

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

# MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 70p

## Cherry Red switches to cassette 45s

WITH SINGLES presses throughout the country working at full capacity, Cherry Red Records, the London-based independent has decided to switch to single cassettes.

The 7" disc, Howard Hughes b/w China's Eternal by The Tights, was released on September 22 and sold out the initial pressing in ten days. Now, it is available as a cassette (catalogue number SCP-CHERRY 2) and it will retail for 80p, the same price as the disc.

Said Ian McNay, director of Cherry Red: "The idea of doing a single cassette came about because of the terrible trouble we were having getting the record re-pressed after it initially sold out. When pressing capacity is tight, as it is at the moment, it is the person with the least muscle that suffers most — and that is the small label. I found a way of doing the single cassette for only slightly more than the total cost of producing a 7" single with special bag; and cassette capacity is comparatively easy to obtain at the moment.

"Obviously it will take time to gauge dealer and public reaction but I believe there is a demand for it. Our distributor, Spartan, is 100 per cent behind the idea, and other Spartan distributed labels have shown interest in following our lead."

## Park returns to Clyde

ANDY PARK is returning to Radio Clyde as head of programmes. Currently programme controller at Radio Forth, Park takes up the post on December 4, just eight months after making the surprise move from Glasgow to Edinburgh.

Park cites family and financial pressures as the reasons for his moving back to Glasgow before the end of this one year contract, but he is happy with the job he has at Forth.

## CHART ACTION

IT'S STRAIGHT in at 24 for Olivia Newton John's Hopelessly Devoted To You followed by Showaddywaddy's Pretty Little Angel Eyes at 28 and Heatwave's Always and Forever at 36 leading eleven new entries. Elvis Costello has the week's fastest mover with Radio Radio shifting 34 places to 29. Also moving well: City Boy's What A Night (73 to 49), Eddie Henderson's Prance On (62 to 44) and Foreigner's Hot Blooded (58 to 42). Highest riser in the Top 30 is Jam's Down In The Tube Station (25 to 15).



## RSO dominates quarterly figures

EMI INCREASES its market share in albums and singles — partly helped by the inclusion of United Artists — but it is undoubtedly RSO's quarter in the *Music Week* survey of the BMRB chart, coming out top singles label, second albums label, and helping Polydor to double its company share of singles.

RSO's successes with Saturday Night Fever and Grease also help boost Chappell to No. 1 spot in the corporate publishing chart — an innovation this quarter following requests from a number of companies to show publishing market shares expressed separately as individual companies and as "umbrella" companies. Carlin tops this quarter's individual companies.

The figures are based on the quarter July to September and are shown in full in p.8. EMI is seen to have 22 per cent of the companies' album market, followed by CBS with 13.6 per cent and WEA with 12.5 per cent. EMI takes 25.4 per cent of the companies' singles market followed by CBS with 13.6 and WEA with 13.1 per cent.

Polydor has 12.9 per cent of the companies' singles market compared to 5.9 per cent a year ago, and Phonogram increases its share to 10.0 per cent compared to 4.1 per cent last year, while Pye slips to 5.3 per cent.

CBS comes out top albums label with 8.1 per cent and RSO second with 5.5 per cent. RSO is top singles label with 8.1 per cent, CBS second with 6.6 per cent and Atlantic third with 6.1 per cent.

## Big Christmas campaigns

THE BIG guns are being wheeled out for the Christmas market.

And they're being backed with extensive TV advertising and general promotion with hundreds of thousands of pounds being spent.

A & M is mounting its biggest ever campaign for the Carpenters LP, *Singles 1974-78*. A national ad campaign costing £300,000 starts November 10.

EMI LRD has also announced its biggest spend to date

with £300,000 to promote Neil Diamond 20 Golden Greats (EMTV 14). Release date is November 3.

Motown UK is planning an extensive TV/general advertising campaign for *The Commodores Greatest Hits*, released November 10.

Rod Stewart's new Riva album, *Blondes Have More Fun*, distributed by WEA, is released November 14 and coincides with the start of the singer's "biggest ever" world tour.

Full details of all these campaigns are on page four.



## 34 UK companies at record size Musexpo

from NIGEL HUNTER

MIAMI BEACH: A 34-strong contingent of British music industry companies are among those gathering here for Musexpo 78 from Saturday (4) until November 8 at the Konoover (Hyatt) Hotel.

Musexpo president, Roddy Shashoua, claims a record total of 2,500 participants representing 39 countries for this fourth annual American answer to Midem.

Among artists scheduled to appear in the Musexpo International Artists Showcase on Saturday and Sunday are Switch, Mother's Finest and The McCrarys, all recent US charters. Monday evening's Country Music Association gala will feature Brenda Lee and Don Williams.

Rondor Music UK managing director, Bob Grace, told *Music Week*: "I'm here because there are a lot of European publishers attending Musexpo whom I wish to see and I'm also interested to see how Musexpo is developing as an event."

DJM Records and Dick James Music are represented here by DJM Records USA general manager, Carmen La Rosa, and Dick James Music Inc. professional manager, Allan Tepper, in the unavoidable absence of Dick James and Ronald Cole in other parts of the world.

Cole told *MW* in London that it was good to have the Dick James Organisation represented at Musexpo "because you never know what material you might find or whom you might meet at an event of this kind."

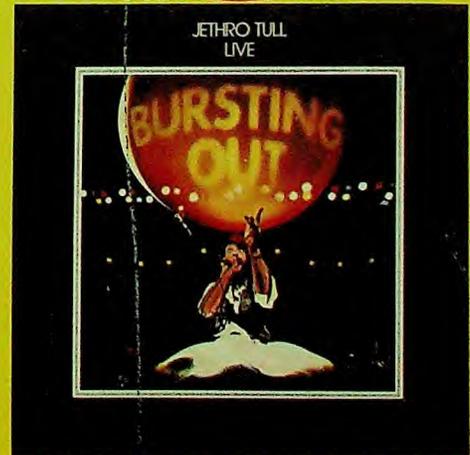
## Anatomy of a record deal

WHEN A band as prestigious as the Rolling Stones joins a company as big as EMI the negotiations for the contract are protracted to say the least. Earlier this year EMI successfully concluded the deal to sign the Stones. *Music Week* brings you the inside story in *Anatomy Of A Record Deal* — a fascinating account by top show business writer David Lewin. See pages 46 & 47. Plus all the usual *MW* features.

Chart survey 8. Tipsheet 10. Retailing 12. International 14. Publishing 16. Broadcasting 20. Talent 22, 24. Classical 26.

## JETHRO TULL LIVE

NEW ALBUM



JETHRO TULL LIVE—BURSTING OUT CJT4  
also available on cassette.

Chrysalis

## NEWS

## Rare tracks

I FEEL a protest is in order regarding your Fact Sheet review of the Brenda Lee EP (*MW* October 11), in which Tony Jasper comments: "The flip side track's a waste of vinyl". It is obviously apparent to anyone with some knowledge of the fifties collectors' scene that Mr Jasper knows nothing whatsoever about the demand for rare and obscure tracks.

MCA are doing a great job. It's a shame other companies are not as on the ball as MCA are. I feel sure this Brenda Lee EP will mark up more sales than of the others in this series so far. Someone at MCA is in the know, if Tony Jasper isn't.  
*Mel Crawford, Selectadisc, Bridlesmith Gate, Nottingham.*

*Tony Jasper replies: The MCA press release made no mention of the rarity value of the B side tracks and I think it is unreasonable to expect me to know every jot and tittle of the changing whims and fancies of those who play the rare, obscure market. My remarks were made in the context of the general record buyer who I thought would be more interested in a Brenda Lee EP with four hits a side.*

I READ with interest the topical and highly amusing article in your retailing section, entitled The cost of price rises (*MW* October 21). After one has got over the humorous aspect of the points raised I think one starts to almost fall head-first into an abyss in the fear of being caught up with the latest price rise or a supplier's highly inflationary profit margin.

To be absolutely frank, I cannot agree more with the general point that people working in the record industry from the record company point of view seem to be completely oblivious to the fact that the demand for record and tape product is neither infinite or solely supplyable by the manufacturers in this country. I happen to run an export company which has been in operation for some seven years and my prime task when exporting is to supply goods to countries where those particular records or tapes are not available. That means that my prime markets are America, Africa, Japan and Australia.

But from experience I also happen to know that exporting at cut prices can be highly profitable for the exporter and totally damaging for the country into which the goods are imported. There was a time about five years ago when several of the

## Systematic price rises endanger the industry

## LETTERS

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

independents in this country were offering discounts of up to 40 per cent off dealer price to ensure that supplies of their product were heavily infiltrated into Northern Europe, primarily into Germany, Holland, Belgium and France. Since this was the order of the day all the exporters in London were involved in the same game, which luckily for all of us has now changed to a rather more sophisticated and businesslike affair where we now deal with exporting unavailable product rather than merely attempting to beat each

other on parallel exports.

The reason I mention this is that it must not be forgotten that one of the major reasons why so many sales managers and managing directors can have their photograph on the front of *Music Week* holding gold records is not due to their own personal achievement in the A & R field, but rather than other companies abroad supplied them with their hits and have created the world demand for product which simply could not stick on the shelves even if you applied glue to the sleeves before putting them there! At the same time the parallel importation of product of these major worldwide chartbusters is on the increase and any title which is in the Top Twenty for more than a week or so is now immediately vulnerable to parallel imports, whether they be from Northern Europe, America or at much lower prices from such countries as Italy, Spain or even South American states like Columbia.

There is in fact only one reason why retailers should be approached on a daily basis in this country by import wholesalers to purchase chart material at highly advantageous prices and that is quite simply that the price of records in this country has increased at a faster rate than anywhere else in the world, allowing for variances of exchange-rate inflation which when companies are sometimes exporting, they do not take into account. If an Italian branch of a multi-national corporation decides that it wants to sell at £1.50 ex-works then it will definitely have many buyers in this country and the domestic situation surrounding such technicalities as royalties, copyright and full accountability can probably do to the wall for one reason or another.

Although one might like to level accusations that other countries were deciding to jump on the export bandwagon to this country, one cannot really blame people for wanting to jump on a situation which makes them money. That is, assuming that we believe in some form of capitalist Europe and that we do not intend to leave the European Economic Community which allows for the free flow of goods, irrespective of national inflation problems — or national pride for that matter!

I think that it is about time that people in this country started hammering home the truth to domestic manufacturers in as much as there will be no future for manufacturing in this country if prices are allowed to increase systematically on an annual basis without any form of control or regard for the International situation. It has already got to the ridiculous situation whereby exporters like ourselves quite often look to other countries to supply the goods for third parties, rather than making the purchase on home territory. In the job that I find myself at the moment there are not too many worries because I know that at the flip of a coin I could turn my entire company round to importing and within a matter of weeks set up a distribution system here with probably upwards of 500 customers. But what about the individual retailer who is not quite so lucky, or in fact the chain retailer, who looks around and decides that the time has come to buy imports in preference to domestic product purely because of the price consciousness of both the retailers and the public who make up that market?

Maybe the odd sales manager or even managing director of various record companies in this country might care to reflect on the above before it is too late.

Even that Rolls Royce in the garage may not save him from the dole queue... *C.C.J.D. Stylianou, managing director, Caroline Exports, London NW10.*

## Dissenting voice on the tour

I WOULD like to comment on the Dealer Tour recently held in Bristol, for in reading the various quotes from some of the company representatives, and letters from dealers, I feel this event should be put into perspective.

One well understands the need for *Music Week* to launch something of this and I agree it is a good idea. What concerns me is the criticism by certain dealers of the majors for not attending. This is most unwarranted for they stand to gain very little and I am sure could utilise their money in far better ways.

However this could be a useful exercise for the smaller labels to exploit their wares and no doubt you will go ahead with a repeat performance next year. If this is so may I suggest you should not repeat your dealer of the year contest. This is not sour grapes because I would not expect to win such a competition (although I would put my staff against any others in open competition).

I am merely stating how utterly ludicrous such a competition is and how completely offensive it is from an impartial observer such as myself who feels he knows the dealers in most areas. Were the criteria you referred to in your earlier statements utilised genuinely? Did you have representatives making visits and reporting sincerely? Did they acknowledge years of devoted and cooperative effort on the part of some dealers — or did you get the haphazard opinions from a few company representatives?

You might have obtained a cheap form of publicity, but I can assure you that in some cases you will have certainly made some people realise

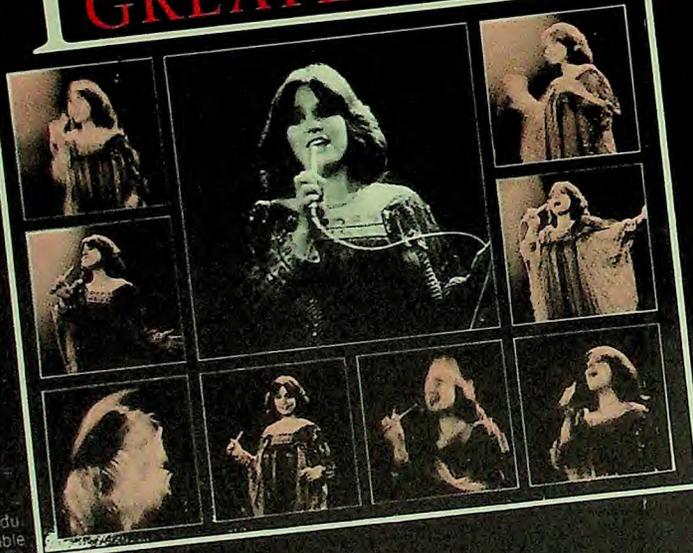
what a complete mockery such a competition is.

*F. Exon, Oxford Street, Weston-super-Mare, Avon.*

**THE EDITOR replies:** No record company, however large, can afford to miss an opportunity to communicate with the dealers and the Dealer Tour provided a unique opportunity to meet on neutral ground. One very large major — *EMI Records* — was on the tour and found it very beneficial, and several of the other majors have indicated they will be with us next year. On the Dealer Of The Year context, I must clarify that this was not intended to find the definitive best dealer in each area. As Mr Exon suggests this would have taken months of research through the country, but we did make it clear in advance that the winners could be selected from those either nominated by company salesmen or by the shops themselves. All of these shops were then visited by independent "inspectors" who assessed the dealers on a number of points like attentiveness and helpfulness of staff, quality of display etc. And yes, we did get publicity — but it certainly was not cheap!

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**A new album from Tina Charles**  
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biggest selling numbers, including  
**'I Love To Love' 'Dance Little Lady, Dance'**  
**'Dr. Love' and**  
**'I'll Go Where Your Music Takes Me'**

With tracks like those it just can't miss. You shouldn't miss it either!

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

### People spot colour



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WEEK**  
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## Topic's Tellastory

TOPIC DISPLAYS is mounting a Christmas push for its children's story cassettes with a new distribution deal via Lugtons. The entire series — comprising 23 stories — of *The Tales Of Beatrix Potter* produced by Bartlett and Bliss for the Tellastory label have been collected in a package of six cassettes each retailing at £3.49 and catalogue numbers are TSP 401 to 406 inclusive. Point of sale material includes leaflets and colour cut outs of Peter Rabbit and other Beatrix Potter characters. Advertising space has been booked in the December issue of *Parents* magazine and trade press ads are also planned.

Three of the cassettes have already been issued in French translation (TSP 407/8/9).

Topic is also re-packaging existing cassette product in time for the Christmas market. The four cassettes are *Milly Molly Mandy* (TS 310), *The Best Of Milly Molly Mandy* (TS 307), *The Best Of Teddy Robinson* (TS 306) and *Galdora The Rag Doll* (TS 314).

BARBARA CARTLAND'S album of *Love Songs*, released on State through WEA, on November 3, will be supported by national press advertising, and merchandising for 300 shops. The prolific romantic novelist now turned singer will also be personally promoting the LP with radio and TV interviews. She is

# MCA's disco Christmas

MCA IS planning an assault on the disco market in the run-up to Christmas.

The campaign will be spearheaded by a compilation album titled *Downtown Disco Party* (MCF 2866) released November 10.

Side one of the LP contains 23 minutes of continuous music featuring full-length US disco mixes of two Stargard hits *Which Way Is Up* and *What You Waitin' For* and War's *Galaxy* plus Rose Royce's chart hits *Car Wash* and *Put Your Money Where Your Mouth Is*. Side two contains past disco favourites

## MARKETING

including *The Clapping Song* by Shirley Ellis, *Love Unlimited's Walkin' In The Rain With The One I Love* and *Len Barry's 1-2-3*.

Promotion for the album will include *Downtown Disco Party* nights throughout the country with special beer mats, balloons and posters. Radio ads will be taken on soul shows and press ads will be concentrated in all black music and

number of appearances at discos. The band scored a big import hit with *Ten Per Cent* which has been included in the album *Saturday Night Disco Party* which is mid-price over here.

*EMI LRD plans a strong marketing campaign for the new single and album from X-ray Spex, both titled Germ Free Adolescents. The band will be touring extensively to major venues and press ads will be backed with badges, posters and 400 window displays showing the band members in, and breaking out from test tubes. The album is also featured on Woolworth's Christmas TV ads and an Old Grey Whistle Test appearance has been scheduled for December 5.*

TOP SALSOUL group, *Double Exposure* arrived in this country earlier this week for a short promotional visit including a

number of appearances at discos. The band scored a big import hit with *Ten Per Cent* which has been included in the album *Saturday Night Disco Party* which is mid-price over here.

*THE NEW Jethro Tull single on Chrysalis (a specially-recorded track which is not on any LP) will be promoted with a 15,000 limited edition on white vinyl, in a picture bag. A Stitch In Time b/w Sweet Dream is released on November 3.*

TO TIE in with Millie Jackson's November tour, Polydor will be taking extensive advertising in the music press to promote the single, *Go Out And Get Some (Get It Out Cha System)* and album, *Get It Out 'Cha System*. The tour culminates with two dates at London's *Hammersmith Odeon*.

Issac Hayes has flown into

disco publications.

In addition, MCA is also promoting a number of disco-oriented singles including *I'll Keep You Satisfied* by Adrian Baker, *Disco Fever* by N.R.G., *Party* by Leon Haywood and *Youngblood* by War. Both NRG and Haywood are available in 12" versions as well.

Released this week is the new *Diana Ross/Michael Jackson* single, *Ease On Down The Road* (MCA 396) from the double soundtrack of the forthcoming film *The Wiz*, the album of which is released this month.

London for early November dates to promote his new Polydor album, *For The Sake Of Love* (Polydor 2480 475). Supporting the tour and album will be ads in MM, RM and *Black Echoes*.

Bryan Ferry's new single is his version of the old Irish folk tune, *Carrickfergus* (Polydor 2001 834) and it will be backed with trade press ads.

Polydor and EG Management "are aiming for full media control to push Phil Manzanera's new single, *Remote Control/'K' Scope*". Extensive advertising plus two colour mailer leaflets for the strike force have been made, alongside 2000 two colour badges reading "Manzanera Remote Control".

Following the initial success of *Brian Eno's Music For Films LP*, Polydor is taking out further ads including one in the December issue of *Films and Filming*.

## Briefs...

MCA RECORDS is rush-releasing the London cast album of the forthcoming musical, *Beyond The Rainbow*. The show opens at London's Adelphi Theatre on November 9 and stars Italian singer/actor Johnny Dorelli, Roy Kinnear, Lesley Dugg, Janet Mahoney and Noel Johnson. It has already been a great success in Italy, Spain and Mexico — breaking box office records in each territory. A single, *Clementina*, sung by Johnny Dorelli, is also being rush-released. STIFF IS releasing *Rachel Sweet's B-A-B-Y* (BUY 39) on November 10 after testing radio station reaction to the Be Stiff train tour artist's album. This Sweet version of the late sixties *Carla Thomas* original will be shipped in black vinyl and plain bags but picture bags will be available to dealers who telephone Stiff.

INDEPENDENT LOCAL Radio revenue for September amounted to £2,389,116, bringing the total for the year to date to £19,713,453. This compares with a figure for the first nine months of 1977 of £15,459,453.

NORTH LONDON wholesalers Lugtons is distributing product on the small classical label Unicorn, supplementing the label's own distribution set up.

## MOVES

THE ASSOCIATION OF Independent Radio Contractors is now located at 8 Great James Street, London WC1N 3DA. The new telephone number is 01-405 5036.

TAPE ONE Studios have moved to 29/30 Windmill Street, Tottenham Court Road, London W1. Telephone 01-580 0444.

# Polydor merges promo and overseas divisions

AS OF November 1, Polydor's promotion division and overseas exploitation division are to merge into one unit, to provide — in the words of md AJ Morris, "Britain's best promotion team."

Tony Bramwell, who has been working as an independent promotion man for Polydor for the past seven years joins the company full time and will head the new division. Adrian Rudge, currently overseas exploitation manager will maintain his overseas responsibilities and becomes deputy head of

promotion.

Bramwell, with promotion executive John Howson, continue to work on national television and radio promotion and Howson will also have special responsibility for regional promotion through Phil Patterson, the newly appointed regional co-ordinator.

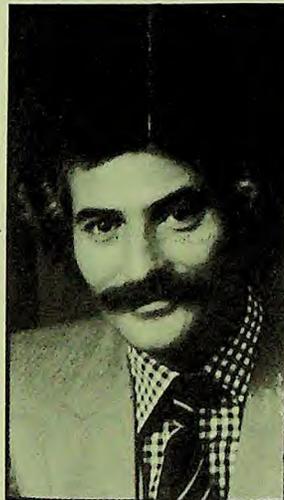
Other members of the new promotion team will be Bob White, Chris Withers-Green, Joe Reddington, Theo Loyla and artist liaison manager Maurice Gallagher.

NIKKIE LEVENE formerly promotion assistant at Magnet Records has left to join forces with Marilyn Ford at the newly formed Tequila Promotions where they can now be contacted on 01-935 6720, 67 Wigmore Street, W1. . . . Maureen O'Grady promoted to Decca senior press officer with Hugh Birley becoming press officer. They are joined by Richard Routledge who takes over as assistant press officer. Robert Blenman has also been promoted and becomes London promotion representative, while still maintaining his responsibilities as Decca's disco promotion manager. Dave Hoskins has been appointed field promotion representative (south) — he was previously in *Melody Maker's* advertising department. . . . Marvin Howell to

## Clark's promotion

AL CLARK, Virgin's press officer for the past four and a half years, has been appointed director of publicity, effective immediately. His assistants, Sally Cooper and Linda Gamble will replace him as press officers and a further staff member will be added next year.

Pye promotion department, working on radio and TV previously with Decca. . . . Freddy Lloyd to Polydor to take on product responsibility for the m-o-r and jazz catalogues; Lloyd was formerly with Decca. . . . June Wood promoted to disco promotions manager at Pye reporting to Peter Summerfield, deputy marketing manager. . . . Pam Nettle to MCPS as pa/secretary to managing director Bob Montgomery, MS Nettle previously worked as secretary to Charles E Brown at RCA Records. . . . Ray Cooper has joined Jet Records to take up a new position as Sales manager. Previously he was sales manager for Anchor/ABC and from '74 to '76 he worked for Transatlantic. His main responsibilities at Jet will be to liaise between head office and accounts, one stops and wholesalers and to be a representative between Jet, the retailer and CBS. . . . Ian Collet appointed Island's assistant sales manager. . . . Patricia Feldman to the newly created position of manager, CBS legal administration and contracts, previously business affairs administration officer. . . . Bob Hill to Burning Sound as marketing manager from Tape Duplicating Company. . . . Tony



## Loggins joins WEA

DAN LOGGINS has joined WEA as executive director of international a&r, based in New York. He was formerly executive director of a&r at CBS in London. Nesuhi Ertegun, WEA International president, has taken particular personal interest in this appointment, said that Loggins' task would be "to make the three WEA companies in the US more conscious of the important records by the WEA companies around the world. . . and to bring the attention of the international companies the new and significant signings by the US companies".

At CBS Loggins headed a department which brought onto the roster artists including Johnny Nash, David, Essex, Mott the Hoople, Crawler and Wayne's War of the World project.

At WEA he will report directly to Ertegun.

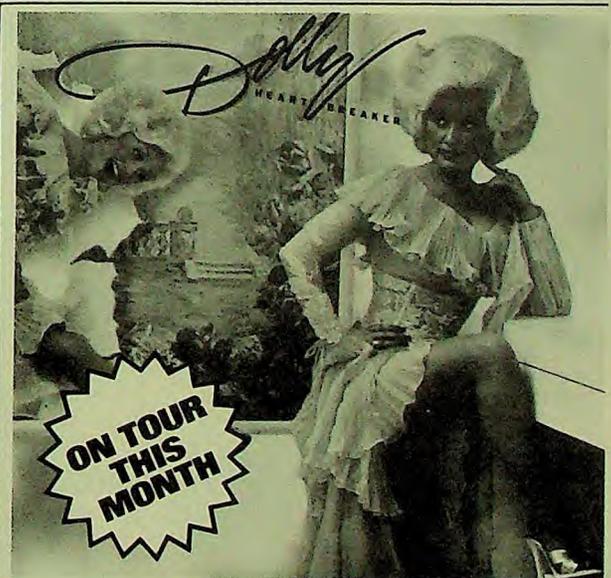
Eyles has been promoted to national sales director for Pye Records. . . . Bill Stevenson to marketing manager, Ronderscrest Records, from club entertainment consultant.

## Island launches ZE label

A NEW label, called ZE Records, has been launched with the release of *Hard Day At The Office* (WIP 6467) by a New York band called *The Reasons*.

ZE, licensed to Island Records in Britain, has been formed by Michael Zilkha and Michael Esteban. Second release on the label will be *Disco Clone* by Christina (WIP 6466). Both singles will appear on a split Island/ZE label, although the 12" version of *Disco Clone* — released November 10 — will be on the ZE label and will carry a ZE catalogue number (12ZE001).

Among the other bands and artists on ZE are the *Contortions*, *DNA*, *Teenage Jesus and The Jerks*, *Symphostate*, *James White and The Blacks* and *Rosa Yemen*.



## Dolly Parton: Heartbreaker

A great new album from Dolly Parton — backed by press advertising, and a tour.

Album: PL 12797. Cassette: PK 12797.

Telephone orders: 021-525 3000.

## NEWS

## £300,000 push for Carpenters singles LP

A & M RECORDS undertakes its largest ever promotion this month when the Carpenters LP, Singles 1974-78 (AMLT 19748) is released.

The album, the follow-up to Singles 1969-73, which has sold nearly two million copies in Britain, will be the subject of a £300,000 national advertising campaign, launched November 10.

The campaign will include:

- National TV advertising in all ITV regions, starting November 15.
- Four week commercial radio campaign starting November 15.
- 750 window in-store displays

nationwide, starting November 13, supported by 2000 display packs with initial orders.

- Extensive trade press advertising.

- 400 site nationwide poster campaign at all main British Rail stations from mid-November until Christmas.

- Merchandising material including browser cards, streamers, banners, showcards, display packs, carrier bags and posters.

Singles 1974-8 is released November 10 with a triple embossed gold foil jacket (see illustration).

## Peak TV time ads for Commodores greatest

MOTOWN UK is to take national peak TV time for the US compilation album, The Commodores Greatest Hits. The LP includes nine Top 50 tracks dating from 1974 and the number one hit, Three Times A Lady.

TV advertising is from November 30 to December 8, with a November 10 release date for the LP (STML 12100). On the same day, Motown will also release the two-year-old single, Just To Be Close To You (TMG 1127), which was a US hit,

but missed the charts here. First 25,000 will be in colour bags and the cover is a miniature of the Greatest Hits sleeve.

The single will be featured in some of the press advertising which will back up the TV campaign and this, though national, is centred on the ATV, Granada and Trident areas. Motown has promised extensive consumer and trade press advertising, plus window displays and posters. The single may receive additional promotion via the music press later in the month.

## Stewart display competition

A SPECIAL window display competition is being arranged by Riva Records to promote the new Rod Stewart album, *Blondes Have More Fun*, released on November 14.

Riva's promotion is aimed specifically at those retailers who are not usually serviced by WEA's display team. They are being invited by Riva and WEA, Riva's distributing company, to order special display material, make up their own window promotion and then submit a photograph of the final results. The competition will be judged by a panel including *MW* editor, Rodney Burbeck, WEA Merchandising Manager Bernie McDonald, and Riva Promotion Manager Bill Stonebridge.

Winning retailer will be given a £150 cash prize and the two runners-up will receive £75 each. All dealers entering the competition will receive a free tee-shirt on receipt of their display photograph.

Stewart's album will retail at the recommended retail price of £4.49, as opposed to the usual WEA deluxe price of £4.99. It has again been produced by Tom Dowd, responsible for Stewart's last three albums, and includes the new single, Da' Ya' Think I'm Sexy? (Riva 17).

The singer starts a world tour at the end of November.

## Biggest spend ever on Diamond from EMI

EMI LRD has announced details of its biggest campaign to date. Neil Diamond 20 Golden Greats will be the subject of a total spend of £300,000 including £250,000 of peak-time national TV advertising, starting November 6. In addition there will be 2000 window displays plus in-store EP samplers.

The album, EMTV 14, features 20 songs from Diamond's years with MCA, a period during which he notched up UK album sales of more than 1,250,000 units.

Release date is November 3. Retail price for the disc is £4.40 (inc VAT) with dealer price £3.06 (exc. VAT). For the cassette and cartridge, retail price is £4.60 and

dealer price £3.19. It is on full SOR until January 19. Minimum initial orders are 25 for discs, 10 for cassettes and five for cartridges (Firm Sale).

Tracks on the album include Sweet Caroline, Holly Holy, Song Sung Blue and I Am, I Said.

## New pop weekly in January

A NEW consumer pop music weekly paper is to be launched in January next year aimed directly at "teenage pop fans who buy the singles and albums that hit the charts". Publishers are Thompson and Walsh in association with Terry Hornett and Roger Pinny of Carlton Publishing.

With the title *Superpop*, the new paper will be launched with an initial print order of 150,000 copies and will be distributed by Spotlight Magazine Distribution. A launch campaign will be supported by £50,000-worth of TV, radio and press advertising.

Publisher Alan Walsh said: "Superpop will be for the younger pop fan. It will be designed to contrast sharply with the music weeklies which feature punk-style bands. It will be the clean paper for the clean kids."

Thompson and Walsh were both formerly associated *Melody Maker*, *Disc*, *Sounds* and *Popsop*, and currently publish *Black Echoes*, *Beat Instrumental* and the *Abba Magazine*.

- Other new music-oriented magazines are expected to be published shortly — IPC is readying a musical instrument/amplification magazine and several new teenage and sub-teen magazines, and a new disco newspaper is also in the pipeline.

## Charisma's record profits

RECORD PROFITS were achieved by Charisma Records for 1977 and provide a solid base for the company's US label launch set for November.

Income for the year increased by 53 per cent over 1976 and gross profits exceeded £½ million. Domestic income increased by nearly £¼ million, while foreign income achieved a £½ million upsurge. Genesis has been the biggest money spinner for the company.

These figures lead Charisma to claim the position as the largest British based independent record label and managing director, Brian Gibbon, explains: "During the years of 1975 and 1976 we had to consolidate our position. It was a result of this strong consolidation that

we achieved such good figures in 1977, even in a depressed market. Catalogue sales have always represented a high proportion of our turnover and our long term philosophy on the acquisition of album artists has proved very successful as shown in our latest figures."

Looking to the future he says: "Current sales are 19 per cent over budget with only nine months of sales. We have already exceeded the full year turnover 1977 and profit forecasts for 1978 should be just as encouraging. With a move back to open management backed by an energetic new team, we look forward to being even more active in the record field."

## WEA opens US factories

"EXPLOSIVE GROWTH of record sales, requiring a substantial increase in record pressing capacity in the US": this is one of the reasons behind a plan by WEA's parent company to set up plants all over America.

Warner Communications Inc, already has factories in Britain and Germany, but is entering the business of manufacturing records in the US for the first time.

A nationwide manufacturing complex should be ready by mid-1982. Technology employed or developed at the UK and German factories, including, presumably, the picture disc method developed at Damont, will be incorporated in the new plants.

The first factory will be in Scranton, Pennsylvania, near the existing Speciality Records Corp.

plant, whose stock has been acquired by WCI and will be run by Richard Marquardt, former chief executive officer and principle shareholder of Speciality, who will now be president of WEA Manufacturing East.

In the next few years record plants will be built all over the US, close to WEA distribution centres. While not at present revealing estimated costs, WCI states it has "allocated the necessary resources to assure the construction of the most modern state of the art facilities in the record industry".

## MTA Awards—details

ENTRIES FOR the MTA Record Awards are now being accepted and recordings which are submitted should have been published, though not necessarily recorded, in the UK between January and December 1978.

Companies wishing to submit entries in any of the categories — symphony, concerto, complete opera, orchestral concert, chamber music, solo vocal, solo instrumental, choral, historical, operetta, m.o.r. vocal and non-vocal, spoken, comedy, early instrumental, bargain price — should contact MTA secretary Arthur Spencer-Bolland at the association's offices.

## Double Cleo from RCA

RCA IS releasing a double Cleo Laine album this month. Titled *Word Songs*, it features musical settings of poetry from Shakespeare to Spike Milligan, composed by John Dankworth and including new arrangements of her 1964 recording *Shakespeare and All That Jazz*. The LP, (RL 25176, £7.00) is being advertised in Ms Laine's Palladium programme — she opens a week's season there November 20 — and in all RCA's November m-o-r advertising.

## Marketing Degrees

ARIOLA IS using billboard poster sites at railway stations throughout the country in its November campaign for the new *Three Degrees* album, *New Dimensions*. The poster will also be available for retailers including 750 window displays.

The album will also be promoted with a one-sided radio LP for disc jockeys which includes shortened versions of six songs from the album, plus radio advertising and a Wild Rock video.

Other Ariola November campaigns include Canadian rock group Prism, which will be advertised in the music trades using what Ariola marketing director Andrew Pryor calls "a new graphic technique".

## MUSIC WEEK

Incorporating Record and Tape Retailer

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

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**EMI**



# NEWS

## First two LPs from Rondercrest

THE FIRST two albums on Rondercrest are released in November and a heavy campaign is planned around the records. ROND LP1 is by, and called, Fergus. ROND LP2 is Injured Innocence by Gavin York. Both albums are to be released on cassette (cat. nos ROT 1 and ROT 2) and singles are also being issued from the two artists.

The campaign includes posters, badges, teaser ads and displays in selected stores and clubs. A special promotion tape will be played in 500 outlets.

Rondercrest product is distributed by Pinnacle. Dealers are reminded that there is no minimum order surcharge. Also, orders for five mixed units attract a discount of 10 per cent. Dealers requiring display material should contact Lynda Gibson at Rondercrest on 0582-62325.

## Roberton's six deals

SANDY ROBERTON of Rockburgh Records has concluded six overseas deals for Ian Matthews with Victor Records, Japan; RTC Records, New Zealand; Phonogram Australia and Italy; and Polygram in France and Spain. All will be rush-releasing Matthews' album Stealin' Home.

Meanwhile in the UK, the Matthews single, King Of The Night is released November 3 to tie in with tour.

## Ex-EMI pair open Pear

A NEW independent record company has opened in north-east England — Pear Records, founded by former EMI staffers Alan Cole and Andrew Ormston. Based in Stockton-on-Tees, Cleveland, Pear will initially sign acts from the north east but will market and distribute on a national basis.

First band on the label is local rock group Border who will debut with a single Song For J some time next month. "Before setting up the company we made extensive market research into marketing, distribution, advertising and PR," said marketing director Andrew Ormston. "Distribution deals are currently in the pipeline."

## MOVES

THE RED Bus group of companies has moved from Wardour Street to its new head office and studio complex at 34 Salisbury Street, London NW8 8QE (01 402 9111).

LISMOR RECORDINGS, Neptune Records, Isa Music, Bluebell Music and Spin-off magazine have moved to 42 Kilmarnock Road, Glasgow, G41 3NH (041 632 9269).

MOSAIC RECORDS has moved to 80 South Ealing Road, London W5 4QB (01 579 4810).

RECORD SALES, the national dealer and local radio record promotion company, has moved to new offices at 72 Newman Street, London, W.1. (Telephone: 636 9251).

ENIGMA RECORDS has moved to Horion Road, West Drayton, Middlesex UB7 8NP. Telephone West Drayton 48531.

## Tchaikovsky signs to Radar

FORMER MOTORS' guitarist Bram Tchaikovsky and his band of the same name, have signed a worldwide deal with Radar Records. Other members of the band are Micky Broadbent (bass guitar) and drummer Keith Boyce. Currently the band have a single, Sarah Smiles, out on Criminal Records. However all future product will be on Radar, with an album scheduled for the New Year.

Pictured (right) at the signing are (left to right): Andrew Lauder, Radar Records; Keith Boyce; Micky Broadbent; Bram Tchaikovsky and seated, Martin Davis of Radar.



## Briefs . . .

EX-DEEP Purple David Coverdale tours with his new band Whitesnake this month. To co-incide with this, the band's first headlining tour, EMI is rushing an LP titled Trouble (INS 3022). The LP also features ex-Purple keyboard man Jon Lord who will play with Whitesnake on the tour.

EMI has booked advertising space in the pop press, Zig Zag and trade press and 5,000 posters will be flyposted in tour towns. Window displays include 2,500 group posters and 1,000 3D cutouts of the Snake logo. Tour support is also scheduled such as venue displays, and radio and tv interviews around the country. The band appeared on OGWT on October 24.

MOTOWN UK is rushing a single by Smokey Robinson to coincide with the artist's UK concert and club tour

which started on October 30. During this time he may record a TV special.

The single, Show Soul (TMG 1129) is cut from his current album Love Breeze (STML 12081). Robinson's tour last year was his first in the UK for twelve months and was, of course, sold out.

CHARISMA IS capitalizing on current interest in the re-formed Lindisfarne by re-releasing the four year old Nicely Out Of Tune album in its original sleeve and with the original prefix number (CBS 1025). Also received is the solo album — Lipedream (CAS 1069) — from Lindisfarne stalwart Alan Hull, also in the original sleeve.

STIFF IS sending out 2,000 black vinyl versions of each of the five Be Stiff tour artists' albums and managing director Dave Robinson would like to make it clear that this is a limited edition followup to the

## Magnet 12-in launch

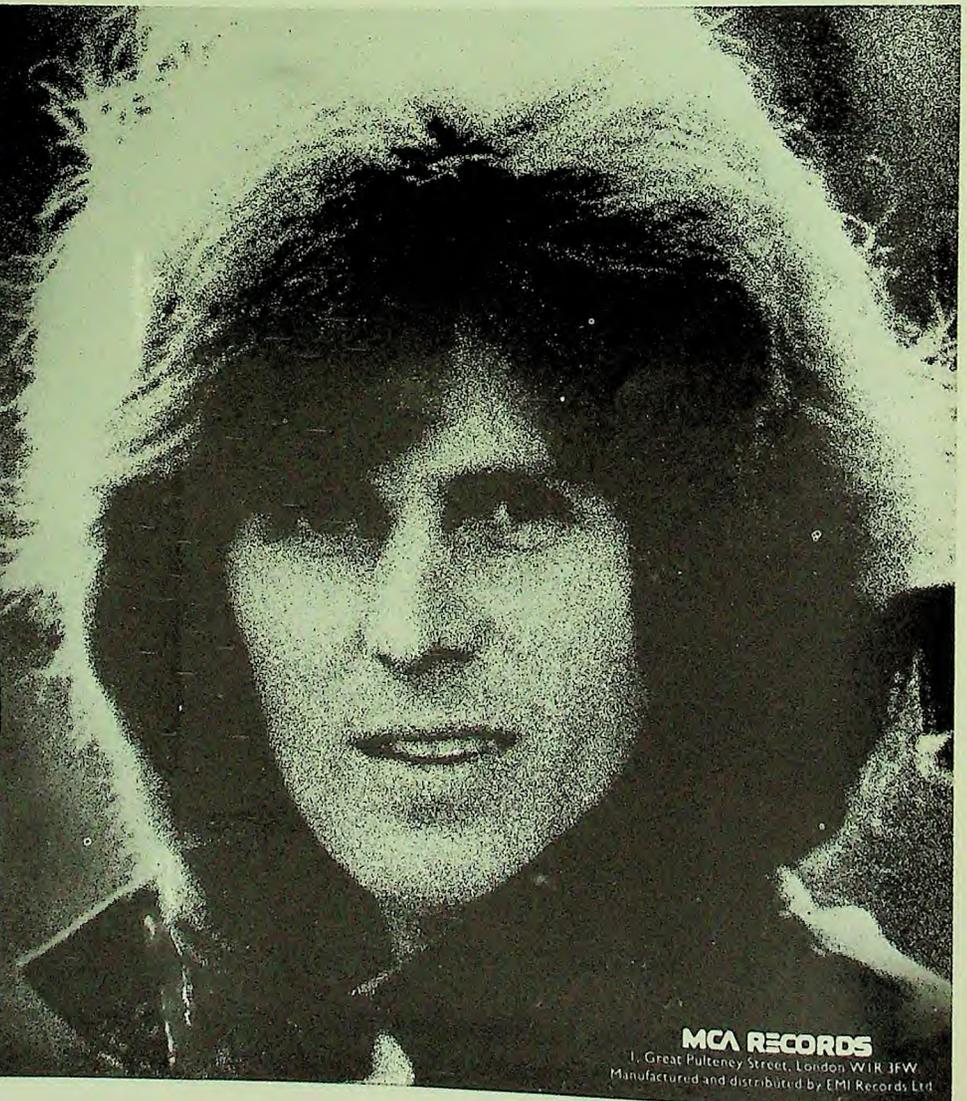
MAGNET RECORDS has launched a special 12" Disco Series. Singles in this range will have a special yellow and black bag, and a sticker will denote the title, artist and catalogue number. First releases in the series are Marsha Hunt's The Other Side Of Midnight (12 MAG 130) and Universal Love from the J.A.L.N. Band (12 MAG 131), taken from the forthcoming album Movin' City High.

10,000 coloured vinyl discs pressed up at Pye. The different colour versions will soon be available again in quantity.

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**BMRB/MARKET SHARE SURVEY**  
**JULY-SEPTEMBER 1978**

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**SINGLES AND ALBUMS**  
**LEADING RECORD COMPANY**



# TIP SHEET

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

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

## Mills—the day of the ballad is gone

*GORDON MILLS has begun a quest for scripts for motion pictures and new songwriters. Said Mills, "Most songwriters today seem to be recording their own material or giving it to people who are on the top of the charts, so I'm going to develop a really big music publishing company. I'm trying to find new writers who will write for the company so that Tom Jones and I can have the first choice of anything they write. But finding these people has not been easy."*

*Mills feels the day of the pretty ballads has passed in America. "There's no chance of getting airplay on a ballad unless you get a song from a picture." Thus the main thrust of the new film company partnered by Mills and Jones, will be to find movie property for Jones. Contact: Gordon Mills, ICM, 8899 Beverly Blvd., Los Angeles 90048, California, USA.*

## Eurovision act wanted: Tempest

ROY TEMPEST is looking for an act to perform an EMI Music Eurovision entry song.

Tempest, who is a director of EMI and general manager of EMI Music, has taken the move from records (BBC) to publishing in his stride. "After 16 years at Phonogram and four with the BBC", he says, "I am used to big companies. I know the rules and understand the system and I really enjoy it. Particularly with new signing like writer Bob Carter, who has the most incredible talent. He is the best thing I have heard in my 21 years in the business and 18 months in publishing. Such a discovery is exciting and very involving."

"However, we are looking ahead to Eurovision. Our writer, Stephen North, will have a submission again for the second year. In 1966 his song

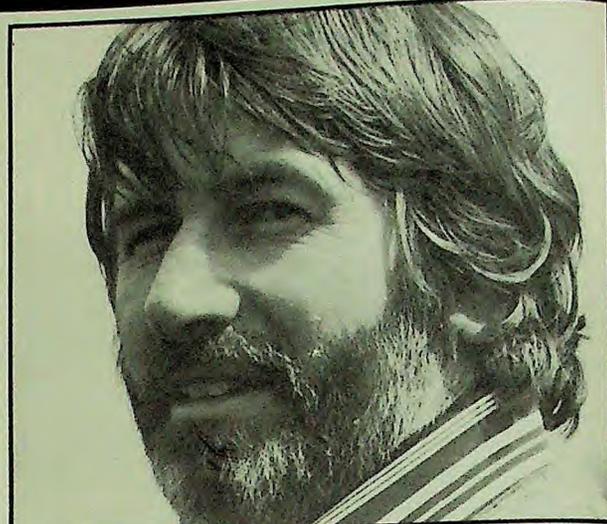
Love, Kiss and Run was narrowly beaten when performed by Sweet Dream. Stephen co-wrote the song with Barry Blue.

"His submission this year is One Kiss, and we are desperately looking for an act to perform it — either boy and girl and/or boys and girls act.

"We want an act who will look good on stage and with experience in handling audiences — like Coco, Brotherhood of Man, Guys and Dolls.

"It is a great Eurovision song and though we have not been selected yet, we believe in this song and want to be prepared. With Eurovision, if you lose — forget it. But if you win, you make millions. We've got the song. Now we need the act to perform it."

Contact Roy Tempest, EMI Music, 138-140 Charing Cross Road, London WC2. (01) 836 6699.



Roy Tempest

## Lennie Love is looking for a Sensible deal

LENNIE LOVE is looking for a worldwide licensing deal for his Sensible Record label.

Edinburgh-based Love worked in record shops for six years before joining Island Records as regional promotions man for three years.

About one and a half years ago, he spotted the Rezillos and tried to get them signed to Island. Failing that he set up his own label and released their first single. He then got them a deal with Sire Records.

Now he has other signings. "I am mainly interested in artists that are living and working in this part of the world", he says, "but I have a New York based band, The Cramps,

signed to the label. That is a particular reason I am now actively looking for a licensing deal worldwide.

On the label besides the Rezillos single and one by the Rezillos and Neon, there is a reggae single *Marching Men* written by the Rich Kids and performed by Jimmy Roots. Also signed is folk singer Mike Sked who is very busy on the club circuit. Latest signing is Brynner, who are two singer/songwriters and are a long-term project.

Interested companies contact Lennie Love, Lennie Mains, Cammo Road, Edinburgh 12. (031) 334 2520.

## Free Reed singles deal

JOHN KIRKPATRICK, leading folk/rock musician and ex-member of Steeleye Span has recorded a new album, *Going Spare*, for Free Reed Records, the Derbyshire based folk label. There are two possible singles on the album — a melodic Mike Oldfield style folk/rock song *Pepper in the Brandy* and a timely Christmas song *Jogging Along With My Reindeer*.

Free Reed, which is basically an album label, are looking for a license and marketing deal for the singles.

In addition Free Reed Music, the publishing subsidiary of Free Reed Records, is currently exploiting a catalogue of songs from its recent signing Bernie Parry. Demo and lyric sheets of over 20 songs are available. For these and the Kirkpatrick singles, contact Neil Wayne, Free Reed, Belper, Derby. 077382 6264.

## Take a Tandan to Sweden

TANDAN RECORDS offers distribution in Sweden to independent British record companies.

Tandan specializes mainly in disco, reggae and new wave music and has had experience in distributing for British labels such as Zoom Records, before they joined Arista. The company is especially interested in label deals for distribution, licensing and even publishing if free for Sweden. Contact: Sonja Tandan, Tandan Records, PO Box 49, 18321, TABY, Stockholm, Sweden. 010 46768 4190.

## Ames aims at disco

ROGER AMES, one of EMI's A&R men, is looking for disco producers. "We have certain songs we would like to do," he says. "We need producers and artists for them."

"We are looking for two kinds of acts. One is a vocal group in the Darts vein. And we are most interested in finding a first generation English funk band with backgrounds both English and West Indian. A white/black outfit that is working on the road. The producers we find will be part of that mix." Contact: Roger Ames, EMI Records, 20 Manchester Square, London W1. (01) 486 4488.

THE TELEPHONE number of the Hot Video company, Curzon Street, W1 (Tipsheet October 14) was incorrectly given as 449 7722 — this should be 499 7722.

## Marketing expertise for sale

SMALL RECORD companies (and large ones too) can get experienced sales and marketing services from Mike Goldsmith's MG Marketing Services Ltd.

MG was formed in July this year by Goldsmith who began in 1964 as salesman for the then Philips, moving up to promotion manager until he left Phonogram in 1971. He joined WEA (then Kinney Record Group) when they formed their sales force as assistant sales manager. In 1975 he joined Bell (later to be Arista) becoming sales and marketing manager.

Besides hiring Goldsmith in the hope that his presence will spark another company take over, there is the substantial benefit of his experience in MG Marketing offering all forms of sales and promotion activity, advertising, point-of-sales and display material (posters, show cards), T-shirts, badges, sweat shirts, jackets, window display material, printing, etc.

Says Goldsmith, "Obviously all major record companies have sales and marketing departments, but a lot of small companies do not have the luxury and are too busy to organise this kind of service. I have had the experience of working in these large companies and in fact still do service them independently (Virgin and Pickwick of late) and can offer my expertise."

Mike Goldsmith, KG Marketing Services, 10 Barley Mow Passage, Chiswick, London W4. (01) 994 6477.

# BRITISH RECORD CHARTS 1955-1978

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Glover**

**MIDNIGHT OVER ENGLAND**

**WOT 25**



# RETAILING

## Castlebar's got it taped

THERE ARE exceptions to every rule, and the record retail trade is no exception to that particular rule. The further one gets away from the major conurbations, the less conformity one finds with trends and norms prevailing in those conurbations.

It's not so much a spirit of hard, stubborn independence or determination to be different from them townies, but more the logical need to cater for the tastes and wishes of the local population.

Even so, it was somewhat surprising to discover that the inhabitants of Castlebar and the surrounding County Mayo countryside buy more tapes than records and that 8-track cartridges are still in appreciable demand. But that is indeed the case at Fitzgerald's music shop in Market Street, Castlebar.

This establishment is one of five

such enterprises operated by Ritchie Fitzgerald in the west and north-west of Eire. Fitzgerald visits Dublin once a week to do the ordering for all five shops and delivers most of those orders himself to his chain.

The Castlebar link in that chain is run by Henry McGlade and Frank Mullen, and the latter talked to *Music Week* in the absence of his colleague busy that week with the organisation of the Castlebar International Song Contest. Mullen has worked for eight months in the Castlebar shop, which is five years old.

### NIGEL HUNTER looks at Fitzgerald's in Castlebar

"We stock tapes, records, hardware, musical instruments and accessories," he explained as he put the finishing touches to a Pioneer display occupying the back section of the small premises. "Most of our trade is local for most of the year, but we do get some tourist business in the summer months and usually some extra during the song contest week. French and German visitors buy pop records and tapes here because it's cheaper for them than back at home."

The Fitzgerald shop stocks about 350 tapes in all, the majority being pop repertoire, and Mullen said that in general more tapes than records are sold, including some 8-track cartridges.

"People go in for car entertainment quite a lot around here, and that's why tapes are ahead of records and also why we sell cartridges. There's only a small trade in 8-track, but if people know you're stocking them, they'll come in and buy four or five at a time."

Mullen finds the clientele to be spread right across the generations

in terms of age. The bulk of the Fitzgerald record business comprises LP and singles sales to "the younger crowd" from eight to 18, and most of the trade above that age is cassettes or cartridges.

"The sales are about 60 per cent Irish repertoire and 40 per cent pop, which is largely the same as the pop product selling in England. Eventually I think it will be 50-50, and I blame our radio to some extent for that because they don't play sufficient Irish music. But the tourists always go for some Irish repertoire to take back with them, particularly if they come from America."

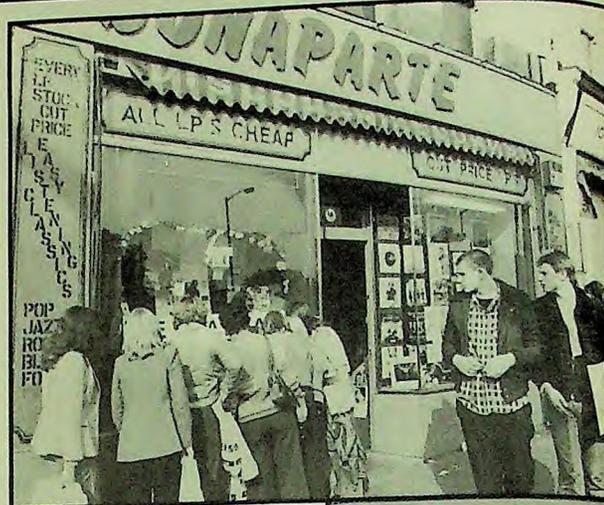
Margot and Big Tom were topping the Irish sellers at Fitzgerald's during the Castlebar song contest week, and pop sales were dominated by the Bee Gees, Smokie and the Eagles. Classical demand was small and mainly confined to the Messiah, James Galway repertoire and the pop classics, but Mullen added that any other requests would always be ordered for customers.

Castlebar, like most rural communities far less endowed with entertainment facilities than metropolitan areas, makes its own music to a considerable extent, and music tutors and sheet music as well as instruments like accordions sell healthily at Fitzgerald's.

"We go out of our way to find out who's teaching what instrument in this area and get them the instruments and the music," grinned Mullen.

He's happy with the service the shop is receiving from the record companies. Sales reps are regular in their visits, and "very friendly and helpful". He would welcome more attention from further afield, however.

"We'd like more display material from England on product that's coming out."



## How much is that Stiff in the window?

MANY OF the good people of Croydon have been shocked rigid by the Stiff in the window of Bonaparte Records. Steve Melhuish, Bonaparte director, had arranged a special window display for the five Stiff LPs. The centrepiece is a coffin, which has a "corpse" dressed in an I'm Bored Stiff T-shirt tastelessly arranged in it. Wreaths, candlesticks and plastic spiders complete the design. Melhuish reports, "A lot of people, including many little old ladies brandishing umbrellas, have been into the shop to complain,



but a lot of others took the thing in the spirit it was intended and came in to buy the records."

EDITED  
by  
TERRI ANDERSON

## Ames buys out Eccles shop

THE WELL-KNOWN Eccles shop, R. Quinn, has been bought out by Phillip Ames' Preston-based chain. The takeover is completed this week, and brings the number of Ames specialist record shops up to eight. The move means that the Quinn business remains a record shop, which it might not otherwise have done. Early next month the Ames chain expands further with the opening of a refurbished and restocked record bar — run by his company in Rackhams in Bradford, and two more record bars in the Midlands Quiksave supermarket chain, at Willenhall and Sutton Coldfield.

# Crime—it can happen to you, too

A GRIM set of circumstances, in which retailers were robbed of cash in a bewildering variety of ways, was described by Frank Pegg, security executive, at last week's MTA dealers' course on Security and Loss Control.

Visions of James Bond, Raffles, and Dick Turpin were clearly beginning to form in the minds of the retailers present, all of whom had described themselves as fairly small businesses. But they were reminded: "Everyone says 'it can never happen to me' and yet it is happening to someone somewhere all the time".

## Violence

They were also reminded that today's crime pattern is moving steadily towards more and more violent robbery of shops and individuals, and that today's villain is looking not so much for property which he will have to sell, but for ready cash. A retailer banking a week's takings, or drawing wages from a bank, is a desirable source of such cash. The shop till — especially when it is cashing up time at the end of a day — is almost as popular. The small shop is just as inviting as the supermarket; just one of many quotable cases was a Welsh retailer who carried his takings by the same route to the same bank on the same day, alone, every week, and who was beaten about the head and robbed — of just £100.

The problem here comes under the

heading Cash in Transit, and after a good week or perhaps just a good day even a small dealer can have a big sum to bank; it has to be taken there somehow. The aim must be to keep the cash, and the carrier, safe.

The injured Welshman was a textbook example of how not to do it. A few other don'ts which were given by Pegg were: do not attempt to disguise the cash in paper parcels etc, because today's mugger will have done his research and will know what you are carrying; do not chain a Gladstone bag to your wrist (bolt cutters used to deal with such a chain recently robbed a cash-carrying retailer of two fingers as well as his money); do not wear money waistcoats or belts (the violently-inclined mugger will be forced to inflict greater personal injury to get what he wants) when taking money to the bank in a car do not, under any circumstances, stop and give anyone a lift — and never get out of the car, even if stopped by the police (in that circumstance indicate that you will follow the police car/bike to the nearest police station and get out there) because police uniforms are all too easily obtained, once inside the bank do not hand the money over to anyone but a clerk at a window (seems obvious, Pegg commented, but there had been cases of young shop employees being relieved of cash bags at the door of the bank by sober-suited self styled bank officials who promised to "take care of that for you").

Of the dealers present on the MTA course all said they took their cash to the bank on foot, except one

who occasionally used a car and won praise from Pegg for having made a habit of taking two other people in the car with him.

Pegg urged that any car used for this purpose should have some extra security device on it, even if it were just a simple slide bolt fitted to the door, and an extra mirror so that the person in the passenger seat can also watch the road behind. Other possibilities Pegg agreed would be unlikely to be considered by small retailers — like a radio link with a security firm, or requesting a police escort for very large sums in transport.

## Roadworthy

Another seemingly obvious piece of advice was to check that the car to be used for a banking trip is roadworthy, but Pegg pointed out that his security company had been called out to broken down vehicles with money in the back (on one occasion the sum was £50,000) and that roadworthiness includes sufficient petrol to get to your destination. Equally any security device fitted to a car should be checked.

Money should be locked in the boot, or better still in a ready-made security case. His own company Volumatic had, like others, various types of case available. All have devices like special locks, sirens, radio beepers, smoke canisters, or dyes which not only destroy the money inside if the case is snatched, but spray the hands of the robber. The dyes are so permanent, he

added, that muggers had been sometimes identified months after the offence.

A word for pedestrian money carriers: walk along facing the traffic, able to see very vehicle approaching you; and look carefully at people standing outside the bank as you approach. Although Pegg admitted, it sounds rather melodramatic, it is worth seeing if anyone looks as though he had been waiting in the same spot for some time (several cigarette butts near his feet?)

Turning to security with cash in the shop the speaker warned against allowing any but those proved to be trustworthy to operate or cash up from the till. "Their girls who make a living being 'good cashiers' in stores — getting a job working at the cash register and disappearing with the money from it after a day." It is also essential to have good key security in the shop — in some places everyone down to the most junior Saturday girl knows which are the office, lock-up and safe keys, and where to find them at any time.

Pegg suggested rigging up a PA (personal assistance not public address) button in the room where cashing up is done (it should not be done at the till in full view of the public) and buying a till with at least one security device built into it.

One last grim note, in a session which must have had some advice relevant to everyone, was a reminder that in the matter of securing your cash against theft you must look after things yourself: "The public won't help if you are in trouble. They do not want to get involved."

## QUESTIONS AND ANSWERS

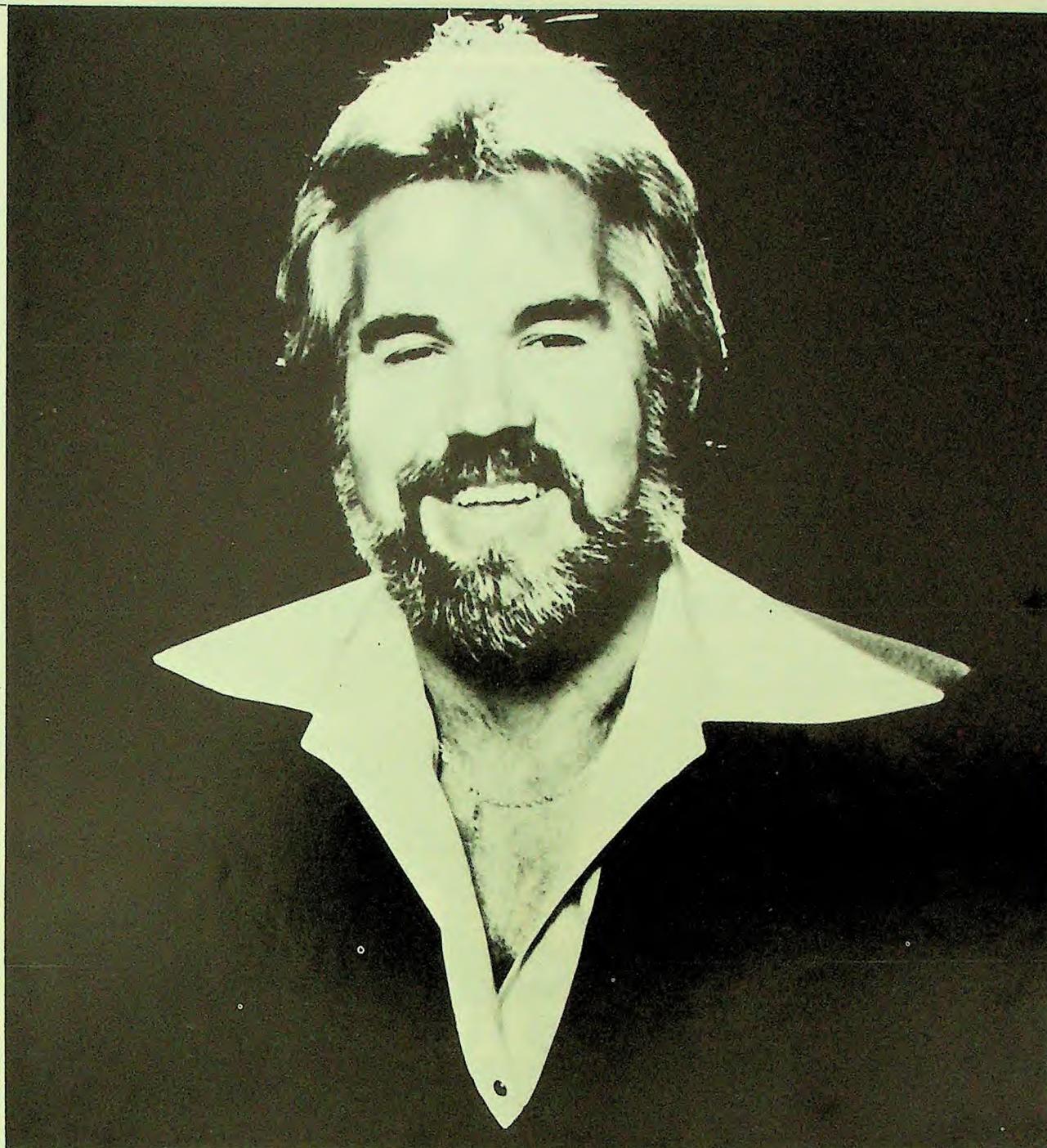
THE ENQUIRY last week from Miss A. Greenaway of Stafford drew swift and ample response. First of many callers, to all of whom *MW* is grateful, was Mrs. Charles, from the Sound of Music, Rotherham (who happens to be the wife of *MW* Dealer of the Year for the Sheffield Area, Cyril Charles).

The record wanted is Don't You Wish You Were Here by Rustic Party. It is on Sweet Folk and Country, SFA 075, and can be obtained through Wellard Independent Record Sales, 110 Eltham Hill, London S.E.9 or from the record company at 74 Shrewsbury Lane, Shooters Hill, London S.E.3 01-854 4014.

## Littlewood's moves into audio

NOW THAT Littlewoods programme of installing record departments in its 108 stores is complete, the latest step has been to start selling a range of audio equipment. The lines stocked appear to be aimed at the lower end of the market — cassette radios in the under £40 bracket, clock radios under £30 etc.

The special pricing policy for records, of at least £1 off everything, which has been in operation ever since the first record departments were set up, continues unchanged.



# KENNY ROGERS

## Sail Away

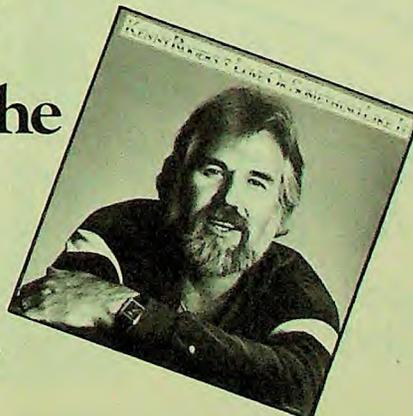
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# INTERNATIONAL

## Baum's plea for 8 per cent of market

BERLIN: The third major sales convention of RCA took place here under the banner "RCAcht," or "RCA Eight," emphasizing Hans-Georg Baum's plea as managing director for 8 per cent of the market for the company by 1980 "at the latest."

He said: "This is not excessively optimistic for we've stepped up turnover again this year, with much credit going to many singles successes and a tremendous boom in Elvis Presley product."

RCA's German turnover was 20 per cent overall, and 40 per cent in the classical sector. To promote this last section, a classical seminar was staged prior to the main convention meetings.

RCA will take over soon the Seon label, which has a high reputation among lovers of early music. Artistic personalities associated with Seon include Franz Bruggen and Gustav Leonhardt.

But Baum stressed fast progress in the "popular" field. The new label Heimat-Melodie, or Homeland Melody, has a first release batch of 23 discs. Promotion help comes from links with Radio Luxembourg and major tours.

Baum said: "This label takes in the music of all German provinces as well as Bavarian domestic music. The strength of RCA is in the acquisition of broad overall catalogue and constant expansion of local repertoire."

The 40 per cent contributed by the pop a&r division to company turnover is boosted by such big sellers as Baccara, Anthony Ventura, Klaus Hoffmann and Lesley Hamilton.

Baum said: "The big task is not just discussing contractual terms with partners but in actively building new artists and creating demand from consumers."

"But pressure alone cannot produce success. It needs enthusiasm and all-out effort by the entire team. The positive development of RCA as a young company over recent years shows we are on the right track."



OSLO: During the recent CBS Scandinavian convention held here, Wili Jonsson of CBS Denmark's Gasolin (third from left) was presented with a special platinum award marking over 100,000 sales of Gasolin's album repertoire in Norway. He also received a silver disc for Danish sales on their latest LP Killing Time. Pictured with him from the left are CBS Denmark managing director Soren Nissen, Bunny Freidus of CBS International, New York, CBS Norway managing director Per Jenssen, CBS Scandinavia assistant controller Stig bon Bahr, and CBS Norway international a&r manager Andy Deberitz.

## French sales up 20 per cent

PARIS: Final and detailed figures from SNEPA, the Syndicat National de l'Edition Phonographique et Audiovisuelle, show 1977 industry production up by 8 per cent for records and 43 per cent for tape over the 1976 figures.

And sales were up 15 per cent for discs and 14 per cent for tapes, with a total 20 per cent financial upturn before tax. Prices here rose during the year by only 3.9 per cent, according to the statistics requested by the French Ministry for Industry.

In 1977, 10,994 new titles were registered, of which 5,807 were albums; 2,397 singles, 2,684 cassettes, and 106 8-track cartridges. Figures for the previous year were, respectively, 5,534, 2,576, 1,937 and 170.

Employment within the industry was maintained, a total of 6,177 involved at a total salary of around £35 million. Altogether 166,892,054 discs were pressed for the French market in 1977, against 154 million the previous year.

Imports totalled nearly seven million discs and 1.26

million tapes, totalling £8 million at wholesale prices, representing 2.6 per cent of total turnover.

Exact 1977 sales for 1977: 68,357,749 albums; 54,667,971 singles, giving a 15.2 per cent increase for the year. Cassette figures: 15,045,507, up 46.9 per cent, and 8-track, 261,507, down 30.1 per cent.

In 1977, 19,271,848 records were exported, plus 1,977,199 recorded tapes. These represented roughly £23 million, or 12.01 per cent of total turnover.

During the year, 908,000 record players were sold; 680,000 hi fi systems; 1,549,000 cassette players; and 740,000 combined radio/cassette players.

SNEPA also announces that the codification of retail record prices introduced in 1969 has been scrapped at the request of the Ministry of Finance, following the freeing of retail prices. Price-fixing is forbidden in law, so that prices differ widely here according to the policy of individual traders. But SNEPA is looking into a new system to cope with problems likely to arise following the departure of the coding system.

## Trac aims at black market

BERGVLEI: Trac Records, based in this South African town, has joined a conglomerate enterprise aiming at catering for and developing "an increasingly sophisticated" black audience and market in the republic.

Other members of the group are Heyns Films, which specialises in feature films starring black artists, Afri-Mirror which produces a monthly newsreel highlighting the black environment, and Hit magazine.

Trac's board comprises managing director Anton Alberts, well-known arranger Johnny Boshoff, Van Zyl Alberts, Afri-Mirror and the American Cherry Lane Publishing Company. Trac focuses exclusively on the local market and in fostering recognition for local artists abroad through its international connection with Cherry Lane.

## Malaysia visit

KUALA LUMPUR: Four well-known people from different sectors of the music industry visited here recently as guests of WEA Malaysia.

Stephen Neary, director of the IFPI Asian and Pacific regional office, came to the Malaysian capital to meet the Malaysian Association of Phonogram Producers and Distributors and several Government officials and discuss the local piracy problems.

Joachim Kuhn, Gunter Hampel, Albert Mangelsdorff and Pierre Favre were here for a jazz concert, one leg of a Far East tour of major cities which is part of a cultural programme organised by the Goethe Institute and the German Cultural Centre.



HOLLYWOOD: PBR International and All Ears Records have signed a distribution agreement under which All Ears will gain worldwide distribution, promotion and publishing through the PBR organisation. All Ears, specialising in contemporary rock and esoteric music, will relocate at PBR's Sunset Boulevard offices, and the first project under the new agreement is The Pillory by Jason Martz and the 39-strong Neoteric Orchestra recorded in London, New York and Los Angeles. Seen after the signing are All Ears president Antony Harrington (left) and PBR International president Patrick Boyle.

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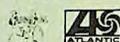
### Eagles

On The Border K43005  
 Desperado K53008  
 One Of These Nights K53014  
 Greatest Hits K53017  
 Hotel California K53051  
 Eagles K53009



### Led Zeppelin

Physical Graffiti SSK 89400  
 Presence SSK 59402  
 Led Zeppelin K40031  
 No Title (4 symbols) K50008  
 Led Zeppelin II K40037  
 Led Zeppelin III K50002  
 Houses of the Holy K50014  
 The Song Remains The Same SSK 894029



### The Doors

13 K42062  
 The Soft Parade K42079  
 Absolutely Live K62005  
 Wierd Scenes inside the Goldmine K62009  
 Doors K42012  
 Morrison Hotel K42080  
 L. A. Woman K42090  
 Strange Days K42016  
 Waiting For The Sun K42041  
 The Best Of The Doors K42143



### Van Morrison

Astral Weeks K462024  
 Veedon Fleece K56068  
 Moondance K46040  
 His Band & The Street Choir K46066  
 Tupelo Honey K46114  
 Saint Dominic's Preview K46174  
 Hard Nose The Highway K46242  
 It's Too Late To Stop Now K86007  
 Two Originals of Van Morrison K86009  
 Period Of Transition K56322  
 Wavelength K56526



### Fleetwood Mac

Then Play On K44103  
 Fleetwood Mac K54043  
 Rumours K56344  
 Future Games K44153  
 Heroes Are Hard To Find K54026



### Yes

Close To The Edge K50012  
 Yes K40034  
 Time and a Word K40085  
 Yesterdays K50048  
 Yes Album K40146  
 Relayer K50096  
 Fragile K50009  
 Yessongs K60045  
 Tales From Topographic Oceans K80001  
 Going For The One K50379  
 Tormato K50518S





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**The weapons:**

Cunning advertisements, strategically placed, in mass media publications like Sounds, Melody Maker, NME, The Sunday Times, The Observer, The Guardian, and the Daily Mail, throughout November and December.

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# PUBLISHING

## Three more for Little Chap

LITTLE CHAP Music, a Jeff Wayne-owned publishing company, has signed three new writers for jingle composing. They are Hennie Bekker, Billy Gray and Pete Solley, and Wayne's jingles production company Jeff Wayne Music (Advertising) Ltd. will represent them exclusively for the production of music for advertising.

All three are already established jingle writers as well as being active in other music areas. Bekker is a

leading South African composer, who recently moved to Britain, and Gray, who began his career playing guitar with David Bowie and the Buzz, first wrote music for advertising while living in Italy. Solley, ex-Procul Harum and Snafu and producer of the latest Wreckless Eric album, has been composing and arranging for advertising through Jeff Wayne Music (Advertising) for over a year.



### La Paloma flies again

TERRY NOON of Noon Music has obtained yet another recording of the well-known song Paloma Blanca, and this time it is a version with a difference.

A group called Harmony Blend are recording it for rush release on Alaska produced by John Schroeder. A new set of lyrics has been specially written under the title of Blue City, and Noon revealed that the Manchester City football team are making it their official theme for the current soccer season.

Other earlier single versions of Paloma Blanca released here were by the George Baker Selection, the original, Jonathan King, Slim Whitman, and the Wurzels, who used different lyrics with the title I Am A Cider Drinker.

NEW YORK: Russ Ballard (right) has reached an agreement with April Music Inc. for the latter to represent Ballard's compositions in the USA and Canada. Seen with him are his manager John Stanley (left) and April Music creative affairs vice president Bob Esposito. Ballard's Come And Get Your Love, a hit for Roger Daltrey, has just been recorded by the Pointer Sisters produced by Richard Perry, and other covers of Ballard songs currently include artists such as Lulu, Clout, Dana, with more pending from Heads East, Pierce Arrow, Herb Alpert, the Carpenters and Ringo Starr.



CHAPPELL has signed singer-songwriter Paul Shuttleworth to a worldwide long-term deal covering all his future material for the next five years. Shuttleworth (second from left), former lead singer with the now disbanded Kursaal Flyers, made his solo disc debut last April on Epic produced by Mike Batt. Seen with him from the left are his manager Nick Blackburn, Chappell director Tony Roberts and Chappell promotion man Eddie Elliott.

### Stiff tour aids Street

THE CURRENT Stiff Road Show is enhancing the chances of copyrights recorded by the Stiff artists concerned and published by Street Music, a company jointly owned by Stiff managing director Dave Robinson and Clive Calder of Zomba.

Street has eight tracks on The Wonderful World Of Wreckless Eric album and both sides of his current single Take The Cash and Girl Friend, all of which have been penned by Eric.

It also publishes the songs in the Jona Lewie LP On The Other Hand There's A Fist and the Lewie single Hallelujah Europe, and seven songs in Rachel Sweet's album Pool Around.

Another Street copyright is the new Elvis Costello single Alison, which it controls for the world excepting the US and Canada. The number has been covered by Linda Ronstadt for her latest LP Living In The USA.

# LULU

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Her new single...

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Single XPRES 3



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**CHRISTMAS STOCK ORDER**

Page of

Account Number	Date of Order		Customer Name and address
	Day	Month	
Customer Reference	Made out by	Time	
B/D Ind		Priority Code	Special Instructions

ARTIST	CAT NO.	QTY.	ARTIST	CAT NO.	QTY.
Mike Oldfield Boxed	V BOX 1		Colin Towns Full Circle	V 2093	
Mike Oldfield Tubular Bells	V 2001		XTC White Music	V 2095	
Gong Flying Teapot	V 2002		Kevin Coyne Dynamite Daze	V 2096	
Gong Angels Egg	V 2007		Tangerine Dream Cyclone	V 2097	
Tangerine Dream Phaedra	V 2010		Steve Hillage Green	V 2098	
Mike Oldfield Hergist Ridge	V 2013		Gong Espresso 11	V 2099	
Gong You	V 2019		Magazine Real Life	V 2100	
Tangerine Dream Rubycon	V 2025		The Motors Approved By	V 2101	
Mike Oldfield Orchestral T. Bells	V 2026		Steve Hillage Motivation Radio	V 2777	
Steve Hillage Fish Rising	V 2031		Gladiators Proverbial Reggae	FL 1002	
Mike Oldfield Ommadawn	V 2043		Tapper Zukie Peace In the Ghetto	FL 1009	
Tangerine Dream Richochet	V 2044		Althea & Donna Uptown Top Ranking	FL 1012	
Gong Shamal	V 2046		Culture Harder Than The Rest	FL 1016	
U-Roy Natty Rebel	V 2059		Twinkle Brothers Love	FCL5001	
Peter Tosh Legalise It	V 2061		Guillotine Various	VCL 5001	
Steve Hillage L	V 2066		Electric Circus Various	VCL 5003	
Tangerine Dream Stratosfear	V 2068		Kevin Coyne Marjory Razorblade	VD 2501	
Gong Gazeuse	V 2074		Tangerine Dream Zeit	VD 2503	
Peter Tosh Equal Rights	V 2081		Tangerine Dream Alpha Centauri	VD 2504	
Sex Pistols Never Mind The Bollocks	V 2086		Tangerine Dream Encore	VD 2506	
The Motors 1	V 2089				

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# This year there is for Christmas

...and we are spending over £300,000 on it.

November 10th. sees the release of  
**CARPENTERS – THE SINGLES 1974-1978**

And we are spending £300,000 plus on it.

There is another Carpenters compilation around.

It's called **The Singles 1969-1973**.

Sales in the U.K. are fast approaching two million copies.

Yet the new album features even more hits than its predecessor

The Singles 1974-1978 includes:

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**THERE'S A KIND OF HUSH SOLITAIRE**

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and more...

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Album: AMLT 19748 Cassette: CTM 19748 Cartridge: YTM 19748



# BROADCASTING

## Local radio: filling the gaps

THE GO-AHEAD for eighteen further local radio stations — nine for the BBC and nine for ILR — has been welcomed by all sides of the radio and music industries.

After much horse trading between the IBA and the BBC, the Home Office working party has decided that commercial stations should be located at Aberdeen/Inverness, Bournemouth, Cardiff, Chelmsford/Southend, Dundee/Perth, Coventry, Exeter/Torbay, Gloucester and Peterborough. Those stations named together will be linked as associate or twinned companies.

The BBC nine will be located at Barrow-in-Furness, Cambridge, Lincoln, Northampton, Norwich, Shrewsbury, Taunton, Truro and York. The priorities for the BBC will be Barrow, Lincoln, Norwich and Taunton. BBC Radio managing director Aubrey Singer explained: "The rate of our development thereafter will depend on the level of the new licence fee but it is our desire to bring all the nine stations on the air in 1980 and 1981."

Despite one or two disappointments in the allocation of stations (it seems that Norwich was conceded in return for Exeter, the IBA and the existing commercial radio companies are

pleased that some of the gaps in audience coverage by commercial radio have been filled. Says Jimmy Gordon, chairman of AIRC: "While we can understand the disappointment of those areas which are still left out, we must concentrate on the positive point that nine new areas will now have ILR stations and we are sure that others will follow soon. The benefit to ILR as a whole cannot be exaggerated. It will significantly increase the percentage of population covered by ILR and there will be a corresponding growth in the attractiveness of radio as a national advertising medium."

Gerry Zierler, managing director of AIR Services, is naturally delighted at the advertising potential the expansion of ILR affords: "The most important thing is that it means an extra four million people are available to ILR so that it now reaches 75 per cent of the population. It is the beginning of the end of the argument that radio is not a national advertising medium and very soon more stations will be announced which will take us into the 80 per cent bracket. Obviously we shall be pitching for the business of the successful companies and we are already in touch with the more likely contenders."

The expansion of local radio — in particular of ILR with its greater needletime allowance — has been welcomed also by record companies and a typical reaction of record promotion people comes from Donna Thompson at Logo: "It's a very good thing as the competition it provides will make it livelier for the public. It will make things easier as far as we are concerned as there will be a wider scope for us to aim at."



TONY PRINCE of Radio Luxembourg is seen here accepting a silver Mealtoaf album for the station's continued support for the *Bat Out Of Hell* album on Epic. Pictured are (left to right) Richard Swainson (Luxembourg), Karen Wilcott (Luxembourg), Roger Bowman (Epic Promotion), Prince and Golly Gallagher (Epic Promotion).



CHRIS NORMAN (seated) and Terry Uttley (standing, left) of Smokie dropped in on Beacon Radio before their Wolverhampton concert to talk to Mick Wright. The interview was broadcast as a 45 minute special on Wright's late night programme.

EDITED  
by  
DAVID DALTON

### Briefs...

FIRST SUBJECT in what Capital Radio hopes will be a series of drama programmes on the lives of pop personalities is Jimi Hendrix. As part of the station's increasing involvement in drama, members of the Young Vic are already rehearsing for the programme specially written for the programme specially written by Martyn Sutton. The voices are being recorded first with the music and sound effects added later.

DYLAN THOMAS concert and recent Wren Orchestra performance recorded by Capital in surround sound as part of an IBA experiment. This advanced system is based on the Ambisonic technology of the National Research Development Corporation.

GUESTS IN Leo Sayer's second Sounds Like Friday programme on BBC-2 are Elkie Brooks and Robert Palmer who were both in Vinegar Joe and have since found success as solo artists. Later the same evening on BBC-2 Rock Goes To College

features AC/DC in concert at Essex University.

TWO BBC Radio Manchester staff leave the station on November 3. Early morning presenter Mike Riddoch leaves after eight years to join Granada TV as anchor man for the Thursday Night What's On programme, while engineer Ian Pettman is moving to local radio headquarters in London after four years in Manchester.

BBC-2 OPENS 90 minutes earlier at 5.35pm for this week and the early evening programming includes a repeat run of Rammy Wynette's country music series on Thursdays.

PIRATE STATION Radio Caroline has been off the air owing to storm damage.

# MUSIC WEEK YEARBOOK 1979

The Music Week Record Industry Yearbook is now in preparation.

The following categories will be covered:

- Record Companies
- Independent Record Producers
- Record Distributors
- Record Importers
- Music Publishers
- Cassette/8-Track
- Manufacturers-Distributors
- Concert Promoters
- Independent Record Promoters
- Marketing Services
- Recording Studios
- Booking Agents/Personal Managers
- Artists Guide
- P.R. Companies
- Accessory Manufacturers
- Custom Pressing
- Sleeve & Label Printers
- Shopfitting Equipment
- Display Service/Equipment Organisations

If you have not already received your questionnaire, please fill in form on page 39. All completed forms to be submitted by 10th November. All entries are free of charge. If you have any problems CONTACT LOUISE FARES AT MUSIC WEEK. TEL: 01-836 1522.

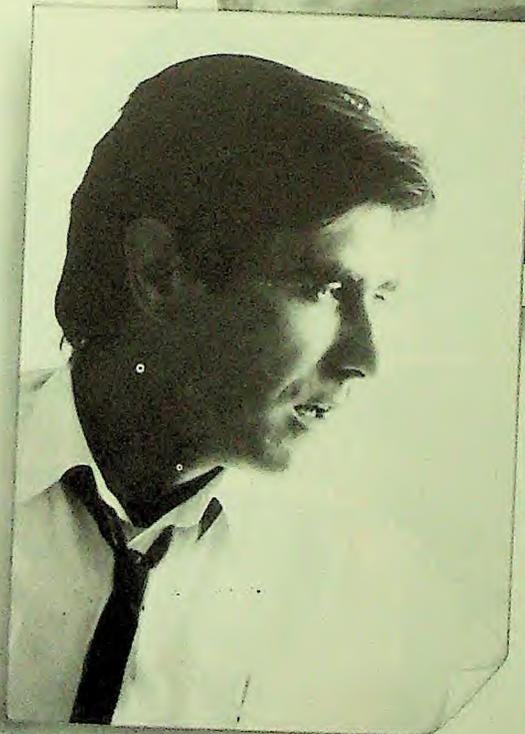
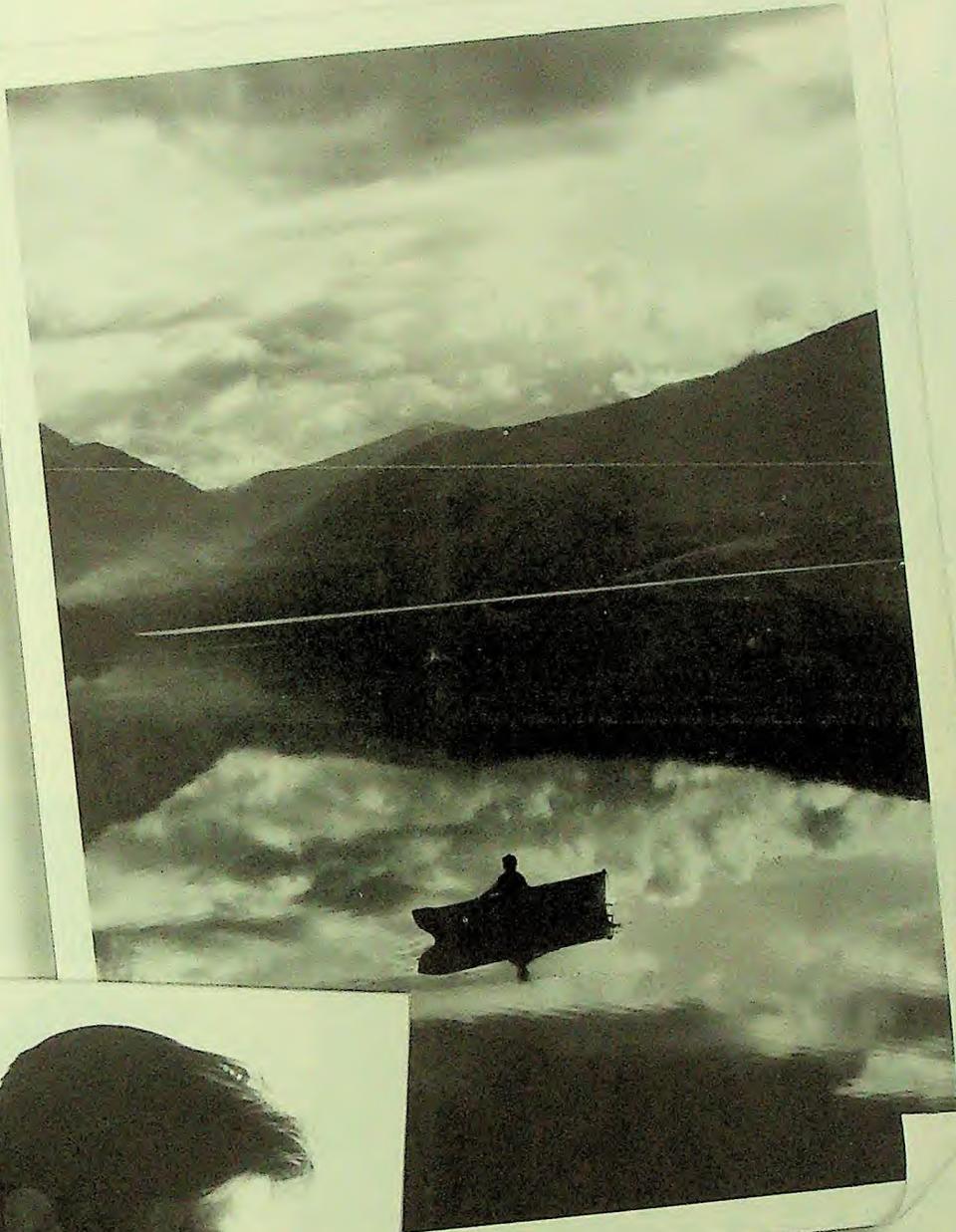
Will you be an insider  
or an outsider?



WHILE RADIO One producer Stuart Grundy was in Los Angeles recently he popped into ABC Studios to listen to the new Poco album — Legend. He also talked to the group's Rusty Young about the album and the new line up. Pictured are (left to right) Steve Chapman, new Poco drummer; Elaine Corlett, vice president artist development; Grundy and Young.

# Whose mother is calling?

# CARRICKFERGUS



THE NEW SINGLE FROM  
**BRYAN FERRY**

# TALENT

## Argent's first solo

AFTER MORE than 14 years as one of Britain's top rock names Rod Argent has finally got round to making his first solo album.

The ex-Zombie members, and more latterly leader of his own band Argent, debuts on MCA later this year with an album produced by Robin Lumley of Brand X, and

featuring such musicians as Phil Collins of Genesis, Alphonso Johnson (Weather Report), Morris Pert (Brand X), Clive Chaman (ex-Jeff Beck) and Gary Moore (Thin Lizzy).

The LP, and single Home, which was recently released by the company, sees the return of Argent to the full spotlight. Since the split-up of the band Argent in 1975 he has

been more involved in playing sessions for other artists like Colin Blunstone (who was the lead singer of The Zombies) and Roger Daltrey. In addition he wrote music for the Royal Academy laser exhibition, Light Fantastic, which was also released by MCA, played on three tracks of the new Who album, Who Are You, and also on Andrew Lloyd Webber's gold album, Variations. To top it all, Argent also played on the hit single, Argentine Melody, which was the BBC theme tune for the World Cup Finals earlier this year.

So why is it only now that he has come up with his own solo album?

"Basically, after Argent split up three years ago I made the decision that I didn't want to work on anything of my own for quite a while. It was a case of getting some fresh air, and involving myself in any interesting projects that came up," he explains. "It is impossible to do that if you are on the road constantly."

Now Argent is, in his own words, "itching to get back on the road again. I certainly don't want to cut myself off from the creative side of things, but it is likely that at the beginning of next year Phil Collins, myself and a few other musicians will do some live dates, including a London concert, to co-incide with the release of the album. In addition we should start working on a follow-up LP which will be a clarification of this record."

Argent would also like to work with his former colleague Colin Blunstone again. "I've known him since the Zombies days of course and I feel that I probably know Colin's voice better than most people. He's a very underrated talent, and it's possible we will do an album or something together. As it is we have done nothing on a serious level since his One Year album in 1971."

## Viv Stanshall

THE ENTERTAINING Leslie Welch was perhaps an unfortunate choice of warm up act for Vivian Stanshall at the Collegiate Theatre last week for while Welch managed to rattle off the last twenty Derby winners, Stanshall had trouble remembering his lines for his performance based on Sir Henry At Rawlinson End, an album just released by Charisma. The unpreparedness extended to the eight backing musicians, who included Andy Roberts on guitar and Roger Ruskin Spear on percussion, for they were directed by Stanshall with shouted instructions like "Up to G flat" and "Shut up".

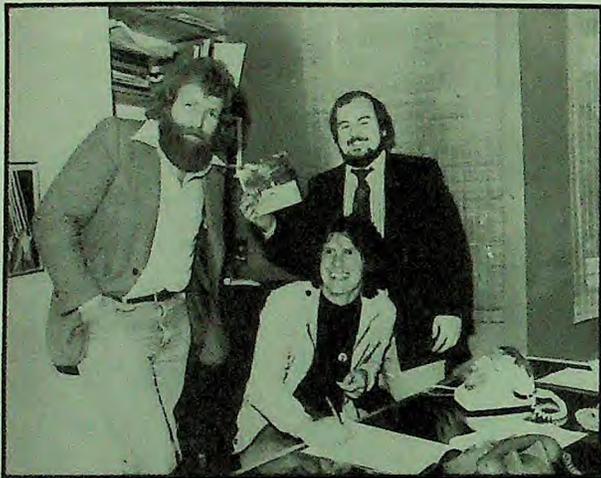
The only effect of this spontaneity, however, was to improve the performance as far as the largely student audience was concerned. It was all taken as part of the ex-Bonzo Dog (Doo Dah) Band member's eccentricity. From an eccentric you would expect a rather strange story and in Rawlinson and Stanshall builds up a vivid picture

## PERFORMANCE

superbly of as weird a set of characters as you could come across in fiction. Apparently: "There is so much incest in that family that even the bulldog's got a club foot." That along with cracks like, "Did you know that there was no name for the back of the knees," is typical of the humour surrounding characters such as Old Scrotum, the wrinkled retainers, and Sir Henry himself.

Stanshall has been performing this material in various forms on radio for several years and it is surprising that it has taken this long for it to make its way on to disc. This concert was a one-off to test audience reaction and if this audience, plus my own reaction, is anything to go by, Rawlinson End could be successfully performed at similar venues across the country. Album sales should remain steady if not spectacular unless Stanshall really takes off as a cult figure with radio and TV exposure.

DAVID DALTON



ROD ARGENT (seated) and US synthesizer specialist Larry Fast have signed publishing deals with Hit And Run Music Publishing. Argent recently completed his debut album for MCA (see accompanying feature) and a single, Home, was released two weeks ago; Tony Smith, chairman of Hit And Run is currently finalising a US deal for the LP and is also setting up tour dates for 1979. Hit And Run's deal with Larry Fast is for the world outside the US; Fast frequently contributes to the recordings of many major acts including Peter Gabriel, with whom he also tours, but in addition also records his own albums under the name Synergy. His latest album, Chords, will be released by EMI this month. Picture shows Rod Argent with Tony Smith (left) and Gareth Perkins, both of Hit And Run.

## Briefs...

JOHNNY CASH arrives in the UK next spring for a concert tour, the first that he has undertaken for four years. His first date is on March 11 when he appears at Brighton Exhibition Centre, followed by concerts at Wembley Conference Centre between March 13-16. On the tour with Cash will be his wife, June Carter Cash, The Carter Family and The Tennessee Three.

EUROPEAN INTERNATIONAL Artistes have been appointed the sole representatives of the Midnite Follies Orchestra whose debut album was recently released by EMI.

HI-TENSION embark on an eight week tour this week — their first

headlining series of concerts, which includes three dates at the Hammersmith Odeon. The band's debut album, called Hi-Tension, is being released by Island to tie in with the tour. Eddie And The Hot Rods also return to touring during November, playing several Scottish dates and two English concerts. The tour will be used to preview numbers from the band's next album, released early next year.

AMONGST THE artists taking part in the recent Services Folk Competition at Royal Air Force Gutersloh in West Germany were Noel Murphy, Jeremy Taylor, The McAlman's, and Vera and Gary Aspey. A 60-minute radio broadcast will be heard by Forces around the world.

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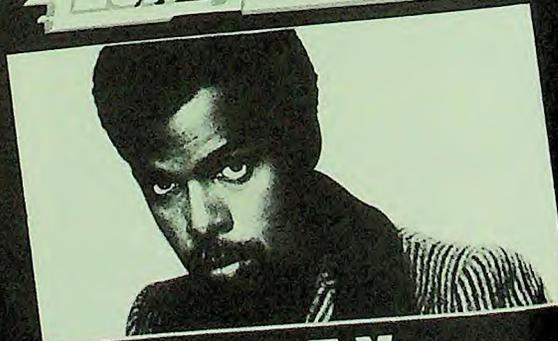
MCA 398

Diana Ross / Michael Jackson



Ease On Down The Road  
from the forthcoming film 'THE WIZ' MCA 396

LEON HAYWOOD



PARTY  
12 MCA 390

MCA RECORDS

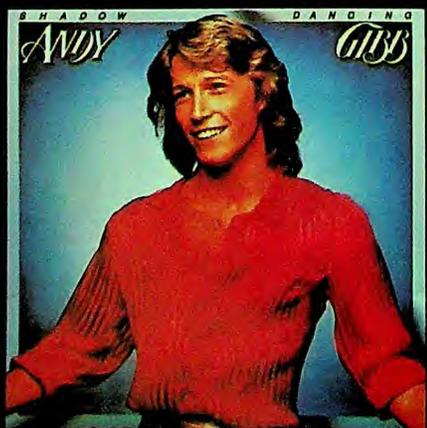
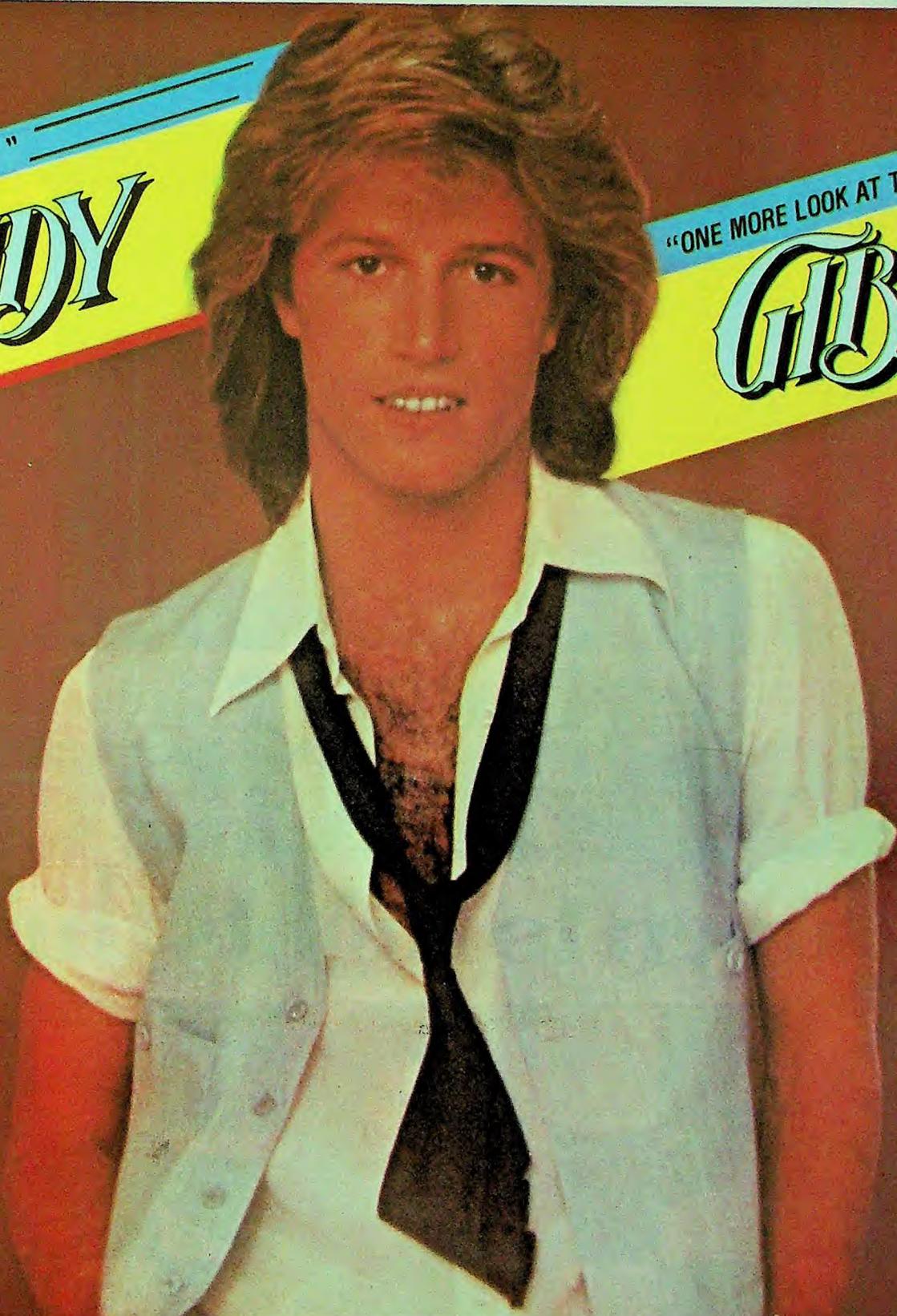
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"THE BETTER you get, the more confidence you have," says Joan Armatrading who, on the evidence of recent concerts and TV shows and particularly her new A&M album, is getting better and better all the time.

The album, *To The Limit*, though distinctively Armatrading, is more rocky, more relaxed, and more 'up' than anything she's ever done. "This is my favourite," she admits. "The new me is very 'up.'" The singer, currently our most successful female export (she is continually touring in the US and recently wowed Australia) was, in the early part of her career, often criticised for her inhibited stage manner. This she now slings aside. "Newness brings shyness," said the girl who is still shy at interviews. "The more you do, and the more people enjoy what you do, the more you begin to enjoy it."

Didn't she like being a performer at first? It's well-known that she saw herself primarily as a songwriter, but that those to whom she played first demo were as knocked out by her voice as by her songs.

"When I made the *Back To The Night* LP and realised I would be working as a performer from then, I decided I should start to enjoy it. Otherwise it would have been pointless carrying on."

Her stage show is now confident, witty, and she is quick with her patter. Though a UK tour will be some months away as she's having her first long break for years, she was recently seen on BBC's *In Concert*, a film of her Hammersmith show last year. January 1979 will see the start of her next European tour.

When she started working abroad, audiences came because of the records, not knowing what to expect. "They thought I'd be older," she said, "fat and fifty, because of the songs I sing." The

## Joan—better all the time

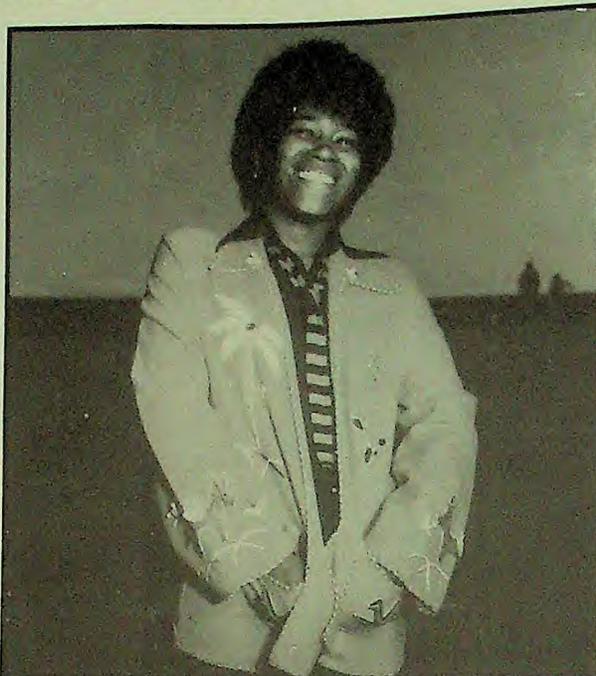
by  
VAL FALLOON

world is gradually realising who she is. In Australia she had planned nine dates and ended up doing 14.

In the States though she has been over several times, there are always venues ready to book her. Curiously, she found the LA audiences even more reserved than the British. "It's dominated by music business people", she explained, "so it's a bit like playing for a record company convention at first. But then, like anywhere else, if they like you they show it. Now it's really good." She has toured the States, headlining since 1974, for the past six years. "It's so big, you have to keep going at it," she added.

Though Joan is very definitely in charge of the music side of her recordings — five with A&M, the first on Cube here—she has a lot to say about producer Glyn Johns' influence, which was first felt on the Joan Armatrading album three years ago, the one that made her name internationally.

"He's a great producer. He realises I need to know that it's my song and I do all my own arrangements. Though the musicians contribute their own ideas so that they have a chance to express themselves, that sound, that clarity is Glyn and his engineering." He brought out her guitar playing, for example. "It had always been there, but Glyn said if I played well he'd let me be heard." And she was. She first came across Johns — apart from his reputation in rock because of Andy Fairweather Low's *La*



*Booga Rooga* album. "You can hear every instrument on that," she said. "That's Glyn."

Joan Armatrading's prowess as an original songwriter is well known, and lately expressed in the fact that others have covered her LP tracks, such as Malanie (Down To Zero) or Manfred Mann. But it has not occurred to her to try and get her rejects covered. For an LP she probably comes up with, say, 25

songs from which she'll pick 20. Glyn Johns does the rest, and the leftovers are shelved. Where are they all now? "I may use those spares, I don't know" she says. "I don't have a lot of time to think about that. Though it would be nice to get some other people to sing them."

She often says her entry into the music business was easy. The songs came easily, her demos were liked, she was offered a recording and a

publishing contract at once. But long ago, when her brother first suggested she sent some songs to someone, and she sent them to Deram (they liked them but she didn't follow it up) didn't have any targets. Mike Noble, then a&r chief for Cube was the one who encouraged her and followed everything through for her. He introduced her to Gus Dudgeon, her first producer, he met Glyn Johns in Washington and introduced him to Joan, and he is now boss at A&M. The rest is rock history.

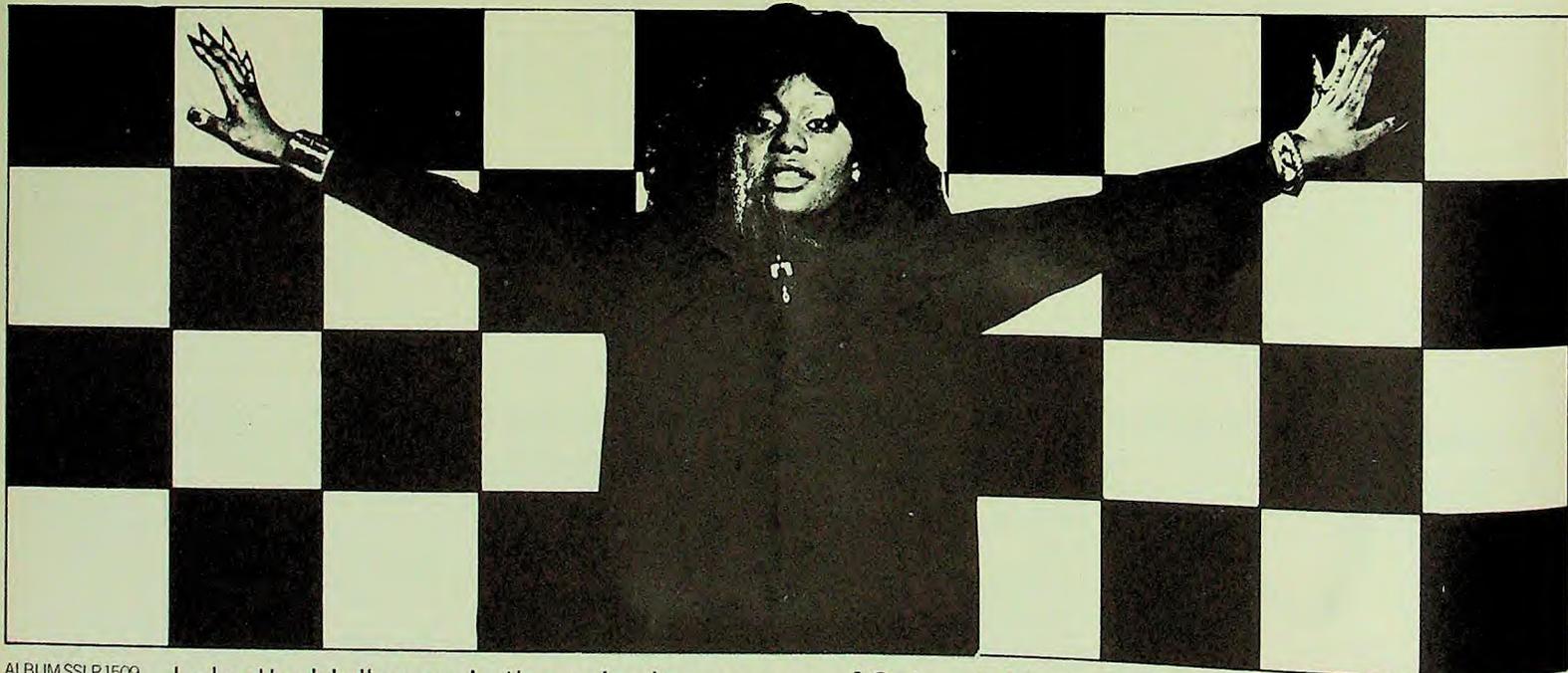
Now she writes often, and still quite easily, at a little old accountant's desk at her new home in Surrey, hers for one year as of October 3. "I have no songwriting formula," she said, "And I don't write from my own experiences." She likes to keep her own life private, and she writes alone. Even when she wrote with Pam Nestor, they worked separately, like Rodgers and Hart rather than Lennon and McCartney. But that partnership, like her brief period with Hair, where she started the show with Aquarius, was a one off.

And now? "I would like to get more jazzy eventually, but not for the moment. I'm happy with the feel of the new LP. The point is that jazz is really good for the musicians. I'd like to jam with an impromptu band and see what comes out of it."

She has few LPs, and they are mostly instrumental material — *Weather Report*, *Wes Montgomery* with the occasional Zappa and a *Talking Heads* album. "I haven't got that much to listen to," she added. "I'm hardly ever at home. I must buy some more."

Meanwhile, her own LPs keep selling, which is perhaps why A&M has waited a month to release a sample. *To The Limit* jumped from 45 to 14, in two weeks and is now levelling out. *Bottom To The Top* is released as a single on November 10.

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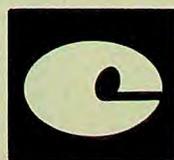
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# CLASSICAL

TWO IMPORTANT new works, both receiving their premiere recordings, are released next month. They are the latest additions to Decca's surprisingly successful Headline series.

Headline 18 is devoted to *Transit*, a large-scale piece, lasting over 40 minutes, for ensemble and soloists, and performed here by the London Sinfonietta conducted by Elgar Howarth.

Its London premiere last year marked a turn in the fortunes of Brian Ferneyhough, the 35-year-old English-born composer who went into self-imposed exile because his tough, uncompromising composing style was not taken seriously enough here.

And, having conquered the concert halls and new music audiences abroad, he is now widely hailed as a major voice of his generation.

Headline 19/20 comprises just one work, *Voices*, by the German-born composer Hans Werner Henze who, having reached the age of 52 via a variety of musical styles — Romantic, and more avant-garde — now writes in a more accessible combination of both with often a kind of "folkish" feel thrown in.

Performed again by the London Sinfonietta, with the mezzo Sarah Walker and tenor Paul Sperry, conducted by the composer, *Voices* is approachable and varied and clearly from the pen of a real composer.

But there is more contemporary action this month. A new version of Schoenberg's *Pierrot Lunaire* (though being written in 1912 that really stretches the "contemporary") comes on CBS 76720 conducted by Pierre Boulez with Yvonne Minton, voice, and a collection of top musicians including Pinchas Zukerman, violin, Antony Pay, clarinet, and Daniel Barenboim, piano.

In addition, Unicorn, in collaboration with EMI, is reissuing the momentous *Piano Sonata* by the late French composer, Jean Barraqué.

All this comes shortly after the release on DG of Maurizio Pollini's version of Boulez' *Piano Sonata No 2*; after the recording of Peter Maxwell Davies' *Symphony* (to be released on Headline next year); and after a number of recording sessions of other English works for Argo by Richard Rodney Bennett and Nicholas Maw; and finally a violin concerto and a cello concerto by Hugh Wood for Unicorn.

These English works have all been recorded with financial support from the Arts Council which has recently taken over such subsidy work from the British Council.

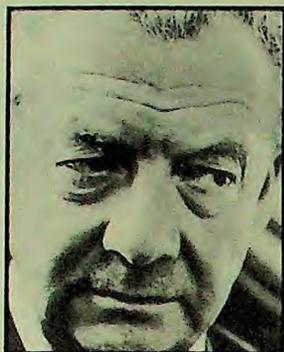
But the Arts Council is also active in the live music field, continuing to bring contemporary music to the provinces with the *Contemporary Music Network*, now in its seventh year and the envy of many European countries.

There are two tours in November. The London Sinfonietta play works by the Argentinian composer Mauricio Kagel — who now lives in Germany and concentrates on works containing, frequently, wry theatrical twists. And the soprano Felicity Palmer and pianist John Constable play Debussy and Messiaen between November 15 to 28.

While December 2 to 15 sees a tour by the Canadian six-man percussion group Nexus, playing works by Toru Takemitsu and Steve Reich, as well as improvised and rag-time pieces.

So, is contemporary music in this country picking up again after the slump of the mid-seventies, and if so, is this reflected in the record industry? Is there an increase in the numbers of records being made and sold?

There are no simple answers. The general feeling is that an improvement in contemporary record sales must be inevitable



BENJAMIN BRITTEN: along with other British "establishment" composers, Britten is well-represented in the catalogues. But what of newer names? Are record companies too slow off the mark?

The Contemporary Music Circuit, now in its seventh year, is the envy of many European countries. Though the works played in the current tour stretch as far back as Debussy, there is still a healthy interest in genuine contemporary music — at least in its performance.

But what of the records? Here NICOLAS SOAMES, in an attempt to provide dealers with suggestions of items that may be requested as a result of the tour, discovers that British record company catalogues are woefully low in contemporary masterworks — with one important exception.

From what is currently available, Soames provides a short choice, with the reminder that it lacks crucial post-war avant garde repertoire.

## Contemporary music: how far will companies go?

following the general upswing in the numbers of records being bought by the public.

Certainly Decca is "very happy" with the way contemporary records are selling, but then this one company has invested more time, effort, money and enthusiasm into contemporary music over the last few years than probably any other single company in this country.

One of the main reasons for this is James Mallinson. This 34-year-old producer has been responsible for Decca's Haydn/Dorati series, the recent Solti/Brahms Fourth Symphony, Janacek's *Kata Kabanova*, and yet he is perhaps best known for his work in new music.

He was the catalyst that put the Headline series on the road five years ago, with the intention of creating a new music label which would present some of the best contemporary music being written the world over.

Headline, with the Ferneyhough and Henze records, will now have a total of 20 discs to its credit, and it looks like going into the Eighties with the flag still flying.

The confident presentation and marketing of a range of post-war works from Cage and Messiaen to Xenakis, Maxwell Davies and Takemitsu is one reason for its success. Another is the crucial decision not to delete any record just because it didn't make a predetermined sales figure one year — in the belief that matters were just as likely to pick up the following 12 months.

But the main root of the success lies as much in the enthusiasm and support of Mallinson and the whole Decca machine, a feeling which filters right down to the pioneering "feel" of the series itself, and the shrewd choice of music and musicians. Not for nothing are Argo and L'Oiseau Lyre also active in new music.

"I am quite convinced that if other companies would record contemporary music with conviction, they would not lose out," said Mr Mallinson, adding that real significance lies in the fact that most buyers are young — the audience of the future. But he agreed that passionate commitment is crucial.

Looking across the board, the recording of contemporary music varies. English composers, surprisingly perhaps, don't do so badly. Naturally, the establishment figures of Walton, Britten, Tippett, and to a lesser extent Malcolm Arnold and Malcolm Williamson are all well represented on various labels.

And, Sir Lennox Berkeley's 75th birthday this year is, marked by Meridian Records this month with a special disc (E77017 £2.99) devoted to his music performed by Colin Horsley, piano, Francis Loring, baritone, and others.

Move to the next generation, and again things are not that bad. Record companies are often slow off the mark, but the main works of the Peter Maxwell Davies, Harrison Birtwistle, Richard Rodney Bennett ilk do find their way into the catalogue eventually. The real problem comes with deletions.

Record companies and record shops understandably have to adopt a financially realistic view: unlike a body such as the Arts Council, they are not producing records as a public service, as Mallinson rightly points out.

*But something is wrong when one goes through the major composers of our time to find that their important works, works that made musical history and that were recorded once, are not in the catalogue for the record buyers to even consider purchasing.*

Of the British composers, Maxwell Davies' *Eight Songs for a Mad King*, and Versalji *Iones*, both recorded on Unicorn, are out at the moment, Unicorn assures us they are

coming back.

But when one turns to an internationally acclaimed figure like Luciano Berio, one finds that two of his finest large-scale works, *Laborintus 2* and *Sinfonia*, once available in composer-conducted performances, are not obtainable, and RCA has no plans for a comeback.

Stockhausen was superbly looked after by Deutsche Grammophon, who recorded virtually everything of his shortly after being written. While it is understandable that some pieces go the way of all flesh, surely works like *Hymnen*, *Gruppen*, and a selection of *Klavierstück*, should not be taken out of circulation simply because they did not do very well one year.

Even Boulez, though not the most prolific of composers, has a fairly miserable total to his credit, despite the excellent Pollini disc. It is surprising that *Rituel: In Memoriam Maderna* is still not on record.

And we can't even begin to look seriously at others, like Xenakis, and Kagel — and, for that matter, even Penderecki, Lutoslawski and Ligeti.

*Apparently indiscriminate kind of deletion seems to indicate a lack of specialised interest and concern in contemporary music among some record companies.*

### Stock suggestions

In compiling 20 records of varied "avant-garde" post-war composers, a buyer could have done worse than go for the Headline series by itself. This personal choice, however, does not contain crucial masterworks because they are not in the catalogue. They are in no particular order of importance.

Luciano BERIO: *Concerto for 2 Pianos and Orchestra* (RL 11674)

Luciano Berio: *A-Ronne/Cries of London* (HEAD 15).

Pierre BOULEZ: *Marteau sans maitre* (73213) or *Pli selon Pli* (72770).

Pierre BOULEZ: *Piano Sonata No 2*, Pollini, (2530 803).

Karlheinz Stockhausen: *Gesang der Junglinge* (138811).

Karlheinz STOCKHAUSEN: *Stimmung* (2543003).

Krzysztof Penderecki: *Symphony* (EMD 5507).

Gyorgy LIGETI: *Melodien for orchestra* (HEAD 12).

Iannis XENAKIS: *Antikthon/Synaphai* (HEAD 13).

Peter MAXWELL DAVIES: *Hymn to St Magnus* (DSL012).

Harrison BIRTWISTLE: *Triumph of Time* (ZRG 790).

Harrison BIRTWISTLE: *Verses* (HEAD 7).

Brian FERNEYHOUGH: *Sonatas for String Quartet* (RL25141).

Brian FERNEYHOUGH: *Transit* (HEAD 18).

Roberto GERHARD: *Astrological Series* (HEAD 11).

Hans Werne HENZE: *Voices* (HEAD 19 & 20).

Luigi DALLAPICCOLA: *Il Prigioniero* (HEAD 9).

Olivier MESSIAEN: *Transfiguration de Notre Seigneur Jesus Christ* (HEAD 1 & 2).

John TAVENER: *Requiem for Father Malachy*, (LRL 15104).

John CAGE: *Sonatas and Interludes for Prepared Piano*, (HEAD 9).

Looking, for example, at Stockhausen, one cannot surely apply the same commercial yardstick at annual deletion time to a classic like *Hymnen* and a more intangibly interesting collection of pieces like *Aus Den Sieben Tagen*?

And if the record companies don't seem to be able to keep their finger on the pulse, this filters down to the reps and the retailers, whereas, in contrast, as Headline shows, an aggressive, imaginative and understanding approach to repertoire and marketing can make all the difference.

In addition to all this, there is a noticeable contraction in the interest in contemporary music from many record companies.

Quite a number of record companies would have links, if not formal contracts, with particular composers who, it would appear, they believed in. RCA and Berio, Stockhausen and DG, not to mention Britten and Decca, were perfect examples.

Now, however, things seem to have changed, with two main tendencies, often running in tandem. The first is to have no proposals to initiate contemporary music records at all, preferring to concentrate on central repertoire, re-recording popular works, and filling-in, with Haydn operas, for example.

The second is to serve the performers, allowing them much more freedom of choice — where reasonable — rather than asking them to record perhaps new works.

At the beginning of this year, RCA brought out the first Ferneyhough record — *Sonatas for String Quartet* performed by the Berne Quartet — and the recording of the Berio *Concerto for Two Pianos* had carried off an award for the best contemporary record. Now, no new music is planned.

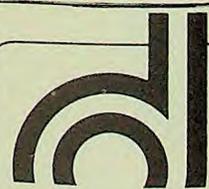
EMI has been quiet in this area anyway; CBS, even with Boulez, has nothing major planned, though the important *Webern Volume 1*, a four record set containing all the published works of the composer, and compiled over many years, was released in September.

DG has little in the pipeline except for some Bussotti and Reimann which will almost certainly not be released in this country, and Stockhausen's *Inori*, which probably will. Other than that, and the boxed set of Bernstein Symphonies with the Chichester psalms released earlier this year, things are again quiet.

*The sad thing is that this is happening at the end of the Seventies when the musical public is becoming more widely aware that contemporary music is not just a disparate collection of individual composers each making their own noise. Major figures, with something of importance to say have emerged clearly.*

Inevitably, demand will create supply, but by the time the record companies act, it may be too late.

At this moment, apart from the deletions, things are not too bad, realistically rather than idealistically speaking. But what about the next five years?



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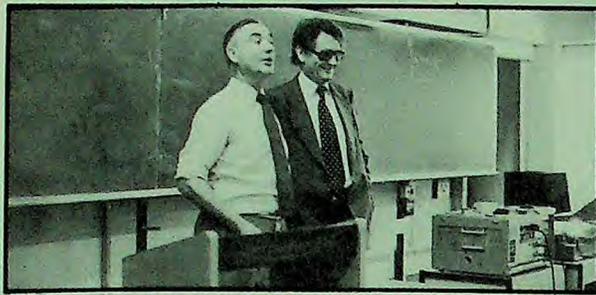
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# STUDIOS

# Randall's realised fantasy



SCHOOLMASTERLY stance from APRS engineers course lecturers John Borwick (left), senior lecturer in sound recording techniques at Surrey University; and Denis Comper, music industry consultant, who made the opening address of the course — which popular demand has now extended from the original two days to a full week.

## APRS: book early for next year

A TOTAL of 45 audio engineers and manufacturers from eight countries attended this year's APRS studio engineers' course held, as usual, at Surrey University. So popular has this annual event become that the organisers had to disappoint almost half the applicants, and advice to would-be delegates to next year's course must be "book early".

Although most of the delegates are normally employed in commercial recording studios other activities were represented covering a wide field from advertising, to film and television. Course subjects were wide-ranging and included such diverse interests as the Acoustics of Musical Instruments and the Application of Digital Techniques.

In his opening address, Denis Comper spoke of the commercial considerations facing the record business and laid particular stress on piracy. "It is the responsibility of everyone involved in sound recording, whatever their function, to collaborate in fighting this menace. It threatens to undermine the very structure of the business as we know it. We are all in the same boat and, if it sinks, we shall all get wet."

John Borwick, senior lecturer in sound recording techniques at the University, said the course had been the largest so far. Its popularity reflected the need for "an opportunity for engineers to gather for discussion of their mutual problems and to learn from acknowledged experts."

## Briefs...

DEAF ENGINEERS, and other stalwarts of the studio business will be attending the annual Distinguished Engineers Audio Federation dinner and awards presentation on December 15, at London's Europa Hotel.

As usual the profits from this event will be donated to a charity which aids deaf children, but the decision on which particular charity will benefit has yet to be made.

Anyone wanting to arrange a whole table, buy individual tickets, or just make a donation, should contact Howard Barrow at Pye Studios, Peter Booth at Trident, or Tony Shields at Ampex. Those wanting to take advertising in the DEAF brochure should do the same.

A BRIEF statement from the well-known recording console designers and manufacturers, Cadac (London) Ltd appears to signal the end of the company as it has been known to the studio side of the music industry for many years.

The statement is: "With effect from September 12 1978 Clive Green, Robin Bransbury, Adrian Kerridge and Mike Blackburn have resigned as directors and employees of Cadac. The following people have also left Cadac — Anthony Marlow, financial manager; Chris Hall, production manager; and Sid Price, manager of the micro-processing department."

Pending legal action prevented any further statement from any of the departing Cadac directors.

RIVERSIDE DRIVE is an area New York's north-east side where the pace of life becomes visibly more civilised, and the river is bordered by gardens where people stroll with large dogs.

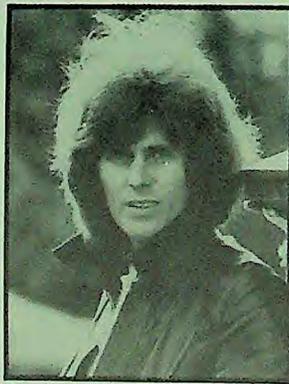
The medium tall brownstone apartments have an air of solid, traditional respectability a million miles from the popular conception of the recording business and those who live their wild and woolly lives therein.

But this is an area in which Elliot Randall (ace guitarist and highly approachable human being) has always wanted to live. He finally found himself a very pleasant comfortably large apartment, which had a room suitable for turning into a little studio for himself. The studio, he will admit, has taken over. With office space and reception and kitchen and tape store it now occupies the whole of his living space, but his lucky star provided another apartment vacant directly above the first, just when he needed it.

"This is the realisation of a fantasy for me," Randall explains. "I moved in in February 75. I had been playing with Sha Na Na for six months and I was feeling that at last I could afford a few things. Riverside Drive was the place. I looked through the door of this apartment and knew it was right, because I had always had it in the back of my mind that it would be great to record in my home. Everything here was right."

"I had got rather bored with making records, and had begun making commercials. I had got to be one of the top sessions guitarists, and had been doing small productions."

"Last summer I was not happy with what I was doing — just playing guitar. I wanted to be an integral part of the record. I wanted to produce. I was consultant on the Saturday Night Live tv show, and another consultant was from Regent



Elliot Randall

Studios. He was selling off the equipment from studio B and I said I'd take it."

Randall rather gleefully admits that he has been spending money like water and that in some ways "it's a great big toy." But it works. It is a private studio, but its workload looks likely to be as great as any available for general hire.

Like many of his fellow Americans Randall reached a point where to get the best out of the US tax system he turned himself into a company — three companies to be more precise, one of which is the studio — called El Mar. The other two ("this incopration thing, it's all very inbred", Randall remarks apologetically) are Elliot Randall Music, has publishing company; and WIIFN (pronounced Wiffen and standing for What's In It For Me) Production Co. In the El Mar studio/home the attempt at formal order in the reception area, with its lovely modern mural and piles of cushions instead of furniture soon evaporates in the face of the informality of the studio itself.

The English visitor tends to wonder stupidly about such things as "What about the neighbours, the people downstairs, local authority planning permission, and surely you just can't have studio and control room windows opening onto an ordinary city street...?" Randall's enthusiasm and confidence however make such nitpicking seem rather irrelevant.

Acoustic treatment is simple but effective, and double glazing takes care of noise coming in from the street. The place is already in use for Randalls productions, and one thing the artists involved have been promised by the partnership is that the business end is being taken care of by two people who feel "it's silly to put heart into some project and then just sell it to someone who will give you money but take your spirit." So the aim is to do

everything personally — placing product, promotion etc. Even songwriters whose material is with the publishing company find that they retain their own copyrights. Some have been so surprised at being allowed to do so that they have actually suspected some kind of catch.

The controlroom has a Studer 16-channel desk which is an old friend to its new owner — "I worked on that desk as a mere hireling for many years" — and Ampex MM1000 tape machine and Altec 604E monitors. There are also various technical innovations of Randall's own, which are constructed with the help of Bernardo Cosachov the elderly Polish electronics genius who acts as maintenance engineer, and tends to be around at many odd times because he likes the place. He incidentally helped to design the MM1000 machine.

One invention now in use at El Mar is the variable delay echo chamber which was designed by Randall and UK engineer Mike Stone when Randall was recording at the Manor some time ago. With Cosachov's help Randall built a box small enough to be comfortably housed in the control room, but — through a system of moveable pickup on parallel tracks between angled, sound deflecting surfaces — can give the same range of delay which would normally require a big echo chamber, or electronic plates.

It is possible that El Mar may find itself being hired out now and then; in a place where the maintenance engineer comes and has bagels for breakfast on Sundays, a cat has kittens among the snaking wires of the equipment, a lawyer living nearby comes in regularly for the pleasure of playing the synthesiser, and making records has the air of friendly and frantic jam sessions involving top musicians who happen to have gathered socially... anything is possible.

# Baker at work in cellar

DOWN IN the cellar something is stirring... From outside appearances, the Essex home of Adrian Baker is nothing out of the ordinary. But inside, Adrian has converted the large cellar into a fully-fledged 16-track recording studio (See picture, above).

The studio is no makeshift affair. A year in the making, it is approached down a steep flight of stairs from a small door in the kitchen and is split into two fully-soundproofed sections — a bar and listening area complete with soft lights and the studio proper.

Adrian bought the house because of the cellar. It used to belong to John Richardson of the Rubettes who used the facility as a rehearsal room. He began conversion work in November 1976 and worked at it full-time through to December 1977.

"I modelled the studio completely for my own requirements," explains Adrian, "And did all the conversion work myself except for cutting a large hole in the hall to get the bulkier equipment in. The desk is a Cadac, eight-track which I converted to 16. It's very old, but has a lot of modifications."

And the total cost of the project? "Difficult to assess,

but I should say around £25,000."

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RONNIE DAVIS Y NEW ROY  
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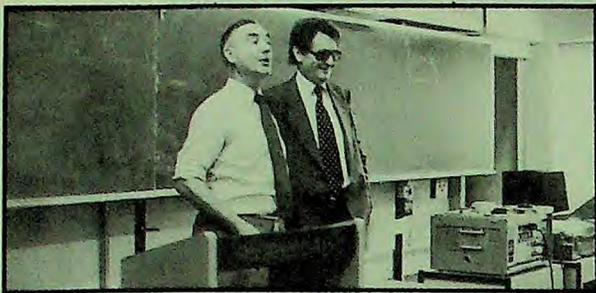
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**SONS**

**BPI Year Book 1978**  
A review of the British record and tape industry  
The British Phonographic Industry Limited



# STUDIOS



SCHOOLMASTERLY stance from APRS engineers course lecturers John Borwick (left), senior lecturer in sound recording techniques at Surrey University; and Denis Comper, music industry consultant, who made the opening address of the course — which popular demand has now extended from the original two days to a full week.

## APRS: book early for next year

A TOTAL of 45 audio engineers and manufacturers from eight countries attended this year's APRS studio engineers' course held, as usual, at Surrey University. So popular has this annual event become that the organisers had to disappoint almost half the applicants, and advice to would-be delegates to next year's course must be "book early".

Although most of the delegates are normally employed in commercial recording studios other activities were represented covering a wide field from advertising, to film and television. Course subjects were wide-ranging and included such diverse interests as the Acoustics of Musical Instruments and the Application of Digital Techniques.

In his opening address, Denis Comper spoke of the commercial considerations facing the record business and laid particular stress on piracy. "It is the responsibility of everyone involved in sound recording, whatever their function, to collaborate in fighting this menace. It threatens to undermine the very structure of the business as we know it. We are all in the same boat and, if it sinks, we shall all get wet."

John Borwick, senior lecturer in sound recording techniques at the University, said the course had been the largest so far. Its popularity reflected the need for "an opportunity for engineers to gather for discussion of their mutual problems and to learn from acknowledged experts."

## Briefs...

DEAF ENGINEERS, and other stalwarts of the studio business will be attending the annual Distinguished Engineers Audio Federation dinner and awards presentation on December 15, at London's Europa Hotel.

As usual the profits from this event will be donated to a charity which aids deaf children, but the decision on which particular charity will benefit has yet to be made.

Anyone wanting to arrange a whole table, buy individual tickets, or just make a donation, should contact Howard Barrow at Pye Studios, Peter Booth at Trident, or Tony Shields at Ampex. Those wanting to take advertising in the DEAF brochure should do the same.

A BRIEF statement from the well-known recording console designers and manufacturers, Cadac (London) Ltd appears to signal the end of the company as it has been known to the studio side of the music industry for many years.

The statement is: "With effect from September 12 1978 Clive Green, Robin Bransbury, Adrian Kerridge and Mike Blackburn have resigned as directors and employees of Cadac. The following people have also left Cadac — Anthony Marlow, financial manager; Chris Hall, production manager; and Sid Price, manager of the micro-processing department."

Pending legal action prevented any further statement from any of the departing Cadac directors.

# Randa



RIVERSIDE DRIVE is New York's north-east where the pace of life is visibly more civilised, the river is bordered by where people stroll with dogs.

The medium tall brick apartments have an air of traditional respectability a few miles from the popular centre of the recording business and who live their wild and woolly life therein.

But this is an area in which Randall (ace guitarist and an approachable human being) always wanted to live. He found himself a very comfortable large apartment had a room suitable for turning a little studio for himself. He will admit, however, with office space, reception and kitchen and it now occupies the whole living space, but his land provided another apartment directly above the first, just needed it.

"This is the realistic fantasy for me," Randall says. "I moved in in February, been playing with Sha Na Na for months and I was feeling that I could afford a few Riverside Drive was the look through the door apartment and knew it was because I had always had back of my mind that it was great to record in my Everything here was right."

"I had got rather bored with making records, and had begun making commercials. I had got to be one of the top sessions guitarists, and had been doing small productions."

"Last summer I was not happy with what I was doing — just playing guitar. I wanted to be an integral part of the record. I wanted to produce. I was consultant on the Saturday Night Live tv show, and another consultant was from Regent



## BPI Year Book 1978

A review of the British record and tape industry published by The British Phonographic Industry Ltd., the industry association representing record companies in the UK

This third edition is generously illustrated and forms a comprehensive guide to the recorded music business which makes informative reading for record company personnel, retailers, distributors, music publishers and also provides an interesting insight for all collectors of records and tapes. It will also be useful for advertising and research agencies and any organisation which is interested in the leisure market.

It includes sections on the following:

- Review of the year for pop music, light music and classical music
- American companies in the UK
- A history of distribution patterns
- The small record retailer
- Sleeve design with full colour illustrations
- Home video

WITIN (pronounced witten and standing for What's In It For Me) Production Co. In the El Mar studio/home the attempt at formal order in the reception area, with its lovely modern mural and piles of cushions instead of furniture soon evaporates in the face of the informality of the studio itself.

The English visitor tends to wonder stupidly about such things as "What about the neighbours, the people downstairs, local authority planning permission, and surely you just can't have studio and control room windows opening onto an ordinary city street...?" Randall's enthusiasm and confidence however make such nitpicking seem rather irrelevant.

Acoustic treatment is simple but effective, and double glazing takes care of noise coming in from the street. The place is already in use for Randalls productions, and one thing the artists involved have been promised by the partnership is that the business end is being taken care of by two people who feel "it's silly to put heart into some project and then just sell it to someone who will give you money but take your spirit." So the aim is to do

it around at many odd times because he likes the place. He incidentally helped to design the MM1000 machine.

One invention now in use at El Mar is the variable delay echo chamber which was designed by Randall and UK engineer Mike Stone when Randall was recording at the Manor some time ago. With Cosachov's help Randall built a box small enough to be comfortably housed in the control room, but — through a system of moveable pickup on parallel tracks between angled, sound deflecting surfaces — can give the same range of delay which would normally require a big echo chamber, or electronic plates.

It is possible that El Mar may find itself being hired out now and then; in a place where the maintenance engineer comes and has bagels for breakfast on Sundays, a cat has kittens among the snaking wires of the equipment, a lawyer living nearby comes in regularly for the pleasure of playing the synthesiser, and making records has the air of friendly and frantic jam sessions involving top musicians who happen to have gathered socially... anything is possible.

# Baker at work in cellar

DOWN IN the cellar something is stirring... From outside appearances, the Essex home of Adrian Baker is nothing out of the ordinary. But inside, Adrian has converted the large cellar into a fully-fledged 16-track recording studio (See picture, above).

The studio is no makeshift affair. A year in the making, it is approached down a steep flight of stairs from a small door in the kitchen and is split into two fully-soundproofed sections — a bar and listening area complete with soft lights and the studio proper.

Adrian bought the house because of the cellar. It used to belong to John Richardson of the Rubettes who used the facility as a rehearsal room. He began conversion work in November 1976 and worked at it full-time through to December 1977.

"I modelled the studio completely for my own requirements," explains Adrian, "and did all the conversion work myself except for cutting a large hole in the wall to get the bulkier equipment in. The desk is a Cadac, eight-track which I converted to 16. It's very old, but has a lot of modifications."

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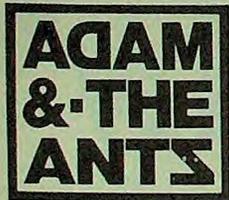
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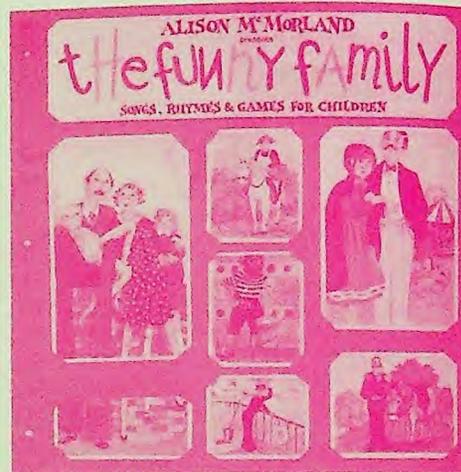
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## TANGENT UNDER THE LUGTON UMBRELLA ONCE MORE

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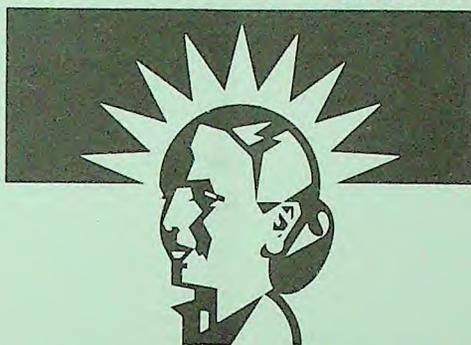
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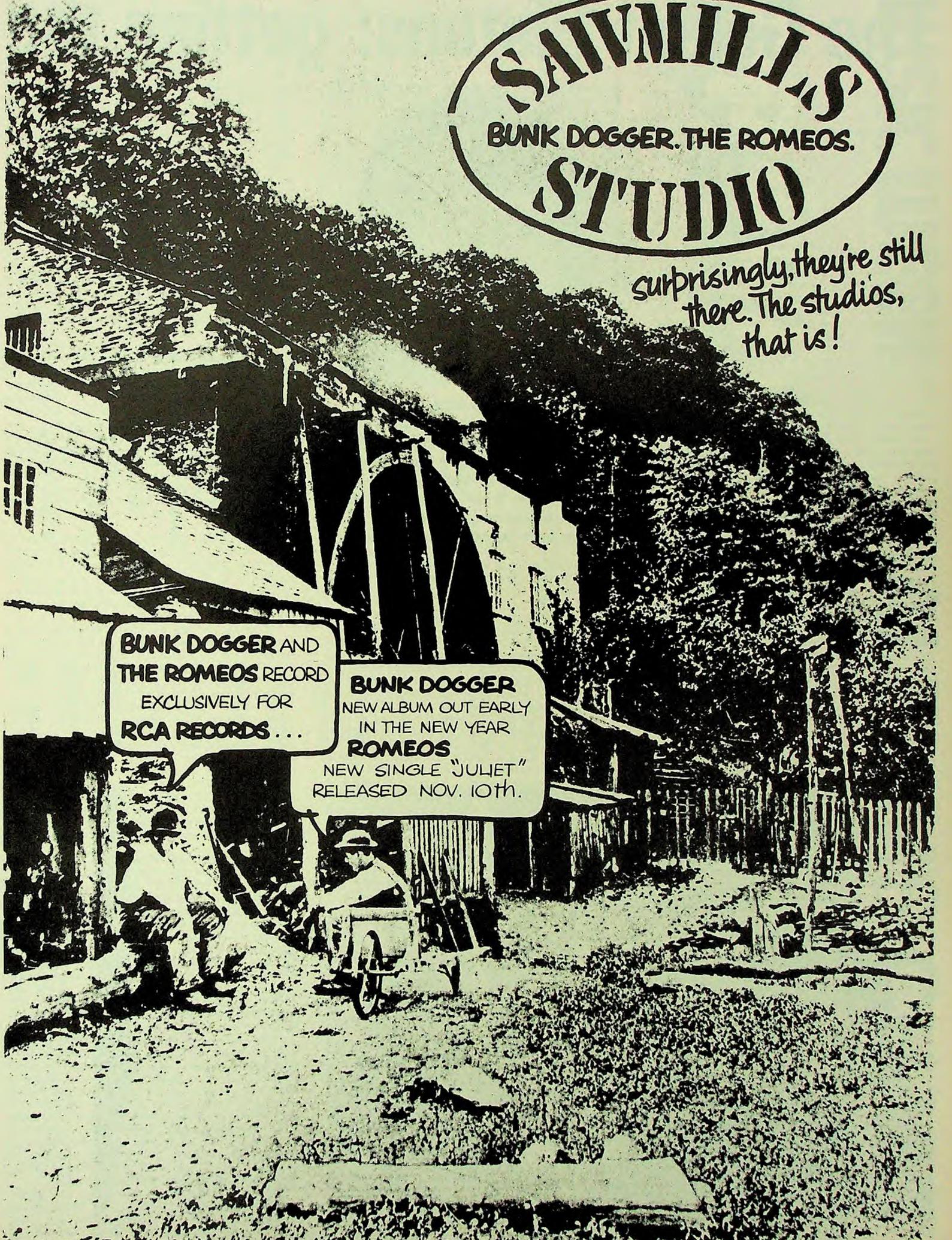
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*surprisingly, they're still there. The studios, that is!*

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# The Golant Pistons: getting the

THE CREATION of a thriving, inventive, stable and happy artists' community is an ideal which is as attractive to the music business as it is rarely achieved. But it has happened, unnoticed by all but very few of the eyes on the industry's Hydra-headed corporate personality in its London lair. And it has happened about as far away from London, and its culture, as it is possible to go — in the Cornish village of Golant, near the mouth of the river Fowey.

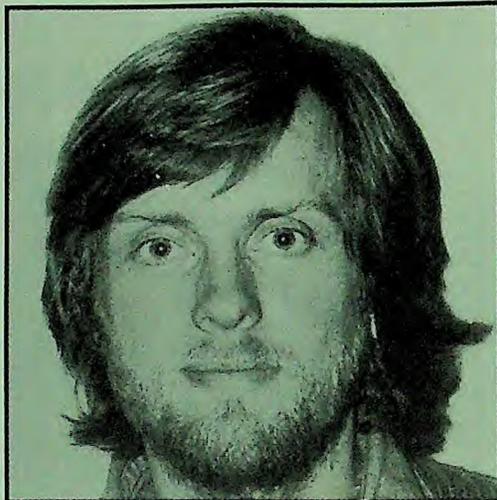
Perhaps it all came together there because Cornwall, with its surfing beaches, palm trees and rocky moorland hills is the nearest British equivalent to California. It is, after all the West Coast.

If all that seems a bit pretentious and silly Tony Cox, founder and owner of Sawmills Studio where this band of musicians is based, would be the first to agree that it does. But that, he would explain, is the kind of feeling you have time to indulge in once you leave the frantic clutches of the capital and sink yourself in the beauty and peace of Cornwall.

Sink? Who wants to sink? The whole idea of being a recording artist is surely to remain very much in the swim, preferably as the biggest fish in the biggest pool. With the kindness and patience of One Who Is Wiser Now, Cox can be very convincing on the subject of not needing to be in the big city to make music — good rock music, highly commercial music.

He should know what he is talking about: that is what Sawmills set out to do, and it is succeeding. From obscure little country studio, through several years of grinding hard work and very unromantic personal poverty, to very-well-known and not-so-little country studio, the Sawmills has developed. Other things have developed with it and have now reached a point where they deserve to be as well-known and respected as the studio. There is now a record label, a production company, and the splendid Sawmills rhythm section — Alan Eden on drums; and Alan Hodge, and Bodmin born and bred surfing freak who has little trouble living up to Cox's estimation of him as "a world class guitarist who happened to want to stay and work in the area where he was born". The last refinement to this ready-made backing band was very recently added. Alan Eden's admiration of the group The Movies led him to contact their bass player, Dave Quinn, and he was enticed, without great difficulty, to join the musical community, and balance up the band's sound.

Since nothing really exists until it has a name, the band has acquired one. Possibly with the nearby rustic railway track in mind, or Cornwall's mining tradition (or for some altogether less innocent reason) the Sawmills rhythm section is now the Golant Pistons. And they are ready to put their combined professional steam power (which is considerable) behind any recording artist who wants them. Already they have played on a hit album for Dutch star Shirley, and a Martin Best LP produced by Rick Kemp (of Steeleye Span fame). An upcoming project is the new Cherry Vanilla album. They are hoping that the idea of any solo artist booking the Sawmills studio and having to do nothing more than get one body down there — to find studio, accommodation, engineer, instruments and a polished professional band ready and waiting — will prove irresistible to many.



**With his studio fully booked, often three months ahead, Sawmills boss Tony Cox, pictured above, is happy to have proved wrong the Cassandras who predicted that Cornwall was too far from London to attract business. A rash of current releases of home-produced material shows the direction future expansion plans are taking.**

The public launch of the Golant Pistons is, everyone believes, the beginning of a new chapter in the history of Sawmills. But in a way it is the end of the first chapter.

A brief history, in the words of London's happiest expatriate, Tony Cox: "I moved down to Golant in the beginning of 1973, because like most city boys I thought it might be fine to live in the country but I was shrewd enough to realise that as a record producer I had to find a way to take my work with me. Originally I just wanted to find a barn, to have a rehearsal studio and bring in a mobile for recording.

"But I saw Sawmills and wanted it. It had no road (access is by boat when the tidal creek is full, or on foot down the railway line from Golant) so there was no possibility of using a mobile. I decided to build a studio, and managed to find the money to start it. It was to have been a private studio for my own work — I naively supposed you could run a studio as a hobby. I soon realised it was a serious business and I had to do it properly — at which point Jerry Boys, a very experienced engineer who I had known at EMI and Olympic, contacted me and asked if I wanted to offer him a job. Although I did not have a bean I welcomed him.

"The studio opened at the beginning of 1974, and Jerry came in 1975; we limped along in the interim. I

had picked the worst possible time to start a business venture because it was the time of the three-day week and the vinyl shortage; the real beginning of the depression. The record companies cut back drastically on recording budgets and new artists. A lot of studios closed and times were hard all round, but very hard for us for those first three years. It was only through the extraordinary, selfless effort of the staff, for very small rewards (often paid very late!) that we survived at all. The particular hero of the early days, and still a very vital member of the team, is maintenance man Peter Martelli.

"The upturn started at the beginning of 1977, when we went 24-track. We realised that by hook or by crook we had to go 24-track, and that put us back at the bottom of the first division. It's all been upwards from there. In fact I feel we have now formed a division of our own; we get a lot of big name artists in to record here now, not because we are technically extremely advanced (most good 24-track studios are really offering the same facilities anyway) but because Sawmills is a good studio in the most remarkable place in Britain!

So much for the studio, which offers no flash looks, just good recording facilities — with or without the services of resident engineers Jerry Boys and Simon Fraser — and fine home cooking . . . and wine.

But, as Tony Cox points out, making the studio a success — and recent long bookings by Steve Hillage, Mick Taylor and Andy Mackay are solid evidence that it is a success — was only the first part of the plan. "The real point, the dream which is keeping us going, is that it is not just a studio; we are actually living there, creatively engaged in the music business, in the heart of Cornwall."

Friends had been sceptical, to put it mildly, about his chances of making a living in the music industry that far away from London. Cox had persevered because he wanted to live in Golant and kept asking himself: "What sort of business is it that can only be carried out in one city in the country?" He knew that was not the case — far less the case — in America.

"All along we had this dream of building up a creative community in Cornwall. It all sounds a bit romantic, but it's a hell of a nice place to live, and people make good commercial music in nice parts of California so we thought we could do it in Cornwall. It happened slowly, and through unceasing effort.

"It started because Alan Eden, who had played drums on many of my sessions in London studios, decided to throw in his lot with us and live at Golant and be the studio drummer — despite the fact that then I could not pay him. He turned his hand to anything that needed doing, digging trenches, clearing drains.

"Songwriter artist Bunk Dogger came next. I had already made an LP with him and we were on the verge of signing with RCA. He moved down, because he found he was spending half the time at Sawmills anyway and could see no very pressing reason to stay in London.

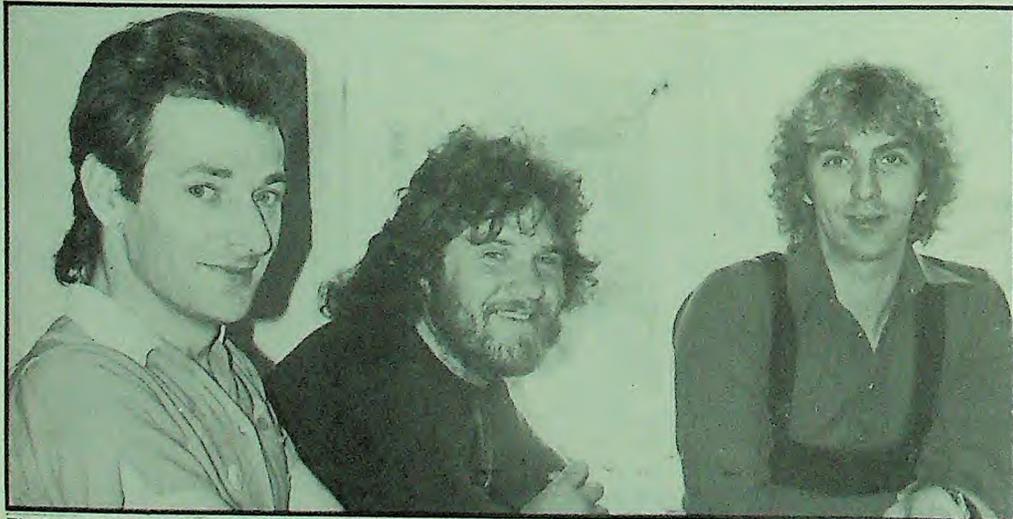
"Then we met Alan Hodge, who really was an astonishing find. We have had some really fine, famous guitarists use the studio and all of them have acknowledged that he is something special."

Dave Quinn then joined, to round out the complement of rhythm instruments.

Other artists have incidentally been attracted to the area, although they are not directly involved with the Sawmills — Tony Hazzard, Justin Hayward and Ralph McTell have places in Cornwall, for example. Lesley Duncan, the songwriter and recording artist, was another who did join the Sawmills community. She contributed enthusiasm, moral and practical support, and some songs and back-up vocals.

"So we have our community. Things have moved on well. In the last six months Bunk has done his RCA deal; we have a singles label deal with Sonet — the latest single coming out is by the Golant Pistons, featuring Alan Hodge singing one of Lesley's songs, and there is an Obie Clayton single on our label, with our band backing him. The Pistons have found themselves doing other things too; on RCA there is now a version of the Four Pennies' hit Juliet, done by a fictitious do-wop band called the Romeos — who are none other than the Golant Pistons with Bunk Dogger and Lionel Morton (original lead singer for the Pennies) on vocals."

Tony Cox is quite unworried about the vaguely parochial sound of his list of activities. Muscle Shoals must have sounded even more obscure until that whole happening took off. Fame has to start somewhere, and



The Golant Pistons: left to right, Dave Quinn, Alan Hodge and Alan Eden.

# MUSIC WEEK

# ALBUMS CHART

# TOP 60 Albums

WEEK ENDING NOVEMBER 4 1978

1	GREASE Original Soundtrack	RSO RSD 2001	31	20 GOLDEN GREATS The Kinks	Ronco RPL 2031
2	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12	32	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
3	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498	33	LOVE BITES Buzzcocks	United Artists UAG 30197
4	IMAGES Don Williams	K-Tel NE 1033	34	RUMOURS Fleetwood Mac	Warner Brothers K 56344
5	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000	35	EVEN NOW Barry Manilow	Arista Spart 1047
6	BROTHERHOOD OF MAN Brotherhood of Man	K-Tel BML 7980	36	WAVE LENGTHS Van Morrison	Warners K 56526
7	STRIKES AGAIN Rose Royce	Whitfield K 56527	37	EXPRESSIONS Don Williams	ABC ABCL 5253
8	CLASSIC ROCK London Symphony Orchestra	K-Tel ONE 1009	38	GO 2 XTC	Virgin V 2108
9	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400	39	LIFE AND LOVE Dennis Rousseau	Philips 9199 873
10	SATURDAY NIGHT FEVER Various	RSD 2658 123	40	LINALONGAMAX Max Bygraves	Ronco RPL 2033
11	A SINGLE MAN Eton John	Rocket TRAIN 1	41	DON'T LOOK BACK Boston	Epic EPC 86057
12	I'M COMING HOME Tom Jones	Lotus WH 5001	42	COMES A TIME Neil Young	Reprise K 54099
13	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532	43	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
14	EMOTIONS Various	K-Tel NE 1035	44	JOURNEY TO ADDIS Third World	Island ILPS 9554
15	BLOODY TOURISTS Various	Mercury 9102 503	45	ECSTASY Various	Lotus WH 5003



THE WHO

THE NEW ALBUM

WHOD 5004 CASSETTE WHODC 5004

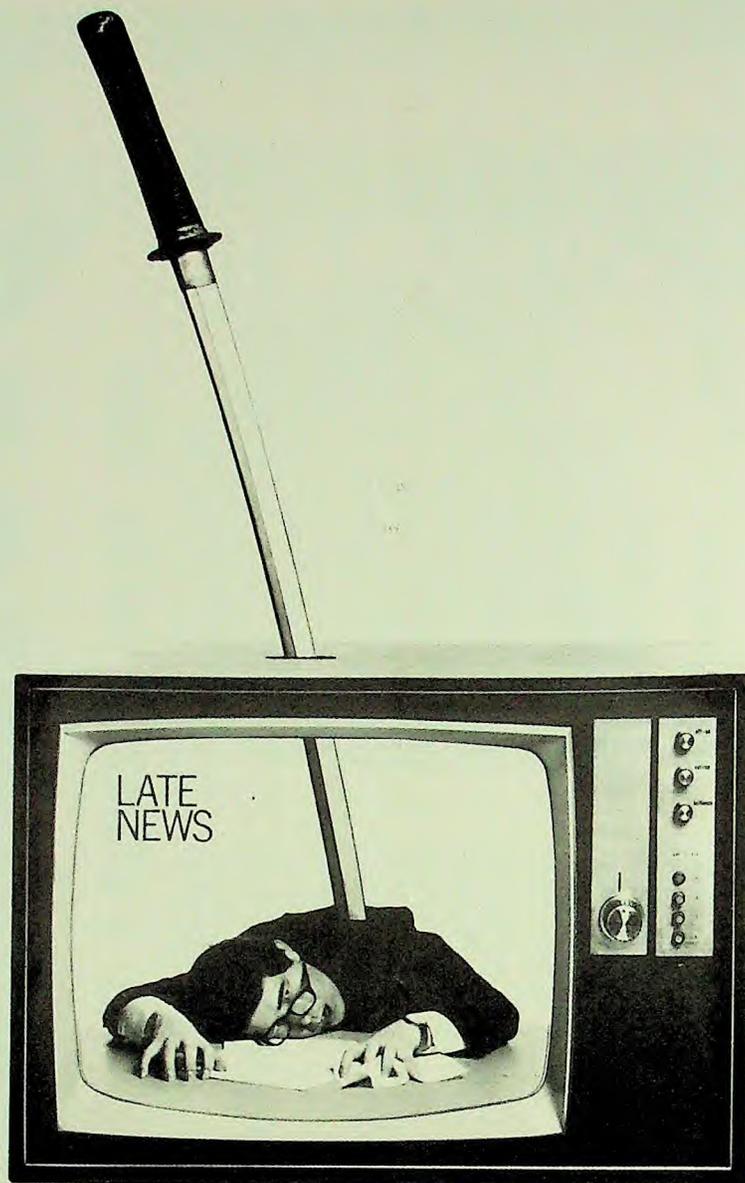


New Album  
THE JAM

ALL  
MOD CONS



Billie



**TELEVISION'S OVER**



**BACK FROM THE DEAD**

**ADVERTS' NEW SINGLE · TELEVISION'S OVER · B/W · BACK FROM THE DEAD  
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**RCA**

# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### RADIO ONE FEATURED FORTY

BICYCLE RACE — Queen (EMI 2870)  
 BLAME IT ON THE BOOGIE — The Jacksons (Epic EPC 6683)  
 BLAME IT ON THE BOOGIE — Mick Jackson (Atlantic K 11102)  
 BRANDY — O'Jays (Philadelphia PIR 6658)  
 BRIGHT LIGHTS — Julie Covington (Virgin VS 2225)  
 DARLIN' — Frankie Miller (Chrysalis CHS 2255)  
 DON'T CRY OUT LOUD — Elkie Brooks (A&M AMS 7395)  
 DRIFTWOOD — Moody Blues (Decca F 13809)  
 EAST RIVER — Brecker Brothers (Arista ARIST 211)  
 EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'T'VE — Buzzcocks (United Artists UP 36455)  
 FAT BOTTOMED GIRLS — Queen (EMI 2870)  
 GIVING UP GIVING IN — Three Degrees (Ariola ARO 130)  
 HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
 HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
 GOT TO GET YOU INTO MY LIFE — Earth Wind and Fire (CBS 6553)  
 HURRY UP HARRY — Sham 69 (Polydor POSP 7)  
 I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman and Hot Gossip (Ariola/Hansa AHA 526)  
 I LOVE THE NIGHTLIFE — Alicia Bridges  
 I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)  
 INSTANT REPLAY — Dan Hartman (Blue Sky 6706)  
 LOVE I NEVER HAD IT SO GOOD — Quincy Jones (A&M AMS 7385)  
 LUCKY STARS — Dean Friedman (Lifesong LS 402)  
 MACARTHUR PARK — Donna Summer (Casablanca CAN 131)  
 NEEDLE IN A HAYSTACK — Velvettes (Motown TMG 1124)  
 ONE FOR YOU ONE FOR ME — Jonathan King (GTO GT 237)  
 PART TIME LOVE — Elton John (Rocket XPRES 1)  
 PRETTY LITTLE ANGEL EYES — Showaddywaddy (Arista ARIST 222)  
 PROMISES — Eric Clapton (RSO 21)  
 RADIO RADIO — Elvis Costello (Radar ADA 24)  
 RASPUTIN — Boney M (Atlantic/Hansa AHA 13135)  
 RAT TRAP — Boomtown Rats (Ensign ENY 16)  
 RESPECTABLE — Rolling Stones (EMI 2861)  
 RIGHT DOWN THE LINE — United Artists (United Artists US 36445)  
 SANDY — John Travolta (Midsong Lut. POSP6)  
 SAVE ME SAVE ME — Frankie Valli (Warner Brothers K 17251)  
 SUMMER NIGHTS — John Travolta/Olivia Newton-John (RSO 18)  
 SWEET TALKIN' WOMAN — Electric Light Orchestra (Jet 21)  
 TEENAGE KICKS — The Undertones (Sire SRE 4007)  
 THANK YOU FOR BEING A FRIEND — Andrew Gold (Asylum K 13135)  
 WHAT A NIGHT — City Boy (Vertigo 6059 211)  
 YOU NEVER DONE IT LIKE THAT — Captain and Tennille (A&M AMS 1384)  
 (YOU GOTTA WALK) — DON'T LOOK BACK — Peter Tosh (EMI 2859)

### RECORDS OF THE WEEK

Dave Lee Travis: ALIVE AGAIN — Chicago (CBS 6787)  
 Simon Bates: STRUMMING' — Chas and Dave (EMI 2874)  
 Paul Burnett: TONIGHT'S THE NIGHT — Charles Jackson (Capitol CL 16018)  
 Tony Blackburn: HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
 Paul Cambaccini: ALTERNATIVE ULSTER — Stiff Little Fingers

## Radio 2

### RADIO 2 ALBUM OF THE WEEK

THE GREATEST OF BOBBY GOLDSBRO (Sunset SLS 50421)

## Luxembourg

### LUXEMBOURG BULLETS

SHOOTING STAR — Dollar (EMI 2871)  
 STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
 ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)  
 PROMISES — Eric Clapton (RSO 21)  
 WELL ALRIGHT — Santana (CBA 6755)

### POWER PLAY

IT SEEMS TO HANG ON — Ashford & Simpson (Warner Brothers K 17237)

### TWIN SPIN

ELVIS AND MARILYN — Leon Russell (Paradise K 17244)

## TOP ADD ONS

- 1 DON'T LET IT FADE AWAY — Darts (Magnet MAG 134) FR, C, BR, RC, D, M, H, F, TV, O, P, U, Eb.
- 1= HOPELESSLY DEVOTED TO YOU — Olivia Newton John (RSO 17) R1, PR, C, BR, RC, M, H, F, RT, O, P, V, Hb.
- 3 HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266) R1, CR, PR, C, RC, D, M, H, O, P, V.
- 4 STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285) RL, CR, C, M, F, V, Bb.
- 4= WHY — Andy Gibb (RSO 12) R1, C, RC, M, H, F, V.
- 4= MY BEST FRIEND'S GIRL — Cars (Elektra K 52088) PR, V, BR, M, TV, O, V.
- 7 RADIO RADIO — Elvis Costello (Radar ADA 24) R1, BR, B, RT, P, U.

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 Humberdale; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; U BBC Ulster; V Victory.

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

PRETTY LITTLE ANGEL EYES — Showaddywaddy (Arista ARIST 222)  
 RADIO RADIO — Elvis Costello (Radar ADA 24)  
 DON'T CRY OUT LOUD — Elkie Brooks (A&M AMS 7395)  
 ALIVE AGAIN — Chicago (CBS 6787)  
 BRAVE NEW WORLD — David Essex (CBS 6787)  
 ROCK 'N' ROLL BOLERO — Slade (Barn 2014 027)  
 SILVER MACHINE — Hawkwind (United Artists UP 35381)  
 SHOOTING STAR — Dollar (Carrere EMI 2871)  
 CALIFORNIA DREAMIN' — Colorado (Pinnacle PIN 67)  
 NEON LIGHTS — Kraftwerk (Capitol CL 15998)  
 HOT BLOODED — Foriegner (Atlantic K 11167)

## BRMB

BIRMINGHAM

### ADD ONS

BICYCLE RACE — Queen (EMI 2870)  
 RADIO RADIO — Elvis Costello (Radar ADA 24)  
 BRIGHT LIGHTS — Julie Covington (Virgin VS 225)  
 MY BEST FRIENDS GIRL — Cars (Elektra K 12301)  
 HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
 STILL THE ONE — Child (Ariola/Hansa AHA 528)  
 ANYWAY YOU DO IT — Liquid Gold (Creole CR 159)  
 I'LL STILL BE IN LOVE WITH YOU — Fivepenny Piece (Columbia DB 9055)

## Capital Radio

LONDON

### CLIMBERS

GLORIA PLAYS — Kay Olsson (Chrysalis CHS 225)  
 STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
 DEVOTED TO YOU — Carly Simon (Elektra K)  
 DO YOU THINK I'M SEXY — Rod Stewart

### PEOPLES CHOICE

HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)

David Lincoln: HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
 Phil Easton: OVER AND OVER — Joe Walsh (Asylum K 13134)  
 Norman Thomas: WHY — Andy Gibb (RSO 22)

### ADD ONS

RAT TRAP — Boomtown Rats (Ensign ENY 16)  
 INSTANT REPLAY — Dan Hartman (Blue Sky 6706)  
 HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
 DEVOTED TO YOU — Carly Simon (Elektra K 12313)  
 TEENAGE KICKS — The Undertones (Sire SIR 4007)  
 DESTINY — Keith Chegwin (Pye 'N 46126)  
 THEME FROM WIZARD OF OZ — Meco (RCA XB 1057)  
 I LOVE AMERICA — Patrick Juvet (Casablanca CAN 121)  
 LAY YOUR LOVE ON ME — Racey (RAK 284)  
 DON'T LET GO — Tony Orlando (Elektra K 12311)  
 MY BEST FRIEND'S GIRL — The Cars (Elektra K 12301)  
 SHOOTING STAR — Dollar (EMI 2871)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: WHY — Andy Gibb (RSO 17)  
 Richard Park: STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
 Dougie Donnelly: HOT CHILD IN THE CITY: Nick Gilder (Chrysalis CHS 2266)  
 Tim Stevens: DON'T BLAME IT ON ME — Bilbo (Lightning LIG 551)

### CURRENT CHOICE

HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)

### ADD ONS

DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
 HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
 MY BEST FRIEND'S GIRL — The Cars (Elektra K 12301)  
 I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)  
 OVER AND OVER — Joe Walsh (Asylum K 13141)  
 GIVING IT BACK — Phil Nurt (Fantasy FTC 161)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: HOT SUMMER NIGHTS — Walter Egan (Polydor 2001 833)  
 Trevor Cambell: SHOOTING STAR — Dollar (Carrere 2871)  
 Candy Devine: I LOVE THE NIGHTLIFE — Alicia Bridges (Polydor 2066 936)  
 Michael Henderson: WAVELENGTH — Van Morrison (Warner Brother K 17254)  
 Eddie West: I LOVE AMERICA — Patrick Juvet (Casablanca CAN 312)

### ADD ONS

I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman/Hot Gossip (Ariola, Hansa AHA 527)  
 MIDNIGHT OVER ENGLAND — John Glover (Electric WOT 26)  
 ALIVE AGAIN — Chicago (CBS 6787)  
 HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
 YOU'RE LIKE A MAGNET — Flintlock (Pinnacle PIN 65)  
 DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
 IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7392)  
 WELL ALRIGHT — Santana (CBS 6755)  
 TOAST — Streetband (Logo GO 325)  
 ROCK AND ROLL BOLERO — Slade (Barn 2014 127)  
 HAMMER HORROR — Kate Bush (EMI 2887)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: WHY — Andy Gibb (RSO 22)  
 Steve Hamilton: OVER AND OVER — Joe Walsh (Atlantic K 13141)  
 Bill Torrence: BLUE SKIES — Willie Nelson (CBS 6744)  
 Mike Gower: I'LL BE WAITING — Robert Johnson (Ensign ENY 17)

### ADD ONS

STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
 PREDICTION — Steel Pulse (Island WIP 6461)  
 RICH MANS LADY — David Byron (Arista ARIST 218)  
 RIDE O ROCKET — Brothers Johnson (A&M AMS 7400)  
 LAY LOVE ON YOU — Luisa Fernandez (Atlantic K 17061)  
 WELL ALRIGHT — Santana (CBS 6755)  
 WHAT A NIGHT — City Boy (Mercury 6059 211)  
 DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
 HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
 ONLY YOU — Teddy Pendergrass (Philadelphia PIR 6713)

# MUSIC WEEK

"Lay Love On You"	K17061
LUISA FERNANDEZ	
"It Seems To Hang On"	K17237
ASHFORD & SIMPSON	
"Save Me, Save Me"	K17251
FRANKIE VALLI	
"Wavelength"	K17254
IAN MORRISON	

# NEXT IN LINE



**Fabulous Poodles**  
**'Mirror Star'**  
Fairweather Boys  
It's here FROM THE UNSUITABLE Album



**IRCA**  
wavelength

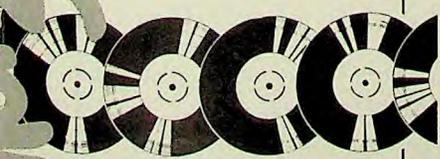
# SINGLES CHART

# TOP 75

WEEK ENDING NOVEMBER 4 1978

1	1	SUMMER NIGHTS	John Travolta/Olivia Newton John	RSO 18
2	3	SANDY	John Travolta	Midsong International POSP 6
3	7	RAT TRAP	Boontown Rats	Ensign ENY 16
4	2	RASPUTIN	Boney M	Atlantic/Hansa K 11192
5	5	MACARTHUR PARK	Donna Summer	Casablanca CAN 131
6	6	SWEET TALKIN' WOMAN	Electric Light Orchestra	Jet 121
7	4	LUCKY STARS	Dean Friedman	Lifesong LS 402
8	9	BLAME IT ON THE BOOGIE	Jacksons	Epic EPC 6683
9	13	PUBLIC IMAGE	Public Image Ltd	Virgin VS 228
10	16	HURRY UP HARRY	Sham 69	Polydor POSP 7
11	19	DARLIN'	Frankie Miller	Chrysalis CHS 2255
12	14	EVER FALLEN IN LOVE (With Someone You Shouldn't've)	Buzzcocks	United Artists UP 36455
13	18	DIPPETY DAY	Father Abraham & The Smurfs	Decca F 13798
14	15	GIVIN' UP GIVIN' IN	Three Degrees	Ariola ARO 130
15	25	DOWN IN THE TUBE STATION AT MIDNIGHT	Jam	Polydor POSP 8
16	8	LOVE DON'T LIVE HERE ANYMORE	Rose Royce	Whitfield K 17236
17	10	I CAN'T STOP LOVING YOU	Leo Sayer	Chrysalis CHS 2240
18	11	TALKING IN YOUR SLEEP		

35	29	ONE FOR YOU ONE FOR ME	Jonathan King	GTO GT 237
36	NEW	ALWAYS AND FOREVER/MIND BLOWING DECISIONS	Heatwave	GTO GT 236
37	33	GOT TO GET YOU INTO MY LIFE	Earth Wind & Fire	CBS 6553
38	35	GET IT WHILE YOU CAN	Olympic Runners	Polydor RUN 7
39	49	PROMISES	Eric Clapton	RSO 21
40	39	WINKER'S SONG	Ivor Biggun	Beggars Banquet BOP 1
41	30	FOOL (IF YOU THINK IT'S OVER)	Chris Rea	Magnet MAG 111
42	58	HOT BLOODED	Foreigner	Atlantic K 11167
43	55	ONLY YOU (CLOSE THE DOOR)	Teddy Pendergrass	Philadelphia PIR 6713
44	62	PRANCE ON	Eddie Henderson	Capitol CL 16015
45	46	CALIFORNIA DREAMIN'	Colorado	Pinnacle PIN 67
46	51	DON'T WALK AWAY TILL I TOUCH YOU	Elaine Paige	EMI 2862
47	41	GET ON UP GET ON DOWN	Roy Ayers	Polydor Ayers 7
48	31	KISS YOU ALL OVER	Exile	RAK 279
49	73	WHAT A NIGHT	City Boy	Vertigo 6059 211
50	NEW	EAST RIVER	Brecker Brothers	Arista ARIST 211
51	43	(YOU GOTTA WALK) DON'T LOOK BACK	Peter Tosh	EMI 2859
52	45	RIVERS OF BABYLON/BROWN GIRL IN THE RING	Boney M	Atlantic/Hansa K 11120
53	NEW	THE SAINTS ARE COMING	Skids	Virgin VS 232
54	34	SUMMER NIGHT CITY	Abba	Epic EPC 6595
55	64	BRAVE NEW WORLD	David Essex	CBS 6705
56	67	IS YOUR LOVE IN VAIN	Bob Dylan	CBS 6718
57	NEW	I LOVE AMERICA	Patrick Juvet	Casablanca CAN 132
58	48	COMING HOME	Marshall Hain	Harvest HAR 5168
59		NEON LIGHTS		



**Gerard Kenny:** New York, New York  
PB5117

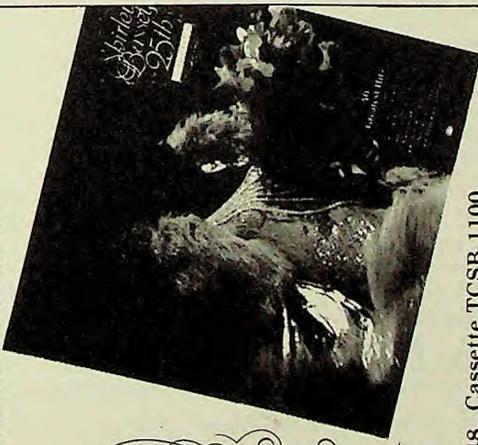
**Daryl Hall & John Oates:**  
The Last Time  
PB9324

**AI Stewart:** Time Passages  
PB5121

**Dolly Parton:** Baby I'm Burnin'  
PB9321

**Adverts:** Television's Over  
PB5128

Together for the first time –  
Shirley Bassey's 40 Greatest Hits



*Shirley Bassey*  
40th Anniversary

Album SBTV 60147/48. Cassette TCSB 1100.



<b>18</b>	Crystal Gayle	United Artists UP 36422
<b>19</b>	BLAME IT ON THE BOOGIE Mick Jackson	Atlantic K 11102
<b>20</b>	INSTANT REPLAY Dan Hartman	Blue Sky 6706
<b>21</b>	BICYCLE RACE/FAT BOTTOMED GIRLS Queen	EMI 2870
<b>22</b>	MEXICAN GIRL Smokie	RAK 283
<b>23</b>	RESPECTABLE Rolling Stones	EMI 2861
<b>24</b>	HOPELESSLY DEVOTED TO YOU Olivia Newton John	RSO 17
<b>25</b>	NOW THAT WE'VE FOUND LOVE Third World	Island WIP 6457
<b>26</b>	GREASE Frankie Valli	RSO 12
<b>27</b>	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester	Fantasy FTC 160
<b>28</b>	PRETTY LITTLE ANGEL EYES Showaddywaddy	Arista ARIST 222
<b>29</b>	RADIO RADIO Elvis Costello	Radar ADA 24
<b>30</b>	PART TIME LOVE Elton John	Rocket XPRES 1
<b>31</b>	TEENAGE KICKS Undertones	Sire SIR 4007
<b>32</b>	BRANDY O'Jays	Philadelphia PIR 6658
<b>33</b>	A ROSE HAS TO DIE Dooleys	GTO GT 229
<b>34</b>	SILVER MACHINE Hawkwind	United Artists UP 35381
<b>35</b>	RISE-O-ROCKET Brothers Johnson	A&M AMS 7400
<b>36</b>	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John	RSO 006
<b>37</b>	LOVE IS THE SWEETEST THING Peter Skellern	Mercury 6008 603
<b>38</b>	GERM FREE ADOLESCENCE X-Ray Spex	EMI International INT 573
<b>39</b>	WHITER SHADE OF PALE Munich Machine	Oasis 5
<b>40</b>	THREE TIMES A LADY Commodores	Motown TMG 1113
<b>41</b>	PICTURE THIS Blondie	Chrysalis CHS 2242
<b>42</b>	MIDDLE OF THE NIGHT Brotherhood Of Man	Pye 7N 46117
<b>43</b>	TOAST/HOLD ON Streetband	Logo GO 325
<b>44</b>	THANK YOU FOR BEING A FRIEND Andrew Gold	Asylum K 13135
<b>45</b>	CAN'T STAND LOSING YOU Police	A&M AMS 7381
<b>46</b>	HARD ROAD Black Sabbath	Vertigo SAB 002
<b>47</b>	HOLLYWOOD NIGHTS Bob Seger	Capitol CL 16004
<b>48</b>	DON'T LOOK BACK Boston	Epic EPC 6653
<b>49</b>	DREADLOCK HOLIDAY 10cc	Mercury 6008 035
<b>50</b>	YOU'VE NEVER DONE IT LIKE THAT Captain & Tennille	A&M AMS 7384

© MILLION (PLATINUM) ● ½ MILLION (GOLD) ● ¼ MILLION (SILVER)  
 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.

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# SHIRLEY BASSEY

## NEW SINGLE



# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
Roger Moffat: DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
Johnny Moran: WHY — Andy Gibb (RSO 22)  
Colin Slade: TWIST A SAINT TROPEZ — Telex (Sire SIR 4006)  
Ray Stewart: HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
Bill Crozier: SAVE ME SAVE ME — Frankie Valli (Warner Brothers K 17251)  
Maggie Mash: SHOOTING STAR — Dollar (Carrere 2871)

### ADD ONS

MY BEST FRIENDS' GIRL — Cars (Elektra K 12301)

## Metro Radio

NEWCASTLE

### ADD ONS

HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
DON'T LET IT FADE AWAY (Magnet MAG 134)  
ALIVE AGAIN — Chicago (CBS 6787)  
STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
BEST FRIENDS GIRL — Cars (Elektra K 12301)  
STAY WITH ME BABY (Rocket XPRES 4)  
WELL ALRIGHT — Santana (CBS 6755)  
WHY — Andy Gibb (RSO 22)  
SHOOTING STAR — Dollar (EMI 2871)  
NEON LIGHTS — Kraftwerk (Capitol CL 15998)  
STILL THE ONE — Child (Ariola ARO 528)  
CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)  
HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)

## Radio Orwell

IPSWICH

### HIT PICKS

Anthea Clark: HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
Keith Rogers: HANGING ON THE TELEPHONE LINE — Blondie (Chrysalis CHS 2266)  
Greg Bance: MY BEST FRIENDS GIRL — The Cars (Elektra K 12301)  
Bernard Mulhern: DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
Tony Valence: PREDICTION — Steel Pulse (Island WIP 6461)

### ADD ONS

BLUE COLLAR MAN — Styx (A&M AMS 7388)  
GERM FREE ADOLESCENCE — X Ray Spex (EMI International INT 573)  
STAYIN ALIVE — Richard Ace  
ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)  
ALIVE AGAIN — Chicago (CBS 6787)

## Pennine Radio

BRADFORD

### HIT PICKS

Julius K Scraff: HEY — Flintlock (Pinnacle PIN 65)  
Peter Levy: HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
John Drake: WHY — Andy Gibb (RSO 22)  
Brian McSharry: KEARNEY STREET — Rod McKuen (DJM DJS 10833)

### PENNINE PICK

DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)

### ADD ONS

INSTANT REPLAY — Dan Hartman (Blue Sky 6706)  
SILVER MACHINE — Hawkwind (United Artists UP 35381)  
TEENAGE KICKS — Undertones (Sire SIR 4007)  
NEON LIGHTS — Kraftwerk (Capitol CL 15998)  
CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)

## Piccadilly Radio

MANCHESTER

### ADD ONS

HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
THE ULTIMATE WARLORD — The Warload (Birds Nest BN 106)  
HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
THE JOY OF LOVE — Scott Fitzgerald (United Artists UP 36466)  
I LOVE THE NIGHT LIFE — Alicia Bridges (Polydor 2066 936)  
WHY — Andy Gibb (RSO 22)  
NEW YORK CITY — Zwo! (EMI 503)  
DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
OVER AND OVER — Joe Walsh (Asylum K 13141)  
MY BEST FRIENDS GIRL — The Cars (Elektra K 12301)  
PEGGY SUE — Beach Boys (Warner Brothers K 14489)  
HOLD ON — B.B. King (ABC 4236)

## Radio Tees

TEESIDE

### ADD ONS

ALL OF THE WORLD IS FALLING IN LOVE — Bay City Rollers (Arista ARIST 212)  
ANY WAY YOU DO IT — Liquid Gold (Creole CR 159)  
ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)  
STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
OVER AND OVER — Joe Walsh (Asylum K 13141)  
WELL ALRIGHT — Santana (CBS 6755)  
MIRROR STAR — Fabulous Poodles (Pye 7N 46118)  
GLORIA PLAYS — Kai Olsson (Chrysalis CHS 225)

## Radio Trent

NOTTINGHAM

WHAT A NIGHT — City Boy (Vertigo 6059 211)  
CALIFORNIA DREAMIN' — Colorado (Pinnacle PIN 67)  
DON'T WALK AWAY TILL I TOUCH YOU — Elaine Paige (EMI 2862)  
SAVE ME SAVE ME — Frankie Valli (Warner Brothers K 17251)  
CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)  
RADIO RADIO — Elvis Costello (Radar ADA 24)  
BRAVE NEW WORLD — David Essex (CBS 6705)  
LOVE IS THE SWEETEST THING — Peter Skellern (Mercury 6008 603)  
TOAST — Streetband (Logo GO 325)  
NEW YORK NEW YORK — Gerrard Kenny (RCA PB 517)  
LOVE IS — Nirvana (United Artists UP 36461)  
HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
HAMMER HORROR — Kate Bush (EMI 2887)  
THEME FROM MOST WANTED — Lalo Schiffrin (CTI CTST 008)  
PRANCE ON — Eddie Hendorson (Capitol CL 16015)  
WHY — Andy Gibb (RSO 22)

## Radio 210

THAMES VALLEY

### ADD ONS

MY BEST FRIENDS GIRL — Cars (Elektra K 12301)  
SANDY — John Travolta (Midsong International POSP 6)  
BRAVE NEW WORLD — David Essex (CBS 6705)  
SHINE ON SILVER MOON — Marilyn McCoo & Billy Davis Jr. (CBS 6684)  
DON'T IT MAKE YOU WONDER — Dave Mason (CBS 6702)  
WAVELENGTH — Van Morrison (Warner Brothers K 17254)  
LILLIE THEME — The South Bank Orchestra (Decca K 13811)  
DRIVERS SEAT — Sniff 'N' The Tears (Chiswick CHIS 105)  
PREDICTION — Steel Pulse (Island WIP 6461)  
LISTEN TO HER HEART — Tom Petty & The Heartbreakers (Virgin VS 6455)  
DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
TELL ME TO MY FACE — Dan Fogelberg/Tim Weisberg (Epic EPC 6707)  
SOMEBODY TO LOVE — Neil Lancaster (GTO GT 238)

## Radio Victory

PORTSMOUTH

GO OUT AND GET SOME — Millie Jackson (Polydor POSP 013)  
HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
HELPLESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
SOMETHING'S GOTTEN HOLD OF MY HEART — Guys 'N' Dolls (Magnet MAG 132)  
TOAST — Streetband (Logo GO 325)  
MY BEST FRIEND'S GIRL — The Cars (Elektra K 52088)  
STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
WHY — Andy Gibb (RSO 12)  
GERM FREE ADOLESCENCE — X Ray Spex (EMI International INT 573)

## BBC Blackburn

### HIT PICKS

Jude Bunker: OVER AND OVER — Joe Walsh (Asylum K 13141)  
Nigel Dyson: HOLLYWOOD ROMANCE — Lynsey De Paul (Polydor 2059 066)  
Rob Salvidge: MIDNIGHT OVER ENGLAND — John Glover (Electric WOT 26)  
Kath Dutton: WE'VE GOT LOVE — Yvonne Keeley/Steve Flanagan (Ariola ARO 133)  
Phil Scott: RIGHT DOWN THE LINE — Gerry Rafferty (United Artists UP 36445)  
Trevor Hall: STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
Pat Gibson: THEME FROM THE MOST WANTED — Lalo Schiffrin (CTI CTST 008)  
Gerald Jackson: DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)

## BBC Humberside

### Records of the week

Barry Stockdale: HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
Pam Gillard: BRING ON THE NIGHT — Racing Cars (Chrysalis CHS 2249)  
John Howden: HOLLYWOOD ROMANCE — Lynsey De Paul (Polydor 2059 066)  
Dave Sanders: JUST ABOUT TIME — Civvy Street (DJM DJS 10887)

## Manx Radio

### HIT PICKS

Alan Jackson: CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)  
Andy Mac: BABY I'M BURNING — Dolly Parton (RCA PB 9829)  
Mike Reynolds: DRIFTWOOD — Moody Blues (Decca F 13809)  
Sue Richardson: GET DOWN SHEP Baron Knights (Epic EPC 6703)

## BBC Merseyside

### PERSONAL PICKS

Billy Butler: I'LL STILL BE IN LOVE WITH YOU — Fivepenny Piece (Columbia DB 9055)  
Terry Lennaine: FREE FROM MY FREEDOM — Ronnie Pointer (Motown TMG 1125)  
Dave Porter: BRING ON THE NIGHT — Racing Cars (Chrysalis CHS 2249)  
Ian Davis: NEW YORK NEW YORK — Gerrard Kenny (RCA PB 5117)

## BBC Ulster

### ADD ONS

DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
(YOU GOTTA WALK) DON'T LOOK BACK — Peter Tosh (EMI 2859)  
WAVELENGTH — Van Morrison (Warner Brothers K 17254)  
RADIO RADIO — Elvis Costello (Radar ADA 24)  
I'LL STILL BE IN LOVE WITH YOU — Fivepenny Piece (Columbia DB 9055)  
THE WILD PLACES — Duncan Browne (Logo GO 329)

# MUSIC WEEK YEARBOOK FOR 1979

The Music Week Yearbook 1979 is now in preparation.

If you have not received or returned your form, you are requested to do so without delay, or complete the form on this page. Final date for entries is FRIDAY, NOVEMBER 10. The completed form should be sent to:

**LOUISE FARES, MUSIC WEEK, 40 LONG ACRE, COVENT GARDEN, LONDON WC2 9JT.**

The following categories are to be included: (UK and Ireland only)

Amplifying Equipment Manufacturers  
Record Companies  
Independent Record Producers  
Record Distributors/Exporters  
Record Importers  
Music Publishers  
Cassettes & 8-Track Manufacturers  
& Distributors  
Tape Manufacturers & Distributors  
Independent Record Promoters  
Marketing Services  
Freelance Journalists

Independent Local Radio  
Recording Studios  
Booking Agents/Personal Managers  
Artists  
P.R. Companies  
Accessory Manufacturers  
Custom Pressing  
Sleeve & Label Printers  
Shopfitting Equipment  
Display Services  
Concert Promoters  
Instrument Manufacturers

Name of Company: \_\_\_\_\_

Type of Business: \_\_\_\_\_

Full Postal Address: \_\_\_\_\_

Phone No. (state code): \_\_\_\_\_ Cable Address: \_\_\_\_\_ Telex No. \_\_\_\_\_

Management Personnel: (Name and title):  
\_\_\_\_\_  
\_\_\_\_\_

Name of person supplying information \_\_\_\_\_ (Title) \_\_\_\_\_

## RECORD COMPANIES\*

Labels Owned:	Labels Licensed:	Labels Distributed:
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Tape Labels: \_\_\_\_\_

Distribution Records \_\_\_\_\_  
Tape \_\_\_\_\_

Tape: \_\_\_\_\_

## ARTISTS:

Please list all the artists (UK nationals only) managed by you, and their Record Companies:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\* Please attach list of major UK artists recording with your company with details of Booking Agents/Personal Managers where applicable

## MUSIC PUBLISHERS/AFFILIATES

If name, address etc. differs from above, please indicate new information.

Please list affiliates (in alphabetical order): \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## RECORDING STUDIOS:

Name of Studio: \_\_\_\_\_

Address: \_\_\_\_\_

Tel: ( ) \_\_\_\_\_ Cable: \_\_\_\_\_ Telex: \_\_\_\_\_

(Please attach studio equipment)

**FINAL DATE FOR ENTRIES, FRIDAY, NOVEMBER 10.**

<b>16</b>	<b>24</b>	Boontown Rats	Ensign ENVY 3	<b>40</b>	<b>45</b>	Rolling Stones	EMI CUN 39108
<b>17</b>	<b>12</b>	STAGE David Bowie	RCA PL 02913	<b>47</b>	<b>39</b>	GREEN LIGHT Giff Richard	EMI EMC 3231
<b>18</b>	<b>14</b>	PARALLEL LINES Blondie	Chrysalis CDL 1192	<b>48</b>	<b>51</b>	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams	CBS 86068
<b>19</b>	<b>16</b>	YES TORMATO Yes	Atlantic K 50518	<b>49</b>	<b>36</b>	NATURAL HIGH Commanders	Motown STML 12087
<b>20</b>	<b>13</b>	TO THE LIMIT Joan Armatrading	A&M AMILH 64732	<b>50</b>	<b>NEW</b>	SKYNYRDS FIRST AND LAST Lynyrd Skynyrd	MCA MCG 3529
<b>21</b>	<b>25</b>	WELL WELL SAID THE ROCKING CHAIR Dean Friedman	Lifesong LSIP 6019	<b>51</b>	<b>47</b>	WHO ARE YOU The Who	Polydor WHDD 5004
<b>22</b>	<b>23</b>	LEO SAYER Leo Sayer	Chrysalis CDL 1198	<b>52</b>	<b>NEW</b>	MONTREUX ALBUM Smoke	RAK SRKA 6757
<b>23</b>	<b>22</b>	MOVING TARGETS Penetration	Virgin V 2109	<b>53</b>	<b>60</b>	NO SMOKE WITHOUT FIRE Wishbone Ash	MCA MCG 3528
<b>24</b>	<b>28</b>	LIVE AND MORE Donna Summer	Casablanca CALD 5006	<b>54</b>	<b>58</b>	25 YEARS ON Hawklords	Charisma CDS 4014
<b>25</b>	<b>NEW</b>	25th ANNIVERSARY ALBUM Shirley Bassey	United Artists SBTV 6014748	<b>55</b>	<b>33</b>	NEW BOOTS AND PANTIES Ian Dury	Siff SEEZ 4
<b>26</b>	<b>10</b>	SATIN CITY Various	CBS 10010	<b>56</b>	<b>-</b>	AND THEN THERE WERE THREE Genesis	Charisma CDS 4010
<b>27</b>	<b>18</b>	SOME ENCHANTED EVENING Blue Oyster Cult	CBS 86074	<b>57</b>	<b>50</b>	A NEW WORLD RECORD Electric Light Orchestra	Jet JETLP 200
<b>28</b>	<b>17</b>	LIVE BURSTING OUT Jethro Tull	Chrysalis CJT 4	<b>58</b>	<b>56 =</b>	STREET LEGAL Bob Dylan	CBS 86067
<b>29</b>	<b>NEW</b>	THE DAVID ESSEX ALBUM David Essex	CBS 10011	<b>59</b>	<b>49</b>	THE ALBUM Abba	Epic EPC 86052
<b>30</b>	<b>20</b>	NEVER SAY DIE Black Sabbath	Vertigo 9102 751	<b>60</b>	<b>56 =</b>	PRIVATE PRACTICE Dr. Feelgood	United Artists UAG 30184

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Julie Covington

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new album

**'Inner Secrets'**

# wheels turning down at Sawmills

Cornwall is as good a place as any. Certainly, the Sawmills people are the cat's whiskers as far as the South West is concerned. Their own TV show on BBC S.W. is, Tony Cox happily admits "the greatest plug ever". They provide the music, and the music makers for the shows. There are also plans for doing a stage show locally, to give something to an area which is usually starved of live music. "Big Al (Hodge) is the biggest draw in Cornwall; he could pack any hall in the county."

"That's the aspect we are very interested in; getting people to use not just the studio but the band as well. People are always surprised at what they find here — the city slickers cannot at first believe that country hicks can be so good!" Certainly Alex Harvey, who paid a visit to the impromptu carnival performance at Golant and jammed along was obviously delighted with the band he had stumbled on.

Tony Cox concludes: "The studio is well-established now, but we are going on, knocking on people's doors to announce that we are an outfit which makes records, and we are totally gloriously independent — although we have our loyalties to people who have helped us, like RCA and Sonet.

"We are a good studio, with excellent engineers a surprisingly good band, and a creative production company. Ultimately we want to be known as a brilliant little creative team, which has record companies now taking interest, and which, after all, started out not very differently from Stax (for which Booker T and the MGs were a rhythm section at the beginning) or Muscle Shoals. And at Sawmills there is still alive that idea that brought all of us into the business in the first place; making music, and making money doing it, is fun."

• Tony Cox and the rest of the Sawmills team can be contacted on 072 683 3337.



The Sawmills engineers: left to right, Peter Martelli, Simon Fraser, and Jerry Boys.

**THE MILLS ARE ALIVE...**

# GOLANT

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First release is this Friday. It's "I Can See Where I'm Going" from Alan Hodge SON 2165.

Second release is on Friday, November 10. It's "Fool to Fall" from Obie Clayton SON 2166.

Both singles feature Sawmills own legendary rhythm section "The Solant Pistons".

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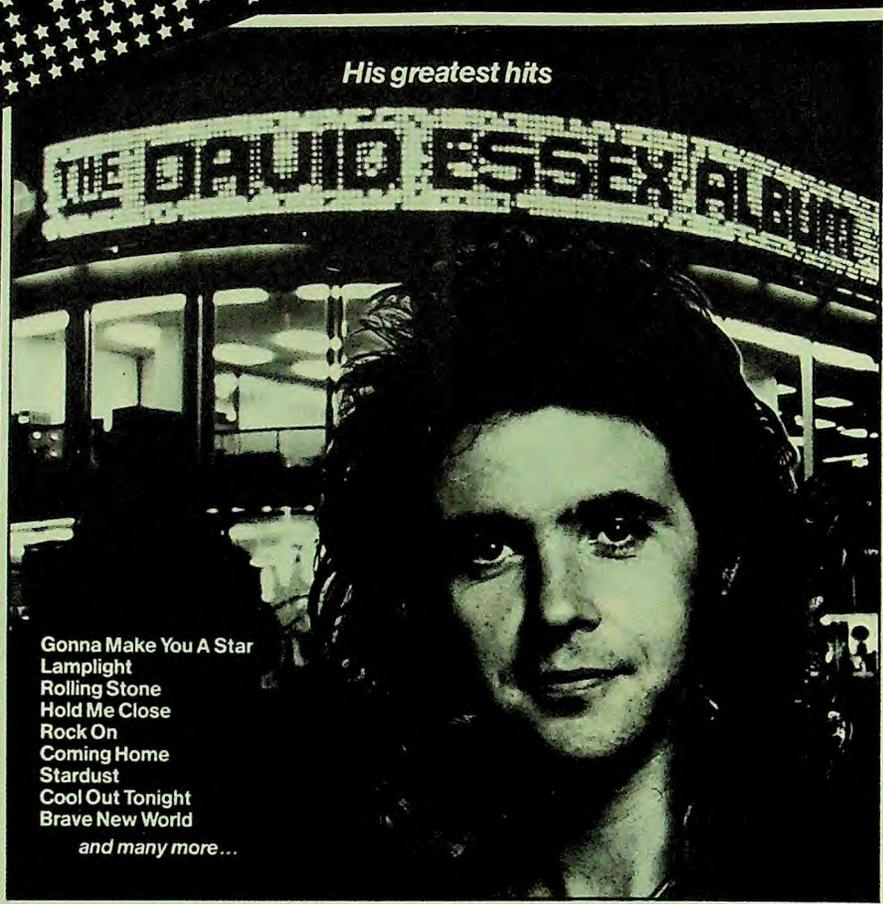
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* NE 1005 * CE 2005	£4.99 £5.49	HERB ALPERT & THE TIJUANA BRASS	FRO 628 CFR 2628	£1.99 £1.99	'ROCK'N ROLL'—LITTLE RICHARD, CHUBBY CHECKER etc.
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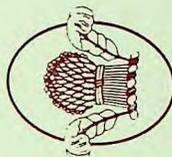
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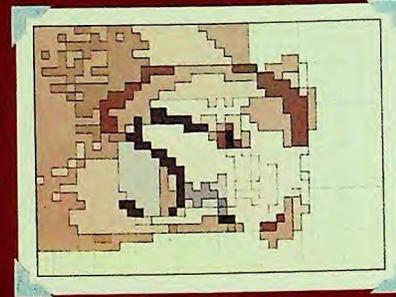
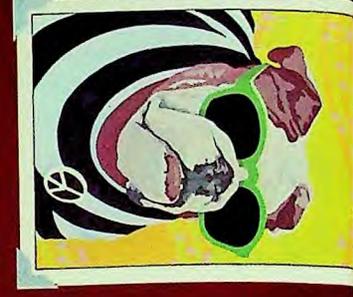
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PLE.7003	PLC.7003	2
PLE.7004	PLC.7004	S
PLE.7005	PLC.7005	2
PLE.7006	PLC.7006	G
PLE.7007	PLC.7007	2
PLE.7008	PLC.7008	2
PLE.7009	PLC.7009	2
PLE.7010	PLC.7010	D
PLE.7011	PLC.7011	"
PLE.7012	PLC.7012	S
PLE.7013	PLC.7013	D
PLE.7014	PLC.7014	A
PLE.7015	PLC.7015	B
PLE.7016	PLC.7016	2
PLE.7017	PLC.7017	B
PLE.7018	PLC.7018	2
PLE.7019	PLC.7019	W



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The RSD Family

## FEATURE

## ANATOMY OF A

IN THE late afternoon of Monday 29 September 1975 Leslie Hill returned to his hotel in New York, where he was on a business trip for EMI Records. He found a message waiting for him. It asked him to call a New York lawyer, Allen Arrow, whom Hill had never met.

Leslie Hill, at that time EMI group music director of international marketing and repertoire, called the number on his message pad and Mr Arrow said: "We are discussing a new recording contract for the Rolling Stones when their present deal with Atlantic comes to an end. If EMI is interested I must talk — with respect to you — with your top man."

Leslie Hill was interested. He passed the matter to L. G. Wood, then group director — music of EMI Limited. Back in London the two men continued their talks by phone with Arrow, and thereafter a London merchant banker, Prince Rupert Lowenstein, the business adviser to Mick Jagger, leader of the Stones, took over handling the situation.

That was when the deal by which EMI finally won the Stones contract — in face of stiff competition in America and Europe — was started.

It was finally completed in Amsterdam on Friday 18 February 1977, when a 40-page, 46-clause contract (about twice the length of a normal recording contract document), together with documents concerning the Stones' activities as song writers, were signed by all the parties concerned.

I have been tracing those long negotiations with the men most closely involved. It is an unusual study in patience, timing and decision-making which finally resulted in EMI becoming the only recording company ever to have both the Beatles and the Stones under contract.

For a few weeks after Leslie Hill's return from New York, he and L. G. Wood talked to Prince Rupert, a quietly good-humoured merchant banker who had been introduced through a mutual friend to Mick Jagger ten years ago and has been his business adviser ever since.

It might seem at first to be a strange relationship — the — Prince and the Rocker — but Jagger in business is an entirely

different quantity from Jagger the calculatedly outrageous stage performer.

"Prince Rupert and the Stones' lawyers sent us their ideas outlining what they wanted; we thought they were reasonable and we agreed," Leslie Hill told me, "but then for one year we heard nothing . . . absolutely nothing at all."

"There were rumours that the deal would not be coming our way after all. That the Stones, in fact, were on the point of signing not with us, but with Polygram, who had heard that we were negotiating and had offered more."

"But then towards the end of 1976 we received a telex from a well known music business lawyer in California, Abe Sommer, which said: 'Call me. Important major artist is available for new recording contract.'"

Leslie Hill, by now managing director of EMI Records phoned Los Angeles. The 'artist' was the Rolling Stones. The deal with Polygram had not been signed and the ball was very much in play again.

On 31 January 1977 Abe Sommer, together with another

**6 Polygram was so certain it had won the contract it hired a Boeing 707 to take a party of journalists to Sardinia for a victory celebration 9**

American lawyer, flew to London and set up what became known as the 'Stones' Command Post' at the Savoy Hotel.

Prince Rupert Lowenstein, who looks like a younger and slimmer Robert Morley, joined them every day for meetings and negotiations with the small EMI team headed by Leslie Hill. It consisted of: Bob Mercer, managing director, group repertoire division; Ron White, head of EMI Music Publishing, which would handle sheet music; Laurie Hall, manager of business affairs for EMI Records; Guy Marriott, a lawyer who is now business affairs director, group music; and Peter Smits, director of administration, EMI Music Publishing.

From the EMI point of view the number of people who needed to know what was going on had to be kept to an absolute minimum. In fact at no time were more than a handful of EMI executives involved.

Neither Mick Jagger, who acts as business leader for the

Stones, nor the rest of the group were present at these early discussions.

At the very first meeting Prince Rupert outlined what it was the Stones were looking for in choosing a new record company: they wanted a global organisation which was big enough and strong enough to successfully handle all aspects of the Stones' recordings. They wanted close creative consultation and professionals with whom they could also relate.

"Ideally," Prince Rupert told me later "we wanted two companies so that they would be in competition with one another to get the best results. If Capitol in America had signed the Stones at the same time as EMI (they declined) we would have counted EMI and Capitol as two separate companies."

"At first," said Leslie Hill, "I sensed that Prince Rupert was being rather formal and correct — a little cold in fact. He said that EMI in certain areas — he cited Germany, for instance — was not as big as Polygram."

"I had the figures in my brief case and I produced them showing the strengths of EMI in various areas of the world — as well as in Germany itself."

As the meetings progressed Prince Rupert thawed: there were the beginnings of a rapport.

But while the idea of signing the Stones was attractive and would add significant star names to the EMI list, the company would have no creative control over what they did.

Another disturbing question raised was whether the Stones perhaps were falling away. "Are they in decline?" asked someone out loud.

"I said 'no' to the deal myself at one point," Leslie Hill remembers. "There was a great deal of hustling going on by companies in America anxious to get them and the price was far higher than we had first discussed."

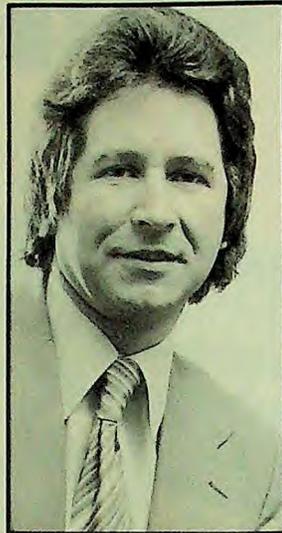
"But finally my view was that they were a stable group and Jagger a shrewd personality. Also they had good advisers who we knew we could work well with. But above this, I have always held the view that they were — and are — the greatest rock and roll band in the world."

"And signing them would be a tremendous morale booster for everyone."

At night Guy Marriott and Laurie Hall would stay up drafting points until two or three in the morning ready for the next day's meetings at the Savoy.

The talks continued without a break until 11 February 1977 and then the deal was ready to be signed.

It was at this point that Mick Jagger showed how different he is from most other pop stars in



LESLIE HILL: he led the negotiations to secure the deal with the Stones.



BOB MERCER: took Mick Jagger on a guided tour of EMI's Manchester Square offices.

*THE SUCCESS of the first releases on EMI by the Rolling Stones this year came nearly three years after the first tentative negotiations for the band to join the label. In this fascinating inside story of one of the*

the world.

Before the agreement could be completed, he came to London not only to read the contract — "every clause and every line of the smallest print," said Leslie Hill — but also to visit Manchester Square. He wanted to see for himself what EMI was like and whom the people were with whom he would be dealing on a daily basis.

"If he had not approved, he would not have signed," said Prince Rupert.

What EMI did not know at the time, was that the deal with Polygram had finally collapsed.

Apparently, at the annual Midem music festival in Cannes in January 1977, Polygram was so certain it had won the Stones contract that it had hired a Boeing 707 to take a party of journalists to Sardinia

for the victory announcement and celebration.

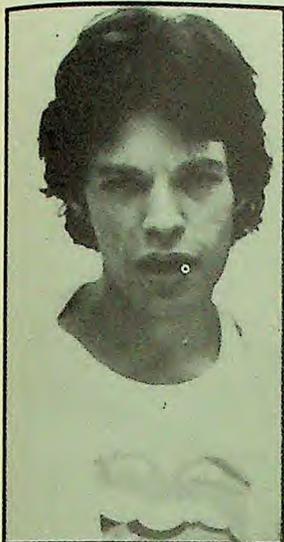
However, the deal was not signed and there was to be no announcement — or celebration.

At four in the afternoon of Friday 11 February Mick Jagger turned up at the Manchester Square offices of EMI. He was wearing a pair of jeans, and old shirt and track shoes.

Leslie Hill and Bob Mercer gave him a guided tour of the building. "He was a bit apprehensive that there might be too much of a 'Civil Service' atmosphere and too few young and 'hip' people," said Mercer. "He wanted to see for himself — and he was pleasantly surprised."

He stayed two hours . . . he met the A&R (artists and repertoire) people with Bob

# A RECORD DEAL



**MICK JAGGER:** he particularly liked the idea of a 12" in pink vinyl.



**LAURIE HILL:** EMI Records' business affairs manager who helped draft the "points" in the Stones' contract.

*world's biggest-ever recording deals, top show business writer DAVID LEWIN retraces the steps of the people most closely involved with bringing the deal to a successful conclusion.*

Mercer on the first floor. "There were some musicians in and there was quite a buzz in the place," said Mercer, "and he liked that. It was all very informal and relaxed."

After a couple of hours Jagger shook hands and said; "We have a deal."

But it wasn't just the informal atmosphere on the first floor which caught his eye. "There he expected to find informality," said Prince Rupert. "But he also went to the offices of the chairman of EMI, Sir John Read, and there he wouldn't have wanted the casual atmosphere at all."

Leslie Hill said: "I was most impressed with Mick Jagger's knowledge of the record business. He understands the markets and he knows the figures.

control them and that they would perform as agreed.

The deal calls for six albums in not less than three years. Fifteen months after the signature, the first single, Miss You, was in the charts to be followed shortly afterwards by the first LP, Some Girls.

The 46 clauses in the record agreement cover everything: from the right for EMI to use the Stones' 'tongue and lip' logo, to provision for dealing with any situation which might arise if any member of the group was not able to perform.

At the very first meeting with Bob Mercer when he toured EMI, Mick Jagger asked about studios where the first recording could be made. Mercer suggested studios in Holland or France, both owned by EMI. Abbey Road was not considered because the Stones' tax situation made them non-resident in the UK.

In late September 1977 Jagger and Bob Mercer went to Paris. Jagger liked what he saw so much that Holland was not further considered. "He fell in love with Studio 4 — which in fact is a rehearsal studio," said Mercer. "It had an ancient 16-track desk (instead of the more usual 24-track) and the Stones just adored it because it was old."

On October 1977 they started to work — usually from two or four in the morning for around nine hours. They set up, recalls Mercer, as though they were doing a live show, recording straight off with no overdubbing at that stage.

Within eight weeks they had finished — and they had recorded enough for two albums, not one.

Some of the numbers were written by Mick Jagger during the recording sessions themselves; others, like Far Away Eyes, Jagger had been kicking around for four years before getting it right. When Mercer heard Far Away Eyes he wanted it to be on the A side of the initial single.

Jagger thought not. "He is very aware about marketing," said Mercer. Jagger said: "You can get any number of plays by DJs in America on Far Away Eyes because it is basically 'country'. But in England and Europe they're not so into 'country' so it would be more difficult.

"It's better to put Miss You, which is a disco sound, on the A side and then you can get the maximum number of plays in both Europe and America. Far Away Eyes then becoming an added bonus in the States."

Both EMI and Jagger worked on the distinctive sleeve for the album, and on the whole marketing approach.

By this time Jagger was back in New York and every detail had to be telephoned to him daily. "We made the cover the focus of all our merchandising

approach," said Peter Buckleigh, general manager of marketing for group pop, who was now handling the Stones.

Buckleigh in fact had gone to Paris to meet Jagger with Mercer earlier in the year. The contract specified that in each territory one EMI man, with whom Jagger would keep in contact, would be responsible for marketing.

Buckleigh took the unusual step of appointing himself as the contact man in the UK.

His reasoning was very clear and precise. "Everyone was terribly excited about the deal," he told me, "and I could see a situation arising where the entire activity of the department would be centred on the marketing and promotion of the Stones.

"But this would have been bad for other artists: the Stones were important to EMI, but so were a lot of our own artists whom we were bringing along ourselves. So if there were to be any regrading the Stones, it would be down to me."

Jagger approved the campaign: £75,000 for ads, rail and bus posters, window displays, radio time and, one

**Jagger was a bit apprehensive that there might be too much of a 'civil service' atmosphere at EMI and too few young and hip people**

idea he like particularly, a 12-inch pink vinyl single.

The campaign in various stages will go on until Christmas this year, but when it started, so hectic did things become that Buckleigh sent Anne Ellis-Robinson, his administration manager, to stay for a week in the Rolling Stones' office in Rockefeller Plaza, New York, just to control the flow of information and ideas.

When it came to the all-important sleeve, with its complicated cut-outs of film stars', Jagger had very specific ideas.

"He knew what he wanted," said Buckleigh, "and that was to create a jolt. To show that the Stones had not lost their ability to shock."

The evidence of that is the speed with which Jagger reacted to the news that Lucille Ball and Raquel Welch were threatening law suits about the use of their pictures on the cover. A new cover has been prepared, without the offending pictures — but with the words suggested by Jagger: "Please excuse our

appearance — we are being reconstructed."

In the UK, even before the master tapes were completed, the record dealers were being alerted to what the Stones and EMI were doing.

"It wasn't difficult to set targets for our sales force," said Peter Buckleigh, "because they were very excited about what they had heard of the tapes. But there was some resistance on the part of the dealers. A few were sceptical and wanted to see if the Stones could still do it: their last five albums had had only average to poor sales.

"But the new album sold more in the first 2½ months than their last studio-recorded album did in 2½ years. Jagger himself knew he had to have a block buster to set the Stones on course again."

To make sure that people everywhere knew that the Stones were back and on course, ten British journalists were flown to Rolling Stones concerts in America.

Jagger had his eyes on other markets as well as the UK and North America.

One morning at 5 am (his time) Jagger was winding down from a concert in Denver. In his hotel room he picked up his phone and dialled Bob Mercer in London. The two men had talked on the phone once a week, often more, since the contract was signed.

This time Jagger was thinking ahead to a coming concert in Los Angeles. "Would it help you if we got some radio people and journalists and others to come up from Mexico when I'm in LA," Jagger asked Mercer. "It would probably boost our sales in South America."

Said Mercer: "That is what has been so good about our relationship with the Rolling Stones. They are not isolated super stars — but open and accessible. And their enthusiasm communicates itself."

Last month (October) Ramon Lopez, now managing director of EMI Records, and Bob Mercer were talking to Jagger about the second LP.

The first single lasted six weeks in the top ten, reaching No. 3; the album stayed seven weeks in the top ten, reaching No. 2; and meanwhile Respectable, the second single off the first album, has been released.

It is possible, now that the long months of negotiations are in the past, to look back and see what lessons can be learned.

I asked Leslie Hill, now joint managing director, EMI music operations, to sum up. He said: "The moral is: talk to anyone... return phone calls, even from people you don't know or haven't met... have all the facts and figures... show a sensible attitude in negotiations... don't make false promises, but be genuine and sincere."

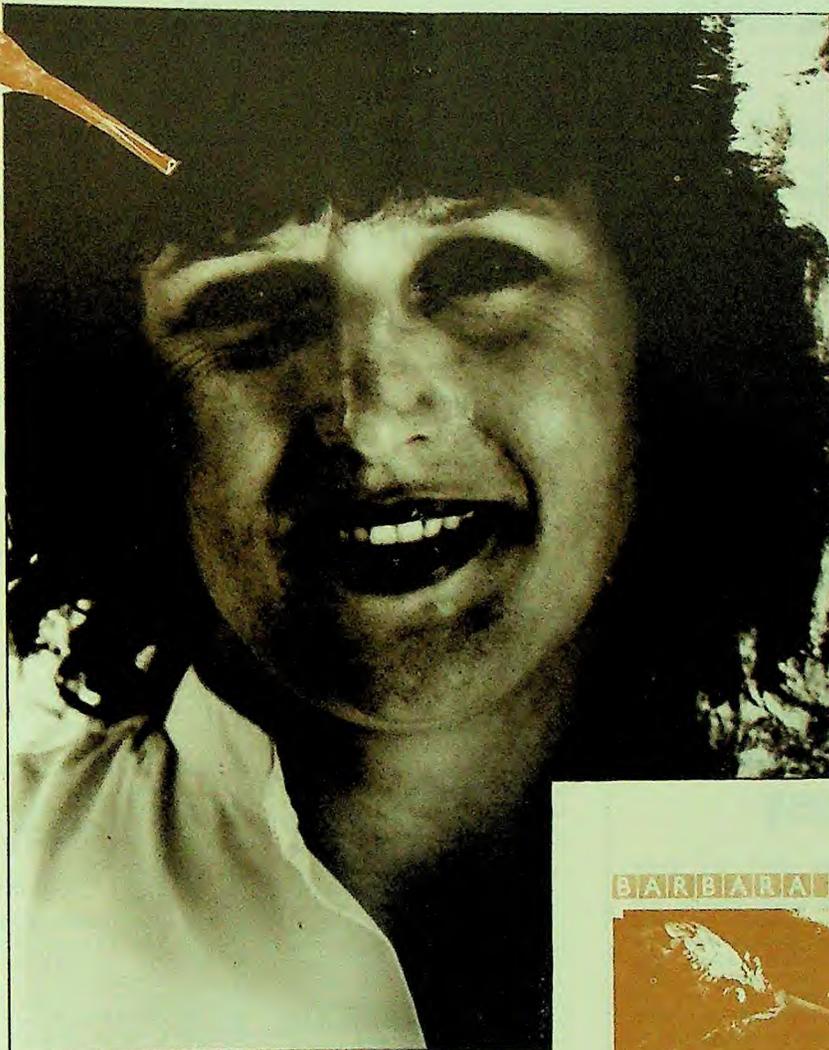
Re-printed courtesy EMI News.

# WHO IS EBONITE?

# SWEET OASIS

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# BARBARA DICKSON



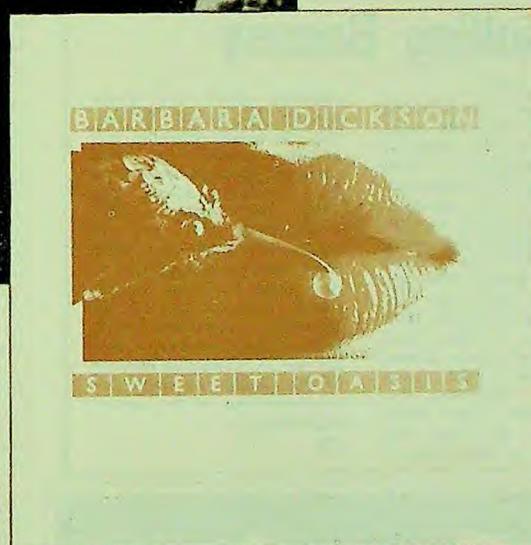
Barbara Dickson has already established a massive following, with numerous TV appearances, sell-out tours and a couple of hit singles – 'Another Suitcase In Another Hall' and 'Answer Me'.

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Fri. Nov 17th	Sheffield Polytechnic
Sat. Nov 18th	LONDON, RAINBOW

Single: 'City To City' CBS 6825  
released November 3rd.



Album: 'Sweet Oasis' CBS 83198  
released November 10th.

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# ALBUM REVIEWS

**DEAN FRIEDMAN**

**Well Well Said The Rocking Chair. GTO LSLP 6019.** Producer: Rob Stevens. Very much in vogue at present Friedman need have no worries about the commercial prospects of this LP which charts high this week and will definitely go much higher. Contains the current hit single Lucky Stars, and the A and B sides of the follow-up, Lydia/S&M. Other good cuts include the up tempo I've Had Enough. Lightweight material by "serious" rock standards, but commercially on the target.

**HARRY SECOMBE**

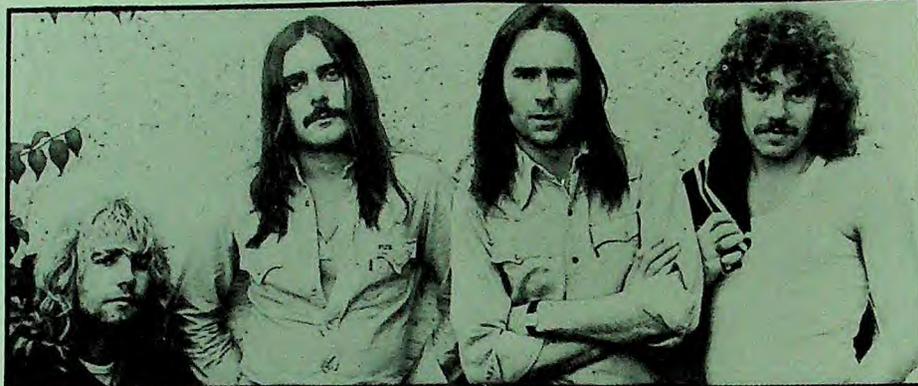
**20 Songs Of Joy. Warwick WW5052.** The Stars On Sunday favourite should sell well with this TV-promoted compilation which includes If I Ruled The World, I'll Walk With God (which opens the Stars On Sunday show), At The End Of The Day and Count Your Blessings. It's a surprise no one has come up with this Secombe package before.

**ELVIS PRESLEY**

**Elvis's 40 Greatest. RCA PL 42691.** A double album collection of 40 of Elvis's greatest songs. All the hits and more — includes 18 number ones. Little more need to be said — except that it's pressed in pink vinyl — the favourite colour of both Elvis and his mother. Retail at £7.20.

**WHITESNAKE**

**Trouble. EMI International. INS 2022.** Hard rock band fronted by ex Deep Purple singer David Coverdale and including keyboards supremo Jon Lord. Hit earlier this year with the EP, Snakebite; current single, Lie Down; band has just started extensive British tour. Very powerful, energetic album with occasionally devastating instrumental passages; Coverdale's voice remains distinct. Will find favour with the many Purple fans.



**STATUS QUO**

**If You Can't Stand The Heat . . . Vertigo 9102 027.** More powerhouse headbashing rock n roll from Quo. Produced by Pip Williams; includes hit single, Again And Again. Strong marketing campaign from Phonogram will help push it even further up the charts. A winner all the way.

**THE THREE DEGREES**

**New Dimensions. Ariola ARH 5012.** The first album for Ariola, produced by Giorgio Moroder and a fine production it is. Just six tracks, but the shortest is 5.16. Title track is outstanding. Trio very much in the public eye and extensive promotion/advertising must help. The talented Moroder had a hand in writing most of the numbers.

**KISS**

**Gene Simmons; Casablanca NBLP 7120. Ace Frehley; Casablanca NBLP 7121. Peter Criss; Casablanca NBLP 7122. Paul Stanley; Casablanca NBLP 7123.** This is what Kiss fans have been waiting for — the solo efforts from the four members of this American band whose success has been based on excess. Unfortunately the Kiss Army, as its fan following is called, is a mere battalion in this country compared to the legions of admirers in the US. UK consumer resistance has probably less to do with the music, which is strong brand of heavy American rock, than with the

excesses of the band's live appearances with greasepaint masks, explosions, fire-eating and other gimmicks. Guitarist Frehley's album is the best of the four with an original sound most removed from the stereotype of the band as a whole. These will be snapped up by Kiss fans but are unlikely to win over many new buyers. \*\*\* (each album)

**DUDLEY MOORE**

**The Music Of Dudley Moore. Cube TOOFA 14.** Latest in this double album series featuring soundtrack music Moore wrote for two films he appeared in — 30 Is A Dangerous Age Cynthia and Bedazzled — plus two sides of Moore with the other two members of his trio. The soundtrack music is rather sterile and Moore's superb piano playing, strongly influenced by Erroll Garner and Oscar Peterson, only really comes through on sides three and four, which feature the melancholic A Sad One For George, one of his best compositions. Difficult to see more than a limited appeal for this ten year old plus material.

**HODGES, JAMES & SMITH**

**What Have You Done For Love? London SHU 8512.** Producer: William Stevenson. Just over 12 months ago, Hodges James & Smith, a three-girl black harmony group, and not a firm of solicitors, arrived in London and were generally feted by Decca. The promotion included a huge media reception at the Cafe Royal when the girls gave a cabaret performance. Since then little has been heard of them but the trio now debuts with an album which could sell well in its own right, without infringing too much on the Three Degrees market. The title track is a particularly strong cut; another goodies include That's The Way, written by Gilbert Becaud, and Stevie Wonder's Seems So Long. Appearances by Hodges, James & Smith will help sell this.

**CONSTELLATION ORCHESTRA**

**Perfect Love Affair. CBS 83004.** Producers: various. Debut album from the Constellation Orchestra and originating from the Prelude disco label. The market is being rather over-saturated by disco product at the moment, and it is case of each album resting on its merits. Depending on what promotion this receives, sales should be moderate.

**RONNIE ALDRICH**

**Emotions. Decca PFS 4436.** Aldrich and his famous 'two pianos', along with some lush orchestral backings, and vocal support from the Ladybirds, performs How Deep Is Your Love, a Star Wars suite, Don't Cry For Me Argentina and You Light Up My Life. His album sales are always steady, and this latest is appropriately aimed at the Christmas market.

**HAWKLORDS**

**25 Years On. Charisma CDS 4014.** The former Hawkwing are currently enjoying renewed popularity and putting their own particular brand of heavy rock back on top. Live gigs, strong promotion and hit singles must all help this powerful LP which features strongly the voice of Bob Calvert. Stock with confidence.

**TOM PAXTON**

**Heroes. Vanguard VSD 79411.** Ten more intriguing compositions written and performed by the talented and perceptive Paxton. Includes the single, The Death Of Stephen Biko. Live performances will help. Paxton has been around for some years now, but his songs remain as fresh as ever and his popularity among the folk and polo neck set has not waned.

**LYNYRD SKYNYRD**

**Lynyrd Skynyrd's First And . . . Last. (MCA MCG 3529).** Already the subject of a strong advertising/promotion campaign from MCA, this LP highlights all that was best about this popular hard rockin' band from the Southern States. Top tracks include Comin' Home and Things Goin' On. Also includes EP title track, Down South Junkin' (MCEP 101).

## DISCO TOP 40

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

- 1 (7) **GET ON UP GET ON DOWN**, Roy Ayers (Polydor AYERS 12, 12in)
- 2 (5) **DANCE (DISCO HEAT)**, Sylvester (Fantasy D-102, US import 12in)
- 3 (2) **PRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY/SAY YOU WILL**, Eddie Henderson (Capitol 12CL 16015, 12in/Tower EST 11846, LP)
- 4 (3) **IT SEEMS TO HANG ON**, Ashford & Simpson (Warner Bros K 17237)
- 5 (4) **GIVING IT BACK**, Phil Hurtt (Fantasy 12FTC 161, 12in)
- 6 (13) **SUN EXPLOSION**, Manu Dibango (Decca GFR 13810, 12in)
- 7 (11) **SIX MILLION STEPS**, Rahni Harris (Inspirational Sounds SPL 001, US import 12in)
- 8 (14) **GET IT WHILE YOU CAN**, Olympic Runners (Polydor RUN 12, 12in)
- 9 (19) **ONLY YOU**, Teddy Pendergrass (Philadelphia PIR 12-6713, 12in)
- 10 (9) **IN THE BUSH**, Musique (CBS 83173, LP)
- 11 (12) **TAKE THAT TO THE BANK**, Shalamar (Solar BXL 1-2895, US import LP)
- 12 (6) **BAMA BOOGIE WOOGIE**, Cleveland Eaton (Gull GULS 63-12, 12in)
- 13 (17) **PLATO'S RETREAT**, Joe Thomas (TK TKR 6049)
- 14 (10) **CAN'T YOU SEE ME**, Roy Ayers (Polydor 2391365, LP)
- 15 (18) **No. 1 DEE JAY/SUPERJOCK**, Goody Goody (Atlantic SD 19197, US import LP)
- 16 (15) **DISCO DANCING**, Stanley Turrentine (Fantasy 12FTC 162, 12in)
- 17 (8) **HOT SHOT**, Karen Young (Atlantic K 11180, 12in)
- 18 (26) **I LOVE AMERICA**, Patrick Juvet (Casablanca CAL 2028 LP/CAF 132, 12in/CAN 132, 7in)
- 19 (16) **ONE FOR YOU ONE FOR ME**, La Bionda (Mercury 9199895, 12in)
- 20 (39) **ONE NATION UNDER A GROOVE**, Funkadelic (Warner Bros WBS 8618/BSK 3209, US import 7in/LP/12in promo)
- 21 (23) **NIGHT DANCING**, Joe Farrell (Warner Bros BSK 3225, US import LP/12in promo)
- 22 (31) **RHYTHM OF LIFE**, Afro Cuban Band (Arista ARIST 12214, 12in)
- 23 (28) **MIND BLOWING DECISIONS/ALWAYS AND FOREVER**, Heatwave (GTO GT 12-236 12in)
- 24 (22) **MONTEGO BAY**, Sugar Cane (Ariola Hansa AHAD 524-12, 12in)
- 25 (24) **BLACK IS THE COLOUR**, Wilbert Longmire (Tappan Zee JC 35365, US import LP)
- 26 (re) **SHAME**, Evelyn 'Champagne' King (RCA PC 1122, 12in)
- 27 (20) **WHAT YOU WAITIN' FOR**, Stargard (MCA 12MCA 382, 12in)
- 28 (35) **VICTIM**, Candi Staton (Warner Bros K 17221/US 12in promo)
- 29 (32) **SAY A PRAYER FOR TWO/1 LOVE YOU/et c.**, Crown Heights Affair (Mercury 6372754, LP)
- 30 (—) **YOU'RE A STAR**, Aquarian Dream (Elektra K 52109, LP)
- 31 (33) **TURN MY WORLD BACK AROUND**, Eddie Horan (HDM 2002, US import LP)
- 32 (—) **RIDE-O-ROCKET**, Brothers Johnson (Funk A&M America AMSP 7400, 12in)
- 33 (25) **BOOGIE FUND**, Solar Flare (RCA PC 1334, 12 in)
- 34 (29) **NO GOODBYES**, Curtis Mayfield (Curtom CUK 5022, US import LP)
- 35 (—) **LE FREAK**, Chic (Atlantic DSKO 131, US import 12in)
- 36 (38) **SAVE SOME FOR THE CHILDREN**, Howard Kenney (Warner Bros BSK 3220, US import LP)
- 37 (—) **I LOVE THE NIGHTLIFE (DISCO ROUND)**, Alicia Bridges (Polydor PD D-503, 12in)
- 38 (21) **LET'S START THE DANCE**, Hamilton Bohannon (Mercury 9199830, 12 in)
- 39 (—) **I'M EVERY WOMAN**, Chaka Khan (Warner Brothers BSK 3245, US import LP/12in promo)
- 40 (—) **STARCRUISIN'**, Gregg Diamond's Star Cruiser (Marlin 2217, US import LP)

## Big-selling Bassey

**SHIRLEY BASSEY**

**25th Anniversary Album. United Artists SBTV 06147/48.** Miss Bassey has been the subject of many repackagings in recent years, but the 25th Anniversary 2LP set is the definitive collection, spotlighting her hits from three different companies, Phonogram (As I Love You, Kiss Me Honey Honey Kiss Me, Banana Boat Song, etc), EMI (As Long As He Needs Me, With These Hands, I Who Have Nothing, You'll Never Know) and of course, United Artists (Big Spender, Something, For All We Know, Never Never Never). The set traces the developments of Miss Bassey's

recording career, and reveals why she has become Britain's only real female superstar. It is possible however to make criticisms: although billed as the 25th Anniversary album, Miss Bassey didn't make her first record until 1957 and the omission of her first single, Burn My Candle, is disappointment. Also songs like Send In The Clowns were not hits for her personally. Nevertheless the 40 tracks are good value for money, and the TV promotion lined up for this package will ensure that it becomes one of the season's biggest sellers.

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Billy Joel arrived with 'The Stranger', a brilliant chart L.P. that brought him unanimous critical acclaim and three hit singles. Now he moves on to '52nd Street'; his latest album, with all the class and originality you've come to expect from Billy Joel. It's supported by a full scale advertising campaign, and features another chart certainty in the upcoming single 'My Life'. In no time at all, '52nd Street' will be the hottest property in town. Get yourself a piece of the action - get '52nd Street' today. Billy Joel Album - '52nd Street' CBS 83181

Single "My Life" CBS 6821. Both released November 10.

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



Also available on cassette.

# CHILD



NEW SINGLE

# Still The One

SPECIAL FULL COLOUR PICTURE BAG  
(While stocks last)

Taken from their forthcoming album 'CHILD~The First Album'

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

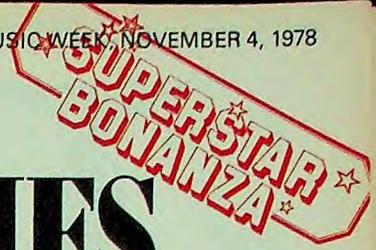
MUSIC WEEK FACT SHEETS

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
STANLEY TURRENTINE Disco Dancing Fantasy FTC 162 (EMI)	October 20	None	Usual disco servicing plus spin-off from already released album Who Are You (FT 551).	Turrentine, former member Max Roach Jazz group, later hit series CT1, Fantasy from 1974 with eight albums for label. This fresh, hypnotic, beautifully scored cross over into disco for artist given extra lift by vocals from Barbara Ingram, Yvette Benton, Carla Benson. Simple but effective clean production, touch of unusual, difference. This disco cut could even make normal programming before disco-land hit forces hand of producers.
OLIVIA NEWTON JOHN Hopelessly Devoted To You RSO 17 (Phonodisc)	August 25 Re-issue October 20	Hits from 1971 onwards. Last UK success, EMI label, Sam (11, 1977). On RSO with John Travolta, You're The One That I Want (1, 1978). Summer Nights (1, 1978).	From best selling album, box-office success, Grease. Picture bag with prominent association of song with film, front, back with also soundtrack. Recent UK tour announced.	Press hand-out conveniently forgets surprising failure of August issue. With film now experience of countless thousands track may well fare better. In US, major seller months back.
BETHNAL Nothing New Vertigo 6059 213 (Phonodisc)	October 20	None	Considerable press coverage with further spate due as band commence another major national tour. Advertising with shop display material associated with album from which comes this 45, Crash Landing (9102 029).	Greater length of interplay between basic instruments employed at beginning of disc with gradual heightening before at present too soon flying vocal, plus more than one instrumental break would make more commercial what it is in any case good single. No justice if Boston, Meat Loaf, Foreigner can chart, this band not. Worth in-store promoting.
THE EMOTIONS Whole Lot Of Shakin' CBS 6757 (CBS)	October 27	Best Of My Love (4, 1977); I Don't Wanna Lose Your Love (40, 1977).	Major disco push, already advance US disc play. Also tracking from album (Sunbeam CBS S 82864).	CBS useful Disco Pool hand-out, "looks like consolidating their success after their big hit Best Of My Love" remark forgets recent misses but this sparkles, disciplined bass, brass, urging vocals from girl trio should see them chart-bound.
VAN MORRISON Wavelength Warners K 17254 (WEA)	October 20	None. With Them classic Baby Please Don't Go (10, 1965). Here Comes The Night (2, 1965).	Associated with much reviewed album of which this title cut, but shortened. Advertising with LP.	From another superb Morrison LP, commercial overlay via off-beat handclaps, gusty guitar, solid drumming, synthesizer backing, Morrison's initial vocals in rather untidy early mix for 45 mean for non-fans slightly off-putting lines before both music, voice meet for important commercial feel. In itself, without other considerations, class.
FLINTLOCK (Hey You) You're Like A Magnet Pinnacle PIN 65 (Pinnacle)	October 20	None	Limited coloured vinyl 12" Endless teen publicity in recent years, television, radio, several UK tours.	Although 12" version rather wears before end no doubting new hard line musical approach from photogenic band could well mean long sought chart fame. Lots of vocal energy with obvious commercial line in title, particularly in 'Hey You' shout.
LULU Don't Take Love For Granted Rocket XPRES 3 (Phonodisc)	October 20	14, top 50 hits, 1964; last top ten, The Man Who Sold The World, (Polydor, 3, 1974).	Known artist, frequent TV shows, appearances; mail house catalogue ad featured.	Sounds US Philly black production for song which grows on hearing. Would not be surprised if O'Jays, those of similar ilk recorded this 45. Sees Lulu produce another dimension to varied vocal career.
STEEL PULSE Prediction Island WIP 6461 (EMI)	October 20	Ku Klux Klan (41, 1978); Prodigal Son (35, 1978).	Considerable music press coverage, countless gigs including festivals, carnivals, radio, television interviews, sessions.	Santa Esmeralda Spanish guitar sounding intro before reggae beat works way through. With recent minor chart successes this may well bring 1978 hat-trick but even if good record it doesn't appear likely to achieve cross generation sales for chart heights.
MEAL TICKET Simple Logo Go(D) 330 (RCA)	October 20	None	Another Logo double record, spine cover for in this case, 85p. Colour cover, b/w group pic with inside on-stage shot. Gigs.	New line-up for band billed by Logo as "the great white hopes of British rock music." First record, studio recorded with title cut rather attractive low-key song. Other disc, live cuts which as flip of main A-side up-tempo, energy work-outs. Should chart but outside of promotional exercise disc doesn't really suggest its tracking for major singles reckoning.
LIQUID GOLD Anyway You Do It Creole CR 159 (Creole/CBS)	October 20	None	Special emphasis on disco market in usual servicing of useful outlets.	Adrian Baker/Paul Di Vinci British disco with strident brass, sing-a-long lyric line with enough fire in formula to grab attention from many competing floor aimed records. Will only gain general chart placing if disco recognition first.
ROBERT JOHNSON I'll Be Waiting Ensign ENY 17 (Phonodisc)	October 20	None	Gradual build-up for endless months with consumer music press interest, small ads with expected continuation of both, plus expected artist visit, interviews in press, on radio.	If Plastic Bertrand vocalised after musical opening would be no surprise but eventually, save for some return of initial musical - production bars, solidly in rock vein with seeming too much effort at throwing in commercial back-up vocals, guitar licks. Better than average platter but lack of originality surprising after considerable press build-up.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
ORIGINAL SOUNDTRACK Edward & Mrs Simpson RK RKLP 5003 (Pye)	October 13 Original soundtrack from forthcoming major TV series with record released some weeks before showing so that trade has sufficient time to stock-up.	None	Soundtrack of TV series concerning the abdication of King Edward VIII, Edward Fox as King, Cynthia Harris as American divorcee Wallis Simpson. Music created by Ron Grainger, musician associated with many theme tunes, radio & TV series.	Sound, vision credit for album after each episode, for series scheduled for commencement, Wednesday, November 8. Book of series, Future, October 5. Daily Express serialisation commences October 23; on-air promotion campaign begins October 25. Hardback publication, October 26. Four week poster campaign, 3,000 London Transport sites. Thames press preview, reception to launch TV series, radio commercials Capital, LBC from November 7-8. RK records see this indirect publicity being backed by own extensive promotional campaign prior to, during series with relevant advertising. Special press, media kits explaining record, series, importance.	Music of the Thirties said by some to be next cult, particularly for young. Skillfully arranged by Ron Grainger. Obviously, music glossed by Seventies, high fidelity recording techniques, standards, with if anything intent of reflecting feel of nightclub music of time. Among tunes Dance Little Lady (Noel Coward), A Room With A View (Isid Noble composition). Surprising no tune credits other than record label but there, as elsewhere careful mention of it being 'original soundtrack from TV series' with vocals, Jenny Wren. Obviously major audience for series' with record sales in part stemming from success, non-success of production. Should benefit from special in-store display show with large m.o.r. older buying clientele although as with 1940's music may well be found youthful consumers.
JOHN COOPER CLARKE Disguise In Love CBS 83132 (CBS)	October 27 Follows considerable media campaign, releases of single.	Debut album, CBS. Recent single, Post-War Glamour Girl (CBS 6579). Featured on Virgin album, Live At The Electric Circus.	Manchester born, bred. Singing-talking, poet, given modern backing but countless gigs without musical accompaniment. Achieved area fame for recitations, familiar for hairstyle, particular brand of suits. Topics, contemporary.	Pre-album launch for London based music journalists, Sunday lunch followed by hearing artist amongst more usual Hyde Park speakers. Artist major touring of country past twelve months, featuring as support on several major billings, particularly popularity colleges, universities, new wave style clubs. Much featured in music press, particularly Sounds, New Musical Express with extensive coverage in provincials (including Manchester Evening News), London evening (page feature, Evening News), alternative magazines, new wave orientated monthlies. Radio interviews, advertising, CBS press handling, Judy Totton (01 734 8181).	Though known for some time North of Watford, Cooper-Clarke only recently found, bravely signed by CBS. Produce here the unusual but most excellent alternative record of '78. Fast speaking verse, perceptive, witty, clever criticism of less favoured aspects of society given on 9 out of 11 cuts unusual musical colouring which, rather than interferences, adds further dimension to Manchester's latter-day Dylan or who have-you. Contains recent single, Post-War Glamour Girl with other noteworthy goodies, I Was A Teenage Werewolf, Readers' Wives. Sales potential not easy to assess but should find good reaction from student areas but unlikely to mean much in rural sticks!
SHIRLEY BASSEY 25th Anniversary United Artists SBTV 60147/48 (EMI)	October 20 Celebrates artists' 25 years show-biz. First time selection from all artists' material over years from three companies, Phonogram, EMI, United Artists. Thus, Obviously major m.o.r. release.	Countless albums over years with various 'Best Of' style collections. Recent chart albums, Love, Life And Feelings (UAS 29944, Highest position 13, 1976) Thoughts Of Love (UAS 30011, HP. 15, 1976, with charting 1977); You Take Away My Heart (UAS 30037, HP. 37).	Career began Cardiff, first professional appearance age 16. Major movement 1955, spotted at Astor Club, London by impresario Jack Hilton. Making records by 1956, various hits. Fame via film soundtrack, Goldfinger. Hits, singles, albums realised from around world many silver, gold awards. Four Royal Variety appearances, sell-out tours, 22 day 1976 UK. In recent less touring.	Major press, media bio with notes from album sleeve by well-known writer, broadcaster, Peter Clayton. Album with souvenir 4 page insert. Major TV campaign 3 week, October 15 - Nov 5. Granada, Trident, Stags, Border. 2 week campaign, October 16-29. ATV, Capital Radio, October 16-29. Major London Underground poster campaign, full colour showcard, full colour poster, track listing poster, nation-wide window displays. Special priced album, £5.99.	Artist 5 hits, Philips (1957-1959), then 15, Columbia (1960-1965), United Artists, 6, 1972-1973. Miraculously, each, every cut on this double-record set. Tracking not in hit parade sequence but sides one, two, contain tracks issued under licence (Phonogram), used by kind permission (EMI). All Phonogram tracks enhanced stereo. In this form should prove high selling LP for rarely does greatest hits style package include all hits when artist has had various label, companies during career. Hits put together show power of artist's career whilst later, non-chart recordings included to make 40 only puzzle as to why they did not achieve same status as others. Any cut for in-store play. Should prove one of main money-makers up to Christmas.
GENE SIMMONS Casablanca NBLP 7120 (Pye) ACE FRELHEY Casablanca NBLP 7121 (Pye) PETER CRASS Casablanca NBLP 7122 (Pye) PAUL STANLEY Casablanca NBLP 7123 (Pye) All albums named after artist.	October 27 490 albums by four members of heavy metal band, Kiss. Initial import demand with each released US same day, each shipping platinum.	Most recent UK chart albums, Alive (Casablanca CBSP 401, 49, 1976), Destroyer (Casablanca CBSP 408, 22, 1976) Alive II (Casablanca CALD 5004, 60, 1977).	High energy, outrageous band, known for loud music, bizarre dress, make-up, one of US music's main heavy metal outfits. Began 1973, fame spread beyond US, particularly to Japan. Numerous albums, much promotion UK but here still basically cult outfit. Made sci-fi movie Kiss Meets The Phantom Of The Park. No UK visit as yet.	Main promotion likely in New York when Top 60 chart albums in less demand, with albums issued here to beat import sales, only dealer aid, extravagant, US sent, much vaunted promotional window display featuring individual members. Some advertising, special promotion North of England, Scotland, where known Kiss group demand exists. Except though further drive 1979 with at moment talks proceeding with view to group visiting UK.	Display four albums with facial shots in line, should gain attention even from duller of customers. Obvious must for Kiss fans, which suggests heavy sales in North where heavy metal not Kiss addict, even listener, hearing of these suggests taken on records with surprising number of head sticking tunes, particularly Peter Cras effort. Gene Simmons work noticeable for most production with Paul Stanley nearest to traditional powerhouse Kiss. Lack of vocal ability noticeable on Ace Frelhey's effort but then artist not first in rock world to shout. Non-Kiss fans might be especially interested in Kiss US smash, here hit for Hello, New York Groove, Ace Frelhey version.



# THREE LITTLE BIGGIES

SAVE £1.50 ON THESE THREE NEW ALBUMS & TAPES  
(OR 50 PENCE ON ANY ONE)

*This is the message that will tell your customers all about EMI's unique Campaign.*

## MASSIVE TELEVISION ADVERTISING

Commencing 13th November over a three week period over 22 million viewers will see the superb 30 second ads in the GRANADA TYNE-TEES YORKSHIRE SOUTHERN SCOTTISH TV GRAMPIAN ATV regions

## NATIONAL PRESS ADVERTISING

In the DAILY MIRROR for six consecutive days starting 20th November and the same week in REVEILLE.

## DAILY MIRROR TAPETIME

From November 20th-25th inclusive enabling your customers to preview these three superb albums.

## WINDOW & IN-STORE DISPLAYS

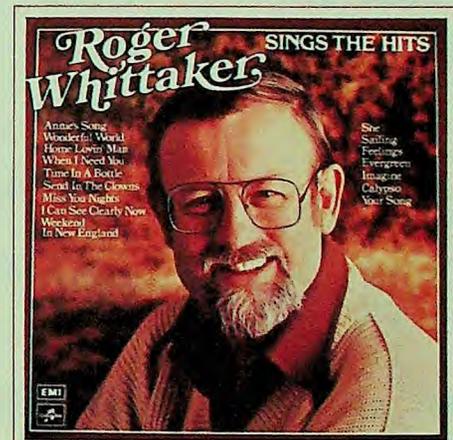
Attractive and eye-catching displays available to all EMI dealers.

## SPECIAL DEALER PRICE

### -Without Restriction On Order Quantities

Will be available to you, our valued dealer, not just during the period of offer to your customers ending 9th December - but - an extra week up to 16th December, giving you a chance to top-up your stocks for the major selling season.

ORDER KITS AND FULL DETAILS ARE IN YOUR EMI MAILING NOW!



ROGER WHITTAKER SINGS THE HITS  
16 Fabulous Tracks

SCX 6601 & TC

*Calypto; Sailing; Imagine; Evergreen; Wonderful World; Miss you nights; Weekend in New England; Time in a bottle; Feelings; Your song; I can see clearly now; Home lovin' man; She; Send in the clowns; When I need you; Annie's song*



The Magic of MANUEL  
20 Beautiful Melodies

TWOX 1073 & TC

*It's magic; Smoke gets in your eyes; Games that lovers play; Yesterday; And this is my beloved; As time goes by; You'll never find another love like mine; You make me feel brand new; I'll see you again; All the things you are; Chanson d'amour; Tenderly; The one and only; How deep is your love; It's impossible; Just for you; But beautiful; I wish you love; Lover; The Very Thought Of You.*



Introducing The Star Of 'Evita' ELAINE PAIGE with her fabulous debut album 'Sitting Pretty'

EMC3273 & TC

*Including The Chart Single Don't Walk Away Till I Touch You. Is Anyone There?; Memories; Shining; Daybreak; Right Side Of The Morning; Dancing Close; Whose Baby Blue are you?; We're home again; Something Ain't Right.*

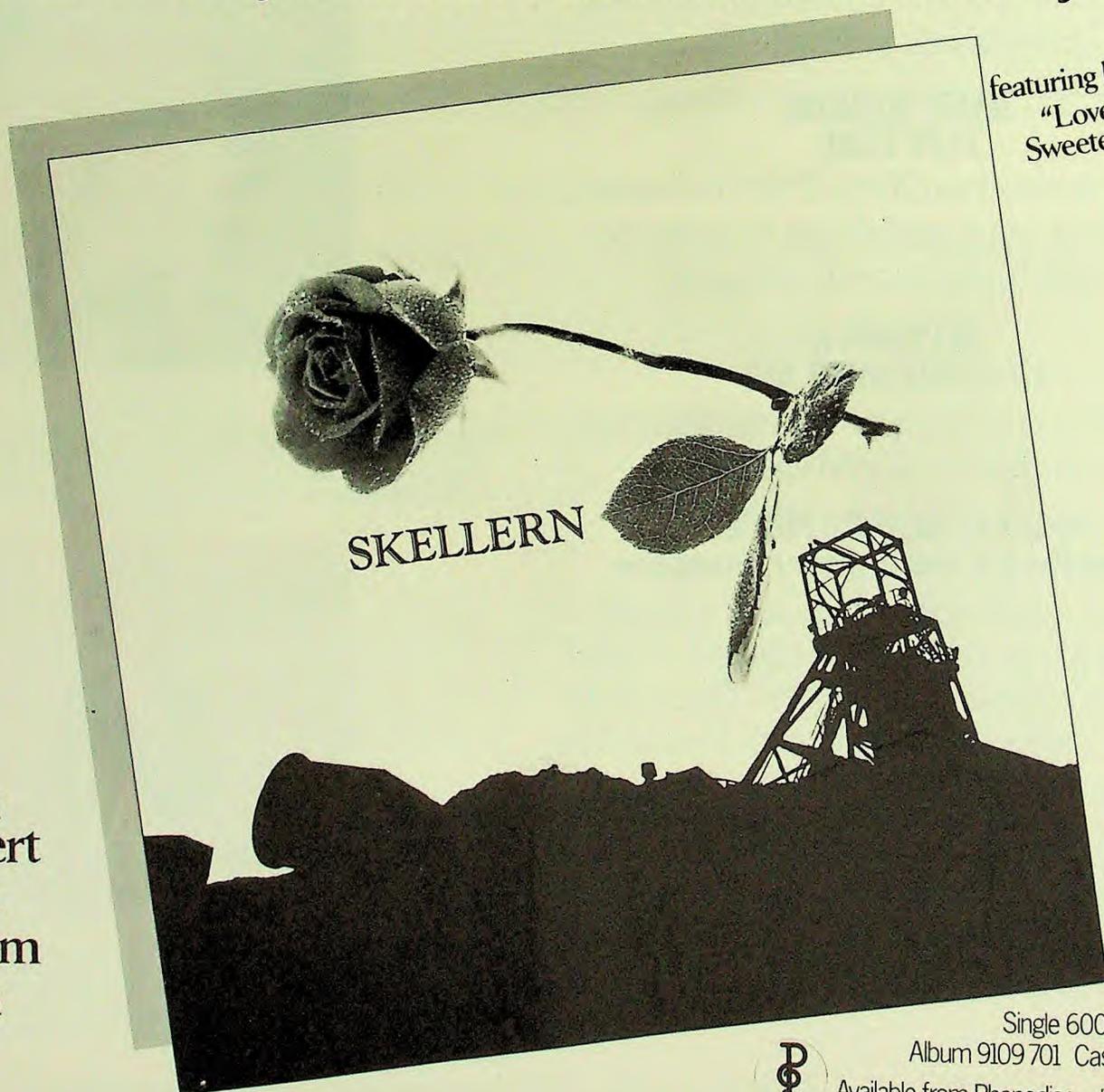


MOR Division, EMI Records, 20 Manchester Square, London W1A 1ES.

# Peter Skellern

Millions are enjoying his TV appearances  
Here's how they can have him at home every night

featuring his hit single  
"Love is the  
Sweetest Thing"



Peter  
Skellern  
in concert  
London  
Palladium  
Nov. 8th

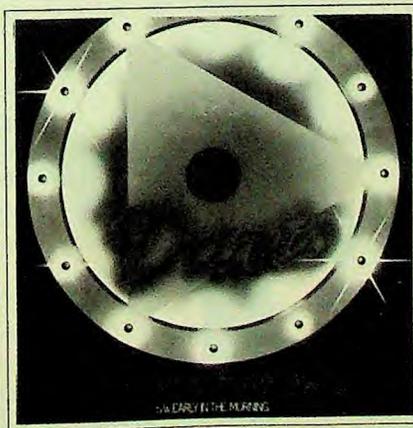


Single 6008 603  
Album 9109 701 Cassette 7109 451  
Available from Phonodisc. marketed by  
phonogram 



Don't let it fade away

- 'Daddy Cool'—No.6
- 'Come Back My Love'—No.2
- 'The Boy From New York City'—No.2
- 'It's Raining'—No.2



**'Don't Let It Fade Away'**  
 (MAG 134)—Darts' first No. 1?  
 Released Nov 3rd in full  
 colour sleeve.

 Magnet Records Ltd.

Produced by Tommy Boyce & Richard Hartley.  
 Order from: EMI Hayes Distribution Centre. Tel: 01-759 4532/4611 & 848 9811.

# She's gonna be irresistible. So don't be caught with your trousers down.

That's Millie Jackson, the no-holds-barred body and soul singer.

Singing and talking about life and love like no-one else can, on all her great albums and on her nationwide 'Get it out' cha system' tour.

She's the Queen of Soul, she's irresistible.

So don't be caught with your trousers down. Stock up now.

- 3rd Nov. Southampton, Gaumont
- 5th Nov. Liverpool, Empire
- 8th Nov. Manchester, Apollo
- 9th Nov. Croydon, Fairfield Hall
- 13th Nov. Nottingham, Theatre Royal
- 14th Nov. Oxford, New Theatre
- 15th Nov. Brighton, Dome
- 16th Nov. Birmingham, Odeon
- 17th Nov. Ipswich, Gaumont
- 18th Nov. London, Hammersmith Odeon
- 19th Nov. London, Hammersmith Odeon

Concerts promoted by Mark Howes.



Get it out' cha system  
Includes the single: 'Go out and get some' (Get it out' cha system) POSP 13.



Caught Up  
2391 147 Cassette 3177 173



Still Caught Up  
2391 183 Cassette 3177 196



Free and In Love  
2391 215 Cassette 3177 215



The Best of Millie Jackson  
2391 247 Cassette 3177 247



Lovingly Yours  
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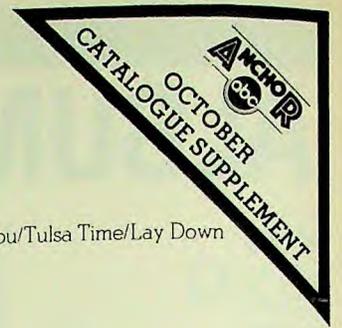
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**DON WILLIAMS/EXPRESSIONS**

I Would Like To See You Again/You've Got A Hold On Me/Tears of The Lonely/All I'm Missing Is You/Tulsa Time/Lay Down Beside Me/Give It To Me/Not A Chance/It Must Be Love/When I'm With You  
 Album: **ABCL 5253** Cassette: **CAB 5253**



**DONNA MCGHEE/MAKE IT LAST FOREVER**

Make It Last Forever/Do As I Do/ It Ain't No Big Thing/Mr Blindman/I'm A Love Bug  
 Album: **ANCL 2027**



**STRETCH/FORGET THE PAST**

Rearranging/Cruel To Be Kind/Forget The Past/Ain't Got No Reason/Take Me Away/You're Too Late/School Days/Fooling Me  
 Album: **HW 1**

**SINGLES**

Cat. No.

Artist Title



**ABC 4234 OAKRIDGE BOYS/I'll Be True To You**  
**ABC 4235 FOUR TOPS/Put It On The News**  
**ABC 4236 B.B. KING/Hold On**  
**ABC 4237 BARBARA MANDRELL Just One More Of Your Goodbyes**



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6 HMV  
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BELLINI: LA SONNAMBULA  
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Sir Adrian Boult/London Philharmonic Orchestra  
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DA DOO RENDEZ VOUS, Taking The Long Way Home, VALERIE CARTER. CBS 6782 (C)
DISCO DANGER, Wham Bam Shang-A-Lang, DANDY. RCA PB 5122 (R)
DOO WOP BAND, It Never Rains On A Private Eye, GIANTS. RCA PR 5123 (R)
DON'T LET IT FADE AWAY, Early In The Morning, DARTS. Magnet MAG 134 (E)
EVERYTIME YOU HOLD ME, Nothing Changed, PATTI BOULAYE. Polydor 2059 076 (F)
FOREVER YOUNG, I'll Be Alright, PETE MURRAY. Columbia DB 9057 (E)
FUNK 'N' ROLL (DANCING IN THE FUNKSHINE), Savin' My Love For A Rainy Day, QUAZAR. Arista ARIST 224 (F)
GOODBYE GIRL, Saints Alive, SQUEEZE. A&M AMS 7398 (C)
GOOD GOOD LOVIN', Here Is A Song, CHERYL LADD. Capitol CL 16025 (E)
HAMMER HORROR, Coffee Home Ground, KATE BUSH. EMI 2887 (E)
HAPPY PEOPLE, Morning Dew, MARTYN FORD. Mountain Top 43 (F)
HOT AND SPICEY, Jacqueline, JAKE SOLO. Pye 7N 46131 (A)
HOT SUMMER NIGHTS, I'd Rather Have Fun, WALTER EGAN. Polydor 2001 833 (F)
HOWARD HUGHES, China's Eternal, THE TIGHTS. CSP Cherry 2 (SP)

(I'M JUST THINKING ABOUT) COOLING OUT, Are You Lonely Tonight, JERRY BUTLER. Philadelphia PIR 6970 (C)
ISLAND IN THE SUN, You Are Love, SECOND LIFE. Decca FR 13818 (F)
JUST WANNA STOP, The Surest Things Never Change, GINO VANNELLI. A&M AMS 7397 (C)
KEEP YOUR HANDS ON THE WHEEL, Giant Footsteps, ROY WOOD. Warner Brothers K 17248 (W)
KISS YOUR LOVER GOODBYE, The Oldest Line In The World, STUART REFFOLD. State STAT 87 (W)
KNOCK ON WOOD, When You Are Beautiful, AMII STEWART. Atlantic K 11214 (W)
LET IT GROW, Feel My Need, CLOUT. EMI 2884 (E)
LOGAN'S RUN, Spacewalk, SHAZAMI. Bulldog BD 14 (ZHLX)
LOVE HUSTLE, You Baby and Send Her Away, FAMILY AFFAIR. C.C. 4 (A)
LOVE ME TENDER, Samantha, DIGBY RICHARDS. RCA PB 5127 (R)
LOVE ON THE AIRWAVES, One Hour/Bad Feelings, STADIUM DOGS. Magnet MAG 135 (E)
LUCY TOOK A RIDE, Whole Lot Of Something Going On, DAVE LEWIS. Polydor 2059 075 (F)
MAKE CHILDREN HAPPY, Make Children Happy PT. 2, SIMON BROOKS. DJM DJs 10884 (C)
MISSING YOU, Hearts Don't Break, GALLAGHER AND LYLE. A&M AMS 7396 (C)
MODERN MAN, Satisfy Your Lust, 'M'. MCA 398 (A)
MOTION MAN, Instrumental Motion Man, MANDY ANN HUGHES. LBA 103 (LBA)
NEW DAY, Hideaway, AIRWAVES. Mercury 6007 193 (F)

RAMA LAMA LING, When The Chips Are Down, ROCKY SHARP AND THE REPLAYS. Chiswick CHIS 104 (E)
RIU RIU, Come The Night Time, CHORALE. Arista ARIST 223 (F)
ROSEMARY, Up Eh Up (Lancashire Dub), SMERKS. Beserkley BZZ 23 (S)
ROSIE, C'Est L'Amour, DAVID McCLAIN. Rampage RAM 11 (S)
RUDOLPH THE RED NOSED REINDEER, Palais, WOUNDED JOHN SCOTT CREE. Pye 7N 46034 (A)
SILENT NIGHT, That Christmas Feeling, BING CROSBY. MCA MCEP 8 (E)
SOME ENCHANTED WAVELENGTH, In The Mood, THE KING'S SINGERS. EMI 2878 (E)
STAND UP, Being In Love With You Is So Much Fun, ATLANTIC STARR, A&M AMS 7401 (C)
STARTED OUT DANCING, Slot Machine, ALAN O'DAY. Atlantic K 11212 (W)
SAY THE NIGHT, Pyjama Party, SAILOR. Epic EPC 6817 (C)
STAY WITH ME BABY, Holding Me Too Tight, KIKI DEE Rocket XPRES 4 (F)
STAYING ALIVE, If I Can't Have You, RICHARD ACE. Blue Inc INC 2 (W)
STRUMMIN', I'm In Trouble, CHAS AND DAVE WITH ROCKLEY. EMI 2874 (E)
STUMBLIN' IN, A Stranger With You, SUZI QUATRO. RAK 285 (E)
TELEVISION'S OVER, Back From The Dead, THE ADVERTS. RCA PB 5128 (R)
THE UGLY DUCKLING, The Woody Woodpecker Song, DANNY KAYE. MCA MCEP 7 (E)
THEME FROM THE WIZARD OF OZ, Fantasy, MECO. RCA XB 1057 (R)
THIS TIME TOMORROW, I've Just Begun, BRIAN ANGEL. Pye 7N 46135 (A)
THUNDERSTRUCK, Slinky Thighs, LARRY PAGE ORCHESTRA. Rampage RAM 12 (S)
TWIST A SAINT TROPEZ, Le Fond De L'Air, TELEX. Sire SIR 4006 (W)
WANNA SEE YOUR TELEPHONE BILL, Hollywood, TELEPHONE BILL AND THE SMOOTH OPERATORS. DJM DJs 10885 (C)
WAY OUT, Don't Worry About Me, COCO Ariola Hansa AHA 530 (A)
YACHTING TYPES, Hypnotising Lies, YACHTS. Radar ADA 25 (W)

## LISTINGS

**AB**  
 A GIRL I KNOW (PRECIS ON A FRIEND), Don't Go Breaking My Heart, THE PLEASERS. Arista ARIST 217 (F)  
 BACK IN THE USA, White Rhythm Blues, LINDA RONSTADT. Atlantic K 13133 (W)  
 BEST FRIEND'S GIRL, Living In Stereo, CARS. Elektra/Asylum K 12301 (W)

**CDEFGH**  
 CAN'T TAKE THE HURT ANY MORE, Needing A Friend, CLIFF RICHARD. EMI 2885 (E)  
 CARRICK FERGUS, When She Walked In The Room, BRYAN FERRY. Polydor 2001 834 (F)  
 CHRISTMAS SONG, Claire/Nothing Rhymes, GILBERT O'SULLIVAN. MAM 181 (E)  
 CITY TO CITY, Benny Gee, BARBARA DICKSON. CBS 6825 (C)  
 COME SHARE MY LOVE, When It's Over, ROBERTA FLACK. Atlantic K 11211 (W)

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 I CAN'T THINK OF NOTHING BUT YOU, Lady Luck Smile, BROTHERS LEE. Pye 7N 46133 (A)  
 I KNOW AN OLD LADY, Blue Tail Fly, BURL IVES. MCA EP 6 (E)  
 I LOVE TO SEE YOU DANCE, Sticks and Stones (But The Funk Won't Never Hurt You), FINISHED TOUCH. Motown TMG 1126 (E)  
 I'LL GET OVER YOU, Ease My Mind On You, HELEN McCAFFERTY. Emerald MD 12010 (F)  
 I'M A MAN, Music In The Air, MACHO. EMI 2882 (E)  
 I'M GONNA LOVE YOU FOREVER, Say A Prayer For Two, CROWN HEIGHTS AFFAIR. Mercury 6168 803 (F)  
 I'M SO INTO YOU, Don't Waste Your Time, EDWIN STARR. Twentieth Century BTC 2389 (A)

**OPRSTWY**  
 OH MANDY, Tell Me When, TOMMY PENDER. Bulldog BD 15 (ZHLX)  
 ONE NIGHT STAND, Everybody Move, MICK WHITAKER. State STAT 89 (W)  
 ONLY YOU, Beautiful Moments, PLATTERS. Psycho P2614 (SP)  
 OVERDOSE OF LOVE, Smoothie and Wild, LAWRELL. Pye 7NL 25799 (A)  
 PARIS BLUES, Out Of This World, TONY MIDDLETON. Grapevine GRP 115 (R)

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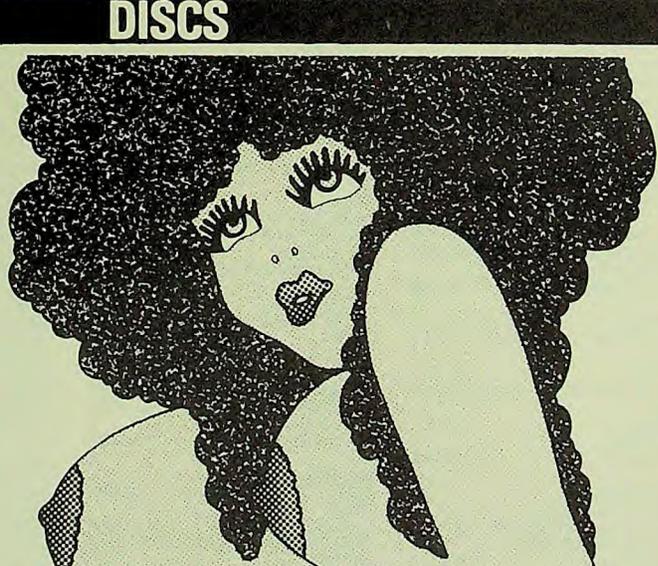
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20,000 as sorted LP's sold in lots of 1,000 - 15p each OR 20,000 for £2,800.00. Serious Inquiries Only. Call: Manchester, England 061 236-5368/9 ask for Rosa.

## LBA RECORDS AND DISTRIBUTION

NEW 12" SINGLE ON CLEAR PLASTIC  
"MANDY ANN HUGHES"  
MOTION MAN  
c/w  
INSTRUMENTAL MOTION MAN  
LBA 103

Dealers Please Note  
**SALES DEPOT**  
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## CLEAR PVC RECORD COVERS

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

BUY BULK DIRECTLY & RECEIVE DELIVERIES BY RETURN  
Phone/write now for Samples/Prices

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

## SEGREGATE!



### With record dividers from "SIGNS FAMILIAR"

smooth, white, plastic record dividers with smart, ultra legible headings (plus trade symbols in colour if required). Unbeatable prices. Fast service. Ring or write  
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Phone: (03663) 2511/4.

(Irish customers please contact: -  
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Tel: 783288 or 783325).

## RETAIL OPPORTUNITY

### CONCESSION AVAILABLE FOR SPECIALIST RECORDS

In large, new shop premises opposite Camden Lock and Roundhouse Theatre in Chalk Farm Road, NW London. Rental negotiable.

Tel: 01-240-3607

## POSITIONS

### PRESTON POLYTECHNIC STUDENTS UNION

## GENERAL MANAGER

(new post)

SALARY: £5,200-£6,200

Responsibilities: Entertainments, staffing, administration and trading. Experience in arranging entertainments essential. Letters of application with full Curriculum Vitae, two references and your telephone number to: **Preston Polytechnic Students Union, Fylde Road, Preston, Tel: 58382** not later than Friday 10th November, 1978.

## AGENCY

### SECRETARIES

Are you on our books?  
**Memo Emp Agency**  
836 0919/7579

## STUDIOS

### WANTED

24 TRACK STUDIO WITH OFFICE ACCOMMODATION IN CENTRAL LONDON

Write in confidence to

BOX MW 576

## JUKE BOXES

FOR SALE  
ROCK OLA WALL  
JUKE BOX. 1964  
Full restored  
100 selection  
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For all specialised catering, parties, receptions, fine wines and gift packs for the music business.

*Broad Oak Timbers*  
Harlowbury,  
Old Harlow,  
Essex.  
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## EXPLOITATION MANAGER

required by Intersong Music Ltd., for their Bond Street office.

A young but mature person is needed to bring energy and personality to a job which would involve all the professional aspects of the company. Responsibilities would include exploitation of national and international copyrights, talent acquisition and liaison with Intersong offices throughout the world. Some relevant music industry experience is important.

We offer a good salary and all the usual benefits associated with a large organisation.

Please write giving details of age, work experience and current salary to:

Miss Betty Smith,  
Personnel Manager,  
50 New Bond Street,  
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## SALES/PROMOTION

We are looking for two people to carry out sales promotion activities on behalf of Saga, B&C and Trojan. One area is based around Manchester and the other Sheffield. The appointment carries a good basic salary, a company car, and out of pocket expenses will be reimbursed.

Applications are invited from professional people in either of these two areas, by telephone or in writing to:

Bill Lamb,  
Art and Sound,  
326 Kensal Road, London W10  
Tel: 01-969 6651

## ACCOMODATION

## MIDEM FESTIVAL

Ex. Royal Family 100ft luxury yacht available for charter. Sleeps eight comfortably.

Contact:  
Tim Williams

Cannes (3393) 38-07-64

### LOVE THEME from

### Romeo and Juliet

The new single by  
TERRY GISBORNE  
OUT NOW on

**RAINBOW RECORDS**  
103 Hillside Grove,  
Chelmsford,  
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Chelmsford 60853

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### SHOWSHIRTS

Custom printed T-shirts, Sweatshirts, Paper Jackets, Badges Car Stickers & Hats.

Competitive Prices  
Any quantity undertaken

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Telephone: 731-5056 or 731-4986

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### IN-DEMAND SOUL GOLDEN OLDIES

**BEST SELLERS**  
Band of Gold - Freda Payne  
Pain in my Heart - Poppies  
Queen of Fools - Barbara Mills  
Black Power - James Coit  
You're Ready Now - Frankie Valli  
Moody Woman - Jerry Butler  
Show Me - Joe Tex  
Stranger in my Arms - Lynne Randell  
A Lover's Concerto - Toys  
Stop - Bobby Diamond  
Out on the Floor - Dobbie Gray  
Give Me Just A Little More Time - Chairmen of the Board  
I'll Do Anything - Doris Troy  
I Need You - Shane Martin  
Devil With A Blue Dress/Breakout - Mitch Ryder and Detroit Wheels

For full list of Soul Classics/Northern Soul In-Demanders - Contact us today!!

Please phone orders through to:  
Walsall (0922) 31363

### NEIL RUSHTON RECORDS

37 Lichfield Street,  
Walsall,  
West Midlands

# MARKET PLACE

## POSITIONS

### RECORDING ENGINEER

or

### EXPERIENCED TAPE OPERATOR

Wishing to move on to engineering required by West End Studio.

Please apply Box MW 574

### FULL TIME ASSISTANT

Required for SW11 Record Shop. At least 3 years' experience required.

For further details phone Stewart on

228-0116

## PINNACLE RECORDS

*"The Happening Company"*

Have an immediate vacancy for an experienced

## PROMOTIONS EXECUTIVE

to join a young and creative team.

The chosen applicant will be promoting Pinnacle's records to radio stations in the London area and involvement in TV promotion is likely.

At the rate the company is expanding a hot and exciting pace is guaranteed.

Salary negotiable.

A company car will be provided for the right applicant.

For further details please contact: Paul Lynton (Managing Director) or Tony Berry (Marketing and Operations Manager)

on 01-491-3923

PINNACLE RECORDS (A Division of Pinnacle Electronics)

A member of the Grampian Holdings Group  
62 Grosvenor Street, London W1

## Head of Creative Services

### Music Industry

Phonogram Limited, a member of the international Polygram Group of Companies is seeking a Senior Executive to head a team of busy professionals in the field of graphic design and production.

The appointment will carry responsibility for all aspects of the company's graphic activity, ranging from design and production of record album sleeves, advertising, point-of-sale and promotional items, liaison with Advertising Agencies, through to final print production.

The ability to manage and motivate people is an essential requirement for this position since a high level of inter-activity with company Product Managers and Recording Artists is involved.

Candidates should ideally be aged 28-40 and have a background of creative expertise in the field of graphic design with demonstrable experience in management of the design and/or advertising functions. Specific experience in the Music Industry, although not essential, is an obvious advantage.

Please address applications in writing, together with a full C.V. to:

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Phonogram Limited,  
129 Park Street,  
London W.1.

phonogram



## ASSISTANT MANAGER/MANAGERESS

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Salary £3,500 p.a.

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Abingdon, Oxon.  
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CLASSIFIED  
ADVERTISING

PAYS

CONTACT

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Further advancement, 5 day week, excellent salary, bonus etc.

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Tel: Oxford 511537 or  
Newbury (0635)  
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London Heathrow Airport

SPECIALIST FREIGHT SERVICE FOR THE RECORD INDUSTRY

DO YOU NEED A FAST, RELIABLE SERVICE FOR YOUR SHIPPING OF RECORDS?

We will handle all your import & export requirements. Orders, Customs clearance and deliveries etc.

If you feel we could be of service to you call:

01-759 1457/8/9

## RECORD WANTED

## CHRISTMAS IS ON THE WAY

Stock up with these GOLDEN OLDIES From:

OLDIES UNLIMITED (DEPARTMENT Y),  
6/12, STAFFORD STREET,  
ST. GEORGES,  
TELFORD, SHROPSHIRE.

AT 20p

SHOWADDYWADDY

Hey Mr. Christmas

WIZZARD

I wish it could be Christmas every day (Picture Cover)

AT 40p

BING CROSBY

White Christmas

AT 60p

DANA

It's gonna be a cold cold Christmas

GREG LAKE

I believe in Father Christmas

JOHN LENNON

Happy Christmas

SLADE

Merry Christmas everybody

Or send for a full list of more than a thousand Golden Oldies, some as cheap as 20p each, with mixtures for much less.

## BADGES

### PIN-ON BADGES = A BIG PROFIT FOR A SMALL OUTLAY

Fast Selling Designs - Available Now

Standard Size - Trade Price 10p + VAT

Hurry Up Harry-Sham 69, Love Bites, Another Badge - Another

Lapel Jam, Wire, Underones, Boomtown, Rat Trap, TRB, Blondie, Vinyl Junkie, Steel Pulse, Rezillos, Clash, Times Up, 'Ere We Go 234, Souxie and the Banshees, Jilted John, Elvis Costello, The Fall, Yes, Rock Against Racism, Buzzcocks, Sham 69, EWF, Heatwave, War, Brass Construction, Bootsie Collins.

Large Size - Trade Price 13p + VAT

Public Image, Rush, Kiss, Rich Kids, Dylan, Boomtown Rats, Anarchy in the UK, Blondie, Led Zep, Darts, Thin Lizzy, Buddy Holly, Moody Blues, 10CC, Genesis, Motors, Pretty Vacant, Sham 69, ELO, Raydio, Northern Soul - 'Black Power', 'Takes Me There', 'Keeps On Burning'

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NEIL RUSHTON RECORDS

37 Lichfield Street, Walsall, West Midlands

## ANNOUNCEMENT

## RATE CHANGE

As from Monday 16 October the classified advertising space in Market Place will be sold at the new rate of £3.50 per single column centimetre. In the addition the charge for a box number will increase to £1.00

Series discounts will remain at:-  
6 insertions 10%    13 insertions 15%

The new rates are a result of increased printing and production costs both of which have risen considerably in the last 12 months during which period Music Week's ABC figure has had two increases.

# STEPPIN' UP THE SALES

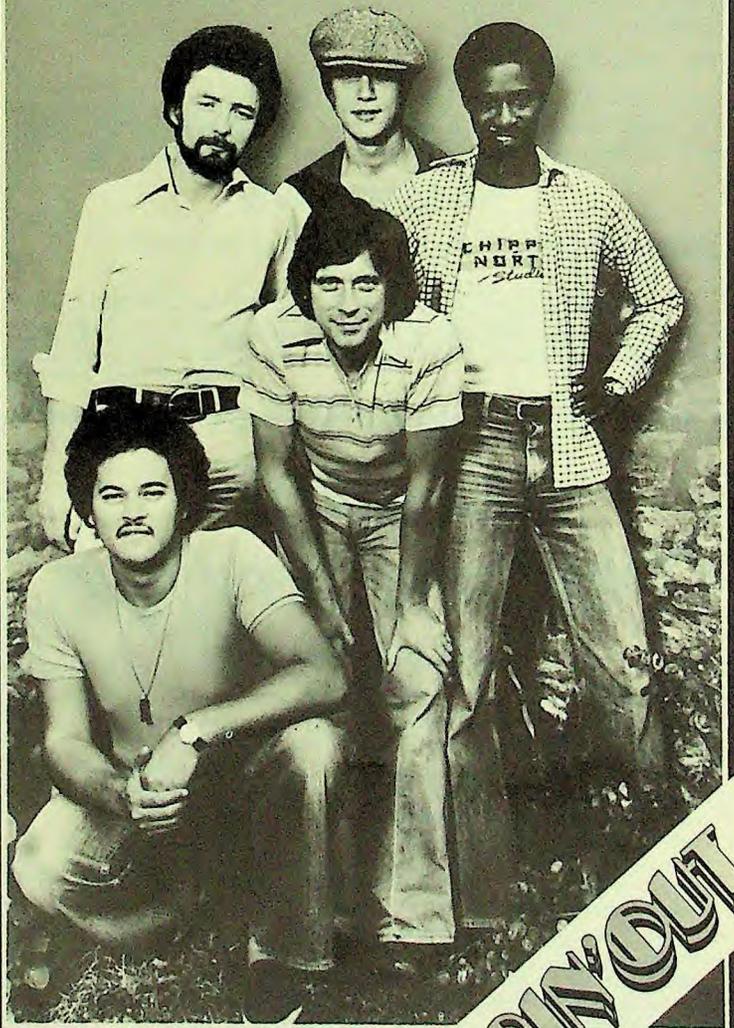
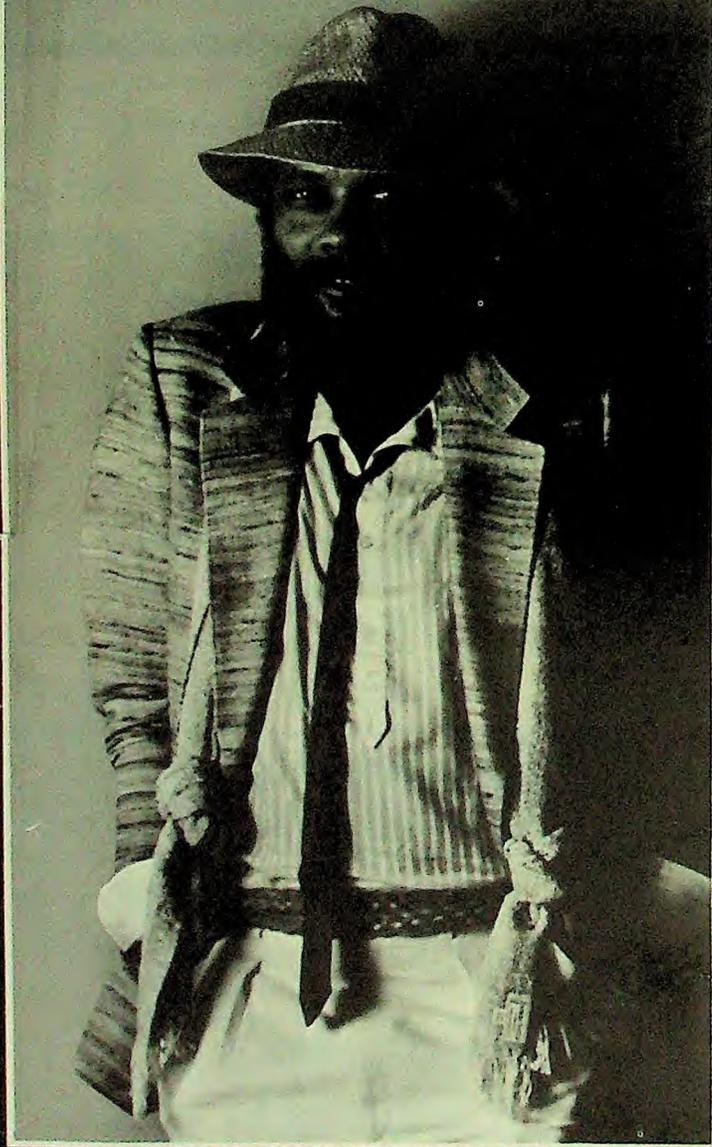
## ROY AYERS

'GET ON UP, GET ON DOWN'  
AYERS 7

## OLYMPIC RUNNERS

GET IT WHILE YOU CAN

RUN 7



**BOTH SINGLES DISCO HITS AND  
RECEIVING NATIONWIDE HEAVY AIRPLAY**

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

**STEPPIN' OUT**



CHART FOR PERIOD OCT. 16-21

# 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.
1	1	18	GREASE Original Soundtrack	RSO RSD 2001 (F)
2	2	5	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12 (E)
3	3	14	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
4	4	14	IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)
5	5	19	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)
6	8	5	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)
7	7	6	STRIKES AGAIN Rose Royce (Norman Whitfield)	Whitfield K 56527 (W)
8	6	18	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)
9	15	51	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
10	11	35	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
11			A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)
12	38	2	I'M COMING HOME Tom Jones (Various)	Lotus WH 5001 (K)
13	13	2	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)	Atlantic K 50532 (W)
14			EMOTIONS Various (various)	K-Tel NE 1035 (K)
15	9	6	BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)	Mercury 9102 503 (F)
16	24	4	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)
17	12	4	STAGE David Bowie (Tony Visconti/David Bowie)	RCA PL 02913 (R)
18	14	7	PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)
19	16	5	YES TORMATO Yes (Yes)	Atlantic K 50518 (W)
20	13	4	TO THE LIMIT Joan Armatrading (Glynn Johns)	A&M AMLH 64732 (C)
21	25	3	WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rob Stevens)	Lifesong LSLP 6019 (C)
22	23	10	LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)
23	22	2	MOVING TARGETS Penetration (Mike Howlett/Mick Glossop)	Virgin V 2109 (C)
24	28	2	LIVE AND MORE Donna Summer (Georgio Moroder/Pete Bellotte)	Casablanca CALD 5006 (A)
25			25th ANNIVERSARY ALBUM Shirley Bassey (Various)	United Artists SBTV 6014748 (E)
26	10	3	SATIN CITY Various	CBS 10010 (C)
27	18	2	SOME ENCHANTED EVENING Blue Oyster Cult (Sandy Pearlman)	CBS 86074 (C)
28	17	4	LIVE BURSTING OUT Jethro Tull (Ian Anderson)	Chrysalis CJT 4 (F)
29			THE DAVID ESSEX ALBUM David Essex (Jeff Wayne)	CBS 10011 (C)
30	20	4	NEVER SAY DIE Black Sabbath (Black Sabbath)	Vertigo 9102 751 (F)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	19	4	20 GOLDEN GREATS The Kinks (Gordon Smith/Neal Palmer)	Ronco RPL 2031 (B)
32	26	9	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Maco)	Red Seal RL 25163 (R)
33	29	5	LOVE BITES Buzzcocks (Martin Rushent)	United Artists UAG 30197 (E)
34	46	90	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
35	31	3	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)	Arista Spart 1047 (F)
36	27	3	WAVE LENGTHS Van Morrison (Van Morrison)	Warners K 56626 (W)
37			EXPRESSIONS Don Williams	ABC ABCL 5253 (C)
38	21	2	GO 2 XTC (John Leckie)	Virgin V 2108 (C)
39	43	2	LIFE AND LOVE Demis Roussos (Various)	Philips 9199 873 (F)
40	44	2	LINALONGAMAX Max Bygraves (Various)	Ronco RPL 2033 (B)
41	35	9	DON'T LOOK BACK Boston (Tom Scholz)	Epic EPC 86057 (C)
42	52	2	COMES A TIME Neil Young (Various)	Reprise K 54099 (W)
43	32	20	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)
44	37	3	JOURNEY TO ADDIS Third World (Alex Sadkin)	Island ILPS 9564 (E)
45	48	2	ECSTASY Various (Various)	Lotus WH 5003 (K)
46	45	20	SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
47	39	3	GREEN LIGHT Cliff Richard (Bruce Welch)	EMI EMC 3231 (E)
48	51	11	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams (Jack Gold)	CBS 86068 (C)
49	36	22	NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
50			SKYNYRDS FIRST AND LAST Lynyrd Skynyrd (Jimmy Johnson + Tim Smith)	MCA MCG 3529 (E)
51	47	9	WHO ARE YOU The Who (Glyn Johns/Jon Astley)	Polydor WHOD 5004 (F)
52			MONTREUX ALBUM Smokie (Michael Chapman)	RAK SRKA 6757 (E)
53	60	2	NO SMOKE WITHOUT FIRE Wishbone Ash (Derek Lawrence)	MCA MCG 3528 (E)
54	58	3	25 YEARS ON Hawklords (Robert Calvert/Dave Brock)	Charisma CDS 4014 (F)
55	33	40	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Laurie Latham/Rick Walton)	Stiff SEEZ 4 (E)
56	1		AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)
57	50	2	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)
58	56 =	18	STREET LEGAL Bob Dylan (Don DeVito)	CBS 86067 (C)
59	49	40	THE ALBUM Abba (B. Andersson/B. Ulvauus)	Epic EPC 86052 (C)
60	56 =	5	PRIVATE PRACTICE Dr. Feelgood (Richard Gottsdrer)	United Artists UAG 30184 (E)

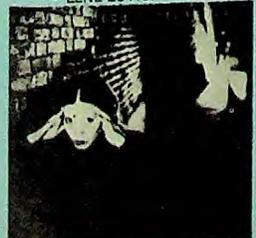
ABBA	59	DR. FEELGOOD	60	JETHRO TULL	28	SAYER, Leo	22
AC/DC	13	DYLAN, Bob	58	JONES, Tom	12	SMOKIE	52
ARMATRADING, Joan	20	DURY, Ian	55	KINKS	31	SUMMER, Donna	24
BASSEY, Shirley	25	ECSTASY	45	LONDON SYMPHONY ORCHESTRA	8	10cc	15
BIG WHEELS OF MOTOWN	2	ELECTRIC LIGHT ORCHESTRA	9, 57	LYNRD SKYNYRD	50	THIN LIZZY	42
BLACK SABBATH	30	EMOTIONS	14	MANILOW, Barry	35	THIRD WORLD	44
BLONDIE	2	ESSEX, David	29	MATHIS, Johnny	48	WAYNE, Jeff	5
BLUE OYSTER CULT	27	FLEETWOOD MAC	34	MORRISON, Van	36	WHO	51
BONEY M	3	FRIEDMAN, Dean	21	PENETRATION	23	WILLIAMS, Don	4, 37
BOOMTOWN RATS	16	GALWAY, James	32	RICHARD, Cliff	47	WISHBONE ASH	53
BOSTON	41	GENESIS	56	ROLLING STONES	46	XTC	38
BROTHERHOOD OF MAN	6	GREASE	1	ROSE ROYCE	7	YES	19
BUZZCOCKS	33	HAWKLOARDS	54	ROUSSOS, Demis	39	YOUNG, Neil	42
BYGRAVES, Max	40	JETHRO TULL	28	SATURDAY NIGHT FEVER	10		
COMMODORES	49	JOHN, Elton	11	SATIN CITY	26		

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DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, - - Y - Relay, Q - Charmdale

**FIVE STIFF RELEASES**

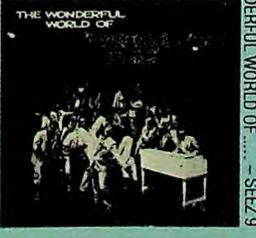
— LENE LOVICH — 'STATELESS' — SEEZ 7



— JONA LEWIE — 'ON THE OTHER HAND THERE'S A FIST' — SEEZ 8



— WRECKLESS ERIC — 'THE WONDERFUL WORLD OF' — SEEZ 9



— MICKEY JUPP — 'JUPPANESE' — SEEZ 10



— RACHEL SWEET — 'FOOL AROUND' — SEEZ 12



**FIVE STIFF RELEASES**

DON'T BE UNDERSTOCKED! — THEY'RE SLAYING THEM ON THE TOUR! — DON'T MISS THE TRAIN!

2,000 only in Black Vinyl Special Collectors Items!!

# Kate Bush



her new single  
**Hammer Horror**

Full Colour Picture Sleeve EMI 2887 

Manufactured by EMI Records Ltd., 15 Manchester Square, London W1R 1ES. Sales and Distribution Centre: 1, Whitehorse Road, Hayes, Middlesex. Tel: 0181 752 4121. FAX: 0181 634 1911.

**MUSIC WEEK**

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# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 1	1	8	<b>SUMMER NIGHTS</b> John Travolta/Olivia Newton John (Louis St. Louis)	Chappell	RSO 18 (F)
£ 2	3	5	<b>SANDY</b> John Travolta (-) Famous Chappell	Midsong International	POSP 6 (F)
£ 3	7	4	<b>RATTRAP</b> Boomtown Rats (Robert John Lange)	Sewer Fire Hits/Zomba	Ensign ENY 16 (F)
£ 4	2	5	<b>RASPUTIN</b> Boney M (Frank Farian)	Hansa/ATV/Gema	Atlantic/Hansa K 11192 (W)
£ 5	5	4	<b>MACARTHUR PARK</b> Donna Summer (Giorgio Moroder/Pete Bellotte)	Eaton	Casablanca CAN 131 (A)
£ 6	6	5	<b>SWEET TALKIN' WOMAN</b> Electric Light Orchestra (Jeff Lynne)	Jet/United Artists	Jet 121 (C)
£ 7	4	7	<b>LUCKY STARS</b> Dean Friedman (Rob Stevens)	Sweet City Songs/Heath Levy	Lifesong LS 402 (C)
£ 8	9	7	<b>BLAME IT ON THE BOOGIE</b> Jacksons (Gamble/Huff)	Carlin	Epic EPC 6683 (C)
£ 9	13	3	<b>PUBLIC IMAGE</b> Public Image Ltd (Public Image Ltd)	Warner Brothers/Copyright Control	Virgin VS 228 (E)
£ 10	16	4	<b>HURRY UP HARRY</b> Sham 69 (Jimmy Persey/Peter Wilson)	Singature	Polydor POSP 7 (F)
£ 11	19	4	<b>DARLIN'</b> Frankie Miller (Dave Mackay)	Logo/Kingston	Chrysalis CHS 2255 (F)
£ 12	14	7	<b>EVER FALLEN IN LOVE (With Someone You Shouldn't've)</b> Buzzcocks (Martin Rushent)	Virgin	United Artists UP 36455 (E)
£ 13	18	6	<b>DIPPETY DAY</b> Father Abraham & The Smurfs (-) Burlington/Britico	Decca	F 13798 (S)
£ 14	15	5	<b>GIVIN' UP GIVIN' IN</b> Three Degrees (Giorgio Moroder)	Heath Levy	Ariola ARO 130 (A)
£ 15	25	3	<b>DOWN IN THE TUBE STATION AT MIDNIGHT</b> Jam (Vic Coppersmith-Heaven) And Son		Polydor POSP 8 (F)
£ 16	8	8	<b>LOVE DON'T LIVE HERE ANYMORE</b> Rose Royce (N. Whitfield)	Warner Brothers	Whitfield K 17236 (W)
£ 17	10	8	<b>I CAN'T STOP LOVIN' YOU</b> Leo Sayer (Richard Perry)	G. H. Music	Chrysalis CHS 2240 (F)
£ 18	11	11	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle (Allen Reynolds)	Goal	United Artists UP 36422 (E)
£ 19	17	6	<b>BLAME IT ON THE BOOGIE</b> Mick Jackson (Sylvester Levay)	Carlin	Atlantic K 11102 (W)
£ 20	28	3	<b>INSTANT REPLAY</b> Dan Hartman (-) April		Blue Sky 6706 (C)
£ 21	27	2	<b>BICYCLE RACE/FAT BOTTOMED GIRLS</b> Queen (Queen)	EMI	Queen EMI 2870 (E)
£ 22	20	10	<b>MEXICAN GIRL</b> Smokie (Mike Chapman)	Chinnichap/RAK	RAK 283 (E)
£ 23	26	6	<b>RESPECTABLE</b> Rolling Stones (Glimmer Twins)	EMI	EMI 2861 (E)
£ 24	NEW		<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton John (John Farrar)	Famous Chappell	RSO 17 (F)
£ 25	12	7	<b>NOW THAT WE'VE FOUND LOVE</b> Third World (A. Sadkin/Third World)	Carlin	Island WIP 6457 (E)
£ 26	23	11	<b>GREASE</b> Frankie Valli (B. Gibb/A. Galuten)	RSO/Chappells	RSO 12 (F)
£ 27	21	13	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b> Sylvester (-) Carlin		Fantasy FTC 160 (E)
£ 28	NEW		<b>PRETTY LITTLE ANGEL EYES</b> Showaddywaddy (Showaddywaddy)	Carlin	Arista ARIST 222 (F)
£ 29	63	2	<b>RADIO RADIO</b> Elvis Costello (Nick Lowe)	Plangent	Radar ADA 24 (W)
£ 30	32	3	<b>PART TIME LOVE</b> Elton John (Elton John/Clive Franks)	Big Pig	Rocket XPRES 1 (F)
£ 31	38	3	<b>TEENAGE KICKS</b> Undertones (Undertones)	Warner Brothers	Sir SIR 4007 (W)
£ 32	22	6	<b>BRANDY</b> O'Jays (Thom Bell)	Mighty Three/Carlin	Philadelphia PIR 6658 (C)
£ 33	24	10	<b>A ROSE HAS TO DIE</b> Dooleys (B. Findon)	Blacksheep/Heath Levy	GTO GT 229 (C)
£ 34	36	3	<b>SILVER MACHINE</b> Hawkwind (Hawkwind/Dr. Technical)	United Artists	United Artists UP 35381 (E)
£ 35	29	5	<b>ONE FOR YOU ONE FOR ME</b> Jonathan King (Jonathan King)	Heath Levy	GTO GT 237 (C)
£ 36	NEW		<b>ALWAYS AND FOREVER/MIND BLOWING DECISIONS</b> Heatwave (Barry Blue)	Rondor/Tincabell	GTO GT 236 (C)
£ 37	33	5	<b>GOT TO GET YOU INTO MY LIFE</b> Earth Wind & Fire (Maurice White)	Northern Songs	CBS 6553 (C)
£ 38	35	4	<b>GET IT WHILE YOU CAN</b> Olympic Runners (Mike Vernon)	Handle/Island	Polydor RUN 7 (F)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 39	49	3	<b>PROMISES</b> Eric Clapton (Glynn Johns)	Virgin	RSO 21 (F)
£ 40	39	10	<b>WINKER'S SONG</b> Ivor Biggun (Mr. Big Nose)	Beggars Banquet/Andrew Heath	Beggars Banquet BOP 1 (E)
£ 41	30	5	<b>FOOL (IF YOU THINK IT'S OVER)</b> Chris Rea (Gus Dudgeon)	Magnet	Magnet MAG 111 (E)
£ 42	58	2	<b>HOT BLOODED</b> Foreigner (Keith Olsen/Mick Jones/Ian McDonald)		Atlantic K 11167 (W)
£ 43	55	2	<b>ONLY YOU (CLOSE THE DOOR)</b> Praddy Pendergrass (Gamble/Huff)	Mighty 3/Carlin	Philadelphia PIR 6713 (C)
£ 44	62	2	<b>TRENCE ON</b> Eddie Henderson (Skip Drinkwater)	Serab/Ensign	Capitol CL 16015 (E)
£ 45	46	3	<b>CALIFORNIA DREAMIN'</b> Colorado (Red Canzian)	United Artists	Pinnacle PIN 67 (P)
£ 46	61	3	<b>DON'T WALK AWAY TILL I TOUCH YOU</b> Elaine Paige (Brian Wade/Alan Winstanley)	Waif/ATV	EMI 2852 (E)
£ 47	41	3	<b>GET ON UP GET ON DOWN</b> Roy Ayers (Roy Ayers)	Ubiquity Leo Songs	Polydor Ayers 7 (F)
£ 48	31	12	<b>KISS YOU ALL OVER</b> Exile (Mike Chapman)	Chinnichap/RAK	RAK 279 (E)
£ 49	73	2	<b>WHAT A NIGHT</b> City Boy (Steve Broughton/Robert John Lange)	Zomba/City Boy/Chappell	Vertigo 6059 211 (F)
£ 50	NEW		<b>EAST RIVER</b> Brecker Brothers (Randy & Michael Brecker)	Fetish Music	Arista ARIST 211 (F)
£ 51	43	3	<b>(YOU GOTTA WALK) DON'T LOOK BACK</b> Peter Tosh (Robbie Shakespeare/Peter Tosh)	Jobete	EMI 2859 (E)
£ 52	45	28	<b>RIVERS OF BABYLON/BROWN GIRL IN THE RING</b> Boney M (F. Farian)	Far/Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)
£ 53	NEW		<b>THE SAINTS ARE COMING</b> Skids (David Batchelor)	Virgin	Virgin VS 232 (C)
£ 54	34	8	<b>SUMMER NIGHT CITY</b> Abba (Andersson/Ulvaeus)	Bocu	Epic EPC 6595 (C)
£ 55	64	3	<b>BRAVE NEW WORLD</b> David Essex (Jeff Wayne/Gerry Wayne)	April/Jeff Wayne	CBS 6705 (C)
£ 56	67	2	<b>IS YOUR LOVE IN VAIN</b> Bob Dylan (Don DeVito)	Big Ben	CBS 6718 (C)
£ 57	NEW		<b>I LOVE AMERICA</b> Patrick Juvet (J. Morali/P. Juvet)	Gas Songs/Heath Levy	Casablanca CAN 132 (A)
£ 58	48	4	<b>COMING HOME</b> Marshall Hain (Christopher Neil)	Bob The Dog/Intersong	Harvest HAR 5168 (E)
£ 59	53	2	<b>NEON LIGHTS</b> Kraftwerk (Kraftwerk)	Cling-Clang	Capitol CL 15998 (E)
£ 60	NEW		<b>RIDE-O-ROCKET</b> Brothers Johnson (Quincy Jones)	Nick Oval	A&M AMS 7400 (C)
£ 61	60	25	<b>YOU'RE THE ONE THAT I WANT</b> John Travolta/Olivia Newton-John (John Farrar)	Famous Chappell	RSO 006 (F)
£ 62	75	2	<b>LOVE IS THE SWEETEST THING</b> Peter Skellern (Peter Skellern)	Francis Day & Hunter	Mercury 6008 603 (F)
£ 63	NEW		<b>GERM FREE ADOLESCENCE</b> X-Ray Spax (Falcon Stuart)	Mobjack	EMI International INT 573 (E)
£ 64	NEW		<b>WHITER SHADE OF PALE</b> Munich Machine (Moroder/Ballotte)	Essex	Oasis 5 (C)
£ 65	47	14	<b>THREE TIMES A LADY</b> Commodores (James Carmichael/Commodores)	Jobete	Motown TMG 1113 (E)
£ 66	44	11	<b>PICTURE THIS</b> Blondie (Mike Chapman)	EMI	Chrysalis CHS 2242 (F)
£ 67	50	6	<b>MIDDLE OF THE NIGHT</b> Brotherhood Of Man (Tony Hiller)	Tony Hiller/ATV	Pye 7N 46117 (A)
£ 68	NEW		<b>TOAST/HOLD ON</b> Streetband (Chas Jenkel)	Logo	Logo GO 325 (R)
£ 69	42	4	<b>THANK YOU FOR BEING A FRIEND</b> Andrew Gold (Andrew Gold/Brock Walsh)	Warner Brothers	Asylum K 13135 (W)
£ 70	52	5	<b>CAN'T STAND LOSING YOU</b> Police (Police)	Virgin	A&M AMS 7381 (C)
£ 71	37	4	<b>HARD ROAD</b> Black Sabbath (Black Sabbath)	Essex	Vertigo SAB 002 (F)
£ 72	54	6	<b>HOLLYWOOD NIGHTS</b> Bob Seger (Bob Seger/Punch)	Warner Bros.	Capitol CL 16004 (E)
£ 73	57	5	<b>DON'T LOOK BACK</b> Boston (T. Scholz)	Screen Gems/EMI	Epic EPC 6653 (C)
£ 74	40	13	<b>DREADLOCK HOLIDAY</b> 10cc (10cc)	St. Annes	Mercury 6008 035 (F)
£ 75	NEW		<b>YOU'VE NEVER DONE IT LIKE THAT</b> Captain and Tennille (Daryl Dragon)	Kirshner/Warner Brothers	A&M AMS 7384 (C)

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

A-Z (TOP WRITERS)

Always And Forever (R. Temperton)	36
A Rose Has To Die (B. Findon)	33
Bicycle Race (Freddie Mercury)	21
Blame It On The Boogie (M. Jackson/D. Jackson/E. Kröhn)	19
Blame It On The Boogie (M. Jackson/D. Jackson/E. Kröhn)	8
Brandy (Jefferson/Simons)	32
Brave New World (J. Wayne/G. Osborne)	55
California Dreamin' (J. Phillips/M. Gillian)	46
Can't Stand Losing You (Sting)	70
Darlin' (Oscar Blandemar)	11
Coming Home (Hain/Marshall)	58
Dippety Day (P. Karter/Linlee)	13
Don't Look Back (T. Scholz)	73
Down In The Tube Station At Midnight (Paul Weller)	15
Dreadlock Holiday (Stewart Gouldman)	74
East River (Uason/Monet/Mazur)	50
Fool (Chris Rea)	41
Get It While You Can (Wingfield/Jammer/Harper/Moroder/Chandler)	38
Get On Up Get On Down (Ayers/Fisher/Richardson)	47
Germ Free Adolescence (Poly Styrene)	63
Givin' Up Givin' In (G. Moroder/P. Bellotte)	14
Got To Get You Into My Life (Lennon/McCartney)	37
Grease (Barry Gibb)	26
Hard Road (Black Sabbath)	71
Have You Ever Fallen In Love (P. Shalley)	12
Hollywood Nights (Bob Seger)	72
Hopelessly Devoted To You (John Farrar)	24
Hot Blooded (Gramm/Jones)	42
Hurry Up Harry (Persey/Paton)	10
I Can't Stop Lovin' You (Bill Nicholls)	17
I Love America (Juvet/Morali/Willis)	57
Instant Replay (Dan Hartman)	20
Is Your Love In Vain (Bob Dylan)	56
Kiss You All Over (N. Chinm/M. Chapman)	48
Lucy Stars (Dean Friedman)	7
Love Don't Live Here Anymore (Norman Whitfield)	16
Love Is The Sweetest Thing (Noble)	62
MacArthur Park (J. Webb)	5
Mexican Girl (P. Spencer/C. Norman)	22
Middle Of The Night (Various)	67
Neon Lights (Hutter/Sneider/Bartof)	59
Now That We've Found Love (Gamble/Huff)	25
One For You One For Me (A&M/C. La Blonda/R. W. Palmer)	35
Only You (Gamble/Huff)	43
Part Time Love (Elton John/Osborne)	30
Picture This (D. Harry/C. Stein/J. Destr.)	54
Prance On (L. Ntume)	44
Pretty Little Angel Eyes (T. Boyce/C. Lee)	26
Promises (R. Feldman/R. Linn)	39
Public Image (Public Image)	9
Radio Radio (Elvis Costello)	29
Rasputin (Farian/Ryem/Jay)	4
Rat Trap (Bob Geldorf)	3
Respectable (Jagger/Richards)	23
Ride-o-Rocket (Ashford/Simpson)	60
Rivers Of Babylon (Farian/Ryem)	52
Sandy (Louis St. Louis/Scott Simon)	2
Silver Machine (B. Calvert/S. Macmanus)	34
Summer Night City (Andersson/Ulvaeus)	54
Summer Nights (J. Jacobs/W. Casey)	1
Sweet Talkin' Woman (Jeff Lynne)	6
Talking In Your Sleep (Roger Cook/Bobby Woods)	18
Teenage Kicks (John O'Neill)	31
Thank You For Being A Friend (Andrew Gold)	69
The Saints Are Coming (Jovson/Adamson)	53
Three Times A Lady (L. Richie)	65
Toast (Bernard Kelly)	68
What A Night (Steve Broughton)	49
Winker's Song (Mr. Biggun)	40
Whiter Shade Of Pale (Brooker/Reid)	64
(You Gonna Walk) Don't Look Back (W. Robinson/R. White)	51
You Make Me Feel (Sylvester/Wirrach)	27
You've Never Done It Like That (Howard Greenfield/Neil Sedaka)	75
You're The One That I Want (Farrar)	61



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Luisa Fernandez

Warners K17061 (W)



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Warners K17237 (W)



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Frankie Valli

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Warners K17254 (W)

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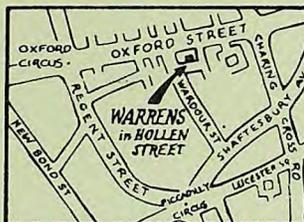
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# DOOLEY'S DIAPY

## Otway's Irish adventures

JOHN OTWAY'S talent for attracting disaster was nearly the end of him on three separate occasions during his tour of Ireland.

First, Otway decided to climb the Giant's Causeway, all 700 feet of it. Needless to say he got stuck. After half an hour he managed to get back to safety.

Then his Belfast date was enlivened by a bomb scare during the soundcheck. His manager was not amused when Otway dashed back into the cleared building to rescue his pint and a packet of cigarettes. Fortunately there was no bomb. On the way back to the hotel the old band bus ran out of petrol in a dubious sidestreet. Moments later, plainclothesmen leapt out of a car, hands in gun pockets, and approached the vehicle cautiously. Relieved that this bus contained only band paraphernalia and juvenile

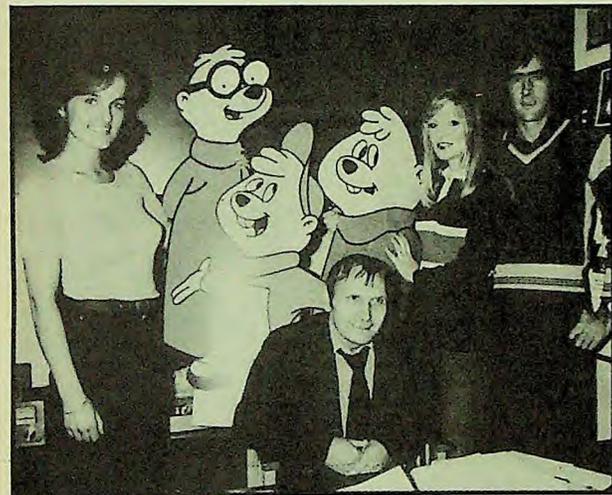
mascots, the police cheerfully explained that street was a notorious location for dumping bodies. Just to finish off the week, the Otway entourage was chased by the gentleman in blue on the way to the ferry home. Blue lights flashing and sirens wailing, the cars then disgorged police who arrested one of the roadies.

Otway is not the only one: keyboard player Paul Ward had his big chance to be a real rock star when the hotel manager asked him for help in opening a keyless locked door. Ward drew himself to his full height and thrust his weight against the poor door. The splinters remain, to the regret of the management, as a reminder that all rockers are latent hotel wreckers. All they need is the chance. By the way, all the Otway dates were sold out.

• John Otway who records for Polydor, stars in a TV special on ATV on November 3. (Midlands

only) Titled Stardust Man: The John Otway story, it is a portrait of the singer built around an open air concert at his home town of Aylesbury in Buckinghamshire, which was attended by 12,000 people. Various members of his crew tell the story of the garbage collector turned rock "artist". It will be screened nationally later in the year.

*NEW-BORN infants may be weaned to the sound of flute star James Galway if enough mums buy the new RCA disc Hush-a-Bye Baby. Released this month, the LP contains a selection of music and "synthesised womb sounds" devised by well-known specialist Dr. Michelle Clementis. RCA is expecting "widespread media coverage" for the recording following recent publicity for Dr. Clementis' research.*



**THE CHIPMUNKS** — the group that makes the Smurfs sound like a Vicarage tea party — called in on their record company, United Artists last week. Pictured with them are Fiona Monroe-Carr (UA art department), md Cliff Busby, Stephanie Beacham (UA marketing) and art director John Pasch. The Chipmunks release a maxi single (remember maxi singles?) this week called Ragtime Cowboy Joe (UP 36465). An album, Christmas with the Chipmunks comes out on November 24.

### YESTERDAYS

#### FIVE YEARS AGO

**BEACON RECORDS** wound up in the High Court . . . First industry reaction to new Capital Radio fears the station may be too m-o-r . . . Bowie's Pin Ups LP tops album chart . . . CBS announces release of The Wombles to tie in with a new children's TV series . . . Arcade is spending over £500,000 on pre-Christmas TV advertising . . . Polydor signs Chelsea label . . . Brian Southall leaves Disc magazine to join A & M as assistant press officer.

#### TEN YEARS AGO

**MGM RECORDS'** managing director Rex Oldfield quits "over a fundamental difference of policy" . . . Page One signs Danny La Rue . . . Major Minor captures the American Jad label for UK release . . . Dealers refuse to stock Jimi Hendrix Electric Ladyland album because of "controversial sleeve" . . . RCA's Walter Sparksman promoted to marketing manager . . . Joe Cocker's With A Little Help From My Friends topples Mary Hopkin from top of singles chart.

### FOOTBALL

**Heath Levy, our price on top**

**AFTER FIRST** two week's games in the Music Industry League (co-sponsored by Music Week and Addidas) Heath Levy/Gas top the East division and Our Price top the West division.

#### RESULTS:

EMI 2 Ice 9; Decca 0 Heath Levy/Gas 11; Different Records 1 CBS 7; HMV v Lightning (late kick off); Epic 2 Pye 1; DJM 4 RCA 5; Magnet/Darts 8 WEA 1; Our Price Records 7 Chappel 2.

#### THIS WEEK'S CUP FIXTURES

Heath Levy/Gas v DJM; Lightning v Magnet; EMI v Chappel; Different Records v Pye; Our Price Records v RCA; Ice v WEA; CBS v Decca; Epic v HMV.

### Genteel launch for Barbara

IT WAS probably, by the standards of most pop receptions, the most dignified launch party of the year. Romantic author Barbara Cartland chose the surroundings of her son's townhouse in exclusive Whitehall Court—once the residence of George Bernard Shaw—to unveil her new album for State Records.

The usual habitue of the average pop reception was absent from the select gathering which did include a fair sprinkling of aristocracy, Fleet Street's leading ladies Marjorie Proops and Jean Rook, and the LP's producer Norman Newell.

The formidable Miss Cartland, obviously revelling in her new-found career as a pop singer, revealed that until she made the album she hadn't sung in public for 47 years—the last time was at the Vaudeville Theatre in 1931 when she sang a duet with Douglas Byng at a charity matinee attended by Princess Marie Louise!

As for the album, Miss Cartland performs such love songs as If You Were The Only Boy In The World, backed by the Royal Philharmonic Orchestra.

*THIS YEAR'S Sun/Coaldiggers Celebrity Five-A-Side takes place next Sunday (5) at Wembley Empire Pool, and Elton John is defending the championship against celebrity teams including Child, The Hollies, Gonzalez, Rubettes, Darts, Rich Kids, ELO, Stranglers, Capital Radio and LBC.*

*Proceeds go towards providing hard surface kick-about areas in adventure playgrounds for children all over the country. Kick-off is 4.0pm; tickets £2 from Wembley.*

### Tailpiece

**QUEEN'S DOUBLE A** side Fat Bottomed Girls/Bicycle Race is being promoted with ads showing . . . a bottomed lady riding a bicycle (rear elevation). But the American version shows a fat bottomed lady riding a bicycle (rear elevation) plus pink panties and bra.

### THE FUTURE OF ABC/

Anchor — to include a

probable association with

RCA — will be clarified

this week with the presence

in London of ABC Records

president **Steve Diener** and

ABC Records International

president **Jay Morgenstern** . . . . .

Rainbow's manager **Bruce Payne**

in London last week talking to

a number of record companies

. . . . . The re-launch of

**Engelbert Humperdinck** under his

new name, simply Engelbert, hardly warranted four pages in the

*Sunday Telegraph* magazine.

**TO CELEBRATE Ron Goodwin's** 25th anniversary as an EMI

recording artist, and also his first quarter century of film

composing, EMI's m-o-r division presented him with special gold

discs at a luncheon last week . . . . . MCA forced to withdraw new

Evita cast album sleeves because **Elaine Paige's** name had been

spelt wrongly as Page . . . . . Where will it all end? — first 5,000

copies of Dr Alimantado's single Best Dressed Chicken In Town

will be pressed on chicken-coloured vinyl (burnt ones reverting to

black vinyl?) . . . . . Rolling Stones' **Keith Richard** quickly back in

action — seen jamming on stage at New York's Bottom Line club

with Dave Edmunds.

**THE 1978 BPI Yearbook** now available, price £2.95 . . . . . And a

reminder that anyone wishing to appear in *Music Week's* 1979

Yearbook should contact **Louise Fares** immediately . . . . . A baby

girl, Kelly, to publicist **Keith Goodwin** and wife Pat . . . . . **Ed**

**Stewart** diversifying into the wine wholesaling business in

association with John Elliott Cellars . . . . . RSO's md **Brian**

**O'Donoghue** seen at the Marquee personally checking out new

band called The Business . . . . . Chappel exec **Jimmy Henney** in St

Mary's Ward, Whittingham Hospital, Highgate, for a knee

operation . . . . . Raffle tickets for prizes at Record Industry Ball

going fast but a telephone call to **Jocelyn Towns** (434 1881) will

secure your ticket.

**STEVE HARLEY** returns to London from Los Angeles at

Christmas to form new band, record new LP and plan world tour

. . . . . Looks like **Alan Warner** has done it again with his James

Cagney Yankee Doodle Dandy single . . . . . Are you ready for

Country and Eastern music? United Artists releasing a single by

Hungarian country group **Phonograf**, recorded in Budapest, and

the band will also be seen at a Midem gala . . . . . Beacon Radio md

**Jay Oliver** on the panel of a Musexpo seminar covering radio

programming and the record industry . . . . . Publicist **Jennie**

**Halsall** proud of her first silver disc — presented to her by

Rainbow for her work on their Long Live Rock And Roll LP.

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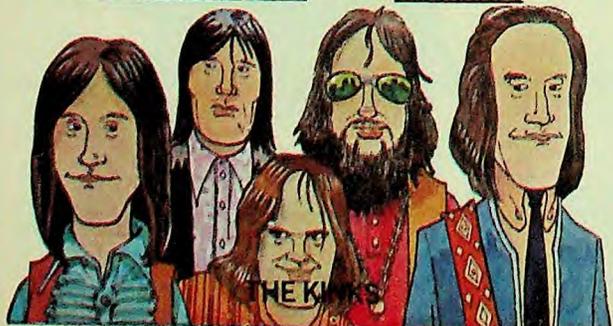
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