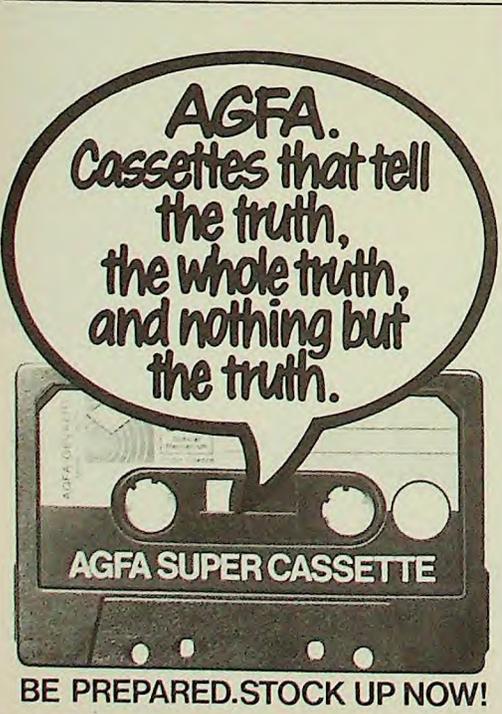
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# DOOLEY'S DIARY

**MUSIC BUSINESS** promotion persons invited to the recent screening of *Grease* by RSO Records UK, attired themselves — as requested — in appropriate Fifties gear. Judd Lander of CBS (front, clutching dancer Jackie Baron) won first prize, and is seen with, from left, RSO publishing chief Alexander Sinclair, dancers Joan Davis and Tony Dilson, Private Stock promotion chief Winston Lee, dancer Kathy Collins, CIC UK head of publicity Ian Freeman and Ashley Newton of RSO Records.



## OH GOY!

the following day was a cheque from Goy for £1,000 with the added message "Hope this will make you change your mind".

Thinking nothing more of his joke, Goy was staggered to receive a call from the assistant manager of his bank informing him that his account was seriously overdrawn after £1,000 had been paid to a Mr

Griffin. Goy expressed indignation that the bank had not received the letter (which he never sent) stopping the cheque and promised to recover the money. After assurances on the phone from Griffin that he would contact his bank, Goy was still doubting the producer's honesty.

Griffin gave the game away when he phoned later calling himself Mr Rich from the bank's head office and Goy recognised the disguised voice. Goy realised he had been the victim of an elaborate hoax, with Griffin even finding out the names of the manager and assistant manager at Goy's bank.

By the way Goy is not even taking anyone to lunch any more!

## Hook line and single

**THE NEW** single by Yes called *Don't Kill The Whale* and written by band members Jon Anderson and Chris Squire is likely to bring considerable financial benefit to Greenpeace, the direct action environment group closely involved with the *Save The Whales* campaign.

Yes will donate one penny for every copy of the single sold to Greenpeace, and it's reckoned that should be worth several thousand pounds to the cause.

*Don't Kill The Whale* is included in the new Yes LP *Tormato*, scheduled for release by Atlantic on September 8, which has shipped gold on advance orders — the first time Yes has achieved this distinction in the UK.

ASTOR ISN'T the biggest label in Australia, but it's certainly firing on all cylinders these days. Managing director Rex Barry and newly appointed MCA label manager Barry Board were in London last week to mark the renewal of Astor's licensing deal for MCA down under, continuing an eight-year association.

Not only that, but also Barry was here to finalise the licensing deal won by Astor for the Motown catalogue in Australia which takes effect on October 1. This is a quite remarkable coup, ending an eight-year Australian licensing link between Motown and EMI.

It was Barry's first visit to Britain, and he is continuing to Los Angeles for further talks with Motown and then a vacation in Hawaii.

EMI RECORDS licensing controller Ken Butcher addressing the EMI Latin American label managers' conference in Acapulco: "A lot of you have been apologising to me for your bad English, and before I start my speech I think I should do the same."

AN APPARENT overkill in the matter of shipping out new releases was highlighted at the National Association of Broadcasters radio programming conference in Chicago last week. Arista Records president Clive Davis expressed the opinion that 500,000 was the optimum number to fill the States, and above that it became bravado and bad business. He was responding to a New York programme director who had drawn attention to a statement by Casablanca president Neil Bogart that the label was about to ship four million Kiss albums. How many of that four million would come back, queried the programme director, adding that he understood that of three million Sergeant Pepper albums shipped by RSO, 2½ million were coming back. Bogart replied that previous Kiss albums had a six per cent return rate, and Casablanca overall has a 17 per cent return rate. What, we wonder, does all this mean in relation to the frequent stories about so-and-so's new album shipping gold, platinum or whatever if a large number of the shipment return unsold?

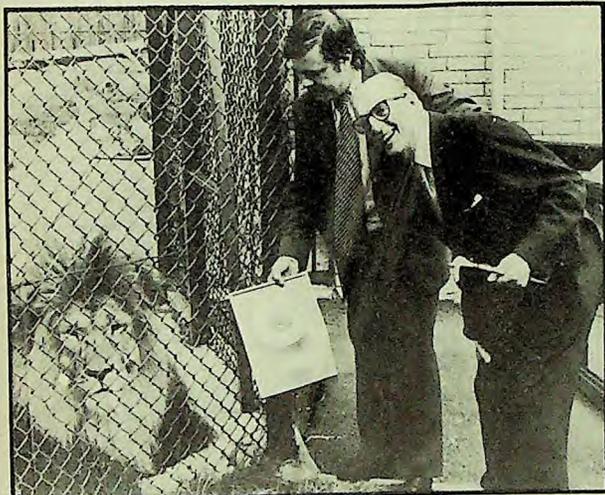


AIR-EDEL's Maggie Garrard flew to New York with jingle writer Graham Preskett to record Eartha Kitt extolling the virtues of Sparklets Soda Syphons for screening here in November ..... former Precision Tapes manager Gary Mann has joined Hohner as marketing manager ..... more staff shuffling news expected from EMI later this week ..... Alan Freeman denies rumour that he is in line for Radio Trent programme controller's chair, and is taking Saturday Rock Show on the road to nine venues beginning with Reading on September 13 ..... announcement imminent of Radar distribution deal for US and Canada.

SURPRISING LOW profile publicity for upcoming Frank Sinatra concert dates at Royal Festival Hall ..... EMI's mor division preparing new label launch ..... champagne celebration last week to mark 19 years completed by Janice Cable with Music Publishers Association ..... despite his surname, Kid Jensen only just starting driving lessons ..... UA Records stock controller Fran Burgess leaving music business to live in France ..... R&RN editor Paul Phillips recording single for Logo this month ..... Buddy Holly Week next week with private screening of The Buddy Holly Story movie, followed later by release of MCA's six-LP set of The Complete Buddy Holly ..... Gem-Toby business affairs manager David Simone marrying Linda Blackhall in Las Vegas ..... Dusty Springfield rumoured to be contemplating autumn concert dates after recording her second comeback album.

HAVE YOU heard the one about the promotion man, the BBC producer and the payola cheque?

Chrysalis promotion manager Geoff Goy needed to tape two Blodwyn Pig albums and contacted Jeff Griffin, producer of Radio One's In Concert and renowned for his comprehensive album collection. Griffin delivered the albums in an envelope marked "Sorry I took so long to make up my mind but I decided not to use the band". Sellotaped to the returned package



STANLEY HOLLOWAY (right) recorded his famous monologue *The Lion And Albert* 46 years ago, and it's sold over 500,000 copies during the intervening period. In recognition of this and to express Blackpool's thanks for being made famous throughout the world by the recording, the 88-year-old star was presented with a gold disc by the Blackpool council. Showing the trophy to an unimpressed lion is Peter Smith, EMI Dancing managing director.

## YESTERDAYS

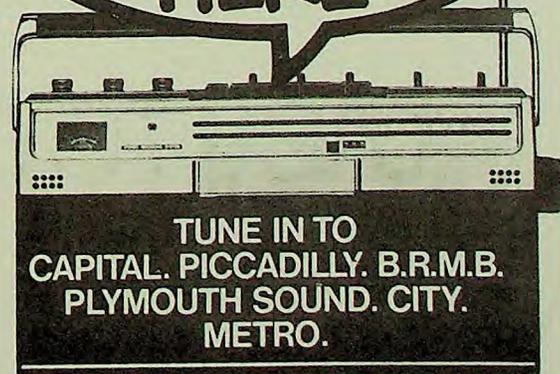
10 YEARS AGO  
September 4 1968

EMI's appointment of Colin Hadley to World Record Club gen. seen as move to increase club's business . . . Polydor signs Kama Sutra and will launch Buddha and Curfom labels . . . Screen Gems/Columbia Music will have SGC logo, though first release will be under Atlantic banner . . . Pye's disc and publishing profits hit all-time high of £879,000 in year ending March 31 . . . MCA rushes cast album of *Man Of La Mancha* . . . Mort Nasatir, MGM president, resigns — no immediate plans announced . . . Tommy Loftus appointed head of promotion for Philips . . . Saga starts campaign for 16 titles . . . Sandie Shaw version of *Those Were The Days* rushed on Pye to clash with the Mary Hopkins original on Apple while Dream A Little Dream Of Me out by Mama Cass and Anita Harris . . . Atlantic releases "new" Otis Redding LP — the first issue following the great soul artist's death.

5 YEARS AGO  
September 8 1973

GRRC TOLD that 18 per cent of dealers were placing orders three and four times a day and asks that indies collate orders to prevent burdens on depots which led to CBS introducing surcharges on orders of less than £25 . . . Louis Benjamin planning album to feature Royal Command Performance artists . . . Bill Martin sells his stake in Escape recording studios . . . Island debut solo single by Bryan Ferry is *A Hard Rain's Gonna Fall* . . . Air Edell m.d. Annie Farrow leaves to study law and is replaced by Bill Barringer . . . Campbell Connelly promotion manager Colin Berry leaves after five years to join BBC as Radio 1 and 2 announcer . . . Rolling Stones form publishing company Promopub BV based in Holland with catalogue handled by Essex Music International except US and Canada . . . first title is the band's *Angie* . . . SLP package *The Motown Story* available again in limited edition.

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September

3 Liverpool Empire

4-5-6 Birmingham Odeon

8-9 Aberdeen Capitol

10-11 Edinburgh, Usher Hall

13-14 Newcastle City Hall

15 Bridlington, Spa Pavilion

16-17-18 Manchester Apollo

19-20 Bristol, Colston Hall

21 Southampton Gaumont

23-24 Wembley, Empire Pool

25 Brighton, New Conference Centre



Album 9102 503. Cap e 7231 303.

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