

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

MUSIC WEEK

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



John Deacon

Deacon to follow Bridge at BPI

THE BPI has announced that Geoffrey Bridge is to retire his position as director general next year and he will be replaced by John Deacon, at present senior director of A & M Records.

Deacon will become director general designate on February 1, 1979, and he will take over from Bridge during the course of the year.

"Happily, Mr Bridge's services will thereafter continue to be available to the BPI on a consultancy basis," said a statement.

Mr L. G. Wood, chairman of the BPI Council, commented: "For some time Geoffrey Bridge has made it clear to us that he wished to retire when he became sixty, by which time he would have held the appointment of director general for over seven years.

"He was the first ever full-time executive of the association and from early 1972 has built it up to be the considerable force in the industry that it is today. All of us in the record industry have cause to be immensely grateful to Geoffrey for the enormous contribution he has made on our behalf."

John Deacon has been a BPI council member for seven years and has been very active in the association's affairs as a member of the charts and membership committees and more recently as chairman of the British Recorded Tape Development Committee. He has been with A & M since 1969 and was previously commercial planning manager at Philips Records.

CHART ACTION

THE PICTURE disc single proves its worth with Elektra's Cars straight in at No. 10 with My Best Friend's Girl. Travolta fails to knock himself off the top but Olivia looks as if she might do it, jumping from 24 to 4 with Hopelessly Devoted. One of the most bizarre and unlikely hits of the year, Streetband's Toast/Hold On, is the week's best riser moving 39 places to 29, followed by Patrick Juvet's I Love America (57 to 28) and Germ Free Adolescence by X-Ray Spex (63 to 64). Cars lead the new entries at 10.

New deal aims at tapping the Israel/Egypt market

A DEAL described as "the world's first Israel/Egypt licensing agreement" has been forged between K-tel International and Chrysalis and it means that the entire Chrysalis catalogue will now be licensed in those territories by K-tel's newly established Tel Aviv based company.

First product includes albums by Blondie, Leo Sayer and Jethro Tull and K-tel is utilising independent pressing, Phonogram distribution and its own marketing and promotion. And K-tel Israel, under managing director Carey Budnick, will also undertake distribution into Egypt, although Ian Wiener, European A & R coordinator, who has helped set up the Israeli company, is unwilling to be too specific on how this will be fulfilled.

"This is a very exciting deal — there is a very big

untapped market in these territories and we see this as a far-sighted beginning to a growing operation in the middle East," said Wiener.

"And I also believe we will be dealing directly with Egypt in the coming year."

Doug D'Arcy, Chrysalis managing director, told *MW* this week: "You might say we are being adventurous in licensing with a company which has built its base on TV advertised product, but K-tel is broadening that base now and we are convinced that they are serious about it. We are particularly impressed with their new set-up in Israel."

Wiener said that K-tel was currently negotiating for other catalogues for licensing deals in the Israel/Egypt territories and added that the deal with Chrysalis "also strengthens Chrysalis/K-tel European ties".



SIGNING CHRYSALIS to K-tel for Israel and Egypt — Ian Wiener (K-tel European A & R co-ordinator), Terry Connolly (Chrysalis deputy group managing director) and Tony Johnson (managing director, K-tel UK).

CBS move to improve its sale image

DEALERS ARE to be urged to think of CBS not as an impersonal, London-based giant, but as a regionally organised company. Reorganisation of CBS sales force has been planned for some time and is resulting in a new attitude, structure and terminology which, the company believes, will be of benefit to the trade.

National sales manager, Bob Lewis, revealed last week, at an East Midlands dealers' meeting: "You will be hearing the term 'account management' rather than just selling in future.

"We are trying to get better knowledge of all our accounts, and we aim to work closer with them. Regional offices are being enlarged in our reorganisation — and the aim is to build relationships with our account holders all over the country. We want to get to grips with our market."

When asked to advise the Midlands dealers on who they should speak to when calling head office with queries, CBS md Maurice Oberstein encouraged a rethink. "Call your regional office in Birmingham; don't think of the company as just a London company, it is a regional company — particularly since we are reorganising so that our reps make more efficient calls."

Sales director John Mair later

added: "The sales organisation has been enlarged to take on three people to concentrate on telephone sales. Sales now also incorporates the company's display team. The whole aim is better communication with, and better service for, the dealer."

Full details of the changes in CBS sales policy and a run-down on how the new scheme, which gives far greater responsibility and flexibility to the area managers and the individual salesmen, will appear in *MW* Retailing.

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Ariola takes 'prime Child' time' on TV

by JIM EVANS

FOLLOWING THE release last week of Child's single, Still The One, Ariola has announced details of a "major launch" for the group's debut album, *The First Album*, released November 17.

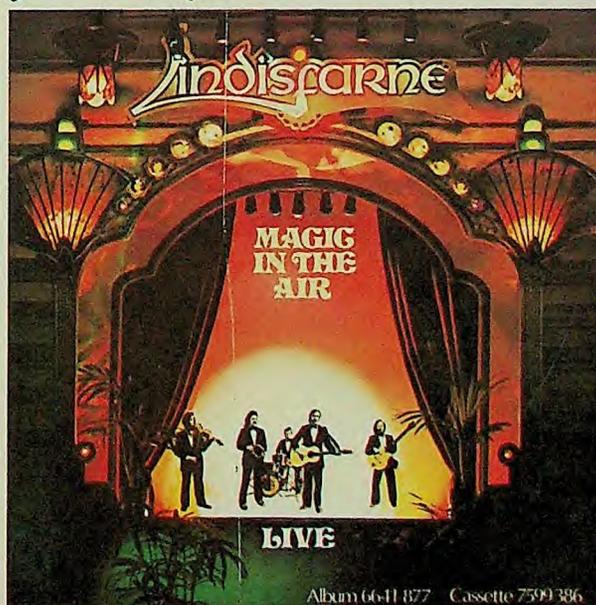
A TV marketing campaign with London, ATV, Trident, Granada and STV areas is scheduled to start December 8 through 9, 10, 15 and 16 with plans for an extension in the New Year to capitalise on the record token market.

Thirty-second spots will be screened at "prime Child time" aimed at hitting the teeny market and have been specially arranged to begin the day following end of term and thus hitting the Christmas market.

The campaign will be backed up with extensive window displays with special display packs for the first 2,000 dealers. Press advertising will include nationals, trades and music press.

The *First Album* will come in a gate fold sleeve with the first 50,000 containing a special flexy disc interview with Child by Radio One DJ Mike Reed. From December 3 to 10, Child play an eight-city tour including London's Rainbow and Glasgow Apollo.

Indisparne ...



Album 64-11 877 Cassette 7599 386

...MAGIC IN THE AIR

NEW LIVE DOUBLE ALBUM

LETTERS

Discount start for indies?

I WOULD like to say congratulations to EMI for looking after the multiples yet again. Twice in one week I have been telephoned by EMI and offered the new Darts and Kate Bush singles in quantities of 25 or over.

Perhaps EMI has faith in these records, but I can't afford to have so many singles lying around at today's prices.

Maybe if they offered the small dealer an extra 10 per cent discount or even five per cent returns we would be able to take them up on their offer. Until then at least we have the wholesalers who will let us have what we want and not what they say.

Lorraine Corless, Kenneth Gardner Ltd., New Street, Lancaster.

'Cynical pornographer' replies to 'Quixotic' critic

I WAS very interested by Mr Morgan's comments (*MW* October 28) regarding Alberto's song Fuck You, since as the publisher of the song and the Albertos personal manager, I must be one of those "cynical pornographers" whom Mr Morgan urges his fellow dealers to reject.

May I make two points. Firstly, it is Mr Morgan's professional job to distinguish between real pornography and material of merit which uses four letter words etc. If I go into a book shop I expect it to stock Lady Chatterley's Lover, I do not expect it to stock The Spankers Weekly. If Mr Morgan is unable to make this sort of distinction, which seems to be the case, then he is not qualified to run a record shop.

LETTERS

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

Secondly, this "real music lover" whose custom Mr Morgan is frightened of losing, who is he? Is Mr Morgan ashamed of the money he has made this year out of Ian Dury or the Rolling Stones or the many other distinguished artists who are not afraid of using coarse colloquialisms when they want?

If Mr Morgan would be happier, running for instance, a specialist

classical music shop then he should do so. But if he wants to run the sort of record shop that his name of A to Z Records implies, then I suggest that he does a little more homework; since his long term interests are best served by stocking plenty of good records that people want to buy, no matter what the language, rather than by tilting Don Quixote style at imaginary windmills.

Andrew King, Blackhill Enterprises Ltd., Alexander Street, London W2.

Good (clean) news from Ivor Biggun

I CANNOT let the comments of Mr Morgan, of Worthing (*MW* October 28) regarding my Winkers Song, pass off without turning the other cheek, especially as my new single, I've Parted (misprint) looks all set to jerk up the charts (misprint) in the coming weeks.

While sympathising with his upright views, sales indicate that there are at least 150,000 Winkers circulating the record shops of the country and although most of them are probably in the Worthing area, we must not be so presumptuous as to ban my record and fob them off onto some poor unsuspecting florist.

This mass debated song took everyone by surprise (me more than most), but can only prove that although winking is part (misprint) of our national heritage, everyone can learn from the success of such a record.

Consequently, my new ditty definitely doesn't mention bums, tits or files (misprint) and is as clean as a choirboy's whistle. You can rest easy in your bed, Mr Morgan.

Ivor Biggun (a cynical pornographer) c/o Beggars Banquet, Hogarth Road, London SW5.

TOTP plug 'farce of the year'

I WATCHED Top Of The Pops last Thursday (Oct 19) and imagine my amazement to see Showaddywaddy singing their latest single. I searched frantically through my release sheets and found not a trace of it. It is now 9.00 a.m. on October 28 and I am still waiting for Arista 222. My wholesalers said yesterday that they could not get hold of it and must have lost thousands of orders.

How can a so-called impartial Top 30 show promote a record has not been released or for that matter any record which is not within the Top 60 and retain any credence within the music industry and the general public? I consider the whole episode to be the farce of the year. Arista and the BBC ought to be made to explain this outrage.

J. Collins, Lime Avenue, Weaverham, Cheshire.

A BBC spokesman commented: "A producer can occasionally put in a new release which is not yet available or even a song from a visiting American artist." Arista's marketing director Denis Knowles added: "We were hoping for stocks of this record to arrive from the USA and France but they were held up and did not arrive until after the Top Of The Pops appearance. However, Phonodisc started shipping the following Monday and managed to ship 105,000 singles during that week, which was an excellent achievement bearing in mind that singles demand is way above available pressing capacity."

Ta for the tip

JUST A short note to say since the piece in Tip Sheet concerning myself (for which I thank you) I have received tapes and records not only from England but also from Germany, Belgium and Holland. So Tip Sheet is truly international! Terry Noon, Noon Music, 29 Maddox Street, W1.

Attack on playlist

I AM writing to voice my opinion on the recent BBC Omnibus programme on the record industry. As a young musician I was surprised to see the Radio One playlist panel committee comprised of such an elderly group of people who appear to skip with speed from record to record choosing their personalised

playlist and not considering the time and effort spent on recording and the potential of up and coming new talent.

I agree that their listening figures are high. Big deal! But it's the only national pop station we have. The very small selection of new releases they play is the only selection of music offered to the public who buy records and put them in the chart. If there was free organised programming maybe the publicly-owned radio station could offer up and coming musicians more chance of exposure.

I believe the record industry should make a stand and not provide the BBC with records until a fair non-discriminate agreement can be made. If there was more talent heard then a variety of talent would chart. Admittedly competition would be high but records would succeed on merit and not over exposure.

John E. Henry, Albany Road, London W13.

Euro-song assurance

FURTHER TO your Tip Sheet article (*MW* November 4) regarding Roy Tempest, of EMI Music, May I firstly reassure entrants in the Eurovision/Song For Europe contest that the title mentioned for entry into this year's contest will not, in fact, be submitted.

The reason for this is that the songs must remain anonymous throughout the early stages of the contest. Our rules quite clearly state that "no information regarding the identity of publishers, songs or performers may be divulged until after the Song For Europe finalists are announced."

Martin Furse, Music Publishers' Association, Mortimer Street, London.

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83262



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LETTERS
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NEWS

Backless
against
the wall

A WALL painting in Shepherd's Bush has been commissioned to advertise Eric Clapton's new RSO album, Backless. This is a part of an extensive campaign which includes sustained advertising in the music press and on local radio, window displays in towns where he is to appear, four colour posters and 500 individual name plates.

In addition there will be giveaways of promotional cassettes, enamel guitar badges and American football shirts direct from the USA. The new album has ten tracks including the current single, Promises, and was produced and engineered by Glyn Johns.

Clapton's London dates at Hammersmith Odeon on December 5 and 6 have already completely sold out.

ELO spearheads Jet's
Christmas campaign

JET RECORDS is releasing a special edition ELO box set on December 1 as part of its biggest Christmas campaign to date. Titled Three Light Years, it will contain On The Third Day, Eldorado and Face The Music plus a 12-page colour booklet.

Each album will be in a specially printed inner bag with a special label from the original covers. The box, which is silver and blue, will be shrink wrapped and retail at £8.99.

To coincide with the release of the box set, an ELO 7" EP will be released, featuring four tracks — Can't Get It Out Of My Head, Evil Woman, Strange Magic and Ma Ma Ma Belle. The EP will be in a colour sleeve and will retail for 99p.

Also, to commemorate 12 months

MARKETING

in the charts, Jet is pressing ELO's double album, Out Of The Blue, in blue vinyl which will be available at the normal price over the Christmas period.

To back up these releases, Jet will be launching an extensive promotional and marketing campaign. This will include full-page consumer and trade ads, a full colour poster and window streamers.

Also available to retailers is a specially made thirty minute video featuring product relating to the box

set. During Christmas week, Jet will be utilising the Leicester Square newscaster.

Michael Appleton is currently arranging for a reshoving over Christmas of the BBC TV show, ELO at Wembley which attracted a three million audience when shown last July.

MARKETING NEWS
WRITTEN WITH
THE DEALER IN
MIND — EVERY WEEK
IN MUSIC WEEK
CONTACT: JIM
EVANS ON 01-836 1522

Chiswick's Ace
relives the past

CHISWICK RECORDS, who recently completed a deal with EMI, is launching a new label called Ace.

Satril is
Love Crazy

SATRIL RECORDS releases the single Love Crazy by Master Plan on November 10. It is the theme song for the film Carry On Emmanuelle and was written and produced by Kenny Lynch for Mystery Productions. Issued in a full-colour sleeve using a similar design to that used by Hemdale Films for all publicity material for the new Carry On, the single coincidences with the release of the film.

A joint promotion has been organised between Satril and Hemdale — Love Crazy will be mentioned in the film credits on posters and in press ads. It is also being used to make radio commercials for the film.

Says Ted Carroll: "Now that our deal with EMI has got under way, we are continuing with our programme of re-issuing original material from the fifties and sixties and all will be on our new Ace label."

Releases on the Ace label will be available directly from Chiswick Records, 3 Kentish Town Road, London NW1, or through most one-stops and major wholesalers.

Re-issue albums such as Hollywood Rock N Roll and singles such as Sea Cruise, by Frankie Ford, will be available on the Chiswick label until present stocks run out. These records will then be re-pressed and will continue to be available on the Ace label.

Added Carroll: "We are planning to expand our catalogue of re-issues considerably during the course of the next few months."

New releases of Ace include the compilation albums, Ace Story Volumes 1 and 2.

MUSICAL
CHAIRS

FOLLOWING THE resignation of R J Abrahams from EMI, the BPI Council has announced the appointments of Guy C. Marriott director business affairs and copyright EMI Music, as chairman and Michael Kuhn, senior legal adviser Polygram Leisure Ltd as deputy chairman of the BPI Copyright Association with immediate effect. . . . Derek White has left Rampage Records where he was looking after promotion. Previously he has been promotion manager at United Artists, Power Exchange, Mam and Pye. In future he will be undertaking independent promotion and can be contacted on 429-0430 . . . John Williams to executive vice-president of Black And White Consultants Ltd, responsible for the day to day activities of Thunder Sound Studios, Markham Records And Tapes and Inter Global Music, reporting directly to Gary Salter, president of Black and White.

MOVES

FOLLOWING THE collapse of CRD, Conifer Records has relocated its business at Horton Road, West Drayton, Middlesex UB7 8NP (tel: West Drayton 48531 Extension 268). John Deacon, Conifer md, will be working from this address and is currently negotiating to widen his Arabic specialist catalogue to include other music.

THE MANAGEMENT, publishing and record companies headed by Lawrence Aston and Don Mousseau, have moved to a new permanent address. Daylight Robbery management, which handles the recent EMI signing Metro, and as yet unsigned Panties; Original Music which has the avant garde composers Mike Westbrook, Tim Souster and Michael Nyman and also handles ex-rare Bird member Graham Field and Original Records, currently selling Mike Westbrook product through Spartan Distribution, are now all based at 38 Long Acre, London W.C.2 (tel: 748 8489).



BEFORE STARTING her latest continental tour Dolly Parton stopped over in London long enough to attend a reception given for her by RCA at the Cafe Royal. The country star is pictured here with left to right: Barry Dickens, tour promoter; RCA md Ken Glancy; and her manager Jim Morey.

RCA to
market
Myers

RCA IS to market Laurence Myers' new Gem Toby label — as revealed in MW, November 7 — following a worldwide deal concluded last week. The label, based in the UK, is called Gem Toby Records and will be a singles and albums label. Myers plans for Gem Toby to develop new artists and function as a production and promotion company.

Myers, either as business manager or producer, has been associated with the careers of various rock luminaries since the Sixties. These include the Rolling Stones, The Animals, Bowie, Gary Glitter, David Essex, The Bee Gees and Black Sabbath. Myers set up GTO as a production company in 1971 and has since formed the GTO label in (1974), and a company distributing box-office winners such as Picnic at Hanging Rock, The Choirboys and now The Greek Tycoon. His early GTO associate, Mike Leander will be producing for the new Gem Toby label.

Polydor loses Parry
to D-I-Y scheme

CHRIS PARRY, who joined Polydor in 1974, is leaving to start his own label in conjunction with Monty Babson, of Morgan Studios.

Parry started his Polydor career as repertoire manager looking after the RSO label. In 1975, he became a full member of the A&R department and his first signings were the Chanter Sisters and the Doctors Of Madness. He also signed and produced the first Jam records and, with Alan Black, brought Siouxsie and the Banshees to the label.

Working out of offices at 14/16 Chaplin Road, London NW2 (telephone 01 459 8681), Parry will announce the name of the label and artists signed at a later date. He says the accent will be on young British acts who have something unusual to offer but they will be basically album artists. The new label has signed a licensing deal with Polydor.

JET RECORDS has signed American singer/songwriter Kim Morrison and releases her debut single for the company on November 3. Titled Hollywood & Vine, it is already a chartbreaker in the States. Kim, who comes from Nashville, has been responsible for backing vocals and arranging for Johnny Winter, Major Lance and Joe Tex. Hollywood & Vine is

MUSIC
DEALS

produced and written by Boomer Castleman who was responsible for Merri Wilson's hit, Telephone Man.

LIVERPOOL BAND, The Resistance, has signed a long term management deal with Gat Productions Ltd and go immediately into the studios with producer Tim Hinkley. The band has now added new keyboard man, Iain Reid, to their line-up and expect to issue a first single in early December on their own label.

PHONOGRAM HAS completed a deal with Henri Belolo's Can't Stop Productions, based in New York, and first product issued will be an album and single by The Village People. The LP Cruisin' will be released later this month, but in the meantime Phonogram is rush-releasing a single, YMCA, which has already been attracting a lot of attention here on import. Can't Stop's other main act is the Richie Family.

'Happy is
the man who
can call Today
his own...'

The Motors.

'Today' c/w 'Here Comes The Hustler'

Released 10th November on Virgin Records. VS236

Virgin

NEWS

Kaupe justifies majors' TV ad campaign

By VAL FALLOON

CRITICISM OF the way major record companies use TV advertising was answered by EMI LRD managing director Alan Kaupe last week. Kaupe was hitting back at K-tel European president Raymond Kives who had accused some major companies of "doing this that in the short term are going to mean an increase of business, but in the long term will hurt the whole record industry" (*MW* October 28).

"I find this statement an incredible distortion of the real facts," Kaupe told an audience of leading record dealers and buyers at a gathering to launch the new EMI TV album, Neil Diamond's 20 Golden Greats.

"K-tel, to their credit, showed the way when they launched their first test in one of the TV regions. In recent years, however, they and their fellow compilation companies, and the record companies themselves, have been fighting a competitive battle not just for spoils in the TV album market but for a share of the album market itself — since TV albums have frequently dominated the chart.

Oval goes to A&M for the world

A&M HAS signed a worldwide production deal with Charlie Gillett and Gordon Nelki of Oval Productions to "discover, develop and record new artists for the A&M label." Initial signings are South London band The Secret and Bobby Henry. A third is to be announced shortly.

Oval was one of the first independent new wave labels and broadcaster Charlie Gillett is now going to devote his time totally to this project.

Commented Derek Green, A&M managing director: "I have always had great respect for Charlie and Gordon's taste in today's rock and roll music. I feel they will be able to find more new talent on a street level than is possible for a company the size and structure of A&M. Also, they are more likely to secure artists in their early stages of development."

Ark at this 'new wave' offering

HMS ARK Royal, biggest ship in the British Navy, goes out of service at the end of the year and aboard the ship on its final commission last week was a BBC team recording crew members in a farewell concert. The result will be a single, The Last Farewell/You'll Never Walk Alone/Land Of Hope and Glory, released November 3. More than 2,000 sailors joined the Ark's own Royal Marine Band for the recording.

Says Alan Bilyard, BBC Records head, "We released a previous record by the Ark Royal crew two years ago to coincide with the Sailor TV series. That disc — Sailing — sold 25,000 copies and narrowly missed a chart entry. We are hoping to do even better with this new one."

"For some record companies, their share of the album chart is not just their rightful bread and butter, it's the difference between survival and going under. It's the major opportunity we have for recouping at least part of the huge investment we make in developing and breaking new artists.

Kaupe added that those who did not understand the economic facts — and the risks — of running a major record company sometimes criticise EMI for entering the TV market.

"But we believe it is a valid investment which not only supports the dealers but more important, helps us and in the long term the dealers as well, in ensuring that we can continue the most important task of all — finding and breaking new artists."

• The Neil Diamond TV LP has already been picked for this week's Thames TV closedown music. Extensive Radio 1 airplay is also promised. Peak time national TV advertising began on November 6, with full dealer support. The commercial seen contains a last-minute addition of a ten second clip of Diamond on stage — the maximum time agreed by the artist.

£300,000 campaign for new Oldfield

VIRGIN PLANS to spend well over £300,000 on launching the new Mike Oldfield double album, *Incantations*, at a retail price of £6.99. A quarter of a million pounds is to be spent on a national TV advertising campaign, beginning December 4. Also planned are centre spread ads in *Melody Maker* and *Sounds*; full pages in *Sunday Times* and *Observer* colour supplements, *NME*, *MM*, *Time Out*, *Hi-Fi News*, *National Student* and the Woolworth Christmas catalogue. Additionally there will be drive-time radio ads plus "an abundance of posters and window displays".

The release of the album, Oldfield's first for three years, will be followed by a European tour early next year which will include several concerts at major London venues.

Virgin will also release a four-track Oldfield EP, titled *Take 4*, on November 24. Tracks are *Portsmouth*, *In Dulce Jubilo*, *The Sailor's Hornpipe* and a new track, *Wrekorder Wrondo*. The first 25,000 will be white vinyl 12" discs — VS23812, retail price £1.49. The remainder will be black vinyl 7" discs — VS238, retail price 90p. Both editions will be in picture bags.

On December 1 a limited edition of 25,000 Tubular Bells picture discs becomes available with the number VP2001.

US writers settle

NEW YORK (from AP): A 300 million dollar legal action filed by Henry Mancini, Marvin Hamlisch and 63 other composers and lyricists against the film and TV industry will be settled out of court, it was announced last week.

The suit, filed on February 7, 1972, had sought 300 million dollars for alleged conspiracies designed to restrain trade and deprive the music writers of copyright. The writers



16-YEAR-old Rachel Sweet, one of five Stiff artists featured on picture discs that will retail for £4.99 each.

Stiff gets in the picture

STIFF IS to market picture discs from five of its artists at a retail price of £4.99 each.

The albums are: *The Wonderful World Of Wreckless Eric* (SEEZ P 9); *Mickey Jupp's Juppinese* (SEEZ P 10); *Jona Lewie's On The Other Hand There's A Fist* (SEEZ P 8); *Lena Lovich's Stateless* (SEEZ P 7) and *Rachel Sweet's Fool Around* (SEEZ P 12).

They will use the process in which the picture is printed on a circle of paper which is then sandwiched between clear vinyl. The Californian pressing plant making the records for Stiff claims no loss in sound quality, unlike the old technique where the picture was pressed over the grooves.

Stiff expects to ship November 20, with albums being sold through Island Records telephone sales.

Krieger streamlines Harlequin chain

AN EXPENSIVE experiment has finally been abandoned by the Harlequin retail chain; the computer which controlled the shops' short-lived bulk ordering and distribution scheme has been sold.

Harlequin chief Laurie Krieger told *MW* that his warehousing space will soon be going the same way as the computer, in what amounts to an organisational shake-up and trimming of this large London retail business.

"Our office will be moving soon from the West End to North London," Krieger went on. "We have weeded out and sold off the shops which were giving us headaches. We've got rid of the shops within stores like Superama because security was so bad there and our two classical specialist shops have gone. The shops are now down to a more manageable level (45 rather than nearly 60) and we may streamline the business even further."

The computer operation had, he added, been costing Harlequin about £100,000 a year to run, and bulk buying had required keeping buffer stock worth around £300,000.

"We could have operated more efficiently with the computer, but it was too expensive. The record companies refused to give me discounts which would allow me to operate as my own wholesaler — which would have helped them — and so I had to give the scheme up. I feel bitter about it when I think of the discounts that they gave a group of one-stops. But by ceasing to operate the computer we have turned profitability around in the past six months."

Harlequin's reorganisation also means there will be new branches in sites considered to be potentially profitable. The Moorgate shop, closed because of redevelopment, may re-open in the planned new shopping centre there and the Hammersmith Harlequin, also in a shopping centre re-development, will be reopening in premises three times the size of the original. There might be other new branches, Krieger said, but Harlequin will as always confine all its shops to within a radius of 40 miles from London.

Private Stock plans for future

NEW STAFF, new premises, a streamlined roster of artists and new product from Michael Zager, are the ingredients which Private Stock believes will make a success of its new licensing deal with EMI and dispel any uncertainty about the company's future internationally.

Freddie Noel, who was international manager for Polydor in Paris, has taken over as general manager of Private Stock international, covering territories outside the US and UK. Lynn Kentish is liaising between Private Stock and EMI label manager Bob Fisher for the UK. They should be moving to new offices in Oxford Street by the end of November.

The seven artists retained by the company are Michael Zager, Cissy Houston, David Soul, Robert Gordon, Benny Mardones, Rosetta Stone and Samantha Sang. Says Noel: "They are all artists who are successful in at least one major territory. We also have a production deal with the Zager-Love partnership which includes groups like The Illusion."

Midem service

TONY BARROW has been retained to provide PR services for English-speaking press, radio and television people at Midem next January 19-25. He played a similar role for the first time at Midem 78.

MUSIC WEEK

Incorporating Record and Tape Retailer

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Briefs...

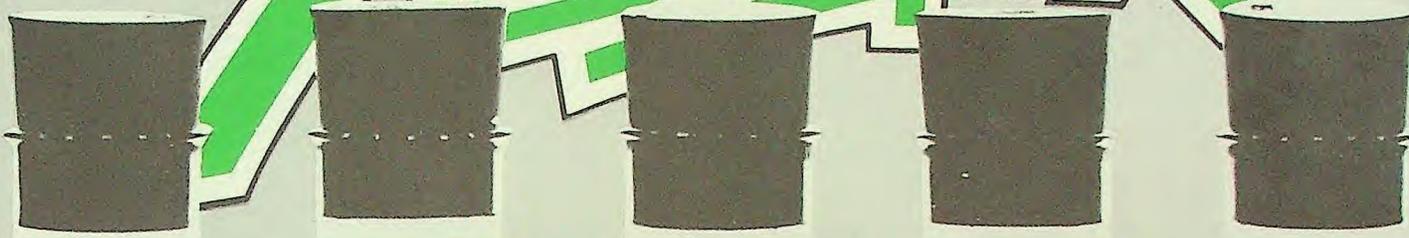
PETER MAXWELL DAVIES has written the score for *Salome*, first production for Fleming Flindt's new company. Flindt, formerly artistic director of the Danish Royal Ballet will dance Herod and his wife Vivi will dance the title role. Music will be pre-recorded and London audiences will see it next year at the Festival Hall. Premiere is in Copenhagen next month.

PHONOGRAM producer Vittorio Negri will conduct Vivaldi's *Tito Manlio* at the Piccolo Scala early next year. Margaret Marshall, a new artist to Phonogram will sing the role of Lucio following her successful interpretation of it in a recent Philips release of the opera.

Lugtons

WHOLESALE LUGTONS would like to correct errors on their K-tel price list insert in last week's *MW*. The Amazing Darts album catalogue number should be DLP 7981 at a price of £4.29 and the cassette number should be DCE 8981. The Midnight Hustle — Various Artists album should be listed at £4.29.

Xtasy & Spex



GERM-FREE ADOLESCENTS

THE ALBUM

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NOV 18 QUEEN MARGARET UNION,
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NOV 23 TIFFANYS, BRISTOL
NOV 24 CORN EXCHANGE,
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NEWS

Deluxe EMI Beatles set

LOOKING TO get further mileage out of their Beatles back catalogue, EMI is making available a complete set of 12 Beatles albums with original covers in a specially designed deluxe box.

There's also a free sampler LP — issued only with the set — which contains two German singles never before released in the UK and a version of Across The Universe previously only obtainable on a charity album in limited edition. A four-colour poster is included.

The set is also available in cassette form. Recommended retail price for what EMI describes as "one of the most important collections in the history of pop music" is £51.39.

The albums which have all gone platinum are: Please Please Me; With The Beatles; A Hard Day's Night; Beatles For Sale; Help!; Rubber Soul; Revolver; Sgt Pepper; Beatles Double; Yellow Submarine; Abbey Road; Let It Be and the free sampler, The Beatles Rarities. Release date is November 10.



METTLER RECORDS has signed a long-term recording and publishing deal for the world with Tony Hayes. Hayes started his musical career in the sixties by co-writing Black Is Black with his producer Steve Woddy — the single made the Top Ten on both sides of the Atlantic. A new single, Comin' Home To You is released on Mettle (Met 1) on November 10 and is available in a picture sleeve from Spartan. A promotional campaign will include a nationwide flyposting campaign with 10,000 posters also available to dealers. Pictured left to right are: Martin Brown, Mettle Records a&r; Alar Jackson, Tony Hayes personal manager; Tony Hayes; Joe Stanley, Mettle Records managing director.

Trojan aims to expand

B&C/TROJAN Records has announced a restructuring of its A & R, sales and publicity departments with the aim — in the words of managing director Marcel Rodd, "to expand from its strong position in the ethnic reggae market to establish itself as a force in all areas of contemporary music."

Bill Lamb has joined the company as sales manager and Tony Cummings as publicity and pop a&r manager. Says Lamb, who previously worked for WEA, Anchor and Polydor, "To get the maximum sales from our distribution through CBS, I am organising a staff of five sales reps who will administer the needs of shops in key areas. I am also formulating a telephone sales department. There is already a lot of dealer interest in our major reggae artists such as John Holt and with the

current expansion of our repertoire I feel confident that B&C/Trojan can become a major source of album and single material, not only for the specialist reggae dealer, but for any shop interested in selling records."

In reggae a&r, Tito Simon has left the company and Rodd is looking for replacement staff who can "expand our share of the reggae market."

Extensive promotion campaigns are currently being formulated around new Trojan product by John Holt and Trojan Explosion — a series of maxi-singles of past reggae golden oldies. Helping with this is new man Tony Cummings who was previously editor of Black Music and more recently an independent record producer. As well as co-ordinating press exposure on artists, Cummings is heading a&r activity in rock, pop and disco music.



A & M has recently completed a series of shows in 25 discos around Britain under the banner of Funk & America Nights. The evenings were arranged by A&M and included featured appearances by local radio and club DJs and dancing competitions with Funk & America records and T-shirts as prizes. Pictured at Tiffany's Glasgow are dancers Angela and Allyson with two winners of albums by LTD, Bros Johnson and Atlantic Starr.

Briefs...

OLIVIA NEWTON-John's new album, Totally Hot (EMI EMA 789), is described as a departure from her usual ballad style. The LP is spearheaded by the title track, a rock and roll number. Co-inciding with its release, the singer makes four UK concert appearances, in Manchester and London, with Labi Siffre as her support act.

ROB COOKSEY (ex-manager of Deep Purple) and Martin Birch (ex producer of Deep Purple and currently producing Rainbow, David Coverdale and Grand Theft) have formed a production company called Christy Productions. First signing is a new band called Mainland. Cooksey and Birch, in association with Curzon Sound have also formed their own record label, Christy Records. The label will be distributed by Selecta, with the first single being Who Do You Love by Mainland.

LIVE AND MORE DONNA SUMMER

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SINGLE 'M^aCARTHUR PARK' CAN 131

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132 Western Road, Mitcham, Surrey CR4 3UT.
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TIP SHEET

Aaron Schumann hunts for manager

AARON SCHUMANN is an English singer/songwriter who is at home with country, folk and rock. His easy style has been dubbed "back porch" music.

Schumann's first album, *Honky Tonk Cowboy* produced by Brian Chalker was released on B&C in April as a one-off deal.

Now, Maidenhead-based Schumann is looking for a longer term recording and publishing deal. He has enough original quality material to fill three albums.

But first he needs an agent/manager who can book him on the college and concert circuit and possibly into folk venues where his music also goes down well.

"Most of the country music clubs are dance venues and though much of my music is rhythmic, it is more for listening than dancing. This is something a good agent can handle — one with faith, patience and pulling power," says Schumann

Contact: Aaron Schumann, 57 Portlock Road, Maidenhead, Berks. (0628 29021).

Grass roots talent vital to Batory

FOR SEVERAL years, some of the most interesting unsigned artists have been those under the parental wing of Mike Batory, international pop product manager of Chappell Music.

Asked why he became so committed to these new songwriter/artists, Mike says: "Primarily I believe the most important role of a publisher is to pick up talent at the grass roots and develop it, to nurture and help talent and develop it along commercial lines when necessary. If it is a band instead of a singer/songwriter, to develop the band and encourage them through gigs and records."



MIKE BATORY: Committed to new songwriter/artists.

"I think I gave more time than most publishers, but the old days of sitting behind a desk and collecting royalties are gone. It is down to us to get out and look for them and show them we are involved."

Mike has eight such discoveries he has been bringing along to the point where they are now ready for record deals.

Redwood is a five-piece rock band with a West Coast feel "sort of on the lines of Tom Petty and the Heartbreakers but really cannot be put in a bag" says Batory. They are going into the studio with Geoff Haslam, R&B production in America and the Peter French album, to make some new demos, but some are already available for those interested to hear. For gigging dates in and around London contact Batory.

Daylight Robbery is a heavy metal three piece R&R band founded by Alan Birch, former lead guitarist with Graham Bond. He gave up working live until he formed this very tight group of talented musicians.

Chillie Wilkerson is a very talented American singer/songwriter who went to school in England, returned to the States for university and came back with critical acclaim for his gig at the Troubadour in Los Angeles. Wilkerson is a prolific songwriter and is currently packing them in at Annie's Wine Bar in Amersham. His style is West Coast rock with variations. Batory is planning some demos of a couple of

songs but several others are already available.

Liverpool band, **29th and Dearborn**, managed by Spencer Mason, has completed an album, produced by Miki Dallon, which is now ready to be placed. They are on tour with Supercharge, the dates are available from Batory.

Fame, (mentioned here a few months ago) are creating a buzz. They will be at the Rock Garden November 19.

Gary Keady and **John Vallin** are two writers from Australia. Vallin is also a performer, embarking on a solo career. Vallin co-wrote *Too Much, Too Little, Too Late* for Johnny Mathis and *Deneice Williams*. Batory has laid down three masters of Keady and Vallin material with Vallin performing.

Peter French, former songwriter and lead vocalist with *Atomic Rooster*, *Cactus* and *Randy Pie*, has a solo album produced by Geoff Haslam. It is being released by Polydor in Germany and other territories but is available for UK and America.

All in all a very diversified, talented and professional collection, each stamped with the Batory seal of approval.

Contact: Mike Batory, Chappell Music, 50 New Bond Street, London W1. 01 629 7600.

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

Acrobat seeks LP material

CHRIS YOULE, managing director of Acrobat Records since leaving as head of RSO Records in London nine months ago, has been quietly beavering away building up Acrobat into a healthy viable company.

On the publishing side, Youle's company for the label, *Chiron Music*, has signed a deal for the UK for *Jack Conrad's American* publishing company *Darnoc/Jacon*. This catalogue includes songs written for artists such as *Kiki Dee*, *The Babies*, *Dave Mason* and *Evonne Elliman*.

Acrobat is very active on the record side. Its first release is a single, *Shooting Star*, by *Dollar*, *David Van Day* and *Theresa Buzar*, formerly of *Guys and Dolls*. It is released here and in Europe on *Carrere Records* with good reaction from *BBC* and *Capital*.

Youle is looking for material for *Dollar's* album. He says: "Listen to their single to hear their style, but no slushy boy/girl songs."

Other artists on the label include *Christopher Neil*, who is also producing their artists *Peter Blake*, *Collar* and *Sean Byrne*, *Jack Lancaster*, who is produced by *Robin Lumley* and *Runner* have a finished album. This is a new group formed by *Steve Gould*, former leader of *Rare Bird*.

"Our next recording project", says Youle, "is *Hinkley's Heroes*, a nine-piece all star band who are touring in November and December. We will record them live."

Youles has not finalised a distribution deal for the UK.

Contact *Chris Youle*, *Acrobat Records*, 37 *Harley House*, *Marylebone Road*, *London NW1 1SHF* (01) 486 6744. Telex 268779.

You don't have to be Jewish to enjoy

Christmas already!

(But it certainly helps.)



It had to happen—The Bad Book! Have you ever wanted to know what really happened that fateful Christmas 1978 years ago? The details? Who said what to whom? And what whom said back?

Well you certainly won't find the answers in this cartoon book by Gray Jolliffe. It's a particularly shallow look at the subject and contains a lot of laughs and absolutely no facts.

It is a book of quality though. Hard glossy cover and 64 pages of gags.

So if you want the ideal Christmas present for your heathen friends or indeed, for your heathen self, cut out the coupon and send it with a cheque or postal order for £3.45 (cheap) which includes 50p postage and packing. Please order early because when you get your copy you'll want more. Well—Maybe.

Expect delivery within 2 weeks.

To Essex House Publishing, 19/20 Poland St. London W1. Please send me copies of 'Christmas Already'. I enclose £3.45 for each copy.

Name

Address

MW

Satril in search for new artists

THE HENRY Hadaway organization, *Satril Records*, *Satril Music*, now settled in their new *Finchley Road* offices, need songs and new artists to feed their expansion programme.



HENRY HADAWAY: Looking for new acts and third party deals for *Satril Records* and *Satril Music*.

New service from Bobbie

WITH THE UK's current pressing facilities at full stretch, the debut of a specialist service called *Production Express International* should prove useful to both large and small disc operations.

The company was launched by *Bobbie Dahdi* in August, and has already arranged pressing on the Continent for over a million singles and LPs. London-born *Bobbie* has been abroad for 10 years, speaks French and German and was production manageress for *K-tel* in France.

Bobbie Dahdi, *Production Express International*, 15 *Britten Lodge*, *Fairacres*, *Bromley, Kent*. (01-464 3249).

Says Hadaway: "We are looking for a lot of good songs for the publishing company and for artists to record. Unlike the big publishing companies, we will do something with the songs. If we feel we cannot, we will not take them. We always have the opportunity of recording them through our company."

"On the record side, we have up to now been doing most of our own productions and releasing a lot of our projects. Now we are expanding and welcome very much third party product or third party acts. We want new acts all the time."

"This includes third party acts from production companies or record companies outside the UK who want their productions released worldwide."

Satril is distributed by *WEA*, which as Hadaway says, "enables us to become involved with long-term projects as well".

Examples of the *Satril* style are found in their acts. *Neon Hearts* is a rock and roll band with £12,000 of equipment gratis from *Randel* in a promotion scheme. *Speed Limit's* single *Wino* is very American oriented and made the top 200 after one week's release. *JKD's* *Dragon Power* is in the top 50. Newest signing is *Jeff Chegwin* whose skateboard theme single comes out in January. When not recording, *Chegwin* is mor producer and A&R at *EMI*.

Contact: *Satril Records/Satril Music*, *Satril House*, 444 *Finchley Road*, *London NW2* (01) 435 8063.

Singles

**DIANA ROSS/
MICHAEL JACKSON**

**Ease on
Down The Road**

MCA 396

from the forthcoming film 'THE WIZ'

**MODERNE
MAN** BY
MAN

MCA 398



discotheque action

**ADRIAN
BAKER**

I'll Keep You Satisfied

MCA 395

**LEON
HAYWOOD**

PARTY

MCA 390

SOME 12" STILL AVAILABLE

**Lynned Skynned
Down South Jukin'**

4 TRACK SINGLE

FEATURING THESE SKYNYRD CLASSICS

**Down South Jukin' Call Me the Breeze
Lend a Helpin' Hand That Smell**

MCEP 101

**GARY
MOORE** MCA 386
**BACK ON
THE STREETS**

THE TITLE TRACK FROM
HIS FORTHCOMING ALBUM

MCA RECORDS

1, Great Pulteney Street, London W1R 3FW

BLINDED BY THE WHITE!

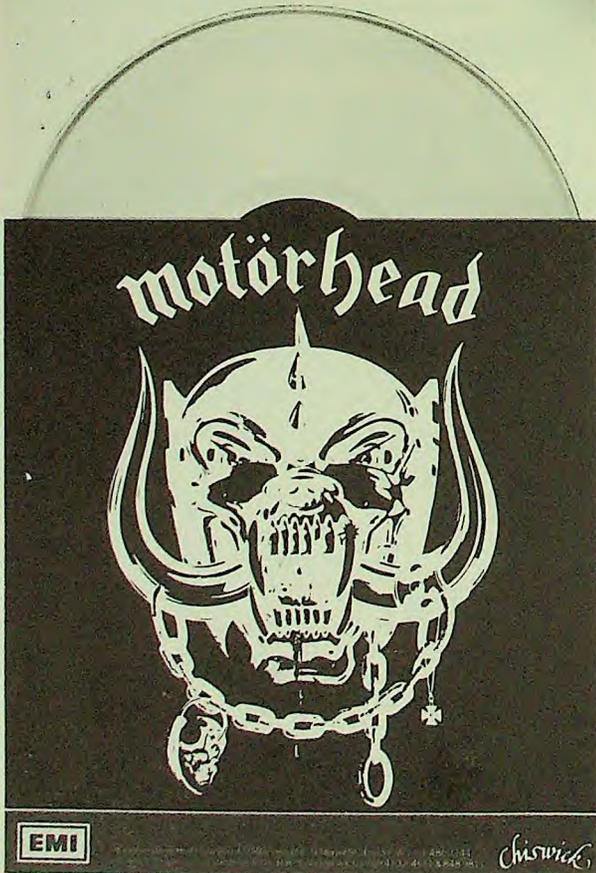
Motorhead raised a few eyebrows last year when their first album of rock-solid grinding raunch was first released upon an unsuspecting public.

Since then, Lemmy and the boys have made their point by sheer determination and force of personality. And that first album has become a piece of classic Seventies rock.

That's why we're re-releasing it on November 10th, with the first 10,000 pressed in gleaming white vinyl.

"MOTORHEAD" BY MOTORHEAD.

CWK 3008



RETAILING

Champagne prizes for Dealer Tour's 'Evel Knievels'

FOOTNOTES TO the *MW* Dealer Tour: Many of the visitors to the Tandem sales force stand found themselves involved in a hypnotic TV video game which required them to make motorcycles jump over an ever-increasing number of buses. There was a prize of two bottles of champagne, courtesy of Chrysalis and Arista, at each tour venue to whoever notched up the largest number of buses.

Winners were Alan, from Lewes Record Centre, Southampton; Alan McBlaine from Bruce's, of Edinburgh at Glasgow; a Mr. Barnes from Discovery Records, of Stratford-upon-Avon, at Birmingham; David Brewer, of the Record Centre, Preston, and Phillip

EDITED by TERRI ANDERSON

Ames of Ames Records, Preston (joint winners at Liverpool); a Mr.



GORDON GILTRAP, currently on a major 22-date UK tour, found time to visit Our Price Records, Kensington High Street, last week to promote his latest album *Fear Of The Dark*.

Training the 'front line' for action

NEW ENTRANTS to record retailing and those wishing to brush up on the product they are selling learned some valuable, if basic, lessons at the two day course on records and tapes organised by the MTA in London recently.

The rather small number of delegates attending the course ranged from two sisters intending to incorporate a record store into their existing fine wines and launderette premises in Wadebridge, Cornwall, to two audio staff training officers from Boots head office in Nottingham who are looking into the possibility of providing specialist training for record department staff.

On the first day Ann Foster, MTA training officer, provided a general outline of the size and nature of the industry using BPI record and tape sales figures for 1972 to 1977, plus various economic and market research survey statistics. Delegates were told that each household buys an average of three singles, five albums and one cassette in a year and that the buying public is spending a decreasing proportion on records and tapes.

One delegate responded, saying that in his experience the ratio of cassettes to LPs was more like one to three and a shop owner from Saffron Walden added that as her shop stocked such a good range of cassettes the ratio was more like two cassettes to three LPs.

Figures

Shown how the record company market share has changed delegates reported that label awareness among the public was low.

Retail market share figures for 1977 presented at the course showed that 47 per cent of the retail trade was taken up by specialist independents, 33 per cent by the multiples and 14 per cent by mail order and some course members complained that they were frequently asked for records which they were unable to supply as they were exclusively mail order

products. Other figures indicated that record buyers were 53 per cent men, 47 per cent women and that 90 per cent of records bought are loosely classified as popular with classical filling the remaining ten per cent. One problem aired was that of obtaining and training good staff for classical music and that classical buyers tend not to trust young people. Delegates were advised to monitor the trend towards popularising the classics led by artists like John Williams and James Galway and watch for music spin-

By

DAVE DALTON

offs from films, television and advertisements.

Home taping was discussed and a point already noticed was the tendency by some customers to attempt to return records as faulty after recording them at home. On the subject of counterfeits and bootlegging — figures for illegal product cited were one per cent of records and five per cent of tapes — retailers were warned of handling counterfeits because of the danger of prosecution and because stock could not be returned to manufacturers. They were advised to watch the trade press for news of latest developments.

Advances in record technology — high speed discs, laser recording and tracking and digital recording — were also briefly discussed.

In the second part of the first day of the course, tape recordings of seven classic customer situations which are bound to happen in every record shop were played and touched on product and manufacturer knowledge. The point was made that however good the product and display might be, the

Groves, of W. H. Smith, at Newcastle; John Green of D and J Records, Sheffield; John Burrows of W. H. Smith, in Exeter, at Bristol and an anonymous video-games-playing genius from Crownium Records in Reigate, at London.

● An unsung hero of the last Tour date, in Kensington Town Hall, London, was the only company from outside the music business to join this first tour. Kempners, the North London shrinkwrap company, actually brought one of its machines to the exhibition, giving dealers a chance to look at it and consider the possibilities of using one to wrap records in the shop — to guard against theft or damage. It is hoped that next year Kempners and other companies which can offer "ancillary services" like pop posters and badges and music books; will join the tour for some or all of the dates.

● Probably one of the best-known faces and voices among East Midlands dealers — very much to be seen at the *MW* Tour venue in Birmingham — is Jack Ainley, of Ainley's in Leicester. Retailers around the country who have been aware of Ainley's contributions to the *MW* letters column on the subject of the Music Trades Association, and why he was not and did not intend to become a member, might welcome the news that a conversion has been achieved. Jack Ainley is now an MTA member likely to be a very vocal one.

customer can still be put off if the person in the front line, the shop assistant, cannot answer basic questions.

The main points to emerge from the course members' responses and Ann Foster's observations were:

- Retailers must have a clearly defined policy on returns, deciding what to take back and in what condition. There are two responsibilities — under law and to company policy. Under law there is no obligation to take back a record if it is brought back by a person other than the purchaser, but if the purchaser brings back the record, he needs no proof of purchase.

- Sales staff should be able to advise customers of the various merits compared with cassettes and be able to justify any price difference between the two.

- A firm policy on shoplifting should be established and all staff should be made aware of it. Total proof is required before a customer can be properly challenged.

- All staff should be able to deal with enquiries from customers about product, however vague. Staff should read the trade press and be aware of the latest releases and the advertising, promotion and tours that might surround them.

- Ordering: Staff should be able to let customers know when they could expect to get a record if it is not in stock.

- Deletions: If all methods of securing records have been exhausted, an enquiry for a deleted record should be turned into a sale. A customer would often be happy to accept a similar alternative.

Insight

On the second day of the training course delegates were given an insight into the production and distribution process with a visit to the EMI factory at Hayes, Middlesex, seeing how records are made and how they reach the retailer. Sheila Field also gave a talk on how to display product.

Barbara Thompson's JUBIABA

Jubiaba, (which when translated from Portuguese means 'OLD VOODOO PRIEST') is a latin based nine piece band. The band has been in existence for the last six years with a pretty regular line up. All the music is original written by members of the band with either a rock or latin feel.

ON TOUR

- Mon 13th Nov LONDON, The Bulls Head, Barnes
 Sun 19th Nov WAVENDON, The Stables
 Mon 20th Nov NOTTINGHAM, Jazz Bar, Black Boy Inn, Market St.
 Tues 21st Nov YORKS Art Centre
 Wed 22nd Nov SHEFFIELD, Hurlfield Campus
 Thurs 23rd Nov MANCHESTER, Band On The Wall, Swan St.
 Fri 24th Nov LEEDS, Playhouse
 Sat 25th Nov LINCOLN, Student Union Lounge
 Bishop Grosseteste College
 Sun 26th Nov BIRMINGHAM, Grand Hotel, Colmore Row
 Mon 27th Nov LEICESTER, Phoenix Theatre
 Tues 28th Nov BASILDON, Sweeney's, High Pavement
 Wed 29th Nov NORWICH, Lower Common Room, University Of East Anglia
 Thurs 30th Nov COVENTRY, Bulls Head, Binley Road.

ALBUM AVAILABLE SOON



Barbara Thompsons Jubiaba

MCF 2867

ALSO AVAILABLE



Barbara Thompsons Paraphernalia MCF 2852

MCA RECORDS
 1, Great Pulteney Street, London W1R 3FW
 Manufactured and distributed by EMI Records Ltd
 Made in Great Britain

RETAILING

Mixed fortunes for the classics

THE RECORDERIE, based in Stanmore though with two other outlets in Northwood and Radlett, combines the qualities of a friendly family business with a specialist approach to the sale of classical records.

For a start, The Recorderie is one of a few shops which will not play records at the request of an interested customer, on the principle that records purchased should be in pristine, factory-fresh condition. Business depends on the knowledge of the owners Thelma and Alan Hill and manager Leslie Wakefield.

Planets

"First of all you have to really know your music and really know your records," explained Wakefield, "which means listening constantly and keeping up to date with new releases, new artists, and new recording techniques.

"If someone comes in here and wants Holst's Planets and he sees three recordings in the rack, you have to be able to discuss the three performances with him, without baffling him with science."

He maintains that selling classical records is very different from selling middle of the road discs or the Top 50, which the Recorderie also stocks.

"You have to do away with the clinical approach, to forget that you are a salesman and he is the customer. You are both record enthusiasts considering an extra record to add to the collection."

Many customers now rely on Recorderie advice (the small chain has, incidentally, won the Distributive Industry Training Award for Staff Training since 1976) both on performances and new works.

"The essential thing in the classical record retail business is that you must have twice as much enthusiasm for records and music as your most enthusiastic customer. If you haven't, forget it."

The Recorderie involves itself actively in the local community. This year alone it has presented nine Viennese evenings with well over 100 at each, enjoying dancing and candlelight at which Wakefield

introduced known and unknown music on record.

Inevitably, the Hills and their Stanmore manager have strong feelings about the way the whole record industry is run.

"To a certain extent, popular records sell themselves, but we believe that the classical side is the lifeblood of the whole record industry," said Wakefield, who is convinced that there is much more the record companies could do to promote their records.

"They should tie in much more important events that happen in the concert hall."

"Advertise, not just in *The Gramophone* and *Records and Recordings* — in the record magazines — but in *The Times*, in the newspapers. It happened with Lazar Berman and it really made a difference to sales."

Record reps

Wakefield is particularly outspoken about record reps. "I don't think the reps are as well trained as they used to be. They should not only know about music, and records, but they must have enthusiasm pumped into their blood. It is also important that they are truthful. Here, we know about music, but it's crucial that they are equally honest when they go to shops where people know very little about classical music."

Finally, Wakefield hopes that the record companies will one day provide retail outlets with samplers of their new releases in the way that EMI used to some years ago.

"I know it is quite expensive to do, but it does help considerably."

And for the future — the Recorderie is looking forward to the next few years. "This year we have seen an upsurge again in the number of transactions, for the first time in some years, and that is the way it is going to continue, we think," said Mr Hill.

HOW DO classical dealers fare in a static marketplace faced with a stream of new releases — and imports — every month? Music Week asked this question of three dealers: one, a classical specialist, a second who had to drop his classical stock from its original 50 per cent and another who thinks the classical market is the lifeblood of the industry. They came up with some unexpected answers. By NICHOLAS SOAMES



STEPHEN CARSON: "We thought we would make our bread and butter in classical music."

FEW PEOPLE thought that young Stephen Carson and his partner John Dymond would survive when they opened Kithairon, a record shop in a new, untested and small shopping precinct in St Albans, Hertfordshire.

The winter of 1975 was scarcely a prosperous business period; there were already a number of existing dealers in the town, and even more risky, Kithairon was designed to be 50 per cent popular music, and 50 per cent classical.

Yet as Carson and Dymond moved towards the end of their third year in operation the business is growing and the prospects look good. It has not been easy, and as Carson relates, flexibility and a hard, practical look at the real demand, was needed.

"We tended to push the classical side when we opened because we felt that St Albans was an active, musical city which would be classically oriented and there were already other shops concentrating on pop," said Carson.

It was last year, after the important bi-annual St Albans International Organ Festival produced less record interest than expected, that Carson and Dymond decided to change their approach. "There were not enough regular record buyers to justify the large stock we carried," explained Carson.

"I was more disappointed than surprised. But at the same time pop was beginning to do so well."

So the partnership cut the classical stock back to a third of the total in the shop, though Carson is convinced that an accountant would still consider them overstocked.

Ironically, the shop is still regarded as the main classical dealer in the town, though other record shops do have small classical departments.

Struggle

He is now faced, with an even more difficult problem of what to stock. "We still have quite a large selection, but I feel I know the local tastes. That is important. At the beginning I was working in the dark, but now I know broadly what will sell and what will not," he said.

Nevertheless, Carson, who had a classical music background, finds it something of a struggle to deal with the scores of new releases each month.

"I still find it amazing that the companies are turving out new versions of the New World, the Pastoral, and Tchaikovsky Sixth, though there have been some good releases recently, like the DG Schubert Quintet with Rostropovich and Mahler's Sixth with Karajan — records which have sold well here."

"Generally, there are few guidelines for retailers to go on, except on the rare occasion when reps have some white labels you can listen to — if, that is, we can find the time to do that."

Caution

"But I am afraid I can't be very constructive and suggest ideas. So we have to buy a lot on reviews. If in doubt, we would rather wait until the reviews come out before buying. It would certainly be nice to see some reviews before the magazines come out, so we are not caught short by customers."

Carson, who is still only 25, would also like to see an end to discounting because he feels that in the long term it can't do the business any good, though it does affect pop more than classical.

Kithairon, he says, is still growing, but he feels this reflects more the fact it is still a fairly new shop and gaining new customers all the time rather than reflecting a move towards a new boom time.

But while he is pessimistic about the economy and trading in general, he feels that the record industry is fortunate in being more insulated than most against the various ups and downs of the retail trade.

Foulger makes his mark in Hampstead

COMPOSER JOHN Tavener and the founder/director of Allied Artists, Robert Slotover, speak with respect about record dealer David Foulger. His personality is stamped over the successful history of Hampstead Hi Fi.

Both men knew Foulger in the early Sixties when he was gradually building up a reputation for his shop, which even then contained one of the most discerning collections of classical records outside the West End.

Hampstead Hi Fi, started in Heath Street, Hampstead, away from the main centre of shops and activity was for years one of the few to deal exclusively with classical records.

Foulger opened the doors of the record department in 1962 as an addition to Peter Rispoli's specialist hi fi business.

Now the shop is well established in new premises in Hampstead High Street and the record department is the dominating partner in Hampstead Hi Fi.

What was the secret behind the success? Few people were really prepared for the way the department grew.

"It was a gradual build up," admits Foulger. He puts much of the success down to the general increase in the classical market over the years, though many others in his position have called it a static market.

During the time Hampstead Hi Fi has flourished, other record shops, some dealing mainly with popular

music, others split evenly between classical and popular, have come and gone.

Regular customers attribute the shop's growth largely to the intimate musical knowledge displayed by Foulger.

"I try not to be dogmatic about personal preferences — different ears seem to hear the same voices or even the same conductors differently," he said.

On the other hand, that hasn't stopped Foulger promoting those records which he feels are special. He knows his musicians and recordings, and many regular customers over the years have learned to rely on his taste, or at least listen to his advice.

"But my tastes change, too. At the moment, I feel that there are no conductors nowadays of the calibre of Furtwangler, or Toscanini — musicians who had something extraordinary about them. Perhaps Giulini sometimes; and I am a great admirer of Rozhdstvensky, and the way he shows restraint in romantic works. But I think the old masters really do have something."

Foulger is well aware that there is a real danger when a lover of music works in a shop like Hampstead Hi Fi.

"It is so easy to become blasé or jaded, and sometimes months will go past with nothing really great — and then suddenly a performance will turn up that really awakens you again."

Such, idiosyncratically, was his discovery of Furtwangler's performance of Bruckner's Eighth



DAVID FOULGER: A growing business is matching his growing reputation.

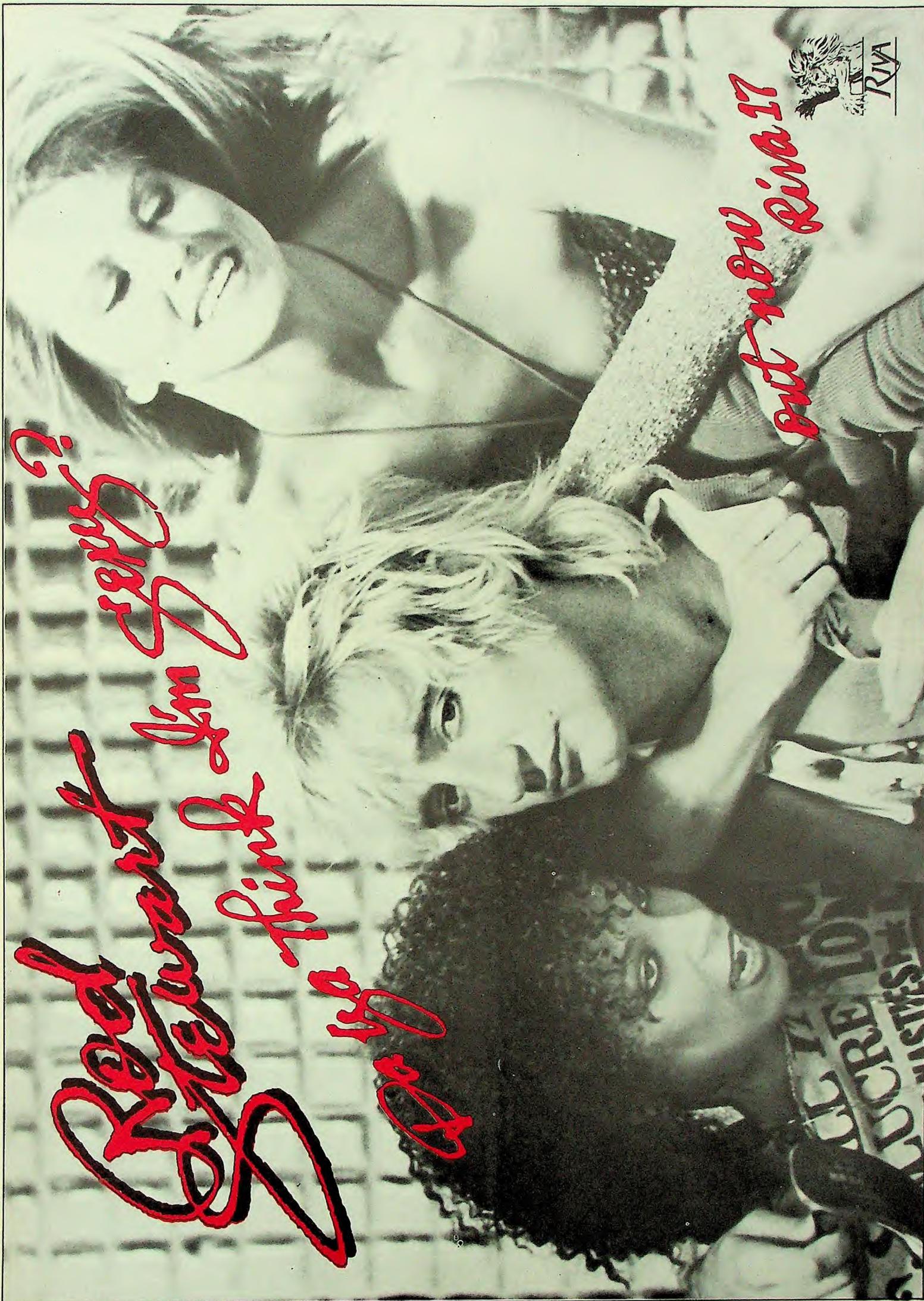
Symphony, or his untiring championship of the music of Sir Michael Tippett.

"Contemporary music is going through a low ebb at the moment, but I feel Tippett is a shining light with a positive message for humanity."

Looking back over the last few years Foulger is convinced that the early years of this decade marked a rare boom time for classical sales, and now the market has hit a plateau.

Hampstead Hi Fi sales are still increasing, partly because of the move to the more accessible site, and partly because of the growing sales in the jazz and popular music section, opened at the time of the move.

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IN
MUSIC WEEK



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INTERNATIONAL

WEA swift to act after German music survey

By MICHAEL HENKELS
HAMBURG: Government-controlled radio and TV stations are failing to cater for the musical tastes of the majority of the population, a recent survey has revealed.

INFAS, one of Germany's leading market research institutes, says that seven out of ten people of the sample consulted like to listen to German music in categories such as m.o.r., pop and folk, the latter including well known polkas, marches and waltzes. Those favouring the local music were

predominantly of the older generation and those under 25 opting for general pop and rock.

The most popular artists to emerge from the INFAS research are James Last, Peter Alexander, Ernst Mosch und die Egerlaender Musikanten, Udo Juergens, Heino and Abba as the only international name figuring in the results. Alexander, Mosch and Heino work exclusively in the German-speaking market and James Last is the only German pop artist of international fame.

Results of this research are not reflected at all in the programme policies of the radio and TV stations, which invariably tend to concentrate on foreign acts.

EDITED
by
NIGEL HUNTER



TONSBERG: A coastal cruise during a break in the recent CBS Scandinavian convention held here enabled Swedish hit parader Ann Louise, third from right, to get some sea air in company with from left Ariola Germany export director, Geiso Mampell, CBS UK International A&R director, Peter Robinson, Epic US marketing vice-president Jim Tyrell, CBS Norway managing director, Per Jossen, CBS International New York marketing services vice-president, Bunny Friedus, CBS International Paris artist development director, Manolo Diaz, CBS Denmark managing director, Soren Nissen, CBS Scandinavian assistant area director, Stig von Bahr, and CBS Sweden managing director, Sten of Klinteberg.

Stiff in Holland

WEESP: Under the banner Stiff '78, Dutch record company Dureco has launched a big promotion and press campaign for five new albums from UK company Stiff.

The LPs, pressed on blue, white, green, red and yellow vinyl, are from Mickey Jupp, Japannese, Rachel Sweet, Fool Around, Wreckless Eric, The Wonderful World Of Wreckless Eric, Lena Lovich, Stateless and Jona Lewie, On The Other Hand There Is A Fist.

Peyrac here next year

PARIS: Pathe Marconi artist Nicolas Peyrac is participating in a campaign being launched by the High Committee for French Language and the French diplomatic service to promote French artists and music around the world.

Peyrac, who is singing El Les Hommes in this month's Yamaha Song Festival in Tokyo, has recorded a Spanish version of Je Pars (Adios) and he is planning a wide international tour for September next year.

It must be admitted that the level of musical quality and showmanship of a lot of German artists is not up to international standards. On the other hand, there are names missing from the INFAS findings such as Konstantin Wecker, Stephan Sulke and Peter Horton who produce equally good lieder-marcher.

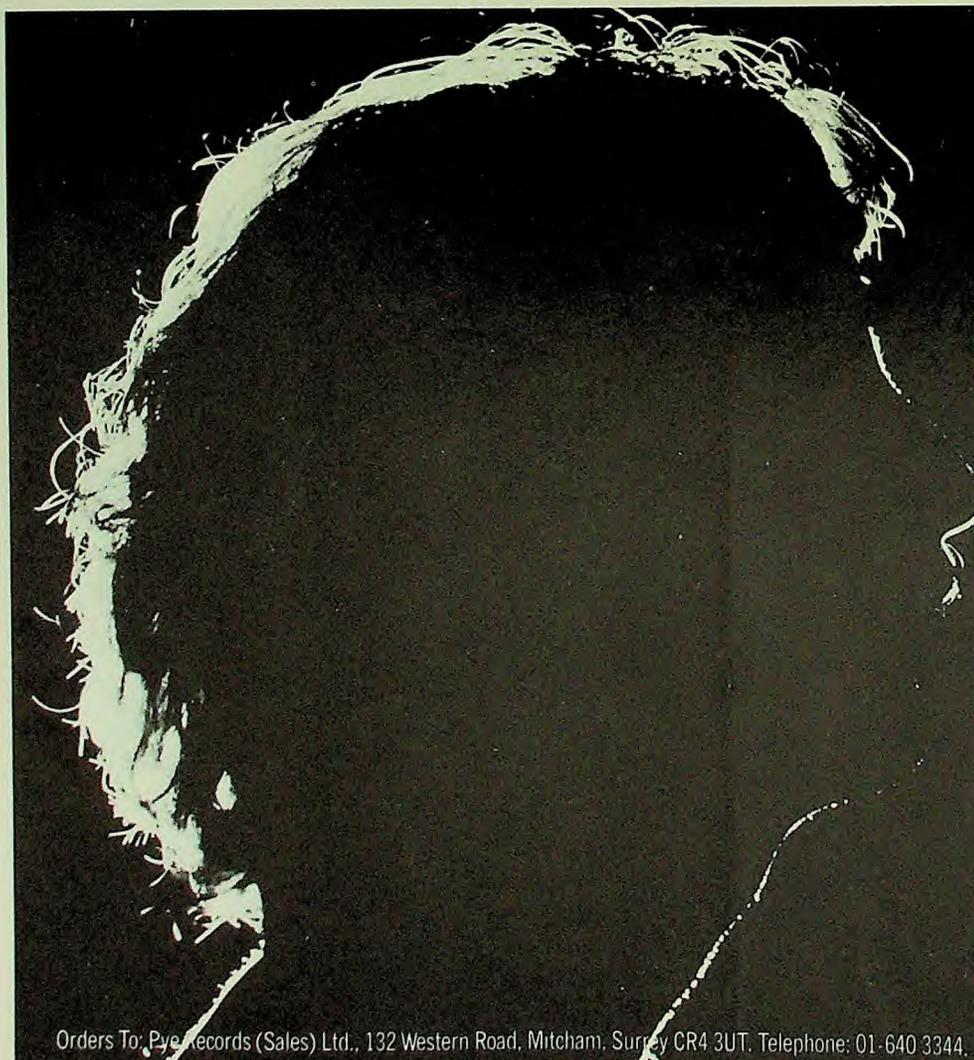
Shortly after the INFAS research results were announced, WEA Germany launched its Switch To German Music campaign with a sampler album presented in co-operation with Musik Joker magazine. It includes tracks by songwriter Guenter Hoffmann, Bavarian singer Lothar Meid, singing actor Marius Mueller-Westernhagen, hard rock group Lucifer's Friend, rock group Monroe, plus two LPs by Austrian artists Supermax and Viennese composer Richard Schoenherz. There are also three German jazz LPs in the campaign featuring the californian-influenced Joachim Kuehn, Klaus Doldinger's Latin-flavoured Ataraxia and jazz-rock group Snowball led by drummer Curt Cress.

Kongas Anikana-O album goes green

PARIS: The Anikana-O album by Kongas has been re-issued here pressed in green vinyl following a remix by Tom Moulton. The LP was the first in which Cerrone participated as a drummer.

It was originally released four year ago and the re-issue was sparked by a meeting at Midem last January between Barclay international director, Cyril Brilliant, and Moulton. They discussed the possibility of Moulton remixing some of the most successful Barclay product in the States and Moulton worked on the 24-track Kongas album on his return prior to Barclay licensing it to Salsoul for US distribution.

It was released on normal vinyl and recently made the disco chart in America. Barclay is despatching 1,000 green copies to Logo in London in the hope of simulating similar interest and results in the UK.



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PUBLISHING

SIGNS OF THE TIMES



CHARLIE AINLEY has been signed to a publishing deal by EMI Music for a three-year period covering the world except North America and Mexico. Lining up happily after the signing are, from the left, Ainley co-manager John Gilbert, Ainley, EMI Music creative director Terry Slater and co-manager Neil Aspinall.



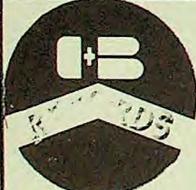
LOS ANGELES: Smiles for the camera from Island Music president Lionel Conway and Bob Wise of Music Sales following the signing of a contract between the two companies which continues an eight-year relationship. The new deal also covers expansion into Australia with Island Music folios and sheet music beginning this month.



MITCH HILLER (seated), nephew of Tony Hiller, has been signed for publishing to Phillip Goodhand Tait's Spaniel Music, and has co-written Izhar Cohen's new Polydor single Make A Little Love as well as three other songs for Cohen's forthcoming album. Those admiring Hiller's piano touch are, from left, Goodhand Tait, Cohen and Cohen's manager Schlomo Zachizhr.



A TRIO of grins underlining the success of Sylvester's You Make Me Feel Mighty Real published by Peterman & Co., part of the Carlin group. From the left, Harvey Fuqua and his co-producer Nancy Pitts and Carlin's Mike Collier. Fuqua produces Sylvester, and his publishing is represented by Peterman & Co.



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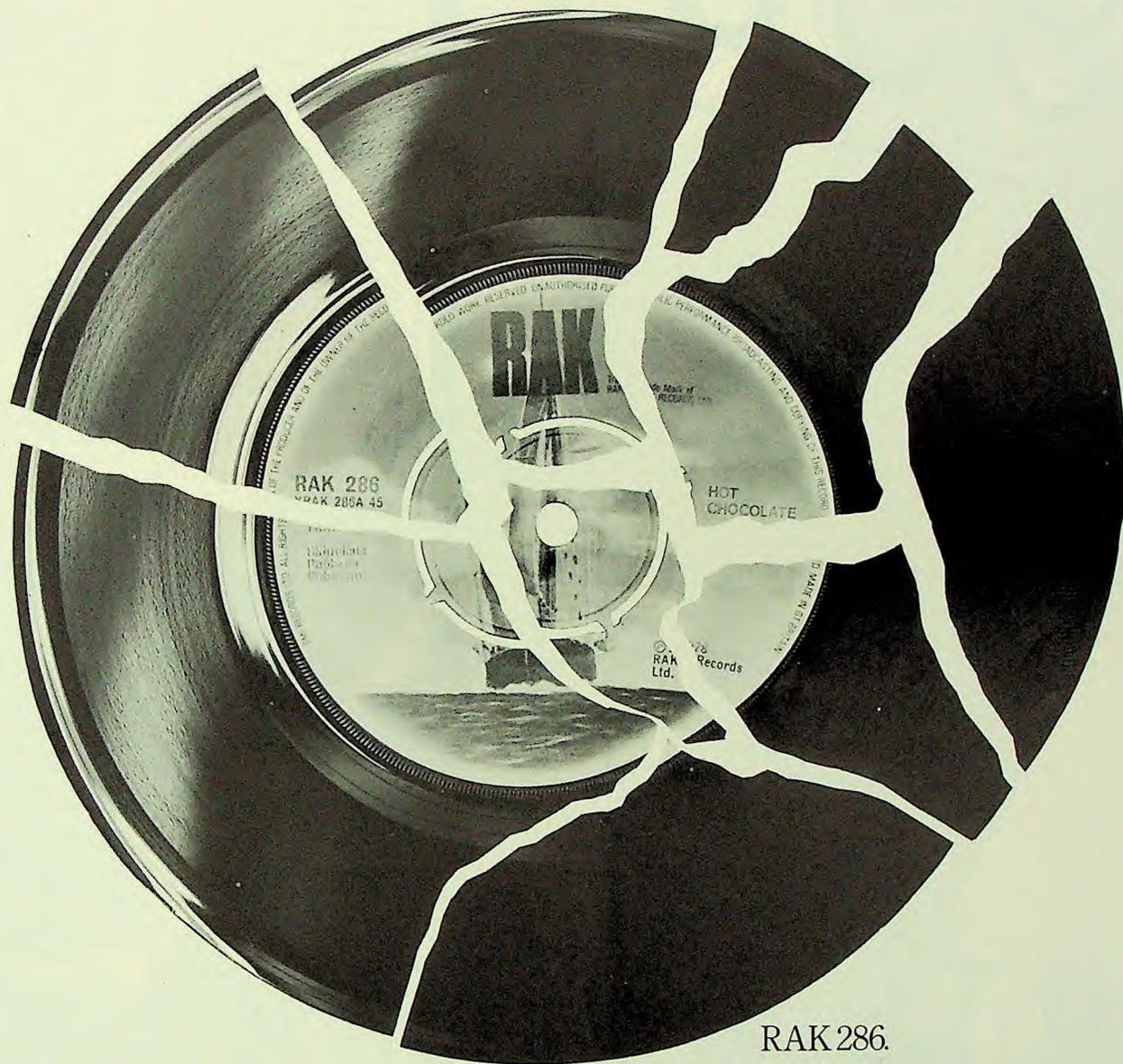
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by
NIGEL HUNTER

NEW YORK: Ivan Chandler (centre), general manager of Famous Chappell UK, presented a platinum disc for sales in excess of one million in the UK of You're The One That I Want by John Travolta and Olivia Newton-John to Famous Music president Marvin Cane (right) during his recent visit here. Also shown is Famous executive vice-president Sidney Herman. Famous also controls the rights outside the USA to the other Grease copyrights Hopelessly Devoted To You and Sandy.

BARRY MASON and Alan Hawkshaw (left) have formed a publishing and production company called Pennine Songs to be administered by Marksmen Music Publishers, whose managing director Hedley Leyton is seen centre. Forthcoming releases include the Miquel Brown album, which Mason and Hawkshaw wrote and produced. Hawkshaw composed and conducted the soundtrack score for The Silent Witness, based on Ian Wilson's book The Turin Shroud, and Gull has released the score in album form with narration by Kenneth More.



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PUBLISHING

THE PERFORMING Right Society continues to be the centre of controversy among certain of its members and this week *Music Week* devotes one of its Publishing pages to more letters on the subject — including a tribute from composer Mary Webb to retiring PRS chairman Alan Frank.

Alan Frank

PERFORMING RIGHT Society chairman Alan Frank retires at the end of the year; the Songwriters' Guild of Great Britain has awarded him a "Badge of Merit". Mr. Frank is an ex-music-publisher, not a songwriter. All the Guild's professional members belong to, and derive much of their songwriting income from PRS. They receive nothing from the Guild. It may be, therefore, that the Guild's members will regard this award as a modest reward for Mr. Frank's many achievements during his three year term at the helm of PRS. I believe that a listing of these accomplishments, although undoubtedly incomplete, is appropriate at this time, giving credit where it is due.

1. PRS's gross earnings increased from £17 million to £24 million — credit to Mr. Frank, inflation and the writers and publishers whose works and efforts earned these monies.

2. PRS membership increased by 21 per cent from 8,697 to 10,536 — credit to Mr. Frank, the postwar baby boom and the fact that PRS is a monopoly.

3. The percentage of PRS members entitled to vote and attend General Meetings was increased from 14 per cent to 54 per cent — credit to Mr. Frank for finally yielding to the demands of the membership — a small sharing of credit to Mr. Trevor Lyttleton for having spearheaded the assault.

4. The percentage of members whose votes control PRS increased from 6.2 per cent to 6.8 per cent — credit to Mr. Frank — even a tiny step towards greater democracy deserves acknowledgement.

5. The percentage of members

entitled to receive the PRS Report and Accounts increased from 14 per cent to 100 per cent — credit to Mr. Frank for recognising the inevitable — a little credit to Mr. Lyttleton for making it inevitable.

6. The Press was allowed to attend the PRS Annual General Meeting for the first time — credit to Mr. Frank for acceding to the vociferous demands of the Press — debit to Mr. Lyttleton for having failed to secure the admission of some 4,600 members of PRS not invited.

7. PRS made available to its members more information through circulars, brochures and news-sheets than ever before — credit to Mr. Frank for presiding over the production of so much information.

8. PRS Officers began to repay some of the substantial loans made to them by PRS, and to pay interest on the amounts outstanding — credit to Mr. Frank for managing to recover some of the members' monies, while over-riding his personal feeling that questions on this subject were "time-wasting nonsense".

9. The PRS Council at last revealed the hitherto secret list of voting members — credit to Mr. Frank for bowing graciously to the members' demand, by a 77 per cent vote, that this be done.

10. Mr. Freeguard sued Mr. Lyttleton for libel claiming that Lyttleton had suggested that the General Manager had acted "improperly, dishonestly, and secretly" in discharging his responsibilities at PRS. Mr. Freeguard dropped this suit shortly before trial. Credit to Mr. Frank for loyally supporting Mr. Freeguard in this enterprise by making available the PRS members' money for both the prosecution of the suit and the payment of all Mr. Lyttleton's taxed costs.

12. Peace, harmony and goodwill were maintained at the said AGM despite the above — credit to Mr. Frank for his gallant interpretation of the aforementioned charges against the general manager as relating merely to a small question of compliance with aspects of the Companies Acts.

13. The PRS Council apparently spent well over £100,000 in time and money in resisting Mr. Lyttleton's demands — credit to Mr. Frank for his restraint in not committing to this cause the entire £20,000,000 plus collected annually by PRS.

The list of accomplishments of Mr. Frank and those who have aided him over these last three years is not small. Further awards for his services are his due, and I am sure that other organisations will honour him for his contributions to those who make and publish music. Mary Webb, Avonmore Road, London W14.

Costs of libel

IN THE letter published in your issue of 14th October, I asked Mr. Alan Frank, PRS chairman, specifically for the cost of the libel suit brought against Mr. Trevor Lyttleton by PRS General Manager, Mr. Michael Freegard. I asked what it cost in money (including the expense of paying Mr. Lyttleton's costs upon withdrawal of the suit) and how much time of PRS employees had cost the members.

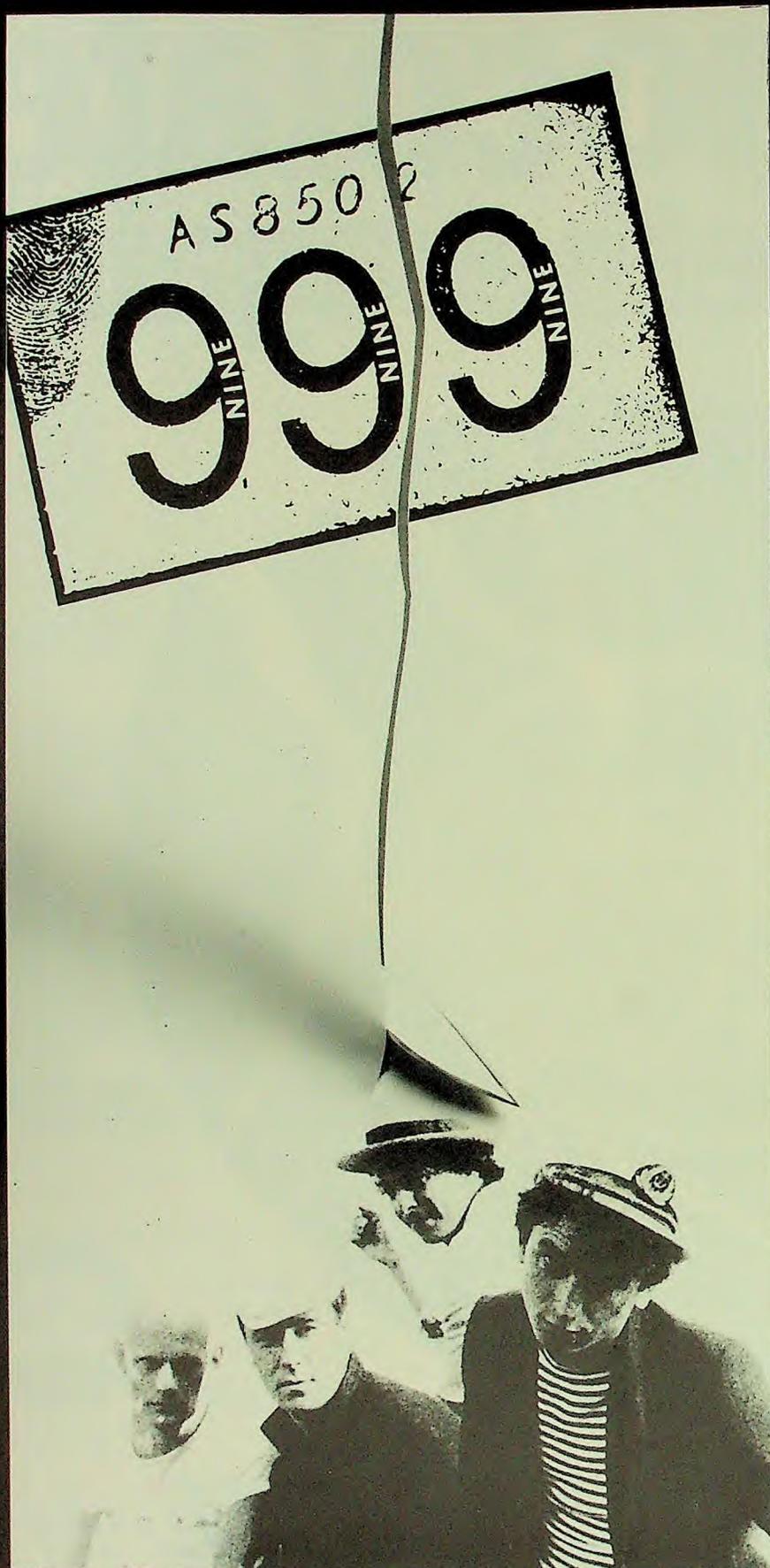
It appears from Mr. Frank's reply that not only is he reluctant to supply this information, but that he is also confounding the issue by confusing the libel suit brought by Mr. Freegard, with the costs of the suit that Mr. Lyttleton brought against PRS to obtain the release of the voting list which, despite the Court ruling, was carried by a massive vote of 77 per cent of those voting at the A.G.M.

I am not interested in what PRS has tried to cost Mr. Lyttleton for seeking to obtain what the members wanted. What I require to know is how much of PRS member's money the Council has wasted on the apparently frivolous libel suit brought by Mr. Freegard against Mr. Lyttleton. This was dropped shortly before trial without Mr. Freegard having received any apology or retraction from Mr. Lyttleton and it will apparently also involve a substantial payment by the members to Mr. Lyttleton for his costs. Patrick Beaver, Great Russell Street, London, WC1.

Privilege

I WAS concerned to read in Letters (October 21) that out of 10,000 Members of the Performing Right Society, only 412 have 20 votes each and they have between them "80 per cent of the votes necessary to carry any issue", but was even more concerned to note that the PRS Council have refused to reveal who those 412 Members are.

I challenge any one of these Members to come out in print with a defence of his right to retain their privilege and not reveal his identity to fellow Members. G. Milner, North Audley Street, London, W1.



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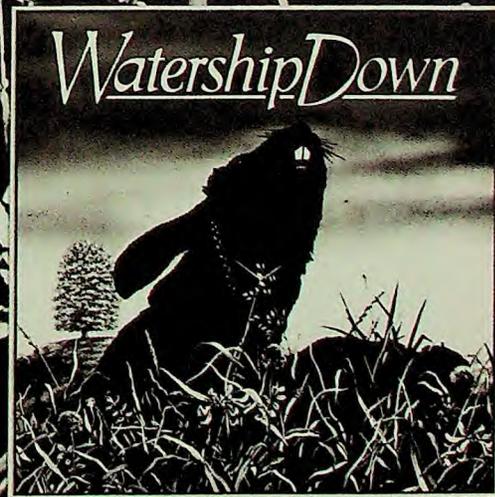
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BROADCASTING



TO CELEBRATE B. B. King's recent British tour, Anchor assembled some radio personalities and producers for lunch. Seen here are standing, left to right: Greg Edwards, Capital; Keith Stewart, Radio One; Patrick Malley, entrepreneur; Dave Tate, Radio One; Ray Still, Anchor; Ian Ralfini, Anchor md; Bob Kilby, Radio One; Steve Payne, Rondor Music; Ken Evans, Anchor; Alan Holston, Anchor; seated, left to right: Tony Prince, Luxembourg; B. B. King and his manager Sidney Seidenberg.

Park returns to Clyde at 'dodgy time'

ANDY PARK is moving back to Radio Clyde from Forth (announced in MW last week) at what he describes as "an extremely interesting but very dodgy time for commercial radio in this country".

He explains: "Everyone in the industry has welcomed the announcement of new local stations and assumed they will be successful, but expanding the network is very expensive and there is no guarantee that it will work".

The return to Clyde coincides with Park's decision to move his family back to the West of Scotland and arose from a chance meeting with Clyde managing director, Jimmy Gordon, who has struggled to fill the gap left by Park's surprise departure seven months ago.

Park is pleased with the effect of his short stay at Forth and says: "People seemed surprised when I moved from a large successful station to one a third of the size. I was invited to sort out some of the problems and re-think the sound of the station. It may have looked like a disappearing trick, but I wanted to show that small stations did have a place in commercial radio. The amount of attention drawn to Forth after my move there was



ANDY PARK: "Expanding the network is expensive and there is no guarantee that it will work".

phenomenal and the revenue increase was quite radical."

Forth's managing director, Richard Findlay, manages to find compensation in his loss: "While we're sorry to lose Andy, we're obviously happy that his talents are being retained within the independent radio system at a time when the BBC in Scotland are headhunting so many in the two commercial companies.

"I'm also, of course, delighted that we have the expertise on hand in Tom Steele to take over the programme reins".

White Paper delay again attacked

THE FACT that several of the main observations in a Commons Select Committee of Nationalised Industries report on the IBA have been outdated by the announcement of local radio, underlines the report's criticism of the Home Office for delaying publication of a White Paper on the future of broadcasting.

The recommendation that the IBA should be allowed to continue with the expansion of local commercial radio immediately and provide the engineering facilities for the proposed fourth television channel has been substantially fulfilled since the White Paper appeared.

Other important proposals included in the report are that the IBA should have no "arbitrary limitation of its period of existence" and should be enlarged to cater properly for a growing ILR network.

Integration

Steele, currently head of news and current affairs, has been with Forth since the station began broadcasting.

At Clyde, Park will be responsible for the general programming of the station including the integration of news, features and current affairs programmes into the general music output of the station. The responsibility of Alex Dickson as head of news and current affairs remains unchanged.

Park's latest changes at Forth include the dropping of shows from Bill Barclay, Nicky Docherty and Allan Stewart. He has also been going ahead with plans for the recording of local music, including classical and cabaret, plus Country and Western outside broadcasts and these will be finalised before he leaves in November.

Sacha Distel

On Record



Forever And Ever

On Tour

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- NOV 6TH LONGTON, Jollies
- 7TH PRESTON, Guildhall
- 8TH SCARBOROUGH, Floral Hall
- 9TH NEWCASTLE, Eldon Square Centre
- 10TH HARROGATE, Royal Hall
- 11TH MANCHESTER, Appollo
- 12TH NOTTINGHAM, Theatre Royal
- 13TH CROYDON, Fairfield Hall
- 17TH CHATHAM, Central Hall
- 18TH EASTBOURNE, King Country
- 19TH PORTSMOUTH, Guildhall
- 20TH SHEFFIELD, Fiesta
- 26TH PETERBOROUGH, The ABC
- 27TH BIRMINGHAM, Night-Out
- DEC 3RD GLOUCESTER, Leisure Centre
- 4TH PURFLEET, Circus Tavern
- 10TH LONDON, Theatre Royal Drury Lane
- 11TH OXFORD, New Theatre
- 13TH SLOUGH, Thames Hall (Fulcrum)
- 14TH BRIGHTON, The Dome
- 15TH BOURNEMOUTH, Winter Gardens
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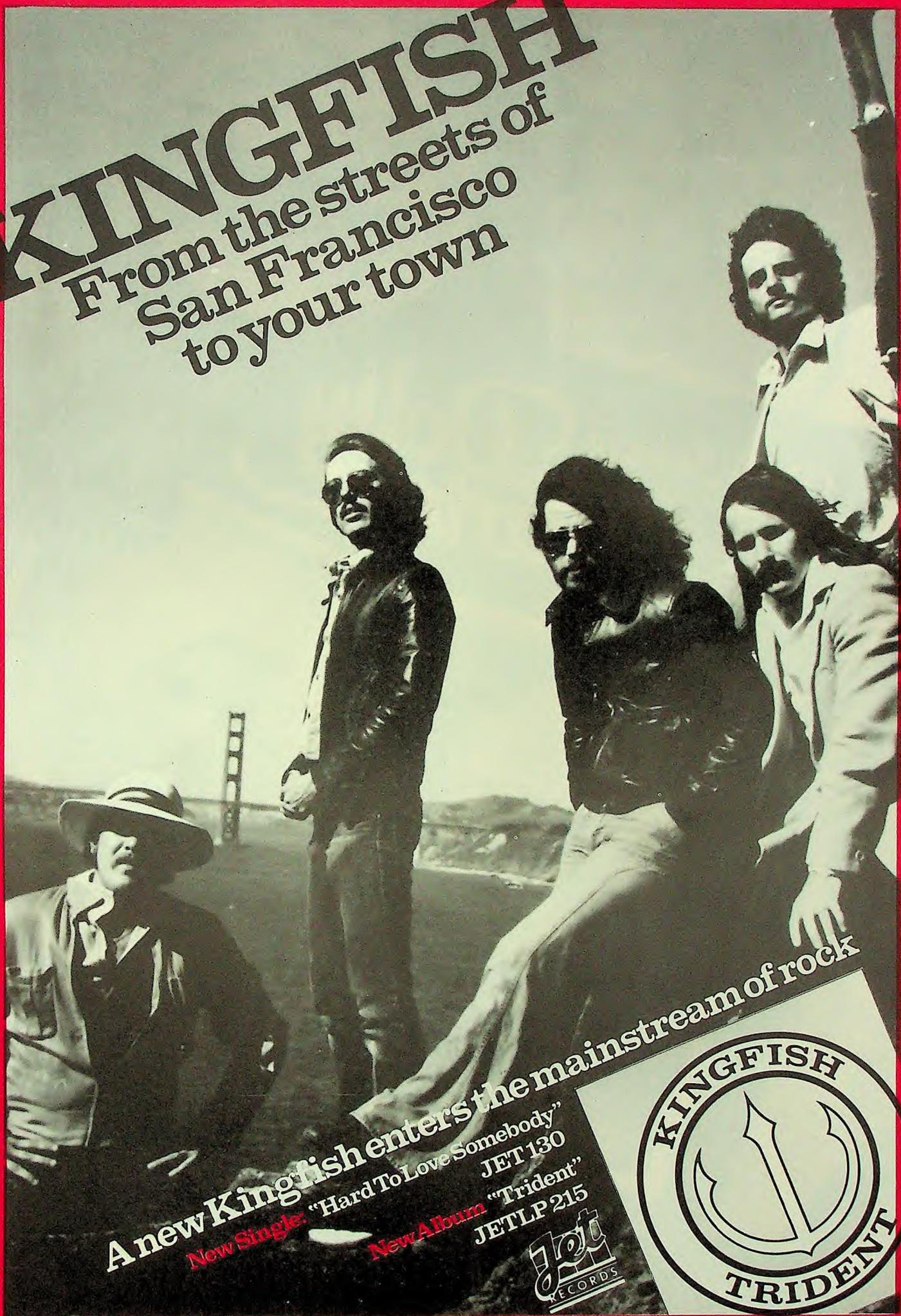
CARRERE RECORDS



JOHN PAUL Young (right) made a flying visit to Beacon Radio to promote *The Day That My Heart Caught Fire*, his follow up single to *Love Is In The Air*. Young is seen here being interviewed by the Wolverhampton station's Mark Williams.

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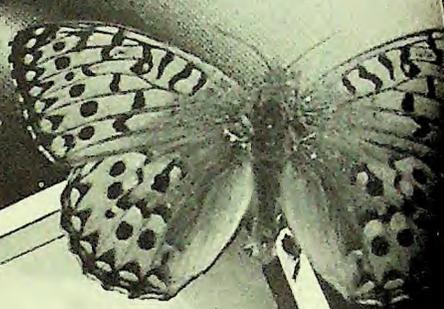
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TALENT

Chrysalis releases Rabin's first British album

ONE OF South Africa's top record producers and songwriters is attempting to launch a second career in the UK.

Trevor Rabin, who at the age of 22 has already produced more than 60 albums in his home country, has released his first British album, which apart from being produced by himself and featuring his own songs, also features him playing all the musical instruments with the exception of drums.

Blue Chip

Rabin's album, called Trevor Rabin, is released by Chrysalis (CHR 1196) and is a re-mix of an LP originally released in South Africa, earlier this year. Rabin arrived in the UK from Midem and although knowing one here at all, soon picked up a recording deal with Chrysalis and a publishing deal with Carlin Music.

Currently he is working for Blue Chip Music, a production company



TREVOR RABIN: Trying to launch a second career in the UK.

started by Ivor Schlosberg in London several months ago.

Already Rabin has worked extensively in Italy, where he produced several disco albums, and he has produced the latest CBS single by Noel McCullagh, of Moon and also Mud member Les Grey, for Warners.

Back in South Africa, Rabin has

had 200 of his songs recorded and at the age of 17 did the soundtrack music for a Nigel Davenport film, *Death Of A Snowman*. He also led one of the country's most successful rock bands, Rabbit.

Stagnating

"The problem was that we were stagnating completely and one of the reasons I decided to visit Europe was to check into the prospects of the band in the market here. However, there were contractual difficulties so we split up. Strangely, the record market in South Africa is sharply divided and although Rabbit's records sold to the white part of the population, the records I have produced for other artists appeal to the black section."

Rabin was originally a classical pianist but moved into rock and roll. He started playing on various sessions and after two years also became involved in engineering which paved the way for his career as a producer.



Innovative McLaughlin receives gold award

A SPECIAL presentation of a gold disc commemorating "25 years of innovative guitar playing" was made to John McLaughlin recently at a small dinner hosted by CBS. The event followed a concert by McLaughlin at the Rainbow marking his 25th anniversary as a professional musician.

During his first quarter century, McLaughlin has worked with such names as Georgie Fame, the Graham Bond Organisation, Miles Davis, Carlos Santana and his own Mahavishnu Orchestra. Picture shows, left to right: Jerry Turner, CBS marketing manager, Cyril Van De Hemel, European tour manager, McLaughlin and his co-manager Jeremy Lascelles.

PERFORMANCE

Hackett's gilt-edged debut tour

SPLITTING FROM one of the world's most successful bands to venture out on your own is a brave move. Even more so when that band happens to be Genesis.

But guitarist Steve Hackett did this, formed his own band and has just completed a debut UK tour. And the final night of that tour at London's Hammersmith Odeon proved the split to have been worthwhile.

A packed house — at times subdued, at times ecstatic — applauded almost every move of a varied set that included much material from Hackett's two solo albums, *Voyage Of The Acolyte* and *Please Don't Touch*, plus newer material such as the current single, *Narnia*.

The music is orientated around Hackett's considerable guitar playing skills and brought to fullness by a talented band: John Hackett on Flute; Dick Cadbury on bass; Nick Magnus on assorted keyboards; John Shearer on drums; and Peter Hicks on vocals.

And complementing the music is a light show that is as precise as anything Genesis has ever done.

A new album is scheduled for next year and on the evidence of the band's live performance, Charisma must be on to another winner.

JIM EVANS



STEVE HACKETT: His split from Genesis has paid Dividends.

Wishbone Ash: Hammersmith

FLEET STREET'S dismissal of Wishbone Ash as a has-been band, in spite of respectable record success of late, was demolished at the recent Hammersmith Odeon concert, part of a sell-out tour.

If the first half of the long show gave the impression that the foursome was trying to prove heavy metal lives, the second hour or so showed that they really didn't need to prove anything.

The audience reaction clearly showed that this is the reason why the band's concerts are so popular: moments after the first number of the rock set (Phoenix) began, the crowd, previously appreciative but not wild, rushed the stage and from the opening MFOS of *Anger In Harmony* which all but lifted the roof off, the crowd was with the band every beat of every song. The foot-tapping, hand-clapping, boogieing fans may have been letting off steam after the impressive but cerebral pyrotechnics of part one, but gradually that turned into genuine absorption with the music — and the rhythm.

Wishbone Ash should be more honest: who cares about an "image"? The band is as good as any currently on the metal rock circuit, with tightness and expertise the proof of long years together and the asset which lifts them above lesser outfits.

VAL FALLOON

Sadlers Wells opens as C and W venue

COUNTRY MUSIC comes to Sadler's Wells. That's the venue chosen as a regular home for country music in London and it's being backed by the maximum of media exposure.

Sadler's Wells opens its doors to country on January 28 with two appearances by U.S. superstars Roy Clark and the Oak Ridge Boys, and then followed on a monthly basis by an array of top American entertainers together with the foremost British acts.

The concept of monthly Sunday night concerts at Sadler's Wells is the brainchild of Charlie McCutcheon, Anchor Records' head of publicity and the person in charge of the label's country music development.

Negotiations

It has taken 12 months of negotiations to set the idea into motion and, throughout that period McCutcheon was given a free hand by Anchor's managing director Ian Ralfini.

"The ideas of staging major country music concerts on a monthly basis followed the realization that it is impossible to break the music in Britain on a once-a-year appearance or with the occasional tour," says McCutcheon.

"To make country music successful here you need an outlet for regular promotion and the fixing of a regular London venue seemed the most logical step.

"Sadler's Wells was chosen because it is a highly prestigious venue and one that would immediately draw attention to what was happening."

McCutcheon's concept of gaining maximum media exposure for the artists is to be achieved through the involvement of press, radio and television.

All the concerts will be compered by Radio Luxembourg's Bob Stewart, and transmitted throughout Europe the following weekend by the station, while BBC Television will be recording the artists

appearing at the first concert for transmission in a 'Wide World Of Music' special.

Negotiations are in hand for artists appearing at subsequent concerts at Sadler's Wells to be featured on television throughout the year.

In addition *Daily Mirror* will give full coverage to the concerts and artists in its Pop Club columns and members of the paper's Country Club division will be given the opportunity for priority bookings on a proportion of the theatre's 1,600 seats at each concert.

Charlie McCutcheon has also secured sponsorship of the concerts, which will be promoted by Noel D'Abo, from Levi Jeans and Jack Daniels Tennessee Sour Mash Whisky.

Opportunity

The first concert, besides featuring Roy Clark and the Oak Ridge Boys, will also include an appearance by ABC artist Randy Gurley.

The second concert, fixed for March 4, is currently under negotiation but will most likely present Willie Nelson and his Lone Star Records Revue.

Charlie McCutcheon feels that the establishment of country music at such a prime London venue will provide the ideal opportunity for record companies to become involved in the promotion of country music on a regular basis, and adds that there will be the facilities for product to be on sale at each concert.

"I believe that the Sadler's Wells concerts will be a major breakthrough for country music in Britain and will allow the record companies the opportunity to promote their artists," he says.

TONY BYWORTH

Yes: Wembley

IT WAS hard to remember that Yes once played the Marquee, as they slowly and majestically turned on their special (and of course breathtakingly expensive) revolving stage at Wembley last Thursday. With style and grandeur befitting their position in the small class of rock's graduates — the summa cum laude students of the hard school which takes bands from grinding university tours to international superstardom — Yes gave its adoring audience what is wanted, fine music and a fine spectacle.

The positioning of the stage was central, bringing many of the audience much closer, and the sound was possibly the best achieved at this cavernous venue — clear and undistorted despite the great volume, and allowing the vocals or whichever instrument was taking a solo to come through exactly the right distance above the complex sound patterns of the other musicians. Without wishing to be torn limb from limb by the massed Yes acolytes.

I must admit to having dozed

off briefly at concerts in the past, lulled by long, lovely rambling passages of Wakeman's keyboard work. But, with a repertoire such as this band has now accumulated during years of growth and some experimentation together and apart it could offer a strong variety act.

All in all it was a pretty good first night. The group must know that it is practically an institution but there seemed to be no complacency about the individual attitudes. Under the well-rehearsed, and so well-known, music it was clear that everyone was really working; a health sweat beaded every brow. Even if Steve Howe, as he did his neat little bit of acoustic plucking, knew that the audience would have howled as delightedly if he had picked out Baa Baa Black Sheep with one hand, or Jon Anderson realised that this was effortlessly at its peak, they — and the rest still effort and affection into the act.

TERRI ANDERSON

STEELY DAN



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ABCD 616 AVAILABLE ON CASSETTE

CLASSICAL

Modern touch in Bach project

WHY IS Peter Hurford, an acknowledged Bach organist, sailing against the current obsession with authenticity and recording his Complete Bach Organ Works for Argo on exclusively modern instruments?

It seems almost a questionable commercial venture, apart from artistic questions the project raises. But all pre-release indications — the first volume of three discs (D120D £9.95p) is out now — are very favourable indeed.

Clearly Hurford, who only three months ago became a full-time freelance concert musician after 20 years as a cathedral organist, could not have had a better send-off.

Hurford explains: "What I am doing is to interpret Bach for people today, taking the music of a genius and playing it as though it were being played for the first time. This is timeless, ageless music."

So Hurford has chosen some of the finest modern mechanical action organs — the first volume displays the merits of two, one in Toronto, and the superb Shareps organ in Sydney, Australia — which produce some extraordinarily bright and distinctly 20th Century sounds.

But Hurford hastens to point out that this is not some kind of futuristic Bach. He explains that he is as concerned as the most Baroque of Baroque players that he follows 18th Century performance practices faithfully.

"The way you do certain trills, the way you actually play, must follow the conventions of the time — it is with the sounds you choose to use that you make Bach particularly applicable to the 20th Century."

Hurford further justifies his choice of modern organs by pointing out that Bach himself was known to be a great experimenter with stops.

"We know from writings by his friends and contemporaries that Bach would use the whole range of the organs he played, experimenting with as many different sounds as there were stops."

Just how much faith Argo has in the project can be illustrated by the

**Edited by
Val Falloon**

readiness of producer Chris Hazell to record the organs in different continents as well as Europe, rather than insist on English organs.

In fact, Hurford does use one English instrument, the Grant, Degens, and Bradbeer organ at New College, Oxford.

But there is still more travelling to be done. Of the final total of 24 records, eight remain to be recorded and will be done over the next few months when Hurford's recital commitments take him on another world trip during the winter and early spring.

All the discs, however, will follow the pattern set by the first three which contain a variety of preludes and fugues, chorale preludes, fantasias and concertos.

"We wanted each record to be a recital in itself, reflecting Bach's various styles which differed according to his age and maturity and the organs he played. Anyway, no-one wants to listen to all the preludes and fugues, then all the concertos and so on."

The whole Bach series is to receive a lot of attention in record magazines and supporting advertising and there will be an extra boost next year when, starting in the spring, Hurford plays the complete works on Radio 3.

Just how complete are the complete works? "I am playing the whole Schmieder catalogue, including works that are of questionable authenticity," said Hurford.

By Nicholas Soames



WINNERS OF the RCA Gold Seal dealer contest flew from Heathrow last weekend to Milan. The top prize in the contest, which was to promote the re-launched mid price label, was four days in Milan with double tickets for La Scala.

Pictured at the airport are, left to right: Mr and Mrs Philip Tolley, of the HMV Record Shop, Stratford, E15; Mr and Mrs Gerry Connor; Tribro Distribution, Grangemouth; and Mrs Audrey Marsh, of Dickens and Jones, London W1, accompanied by Mrs Smith. Seeing the prizewinners on to the plane is Ray Crick, RCA classical marketing manager.

Spanish Baroque from Decca

AN INTRIGUING record of Spanish Baroque harpsichord music has been released by Decca called *Battle Imperial*, it takes its title from the first track, a work by Cabanilles.

Other composers featuring on the disc (SDD 530 £2.50p), are Da La Torne, Cabezon, Olàgue and Bassa.

But Decca is convinced that with sufficient airplay this disc will do far better than one would presume from such a grouping of Baroque esoterica.

The Baroque German composer, Johann Jacob Froberger, is receiving more attention from various groups over the last few seasons and Telefunken has devoted a whole disc to his Suites de Glavessin, (AW6 42125 £4.20p) played by Blainde Verlet.

Other Telefunken releases include lute music by the Renaissance Italian-born composer Albert de Rippe, played by Hopkinson Smith (AW6 42264 £4.20p) and Grigny's *Le Livre d'orgue* (1699) played by Michel Chapuis (AW6 42228 £4.20p). N.S.

Discount on Abbey's top 50

ABBEY RECORDS is offering dealers extra discounts of 7½ per cent for every pack of 15 records from the company's top 50 titles. Orders of 20 or more titles will be discounted by ten per cent. The promotion is being run by Selecta, the distributors, and dealers may order as many packs as they like as long as the scheme lasts.

This discount offer is to launch Abbey's Christmas sales period and, naturally enough, the catalogue includes a series of Christmas carols. The latest of these is *Carols from Durham Cathedral Choir* (MVP 800), which includes well known carols and some rarer items, including new carols.

There are 14 other available Christmas records from Abbey, featuring various cathedral choirs around the country such as Norwich, Leeds and Chichester. Abbey specialises in recordings made in cathedrals and historic churches, and many of the items are written by choirmasters or organists and on record for the first time.

Recording engineers have had long practice with the difficult cathedral sound and all discs come with thorough sleeve notes and historical information. The catalogue covers hymns, carols and secular works.

Double Tartini

ERATO'S RELEASE for November is a double album of Tartini violin sonatas, including *The Devil's Trill*. Young French violinist Pierre Amoyal is accompanied by Susan Moses, on cello, and Edoardo Farina on harpsichord.

Amoyal has previously recorded Tartini concertos for Erato and had a recent success at the Proms. This new recording is released to tie with his concert appearance here, including the RFH in December, and will be backed by advertising in the consumer music press.

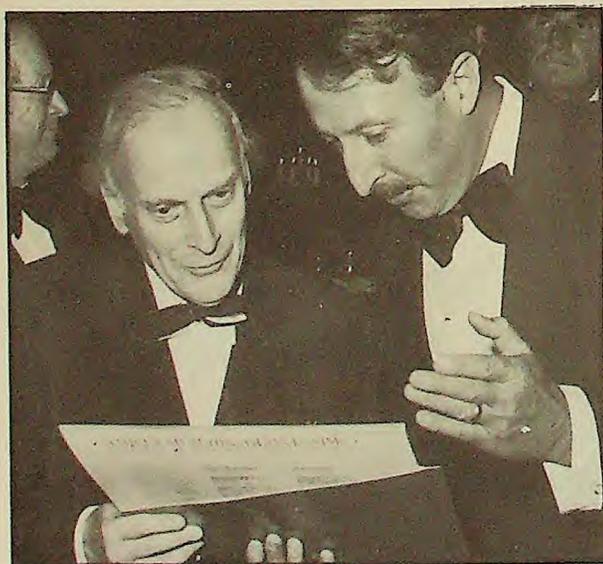
Tartini, who founded a violin school in the 17th Century, wrote 130 concertos and 170 sonatas and his era followed that of Corelli and Vivaldi. The six sonatas on the disc are not available on any other label here, apart from the *Devil's Trill*. Tartini's most famous sonata, which has two competing versions, though both use the Kreisler cadenza which Amoyal avoids in an attempt to stick closely to the baroque style.

Erato is released in the UK by RCA.

Bugaj prize

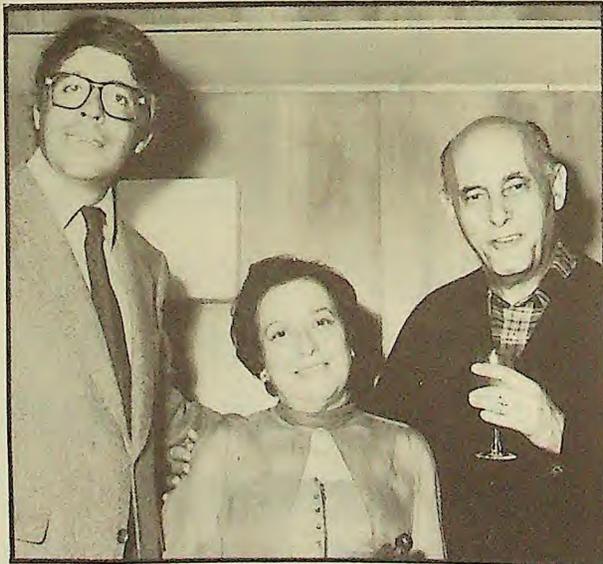
TOMASZ BUGAJ, the 27 Polish conductor, has won the 1978 Imperial Tobacco International Conductors Award. The finals were held in Bristol last month. Bugaj receives a £7,500 contract to conduct 40 concerts with the Bournemouth Sinfonietta over the next two years. Second prize went to Jonathan del Mar, son of Norman del Mar. Both finalists are 27. The Bournemouth Symphony Orchestra played throughout the contest. Simon Rattle, winner of the 1974 contest went on to conduct this orchestra, and has recently had his first releases on EMI, cementing the company's long association with the BSO.

Top awards for Menuhin and de Larrocha



TWO RECENT awards: Yehudi Menuhin was presented with the coveted Grand Prix Mondial of Montreux for his outstanding contribution to the world of music at a reception held in the Castle of Chillon. Menuhin is pictured above left with a special presentation disc given to him by Guy Deluz, EMI Switzerland's managing director.

The three winning recordings were Bruckner's 9th by the CSO conducted by Giulini (EMI); Katia Kabanova by Janacek, with Elisabeth Soderstrom and the VPO (conductor Charles Mackerras) on Decca; and the Beethoven Five Late Sonatas, performed by Maurizio Pollini (DG).



A less glamorous, but no less valid award has gone to Alicia de Larrocha, who receives an Edison statuette for her Decca recording of Granados' *Goyescas* (EXL 6785), selected as the best solo instrumental recording of the year.

The presentation was made after her recent RPH concert with the LPO, conducted by Solti, at which they performed Mozart's *Piano Concerto in C, K503*. (Also now recorded for Decca) Madam de Larrocha is pictured above right with her award and Sir Georg with Jan Rubinstein, representing Decca in Holland.

MUSIC WEEK

ALBUMS CHART

TOP 60 Albums

WEEK ENDING NOVEMBER 11 1978

1	GREASE Original Soundtrack	⊕	RSO RSD 2001
2	NIGHTFLIGHT TO VENUS Boney M	⊖	Atlantic/Hansa K 50498
3	NEW CAN'T STAND THE HEAT Status Quo	•	Vertigo 9102 027
4	EMOTIONS Various		K-Tel NE 1035
5	THE BIG WHEELS OF MOTOWN Various	•	Motown EMTV 12
6	IMAGES Don Williams	⊕	K-Tel NE 1033
7	25th ANNIVERSARY ALBUM Shirley Bassey	•	United Artists SBTV 6014748
8	BROTHERHOOD OF MAN Brotherhood of Man		K-Tel BML 7980
9	WAR OF THE WORLDS Jeff Wayne's Musical Version	⊕	CBS 96000
10	A SINGLE MAN Elton John		Rocket TRAIN 1
11	SATURDAY NIGHT FEVER Various	⊕	RSO 2658 123
12	OUT OF THE BLUE Electric Light Orchestra	⊕	Jet JETDP 400
13	TONIC FOR THE TROOPS Boombtown Rats	□	Ensign ENVY 3
14	CLASSIC ROCK London Symphony Orchestra	•	K-Tel ONE 1009
15	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC		Atlantic K 50532
16	STRIKES AGAIN		
31	LIVE BURSTING OUT Jethro Tull		Chrysalis CJT 4
32	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	•	Red Seal RL 25163
33	SATIN CITY Various	□	CBS 10010
34	EVEN NOW Barry Manilow		Arista SPART 1047
35	SOME ENCHANTED EVENING Blue Oyster Cult		CBS 86074
36	LIFE AND LOVE Dennis Rousseos		Philips 9199 873
37	LIVE AND DANGEROUS Thin Lizzy	•	Vertigo 6641 807
38	LOVE BITES Buzcocks		United Artists UAG 30197
39	LINGALONGAMAX Max Bygraves		Ronco RPL 2033
40	THE DAVID ESSEX ALBUM David Essex		CBS 10011
41	NEW KILLING MACHINE Judas Priest		CBS 83135
42	WHEN I DREAM Crystal Gayle		United Artists UAG 30169
43	NO SMOKE WITHOUT FIRE Wishbone Ash		MCA MCG 3528
44	JOURNEY TO ADDIS Third World		Island ILPS 9554
45	SOME GIRLS Rolling Stones	•	EMI CUN 39108
46	WAVE LENGTHS		

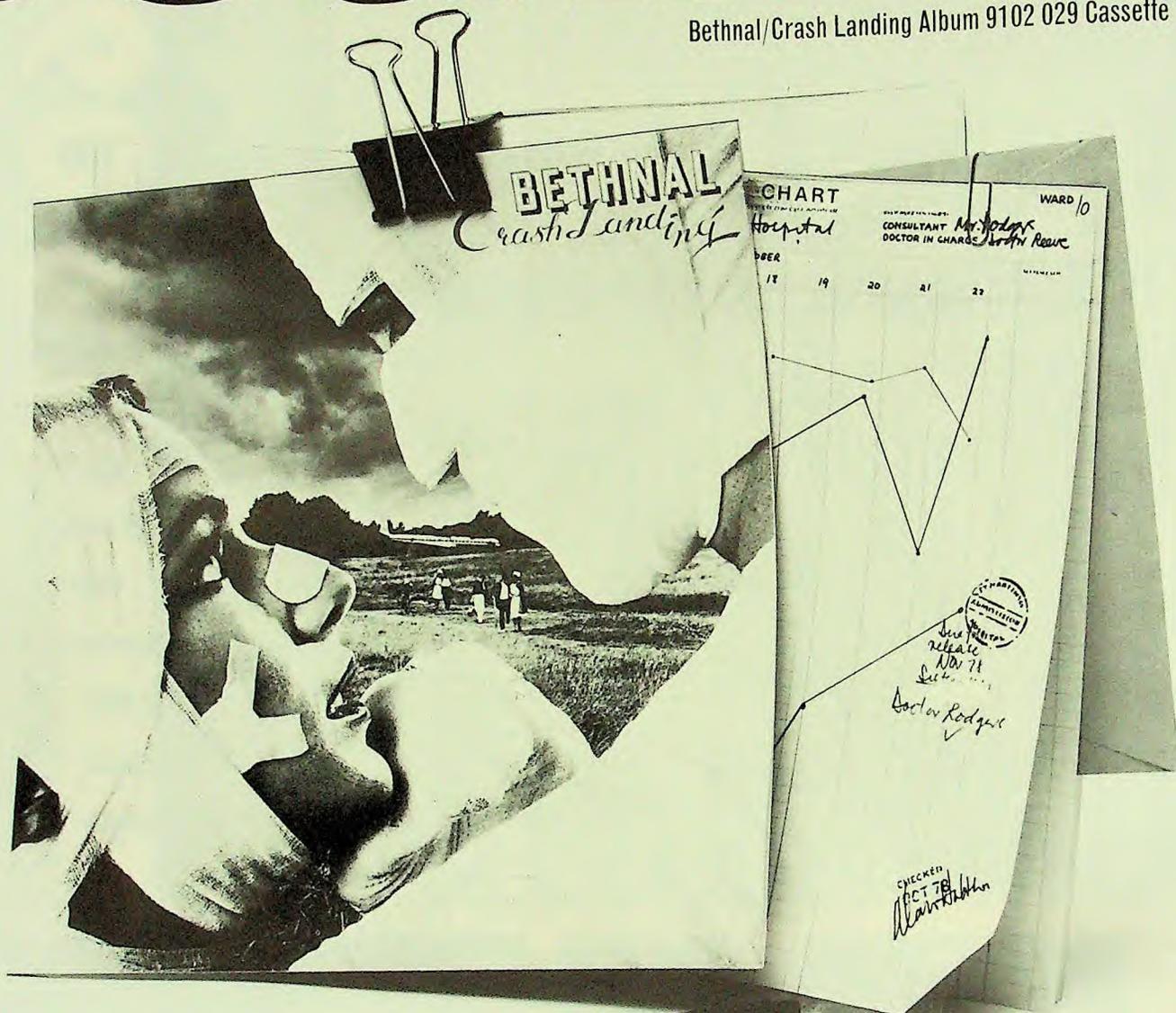
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Hammersmith Odeon, Sat. Nov. 25th.
Tickets £1 & £1.50.



November: 10th Brighton Poly 13th Cambridge University 15th Bradford University 16th Stoke-On-Trent North Staffs Poly 17th Newcastle Poly 18th Manchester University 19th Norwich Boogie House 22nd Loughborough University 23rd Leeds Poly 24th Sheffield Poly DECEMBER 1st Nottingham University 2nd Warwick University

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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

BACK IN THE U.S.A. — Linda Ronstadt (Atlantic K 13133)
BICYCLE RACE — Queen (EMI 2870)
BLAME IT ON THE BOOGIE — The Jacksons (Epic EPC 6683)
BRIGHT LIGHTS — Julie Covington (Virgin VS 225)
DARLIN' — Frankie Miller (Chrysalis CHS 2255)
DO YA THINK I'M SEXY — Rod Stewart (Riva 17)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
EAST RIVER — Brecker Brothers (Arista ARIST 211)
EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULD'N'T VE — Buzzcocks (United Artists UP 36455)
FAT BOTTOMED GIRLS — Queen (EMI 2870)
GIVING IT BACK — Phil Hurtt (Fantasy FTC 161)
GIVIN' UP GIVIN' IN — Three Degrees (Ariola ARO 130)
GOT TO GET YOU INTO MY LIFE — Earth Wind and Fire (CBS 6553)
HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)
HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)
HURRY UP HARRY — Sham 69 (Polydor POSP 7)
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman & Hot Gossip (Ariola Hansa AHA 527)
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)
I LOVE THE NIGHTLIFE — Alicia Bridges (Polydor 2066 936)
INSTANT REPLAY — Dan Hartman (Blue Sky 6706)
LAY YOUR LOVE ON ME — Racey (RAK 284)
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)
MY LIFE — Billy Joel (CBS 6821)
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 & The Attractions (Radar ADA24)
RAININ' IN MY HEART — Leo Sayer (Chrysalis CHS 2277)
RASPUTIN — Boney M (Atlantic/Hansa K 13135)
RAT TRAP — Boomtown Rats (Ensign EMY 16)
RESPECTABLE — Rolling Stones (EMI 2861)
SANDY — John Travolta (Midsong POSP 6)
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 121)
TEENAGE KICKS — The Undertones (Sire SRE 4007)
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' LOOK BACK — Peter Tosh (EMI 2859)

RECORDS OF THE WEEK

Dave Lee Travis: TWIST A SAINT TROPEZ — Telex (SIRE STR 4006)
Simon Bates: EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
Paul Burnett: GIVING IT BACK — Phil Hurtt (Fantasy FTC 161)
Tony Blackburn: SHOOTING STAR — Dollar (EMI 2871)
Kid Jensen: TOAST — Streetband (Logo GO 235)

Radio 2

ALBUM OF THE WEEK

SINGLES 1974-1978 — The Carpenters (A&M AMLT 19748)

Luxembourg

BULLETS

GIVIN' IT BACK — Phil Hurtt (Fantasy FTC 161)
I'M JUST THINKING ABOUT YOU — Jerry Butler (Philadelphia PIR 6790)
STAYIN' ALIVE — Richard Ace (Blue Inc. INC 2)
SOUVENIRS — Voyage (GTO GT 241)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 385)
ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)
TAKE THAT TO THE BANK — Shalamar (RCA PB 1379)

POWER PLAY

YMCA — Village People (Mercury 6168 102)

TWIN SPIN

ALWAYS AND FOREVER — Heatwave (GTO GT 236)

TOP ADD ONS

- 1 DO YOU THINK I'M SEXY — Rod Stewart (Riva 17) R1, PR, C, RC, D, M, T, H, F, S, TV, RT, V.
- 2 EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396) R1, RL, C, RC, D, M, T, H, S, RT, V, Bb.
- 3 JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127) PR, BR, M, H, S, RT, V.
- 3= ALWAYS AND FOREVER — Heatwave (GTO GT 236) RL, C, RC, M, T, F, TV.
- 5 LET IT GROW — Clout (EMI 2884) C, RC, T, TV, V.
- 6 TOAST — Streetband (Logo GO 325) R1, BR, RC, S.

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

DON'T WALK AWAY TILL I TOUCH YOU — Elaine Paige (EMI 2862)
WELL ALRIGHT — Santana (CBS 6755)
STUMBLIN' IN — Suzi Quatro (RAK 285)
NEEDLE IN A HAYSTACK — Velvelettes (Motown TMG 1124)
WHY — Andy Gibb (RSO 22)
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman/Hot Gossip (Ariola Hansa AHA 527)
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)
HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 903)
I LOVE THE NIGHTLIFE — Alicia Bridges (Polydor 2066 936)
WHAT A NIGHT — City Boy (Vertigo 6059 211)

BRMB

BIRMINGHAM

RIDE-O-ROCKET — Brothers Johnson (A&M AMS 7400)
A WHITER SHADE OF PALE — Munich Machine (Oasis 5)
TOAST — Streetband (Logo GO 325)
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)
JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
CARRICKFERGUS — Bryan Ferry (Polydor 2001 834)
EMPIRE ROAD — Matumbi (Harvest HAR 5169)
HAMMER HORROR — Kate Bush (EMI 2887)
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman & Hot Gossip (Ariola Hansa AHA 527)
LYDIA — Dean Friedman (Lifesong LS 402)
GREATEST SHOW ON EARTH — Metropolis (Salsoul SSOL 112)
GOODBYE GIRL — Squeeze (A&M AMS 7308)

Capital Radio

LONDON

CLIMBERS

HELLO THIS IS JOANIE — Paul Evans (Polydor 2066)
MY LIFE — Billy Joel (CBS 6821)
SAIL AWAY — Kenny Rodgers (United Artists UP 36470)

PEOPLES CHOICE

RAMA LAMA DING DONG — (Chiswick CHIS 104)

Radio City

LIVERPOOL

HIT PICKS

David Lincoln: YOU DON'T BRING ME FLOWERS — Barbra Streisand/Neil Diamond (CBS 6803)
Phil Easton: I'LL BE WAITING — Robert Johnson (Ensign ENY 17)
Chris Jones: TOAST — Streetband (Logo GO 325)

Norman Thomas: CITY TO CITY — Barbara Dickson (CBS 6825)

ADD ONS

LET IT GROW — Clout (EMI 2884)
I LOVE THE NIGHTLIFE — Alicia Bridges (Polydor 2066 936)
ALWAYS AND FOREVER — Heatwave (GTO GT 236)
COOLING OUT — Jerry Butler (Philadelphia PIR 6790)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman/Hot Gossip (Ariola Hansa AHA 527)
LYDIA — Dean Friedman (Lifesong LS 403)
MY LIFE — Billy Joel (CBS 6821)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: NEW YORK NEW YORK — Gerrard Kenny (RCA PB 5117)
Richard Park: LET IT GROW — Clout (Carrere EMI 2884)
Jeff Cooper: HAMMER HORROR — Kate Bush (EMI 2887)
Bill Smith: THEME FROM THE WIZARD OF OZ — Mecco (RCA XB 1057)
Dougie Donnelly: MY LIFE — Billy Joel (CBS 6821)
Tim Stevens: GOODBYE GIRL — Squeeze (A&M AMS 7398)

CURRENT CHOICE

DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)

ADD ONS

EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
ALWAYS AND FOREVER — Heatwave (GTO GT 236)
GLORIA PLAYS — Kay Olsson (Chrysalis CHS 2265)
OLD SHEP — Elvis Presley (RCA PB 9334)
I'M A MAN — Macho (EMI 2882)
BABY I'VE BEEN MISSING YOU — Bunny Maloney (Gull GULS 65)
IN THE BUSH — Musique (CBS 6791)

Downtown Radio

BELFAST

HIT PICKS

John Paul: BLUE COLLAR MAN — Styx (A&M AMS 7388)
Candy Devine: CARRICKFERGUS — Bryan Ferry (Polydor 2001 834)
Michael Henderson: GOODBYE GIRL — Squeeze (A&M AMS 7398)
Eddie West: DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)

ADD ONS

LAY YOUR LOVE ON ME — Racey (RAK 284)
SAIL AWAY — Kenny Rodgers (United Artists UP 36470)
DON'T LOOK BACK — Peter Tosh (EMI 2859)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)
HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)
HOT CHILD IN THE CITY — Nick Gilder (Chrysalis CHS 2226)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: I'LL KEEP YOU SATISFIED — Adrian Baker (MCA 395)
Steve Hamilton: HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)
Bill Torrence: LOVE IS THE SWEETEST THING — Peter Skellern (Mercury 6008 603)
Brian Ford: THEME FROM THE WIZARD OF OZ — Mecco (RCA XB 1057)

ADD ONS

HOT CHILD IN THE CITY — Nick Gilder (Chrysalis CHS 2266)
FREAK IN FREAK OUT — Timmy Thomas (TK TKR 7505)
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman and Hot Gossip (Ariola Hansa AHA 527)
DON'T WALK AWAY TILL I TOUCH YOU — Elaine Paige (EMI 2862)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)
ALWAYS AND FOREVER — Heatwave (GTO GT 236)
MIRROR STAR — Fabulous Poodles (Pye 7N 46118)
PROMISES — Eric Clapton (RSO 21)
THE DAY THAT MY HEART CAUGHT FIRE — John Paul Young (Ariola ARO 134)
CALIFORNIA DREAMING — Colorado (Pinnacle PIN 67)

MUSIC WEEK

NEXT IN LINE

K12301

"My Best Friend's Girl"

K17254

"Wavelength"

VAN MORRISON

K17251

"Save Me, Save Me"

FRANKIE VALLI

K17061

"Lay Love On You"

LUISA FERNANDEZ

CHEGGERS

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bag



Destiny
7N 46126



MANU DIBANGO

SONY PIONEER

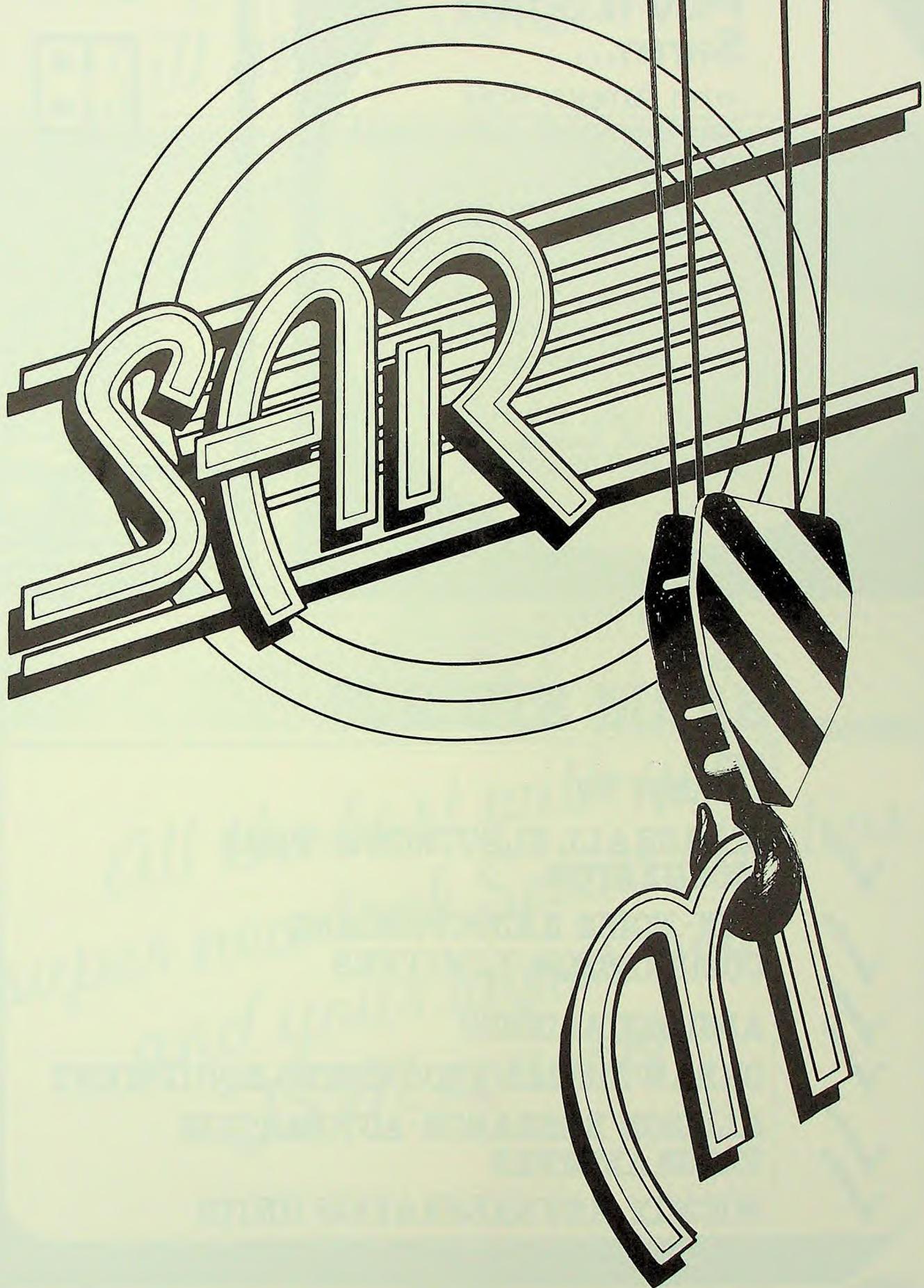
SINGLES CHART

TOP 75

WEEK ENDING NOVEMBER 11 1978

1	1	SUMMER NIGHTS John Travolta/Olivia Newton John	RSO 18
2	3	RAT TRAP Boomtown Rats	Ensign ENY 16
3	2	SANDY John Travolta	Midsong International POSP 6
4	24	HOPELESSLY DEVOTED TO YOU Olivia Newton John	RSO 17
5	5	MACARTHUR PARK Donna Summer	Casablanca CAN 131
6	11	DARLIN' Frankie Miller	Chrysalis CHS 2255
7	4	RASPUTIN Boney M	Atlantic/Hansa K 11192
8	8	BLAME IT ON THE BOOGIE Jacksons	Epic EPC 6683
9	6	SWEET TALKIN' WOMAN Electric Light Orchestra	Jet 121
10	NEW	MY BEST FRIEND'S GIRL Cars	Elektra K 12301
11	9	PUBLIC IMAGE Public Image Ltd	Virgin VS 228
12	14	GIVIN' UP GIVIN' IN Three Degrees	Ariola ARO 130
13	21	BICYCLE RACE/FAT BOTTOMED GIRLS Queen	EMI 2870
14	7	LUCKY STARS Dean Friedman	Lifesong LS 402
15	13	DIPPETY DAY Father Abraham & The Smurfs	Decca F 13798
16	28	PRETTY LITTLE ANGEL EYES Showaddywaddy	Arista ARIST 222
17	20	INSTANT REPLAY Dan Hartman	Blue Sky 6706

35	16	LOVE DON'T LIVE HERE ANYMORE Rose Royce	Whitfield K 17236
36	27	YOU MAKE ME FEEL (MIGHTY REAL) Sykes	Fantasy FTC 160
37	25	NOW THAT WE'VE FOUND LOVE Third World	Island WIP 6457
38	31	TEENAGE KICKS Undertones	Sire SIR 4007
39	49	WHAT A NIGHT City Boy	Vertigo 6059 211
40	37	GOT TO GET YOU INTO MY LIFE Earth Wind & Fire	CBS 6553
41	39	PROMISES Eric Clapton	RSO 21
42	50	EAST RIVER Brecker Brothers	Arista ARIST 211
43	34	SILVER MACHINE Hawkwind	United Artists UP 35381
44	41	FOOL (IF YOU THINK IT'S OVER) Chris Rea	Magnet MAG 111
45	NEW	DON'T LET IT FADE AWAY Darts	Magnet MAG 134
46	42	HOT BLOODED Foreigner	Atlantic K 11167
47	NEW	LAY LOVE ON YOU Luisa Fernandez	Warner Brothers K 17061
48	53	THE SAINTS ARE COMING Skids	Virgin VS 232
49	35	ONE FOR YOU ONE FOR ME Jonathan King	GTO GT 237
50	60	RIDE-O-ROCKET Brothers Johnson	A&M AMS 7400
51	51	(YOU GOTTA WALK) DON'T LOOK BACK Peter Tosh	EMI 2859
52	64	WHITER SHADE OF PALE Munich Machine	Oasis 5
53	NEW	GIVING IT BACK Phil Hurtt	Fantasy FTC 161
54	43	CLOSE THE DOOR Teddy Pendergrass	Philadelphia PIR 6713
55	40	WINKER'S SONG Ivor Biggitt	Beggars Banquet BOP 1
56	38	GET IT WHILE YOU CAN Olympic Runners	Polydor RUN 7
57	44	PRANCE ON Eddie Henderson	Capitol CL 16015
58	33	A ROSE HAS TO DIE Dooleys	GTO GT 229



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Sarm...**

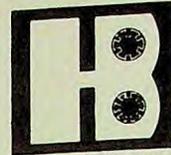
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DATE:

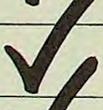
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and your super new
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PLAY IT AGAIN

THERE IS something very extraordinary about Sarm. The exterior is superlatively ordinary, and the location is a side street in a part of East London where scruffy, elderly streets and buildings have been forced by the planners to lie uneasily beside complex modern road systems and architecture.

Once through the Sarm entrance, which is about as impressive as the door of an elderly police telephone box, stairs lead down to a basement which promises to be cramped and Dickensian.

The truth is enough to wring a murmur of satisfaction from Star Trek fans, or that grand old man of English science fiction, Dr. Who himself. It is the country's first purpose designed and built 48-track recording studio.

The new Sarm studio is beautifully futuristic to look at, beautifully functional to work in. With its carefully rearranged internal structure, what is essentially a small studio looks and feels comfortably spacious. The idea might occur that this is how the VIP lounge of a tastefully designed spaceport might be, but everything is so clearly there for a purpose, and that purpose is not lounging but work. . . . Of course, if you want to lounge between lengthy bursts of brilliant musical invention and performance there are places to do that in style, too.

Sarm is, in fact, making its second notable bid to lead the field. It opened five years ago as the first 24-track studio in the country. The aim then was to provide the most sophisticated technical facilities, in an atmosphere which was relaxed, creative and unobtrusively efficient. The aim was achieved — and exceeded because Sarm was on top of all those things a place where people on both sides of the control room window enjoyed themselves. (The enjoyment was greatly increased incidentally for anyone who favoured a certain ethnic cuisine; the nearest restaurant being Blooms, which would, my life, give the Cafe Royal a good run for its money in the famed-for-food stakes).

**FROM ASHES
RISE SMASHES**
☺ Graham Pickett

Many, many artists — from the biggest of UK big names to new bands which proved they knew what they were doing by heading rapidly up the music business ladder — have worked in Sarm during the past five years. One constant factor in the studio's development was that those who had worked there almost always came again, and again. The place has acquired more friends than the whole Barts hospital group. Among the longest-standing (using the term loosely) are Queen, David Essex, and Elton John — who insisted on being the first to try out the new 9ft 6in Bosendorfer concert grand when it was installed in the studio.

Sarm was from the first known as a technician's paradise, ahead in its ideas and its acquisition of electronic miracles to aid and enrich music recording. It took off quickly, as it deserved to do. The only snag was that with so much time being booked the original idea of bringing the physical surroundings up to the high standard envisaged originally had to be put off indefinitely. A minor decorative and technical overhaul took place in 1976, but the full job had still to be done.

The need to close down temporarily, and for the first time, came when smoke and water damaged Sarm during a fire in the exterior lobby of the building. There proved to be major damage to power and audio cables, and repairs to this would have necessitated so much



From left to right: Rosemary Snape, secretary P/A, Julian Mendelsohn, Balance engineer, Michael Westergaard, Tape operator, Jill Sinclair, Studio manager, Tammy (seated) Security, John Sinclair Managing Director, David Sinclair Chairman, Gary Langan Chief engineer, Karin Clayton receptionist, Jim Smith Maintenance engineer.

disruption that the Big Decision was taken there and then — close Sarm down and do the long-planned redesign and refitting work.

The complete studio, control room, reception, kitchen, and copy room were gutted, and the entire place was redesigned, rebuilt and redecorated. The results are stunning.

Carry on where you left off — successfully.
Kind regards,

Robin Blanchflower.

The new Sarm has been planned with flexibility in mind, and the whole area had been given over to the artists who will record there. Maintenance and tape library have moved into new Sarm offices across the road — where there is also to be a games room for those relaxing between bouts of work.

The reception area is more spacious now, there is a bigger and better kitchen, and food and drink are, as always, in the fridge — free of charge because, as Sarm director John Sinclair remarks, "Little things mean a lot to us, and it's taking care of the little things that has given us such a good rapport with artists and with producers."

Can't wait to visit a few of my old flames again!
L-Gan

Big things mean quite a lot as well: the new Sarm is holding to the old Sarm's policy of making no overtime charges, whether a session begins at 10 in the morning or 10 at night makes no difference to the studio people, or to the client's pocket.

The studio still offers a 24-hour collection and delivery service on copying and editing; and the biggest consideration of all, the equipment, is more handsomely taken care of than ever before, with the control room manifest headed by a new Trident TSM console, 40-in/40-out, 24 groups (the largest TSM so far made), Studer 24-track machines linked by the TLS locking system and — available for the first time in this country — PIRC, Programmable Insertion Record Capability. This interestingly-titled invention allows the tape machines to electronically compensate for the "hole" left between the erase and the record head when dropping in and out.

Best wishes, remember, stay cool,

HAL CARTER

The most extensive structural changes have been made in the studio area, where the striking good looks are backed up by inventive and effective acoustic design.

The studio now houses a large drum booth, the acoustics of which can be altered with clip-on hard screens to the rear of it. The entire drum area is floated on neoprene.

In the centre of the room is a very live area, of hexagonal shape, with brick floor and wooden ceiling. Behind the splendid piano is a lovely, interesting, slightly-X-cert brick sculpture by Walter Ritchie giving not only pleasure to the eye but also giving the sound board of the piano a live area to "speak" into.

Most novel of a long list of innovations are the triangular movable traps, with angled perspex vision panels directing the sound down into their rockwool-filled bases. These traps have been so designed that, when not in use around a musician, they can be stored against the walls and appear to be simply part of the decor. This should delight the tidy-minded artist (admittedly a rarity in this business) who finds serried ranks of soundproof screens standing about a studio aesthetically displeasing.

The studio design, by Peter Sarony, has as its heart the hexagonal live area, and the other shape which predominates on walls and ceiling is the triangle. The ceiling is constructed from triangular panels with black-stained hardwood edges and oatmeal hessian covers, set into a grid of stainless steel tube track, which also carries the lighting circuit. Ceiling and wall traps are constructed from tissue-faced rockwool slabs which, instead of being fixed, are suspended independently on webbing.

~~ARM~~
~~CHARM~~
~~FARM~~
~~HARM~~
SARM
~~DISARM~~
By Richard O'Brien

The important matter of mood lighting has been carefully considered, and there are eight dimmers for the studio area, operated from the control room.

THE CONTROL ROOM

The control room window has been enlarged so that it extends down to 18 inches above the floor — giving better sightlines and an increased feeling of space.

On the technical side, the Cadac monitors have been retained but have been moved farther apart to improve the stereo image.

Tape machines are now Studer A80s throughout, chosen for their standard of construction and because their locking system is, in Sarm's opinion, the only one so far which has proved to be reliable and accurate in operation. Tape wear and fringe erasure on the master during dubbing can now be dramatically reduced by the use of the two linked machines. These can also be used in such a way that, although the mixdown capacity is 46 tracks, the number of tracks available when recording is unlimited. SARM however only charge at 48-track rates when both machines are in use which accounts for possibly one third of the total time on a project — thus 48-track recording is not that much more expensive and a technically superior project is definitely the result.

Sarm always was a hot studio
can't wait to see how the
new one matches up!

Good luck.

Gary Osborne

One of the attractive features of the TSM desk is that all the monitor channels have their own EQ, auxiliary send, and panning functions, and can be routed directly to the quad/stereo buss — thus making the desk effectively an 80-in set-up when mixing.

Good sounds all over the place.
Hugh Murphy

Sarm like it Hot!

Jon Pope & Rob Boughton

9/10 SEE ME AFTER
SCHOOL

MIKE STONE

PLAY IT AGAIN SARM!

WISHING YOU EVERY SUCCESS.

LOVE,

Clive Franks

"FROM ALL AT JIM TO ALL
AT SARM - GOOD LUCK,
YOU OLD FARTS."

LOVE

JEFF WAYNE

Sticking to the very technical for the moment, it is also notable that the monitor fader functions can be reversed with the group faders — so giving 24 extra long-throw conductive plastic faders for mixing; that the desk has four-band graphic parametric EQ throughout, with swept frequency high and low pass filters — the parametric and the filter sections having separate by-pass switches so that they may be used independently, and that six auxiliary sends are available, each with its own level control and switch for pre- and post-fader selection.

Pausing only for a deep intake of breath, the description of technical appurtenances continues with the information that auxiliary sends 1 and 2 are

controlled by slide faders for convenient use as echo sends, while sends 5 and 6 are a stereo pair that may be used to obtain a stereo fold-back.

The technicalities in the control are, as they have always been at Sarm, of paramount importance. The studio's proud boast that its double-bank rack of electronic goodies as one of the most extensive in the world has yet to meet with any serious public argument. And there is room for more — there is rack mounting at the end of the desk, ready for whatever the boffins come up with next.

Best wishes
and many
"Sarm enchanted evenings"
Richard Hartley
&
Tommy Boyle

THE SARM GOODIES

Triad Mixing console. TSM 40 input 40 output in 24 groups.

Two Studer 24-track A80 Mk II tape recorders with TLS linking system

Three Studer A80 two-track tape recorders.

Triad Flexmix 8 input 2 output.

Allison electronic memory unit

Cadac monitors

Dolby and dbx noise reduction systems

EMT plate, EMT Digital and Master Room echo devices

Auxiliary Equipment:

Parametric equalisers

Graphic equalisers

Kepex noise gates

Digital delay lines

Instant Phaser

Flanger

Omnipressor

dbx compressor/expander

Westrex compressors

Marconi limiters

Teletronix levelling amplifiers

Universal audio limiters

dbx limiters

Three High-Frequency limiters

Automatic stereo panner

Wattnot product generator

Little Dipper frequency filter

Varispeed units

Marshall time modulator

Eventide harmonizer

Aphex Aural Exciter.

Microphones:

AKG, Neumann, STC, Sennheiser, Calrec, Shure, Beyer.

So much for the technicalities of the control room; it is worth mentioning that it all looks as good as it works, with the desk finished in black-stained Canadian pine — corresponding with the finish to be found on many surfaces throughout the studio.

THE COPY ROOM

A new Triad Fleximix desk has been installed here (eight-into-four) and the Studer two-tracks have been kept. Monitors are JBL L100s, and all cassette, cartridge and transcription units are rack-mounted either side of the mini desk. A last Very Important Point — a fireproof master safe has been built for storage of projects which are in progress.

Finally, there are no less than three highly efficient air conditioning systems which are good for the instruments, good for health and good for everyone's temper.

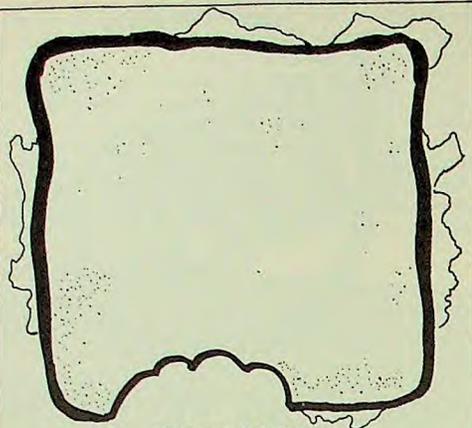
Even more finally — the price list: tape copying, £15 per hour; recording/mixing, 24-track, £52 per hour; 48-track, £72 per hour.

NB — SARM only charge for 48-track when both tape machines are in use. There is no extra charge for overtime.

Tape charge per reel, 2-inch, £60; ¼-inch stereo, £15.

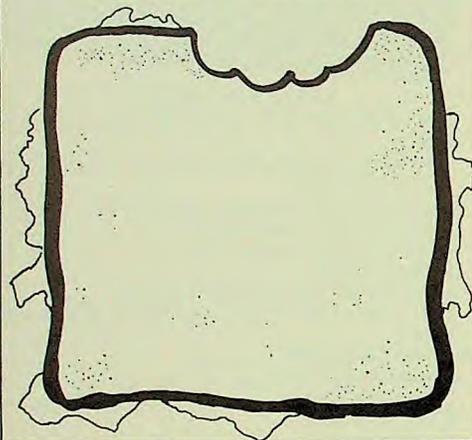


In the driver's seat of the new triad mixing consul, TSM 40 input 40 output in 24 groups, Producer John Sinclair with help from Gary Langan, Sarm's chief engineer.



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to Sarm's clientele



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DECCA FR. 13810

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Money Spinners

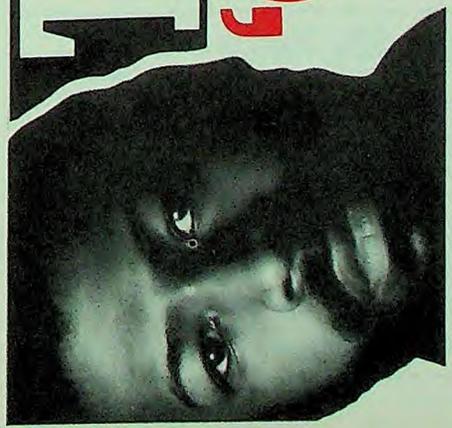
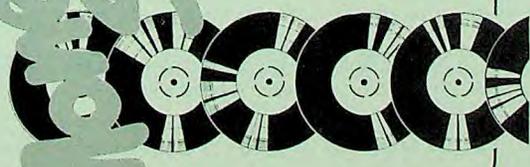
Gerard Kenny: New York, New York
PB5117

Daryl Hall & John Oates:
The Last Time
PB9324

Al Stewart: Time Passages
PB5121

Dolly Parton: Baby, I'm Burnin'
PB9321

Adverts: Television's Over
PB5128



TEDDY PENDERGRASS

'CLOSE THE DOOR'

A HIT SINGLE. B/W 'ONLY YOU'

6713



18	10	Sham 69	Polydor POSP 7	EMI 2862
19	12	EVER FALLEN IN LOVE (With Someone You Shouldn't) Buzcocks	United Artists UP 36455	Mercury 6008 603
20	15	DOWN IN THE TUBE STATION AT MIDNIGHT Jam	Polydor POSP 8	Ariola-Hansa AHA 527
21	32	BRANDY O'Jays	Philadelphia PIR 6658	A&M AMS 7395
22	22	MEXICAN GIRL Smokie	RAK 283	A&M AMS 7384
23	19	BLAME IT ON THE BOOGIE Mick Jackson	Atlantic K 11102	Mercury 6188 808
24	30	PART TIME LOVE Elton John	Rocket XPRES 1	Atlantic/Hansa K 11120
25	23	RESPECTABLE Rolling Stones	EMI 2861	Polydor 2066 936
26	36	ALWAYS AND FOREVER/MIND BLOWING DECISIONS GTO GT 236	Heatwave	Polydor Ayers 7
27	NEW	HANGING ON THE TELEPHONE Blondie	Chrysalis CHS 2266	RSD 006
28	57	I LOVE AMERICA Patrick Juvet	Casablanca CAN 132	Capitol CL 15998
29	68	TOAST/HOLD ON Streetband	Logo GO 325	EMI 2871
30	17	I CAN'T STOP LOVING YOU Leo Sayer	Chrysalis CHS 2240	RAK 285
31	26	GREASE Frankie Valli	RSO 12	Epic EPC 6595
32	18	TALKING IN YOUR SLEEP Crystal Gayle	United Artists UP 36422	EMI 2887
33	29	RADIO RADIO Elvis Costello	Radar ADA 24	EMI 2874
34	63	GERM FREE ADOLESCENCE X-Ray Spex	EMI International INT 573	CBS 6718

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450
conventional record outlets by the British Market Research Bureau Ltd.

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AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: THEME FROM WIZARD OF OZ — Meco (RCA XB 1057)
Roger Moffat: EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
Johnny Moran: JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
Colin Slade: KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
Ray Stewart: DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
Bill Crozier: STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)

ADD ONS

WHOLE LOTTA ROSIE — Martin Kelner (Atlantic K 11207)
MY LIFE — Billy Joel (CBS 6821)

Metro Radio

NEWCASTLE

ADD ONS

ALWAYS AND FOREVER — Heatwave (GTO GT 236)
HAMMER HORROR — Kate Bush (EMI 2887)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
NEVER GONNA STOP — Exile (RAK 285)
BRAVE NEW WORLD — David Essex (CBS 6705)
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)
RIDE-O-ROCKET — Brothers Johnson (A&M AMS 7400)
YOU DON'T BRING ME FLOWERS — Barbra Streisand/Neil Diamond (CBS 6083)
PHOTOGRAPH — Colin Blunstone (Epic EPC 6793)
CITY TO CITY — Barbra Dickson (CBS 6793)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
Keith Rogers: DO YOU THINK I'M SEXY? — Rod Stewart (Riva 17)
Greg Bance: STRUMMIN' — Cjas and Dave (EMI 2874)
Bernard Mulhern: BACK IN THE USA — Linda Ronstadt (Atlantic K 13133)
Tony Valence: ANYWAY YOU DO IT — Liquid Gold (Creole CR 159)

Pennine Radio

BRADFORD

HIT PICKS

Julius K. Scragg: THEME FROM THE WIZARD OF OZ — Meco (RCA XB 1057)
Peter Levy: I'M GONNA LOVE YOU FOREVER — Crown Heights Affair (Mercury 6168 803)
Stuart Francis: JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
Brian McSharry: YOU DON'T BRING ME FLOWERS — Barbra Streisand (CBS 6803)

PENNINE PICK

STAY WITH ME BABY — Kiki Dee (Rocket XPRES 4)

ADD ONS

EAST RIVER — Brecker Brothers (Arista ARIST 211)
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)
TOAST — Streetband (Logo GO 325)
ALWAYS AND FOREVER — Heatwave (GTO GT 236)

Piccadilly Radio

MANCHESTER

ADD ONS

DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
MIRROR STAR — Fabulous Poodles (Pye 7N 46118)
NEW DAY — Airwaves (Mercury 6007 193)
THEMES FROM WIZARD OF OZ — Meco (RCA XB 1057)
JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
LYDIA — Dean Friedman (Lifesong LS 403)
SHOOTING STAR — Dollar (EMI 2871)
I'M GONNA LOVE YOU FOREVER — Crown Heights Affair (Mercury 6168 803)
GO OUT AND GET SOME — Millie Jackson (Polydor POSP 013)
GLORIA PLAYS — Kay Olsson (Chrysalis CHS 2265)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: STILL THE ONE — Child (Ariola Hansa AHA 528)
Carmella McKenzie: SOMETHINGS GOTTEN HOLD OF MY HEART — Guys and Dolls (Magnet MAG 132)
Ian Calvert: GOODBYE GIRL — Squeeze (A&M AMS 7398)
Peter Grieg: HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: CITY TO CITY — Barbara Dickson (CBS 6825)
Colin Mason: DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
Jon Hawkins: JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
Stuart Freeman: ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)
Peter Quinn: GOODBYE GIRL — Squeeze (A&M AMS 7388)
John Sachs: HAMMER HORROR — Kate Bush (EMI 2887)

ADD ONS

PRETTY LITTLE ANGEL EYES — Showaddywaddy (Arista ARIST 222)
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7392)
TOAST — Streetband (Logo GO 325)
BRAVE NEW WORLD — David Essex (CBS 6705)
BABY I'M BURNING — Dolly Parton (RCA PB 9829)
KEEP YOUR HANDS ON THE WHEEL — Roy Wood (Warner Brothers K 17248)
WHY DO FOOLS IN LOVE — Mud (RCA PB 5129)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
BACK IN THE USA — Linda Ronstadt (Atlantic K 13133)
LYDIA — Dean Friedman (Lifesong LS 403)
HELLO THIS IS JOANIE — Paul Evans (Polydor 2066)

Radio Tees

TEESIDE

ADD ONS

HEY YOU YOU'RE LIKE A MAGNET — Flintlock (Pinnacle PIN 67)
I WANT TO SEE THE BRIGHT LIGHTS — Julie Covington (Virgin VS 225)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
MY BEST FRIENDS GIRL — The Cars (Elektra K 12301)
HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 903)
WHY — Andy Gibb (RSO 22)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
DON'T IT MAKE YOU WONDER — Dave Mason (CBS 6702)
LET IT GROW — Clout (EMI 2884)
HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman and Hot Gossip (Ariola Hansa AHA 527)
CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)
DON'T LET IT FADE AWAY — Darts (Magnet MAG 324)
ALWAYS AND FOREVER — Heatwave (GTO GT 236)
RADIO RADIO — Elvis Costello and The Attractions (Radar ADA 24)
I'LL BE WAITING — Robert Johnson (Ensign ENY 17)
GO OUT AND GET SOME — Millie Jackson (Polydor POSP 013)

Radio Trent

NOTTINGHAM

ALWAYS AND FOREVER — Heatwave (GTO GT 236)
HOT BLOODED — Foreigner (Atlantic K 11167)
JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
RIDE-O-ROCKET — Brothers Johnson (A&M AMS 7400)
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)
DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)
A WHITER SHADE OF PALE — Munich Machine (Oasis 5)
LET IT GROW — Clout (Carrere EMI 2884)
STRUMMIN' — Chas & Dave (EMI 2874)

Radio 210

THAMES VALLEY

HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)
NEVER GONNA STOP — Exile (RAK 287)
STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)
THE LAST TIME — Daryl Hall/John Oates (RCA 9324)
HAMMER HORROR — Kate Bush (EMI 2887)
DON'T BLAME IT ON ME — Bilbo (Lightning 551)
HOLLYWOOD ROMANCE — Lynsey de Paul (Polydor 205906)

WHY — Andy Gibb (RSO 22)
MUSIC SPEAKS LOUDER THAN WORDS — Mary O'Hara (Chrysalis CHS 2246)
TONIGHT — Mal Gray (Decca F 13806)
STAY THE NIGHT — Sailor (Epic EPC 6817)
MY MOTHER'S EYES — Connie Francis (United Artists UP 36463)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
COOLING OUT — Jerry Butler (Philadelphia PIR 6790)
PUFF THE MAGIC DRAGON — Slim Whitman (United Artists UP 36454)
DEVOTED TO YOU — Carly Simon (Elektra K 12313)

Radio Victory

PORTSMOUTH

BOTTOM TO THE TOP — Joan Armatrading (A&M AMS 7393)
HAMMER HORROR — Kate Bush (EMI 2887)
LET IT GROW — Clout (EMI 2884)
JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)
LYDIA — Dean Friedman (Lifesong LS 403)
MY LIFE — Billy Joel (CBS 6821)
IN THE BUSH — Musique (CBS 6791)
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)
YOU DON'T BRING ME FLOWERS — Barbra Streisand/Neil Diamond (CBS 6803)

BBC Blackburn

HIT PICKS

Jude Bunker: GERM FREE ADOLESCENCE — X Ray Spex (EMI International INT 573)
Nigel Dyson: LYDIA — Dean Friedman (Lifesong LS 402)
Kath Dutton: I'M GONNA LOVE YOU FOREVER — Crown Heights Affair (Mercury 9199 918)
Phil Scott: DEVOTED TO YOU — Carly Simon (Elektra K 12313)
Trevor Hall: SHOOTING STAR — Dollar (EMI 2871)
Pat Gibson: LOVE HUSTLE — Family Affair (Casino Classics CC 4)
Gerald Jackson: EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 111 82)
Pam Gillard: SOMETHING'S GOTTEN HOLD OF MY HEART — Guys and Dolls (Magnet MAG 132)
John Howden: WOMAN FRIEND — Bryn Howarth (A&M AMS 7371)
Dave Sanders: STAY WITH ME BABY — Kiki Dee (Rocket XPRES 4)

BBC Medway

PRESENTER PICKS

Brian Faulkner: I'LL STILL BE IN LOVE WITH YOU — Fivepenny Piece (Columbia DB 9055)
Jimmy Mack: WILD MOUNTAIN THYME — Gary Shearston (Magnet MAG 129)
John Thurston: BABY I'M BURNIN' — Dolly Parton (RCA PB 9329)
David Cornet: HOLLYWOOD ROMANCE — Lynsey De Paul (Polydor 2059 066)
Mike Brill: STAY THE NIGHT — Sailor (Epic EPC 6817)
Dave Brown: HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)
Tony Valence: ANYWAY YOU DO IT — Liquid Gold (Creole CR 159)

BBC Merseyside

PERSONAL PICKS

Billy Butler: RAINING IN MY HEART — Leo Sayer (Chrysalis CHS 2277)
Terry Lennaine: SUN EXPLOSION — Manu Dibango (Decca F 13810)

BBC Ulster

ADD ONS

LET ME TELL YOU — Time Machine (Rip off RIP 6)
NUTBUSH CITY LIMITS — Ike and Tina Turner (United Artists UP 35582)
SOMETHING'S GOTTEN HOLD OF MY HEART — Guys and Dolls (Magnet MAG 132)
PEGGY SUE — Beach Boys (Reprise K 14489)
SAVE ME SAVE ME — Frankie Valli (Warner Brothers K 17251)
DEVOTED TO YOU — Carly Simon (Elektra K 12313)

Indisparne

Brand New Single "Brand New Day" Single 6007 195 Brand New Tour

As well as a brand new single & the largest UK tour for any major band this year, there is a brand new live double album "Magic in the air," released November 17th.

NOVEMBER

10th BRIDLINGTON SPA Royal Hall
11th LANCASTER University
12th BIRMINGHAM Hippodrome
13th OLDHAM Queen Elizabeth Hall
14th NOTTINGHAM Theatre Royal
15th MANCHESTER Free Trade Hall
16th GLASGOW Apollo Theatre
17th ABERDEEN Capitol
18th DUNDEE Caird Hall
20th EDINBURGH Odeon

21st MIDDLESBROUGH Town Hall
22nd YORK University
23rd DERBY Assembly Rooms
25th LOUGHBOROUGH University
26th WOLVERHAMPTON Civic Hall
27th LEICESTER De Montfort Hall
28th BLACKBURN King Georges Hall
29th COVENTRY Theatre
30th LONDON Wembley Arena
(Empire Pool)

DECEMBER

1st BRISTOL Colston Hall
2nd SWANSEA Brangwyn Hall
3rd CARDIFF Top Rank Suite
4th PRESTON Guildhall
5th LIVERPOOL Empire
6th BLACKPOOL Opera House
7th To be announced
9th LEEDS University
10th STOKE-ON-TRENT Jollees
11th PORTSMOUTH Guildhall

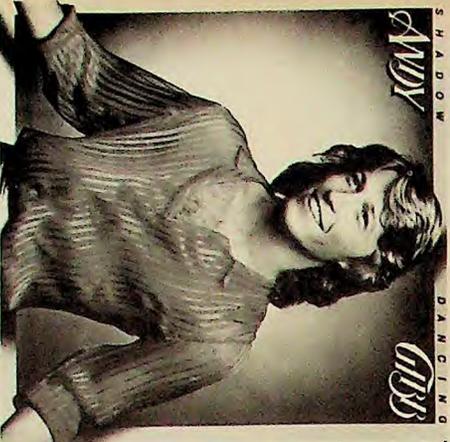
12th BOURNEMOUTH Village Bowl
13th BRIGHTON Dome
14th PLYMOUTH Poly
15th BATH Pavilion
17th BRADFORD St. Georges Hall
18th SHEFFIELD City Hall
19th To be announced
20th NEWCASTLE City Hall
21st NEWCASTLE City Hall
22nd NEWCASTLE City Hall

November 8th Essex University (Rock Goes To College BBC2)



marketed by
phonogram

10	7	Rose Royce	Whitfield K 56527	40	36	Van Morrison	Warners Brothers K 96926
17	24	LIVE AND MORE Donna Summer	Cashbanca CALD 5006	47	NEW	MR. GONE Weather Report	CBS 82775
18	12	I'M COMING HOME Tom Jones	Lotus WH 5001	48	NEW	EVERGREEN Acker Bilk	Warwick PW 5045
19	20	TO THE LIMIT Joan Armatrading	A&M AMLH 64732	49	42	COMES A TIME Neil Young	Reprise K 54099
20	NEW	LIVE Manhattan Transfer	Atlantic K 50540	50	34	RUMOURS Fleetwood Mac	Warner Brothers K 56344
21	19	YES TORRATO Yes	Atlantic K 50518	51	23	MOVING TARGETS Penetration	Virgin V 2109
22	18	PARALLEL LINES Blondie	Chrysalis CDL 1192	52	30	NEVER SAY DIE Black Sabbath	Vertigo 9102 751
23	21	WELL WELL SAID THE ROCKING CHAIR Dean Friedman	Lifesong LSLP 6019	53	-	ELVIS 40 GREATEST Elvis Presley	RCA PL 42691
24	NEW	ALL MOD CONS The Jam	Polydor POLD 5008	54	38	GO 2 XTC	Virgin V 2108
25	22	LEO SAVER Leo Sayer	Chrysalis CDL 1198	55	58	STREET LEGAL Bob Dylan	CBS 86067
26	15	BLOODY TOURISTS 10cc	Mercury 9102 503	56	55	NEW BOOTS AND PANTIES Ian Dury	Siff SEEZ 4
27	17	STAGE David Bowie	RCA PL 02913	56	49	NATURAL HIGH Commodores	Motown STML 12087
28	37	EXPRESSIONS Don Williams	ABC ABCL 5253	58	41	DON'T LOOK BACK Boston	Epic EPC 86057
29	45	ECSTASY Various	Lotus WH 5003	59	31	20 GOLDEN GREATS The Kinks	Ronco RPL 2031
30	NEW	INNER SECRETS Santana	CBS 86075	60	-	BAT OUT OF HELL Meat Loaf	Epic/Cleveland INT EPC 82419



ANDY GIBB

His Latest Album

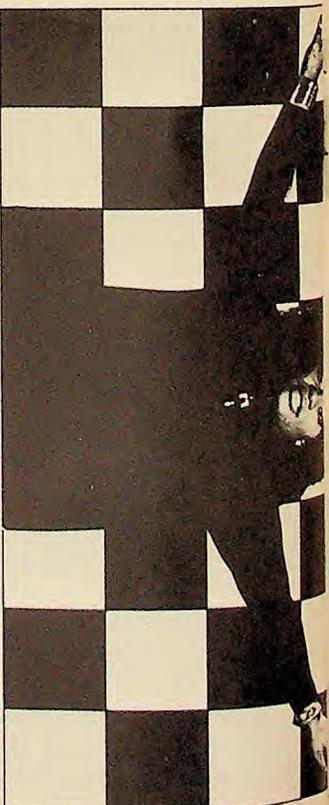
CONTAINING HIS NEXT HIT

WHY

Album RSS 0001 Cassette TRSS 0001

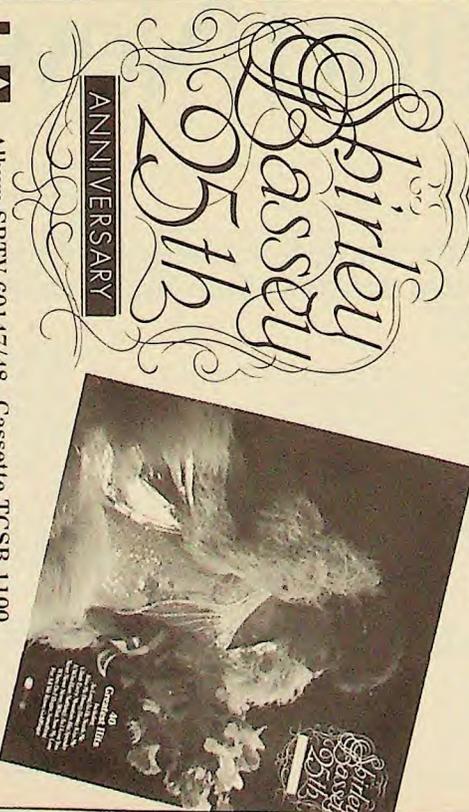


CONTAINS 13 TRACKS



EXILE
Loleatta Holloway's new album, including the disc hit 'I May Not Be There When You Want Me (But I'm Right On Time)' and both sides of the single 'Only You/You Light Up My Life' SSOL 111.
Legend Repertoire Division, EMI Records Ltd., 91 Tottenham Court Road, London W1P 0JL. Tel: 01-489 7144. Sales and Distribution: 13 Upper Woburn Road, Hayes, Middlesex. Tel: 01-759 4332. Fax: 01-759 4331.

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



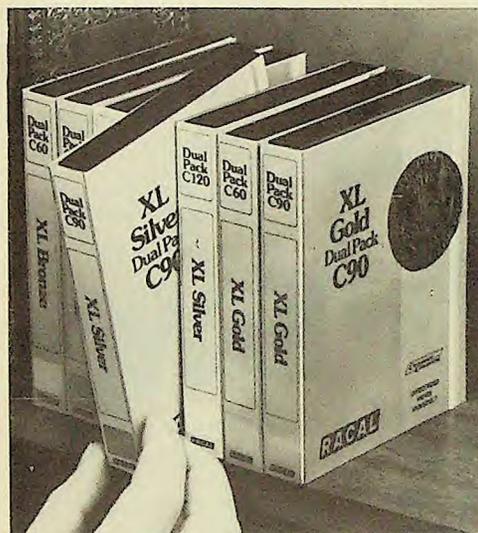
EM Album SBT V 60147/48. Cassette TCSB 1100.



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Availability	C60	C90	C120
Gold Super Deluxe	●	●	
Silver Deluxe	●	●	●
Bronze Standard	●	●	

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- Colour coded by grade and cassette length.
- Manufactured by RACAL the tape professionals.

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Big pre-Christmas promotion!

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magazine

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Mirror POP*

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Pages of the Daily Mirror
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November.



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POS material and
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EMI's Cinderella section turns in a £3m jackpot

A HANDSOME round figure is £3 million, and that is the turnover reached this year by the imports operation of EMI International. What started about 15 years ago as a service for foreign licensors and for the dealers, not even really intended as a profit making arm of the business has gradually forced recognition of its own commercial prospects.

Turnover has increased from about £50,000 a year, a mere teacupful in EMI's corporate lake, to £3 million, very slowly at first but with increasing rapidity over the past four or five years. Its own special sales forces went on the road a short while ago.

The growing importance of exports, international promotion of UK artists and exploitation of overseas artists and imports which all come under the heading of EMI International has been approvingly acknowledged by the parent company.

For so long the wearer of a slight Cinderella image, International finally went to the ball and did it in quite some style at this year's GRD sales conference. With just over a year as division chief behind him, Paul Wats gave the presentation. Choosing a glamorous James Bond theme to lead into colourful, slickly-produced audio visuals, which were clearly aimed at upgrading EMI International's image in the minds of executives, staff and salesmen, Wats stressed: "The UK is only a very small part of a very big world and we have to make sure that we have a sizeable share of whatever is going, wherever it's going".



PHIL LLOYD: Co-operation with the parent company is emphasised.

The division this year won the Queen's Award for Industry for its increase in exports from £3 million in 1975 to £10 million in 1977.

The value of export business still clearly outstrips that of earning from imports, but to the UK dealers and record buyers who cannot spend all their waking hours thinking about Britain's foreign currency earnings, the imports are of more immediate interest. It is these which can be seen and bought, offering extra profit to the dealer and wider choice to the public.

As Wats pointed out at the conference, and as imports manager Phil Lloyd continues to emphasise, both the import and export operations always co-operate with

by
TERRI ANDERSON

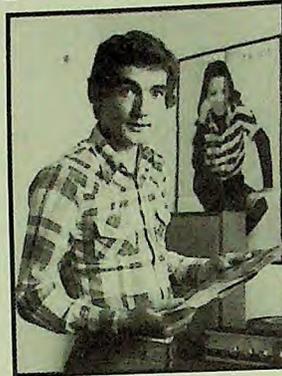
the UK parent company and with companies in overseas territories to avoid the unpleasantness of parallel imports/exports.

The import department has a fairly free hand in its search for overseas product which looks like selling here. But when a particular imported single or LP starts to move fast and EMI decides to take over, often with a deal which means copies will be pressed in the UK, imports graciously bows out.

"We are an import company," Lloyd explains, "but at the same time we are part of the EMI group of companies and although dealing with other record companies all over the world, we are, for example, the official importers for WEA repertoire. We support EMI group companies."

Instincts

The imports operation enjoys increasing rapport with the rest of GRD. Lloyd is delighted with the enthusiasm and support in Manchester Square which swings in behind many projects started at Blythe Road, Hayes — the imports department's office and warehouse.



RON STEGGLE: His responsibility is marketing the imports.

A recent case is that of the French group Telephone, picked up initially by imports' own A&R instincts but followed through by Peter Buckleigh and his men who decided they wanted to release the single and do the marketing and promotion on it themselves. Imports will take the joint effort the logical step further by taking care of the release and selling of the LP.

Careful to push home the fact that the imports division has a separate business identity of its own, however co-operative it is with the rest of the EMI group, Lloyd stressed that similar joint efforts are made with other companies for which it imports.

"We would do the same with WEA product, reporting our enthusiasm to David Clipsham and co-operating with him".

The imports operation aims for modest sales figures, and inevitably sales figures on imports will be low in comparison with records produced here. But profit is relative and profit is good for the company, the switch from selling imported records to making a deal and pressing product here only comes when a record is obviously a very good bet — so import sales stop, but the title goes on selling.

For the dealer who has started with imports on his shelves, the only change is that he needs to switch his order from one EMI depot to another. He makes the same profit and he is ahead of many who only start ordering when the record is climbing fast.

Propositions

On the subject of profit, the UK dealer is offered margins which compare well with home-produced records. EMI gives 30 per cent on US imports, 36 per cent on European, and 30 per cent on tapes across the board. This, Lloyd agreed, was rather less spectacular than the very low price tags on much of the imported product which can be bought at wholesalers and one-stops. Sometimes the dealer price on such records is low enough to allow the retail to mark-up 50 per cent or more, and still sell at a price which undercuts the multiples.

Lloyd conceded the attractiveness of such propositions to financially embattled dealers. But, he reasoned, the legitimacy of such product had to be questioned. Simple maths would show that in many cases the product would have to be despatched at an impossibly low price in its country of origin to allow for its low cost to the UK dealer after all import charges are made. No-one, Lloyd asserted could avoid the strong suspicion that such product

could be counterfeit or even stolen. The 10,000 square feet of warehouse space at Blythe Road, he stated, houses only absolutely proven, bona fide imports. It is for the retailer to make his choice between suspicion of illegitimacy and certainty of genuine legal product.

While Lloyd, helped by discussion with colleagues, mainly takes care of the search for, and decisions about, products to import, the job of marketing the records is dealt with by his assistant, Ron Steggle. Everyone appreciates that imported records cannot simply be brought in in the large quantities that the EMI operation deals with and merely listed for the dealer for him to pick a few at random on the off chance that his shop will shift them.

A measure of the imports operation's rise in status and commercial significance is that after a gap of a number of years it has again got its own sales force on the road servicing 600 dealers and helping them to select their import stock. Equally important, the marketing and promotion budget is bigger this year than ever before.

Persuasive

All this is concerned with moving the product once it is actually on UK soil. The job of getting it here falls to Nick Highton, head of administration. His description of what can be involved in organising the collection, listing, clearance and freighting of record shipments from many and varied parts of the world makes the listener feel old and tired, but Highton's calm is unruffled, and his spirit unbroken.

The message from Lloyd and the imports men to the dealer is simple and persuasive: imports are solid if not huge business. Multiples by and large don't stock them. Where they do, Lloyd urges the independents to remember, they receive absolutely no discount from EMI. They must take them on identical terms to small shops and must cut their own margin to do any retail discounting. Imports, the importers persuasively urge, are an extra, steady, interesting source of profit to the independents.

Lloyd is happy to say the message is getting through. Enquiries at Blythe Road are steadily increasing and the salesmen are having a good response. Equally more and more attractive offers are coming from companies abroad to EMI Imports. Next year, for the first time EMI's imports manager will be at Midem, looking for exclusive deals and what he settles for is intended to add to that margin of choice for retailer and UK record buyer.

And a last word from Lloyd is aimed at dispelling lingering ideas among some dealers that imports have to be by minority taste artists playing minority taste music or that they will be asked to stock Andean shepherd flute airs and recordings of rutting elephants in the Himalayan foothills, although, as Lloyd pointed out, one of his most successful specialist lines is recordings of birdsong from around the world.

Many big name artists have product out in one country and not another and compilations especially vary noticeably from one territory to another. Also, imports can offer an early chance to stock strong commercial pop and rock material which is headed for later success in our charts.

Exclusive deals now held by EMI imports are the DRG show music label, Walt Disney, WEA all from the US, Preisser (classical) from Austria, MPS (jazz) from the Black Forest; CTI from Germany, UA from America and Europe, and of course, Capitol.

Lightning Records New Wave Chart

- | | | |
|-----------|-----------------------------|---------------------------|
| 1 [1] | ELECTRIC CHAIRS | Blatantly Offensive |
| 2 [3] | STIFF LITTLE FINGERS | Alternative Ulster |
| 3 [4] | ANGELIC UPSTARTS | Murder Of Liddle Towers |
| 4 [14] | M [Original Label] | Moderne Man |
| 5 [4] | ALTERNATIVE TV | Action Time Vision |
| 6 [6] | RIVVITS | Saturday Night |
| 7 [12] | NEVILLE & PUNTERS | Boys On The Dole |
| 8 [7] | CHELSEA | Urban Kids |
| 9 [5] | DAVE GOODMAN | Justifiable Homicide |
| 10 [11] | SAMSON | Telephone/Leavin' You |
| 11 [10] | GANG OF FOUR | Damaged Goods |
| 12 [9] | BOOTS AND BRACES | Right To Work |
| 13 [16] | FALL | Bingo Master's Breakout |
| 14 [20] | PHYSICALS | All Sexed Up |
| 15 [21] | CABARET VOLTAIRE | Talk Over |
| 16 [15] | BLITZKREIG BOP | U.F.O. |
| 17 [19] | SNIFTERS | I Like Boys |
| 18 [13] | MARK BEER | Isolations |
| 19 [12] | TIGHTS | Howard Hughes |
| 20 [18] | RAPED | Cheap Night Out |
| 21 [25] | EUROPEANS | Europeans |
| 22 [23] | BLUE STEAM | Lizard King |
| 23 [27] | TRIBESMAN | Rocking Time |
| 24 [★] | EATER [12" Limited Edition] | Get Your Yo Yos Out |
| 25 [★] | A.T.V. | Love Lies Limp |
| 26 [★] | SPIZZ OIL | .6000 Crazy |
| 27 [22] | JOY DIVISION [12"] | Ideal For Living |
| 28 [28] | STOAT | Up To You |
| 29 [★] | NIPS | All The Time In The World |
| 30 [★] | SPHERICAL OBJECTS | The Kill |

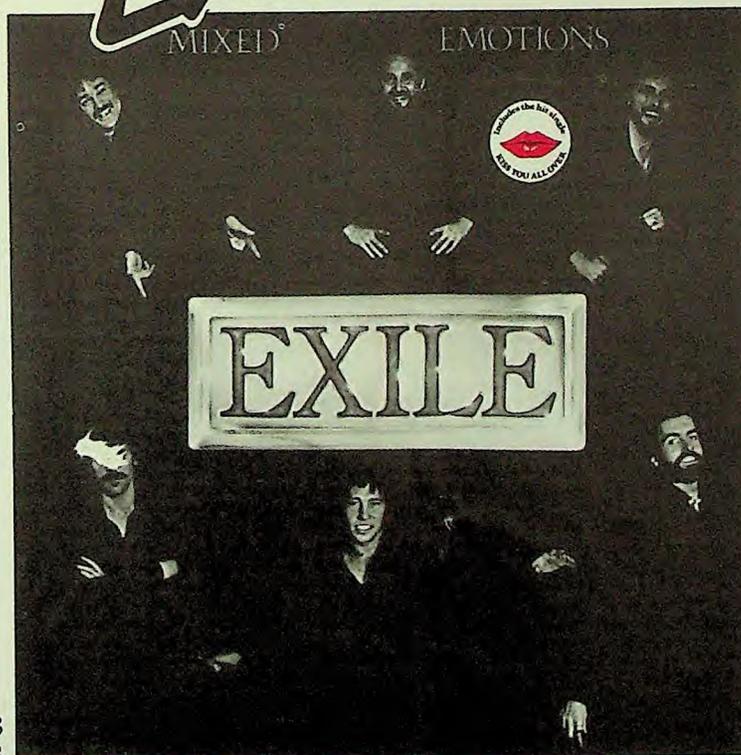
PLUS

SHAM 69 I Don't Wanna
BLAZING SONS Chant Down The NF
SEX PISTOLS Anarchy, Holidays (pic), Submission
IAN DURY [12"] Sex and Drugs
FAN CLUB Avenue

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Lots of Kisses, with Mixed Emotions. Exile.



Exile's new album 'Mixed Emotions' features 'Kiss you all over' which got a gold in America and topped the charts for weeks on both sides of the Atlantic. Plus their great new single 'Never gonna stop' and 7 other exciting tracks on RAK records and tapes.

SRAK 533
TCSRAK 533

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MIDDLESEX
ENGLAND
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ALBUM REVIEWS

Chicago turn in a winner

CHICAGO
Hot Streets. CBS 86069. Twelfth album from hot established band. More commercial flavour than before while retaining much of their tried and tested formulae. Top tracks: Little Miss Lovin' and Love Was New. A big seller that will be helped by singles action. ●

● **CHART CERTAINTY**
Sales potential within
respective market

*** Good
** Fair
* Poor

HEART
Dog and Butterfly. Portrait PRT 83080. Producers: Artists, Mike Flicker, Michael Fisher. Rather a disappointing collection of frequently heavy and/or rather featureless songs, from a band whose previous LPs have been alive with invention and tough, melodic rock. Plenty of melodrama in the performance, so it might be unfair to dismiss it as a pot boiler — but it sounds suspiciously like it even to one who has been a Heart admirer from the first release here. A

mediocre rather than bad album, and with Heart's reputation and CBS marketing it should chart. ●

ISAAC HAYES
Chronicle. Stax STM 7003. Artist currently completing short UK tour and this mid-price album (rrp £2.85) is more or less a greatest hits compilation. Tracks include Shaft, Walk On By, Never Can Say Goodbye and I Stand Accused. Good value for money. ***

SLADE
Slade Alive Vol 2. Barn 2314 106. Recorded on tour in USA and UK, this LP shows that Slade are still one of the better live rock acts around. Old favourites include Take Me Back 'Ome, Mama Weer All Crazee Now and Gudbuy T'Jane. Also some newer material. A worthwhile collection, but the band need to do some hard gigging to re-establish themselves in the top bracket. ***

STEPHEN STILLS
Thoroughfare Gap. CBS 82859. Stills' first UK released album for over two years. More rock orientated than before. Ten tracks, none of them duff, includes versions of Not Fade Away and Greg Allman's Midnight Rider. ***

DAN HILL
Frozen In the Night. 20th Century BT 558. Producers: Matthew McCauley & Fred Mullin. Earlier this year Hill scored heavily with Sometimes When We Touch, one of the most moving love songs of the last 12 months and his new album contains a similar pot-pourri of ballads. His voice is distinctive and the songs are framed by very attractive musical backings. With exposure, this album will deservedly sell very well. ***

PATRICK MORAZ
Patrick Moraz. Charisma CDS 4015. Producer: Artist. Though he is better known for his association with Yes and now the Moody Blues, this virtuoso keyboard player, who



CHICAGO: Proudly displaying their collection of records, Chicago's latest album is a chart certainty.

first gained attention with Refugee, has clocked up three solo albums for Charisma. This latest is by far the most ambitious of the three, attempting to explore the effect of civilisation on the primitive world using only keyboards and a wide range of percussion instruments, plus on one track the vocals of Pacific Eardrum's Joy Yates. If the concept sounds a bit pretentious, the actual result is an extremely listenable sound. Although Moraz will not be able to perform any of his own material before the New Year, he will be under the spotlight during the Moody Blues world tour. ***

VANGELIS
The Best of Vangelis. RCA PL 25174. Features eight numbers from the Greek keyboards maestro's four RCA albums including So Long Ago, So Clear co-written and sung with Jon Anderson of Yes. Difficult to see established Vangelis fans buying this, but will serve as an excellent introduction to those not acquainted with his versatile musical abilities. **

SHOOTER
Shooter. EMI International INS 3020. Producer: Derek Lawson. There is a theory held by some in the record business that all groups with names ending in "er" are bound to fail but this hard gigging band — they have recently toured with Smokie and then Suzi Quatro — are out to disprove it. Honest British rock that they serve up has perhaps one main flaw, which is that no tracks really stand out. **

LINDISFARNE
Nicely Out of Tune. Charisma CAS 1025. Producer: John Anthony. Re-issue of the excellent 1970 album in its original sleeve and with its original prefix, timed to co-incide with the group's renewed popularity. **

Donegan puts on the style



LONNIE DONEGAN
Sundown. Chrysalis CHR 1205. Producer: Adam Faith. As a vigorous and totally unapologetic veteran of skiffle and anglicised r&b Donegan has again come up with a very good LP in a musical category of one; no-one else is doing it, and no-one else could do it with his enjoyment and authority. There is a good cast behind the star and the producer can fairly claim to know what he's doing. Perhaps this time the public will give Donegan the resounding hit he deserves. In-store play to Christmas shoppers strongly advised. ***



Patrick Moraz

SARAH BRIGHTMAN & HOT GOSSIP

The controversial dance group Hot Gossip who put the naughty bits into Kenny Everett's Video Show are now making waves with their debut single.

I LOST MY HEART TO A STARSHIP TROOPER

Straight into the charts.
A Hot Record
from Hot Gossip!



AHA 527 Also available as a 12" single (limited edition) AHAD 527/12

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

David Essex

*Follows up his Phonogram hit "Oh What a Circus"
with another hit single.*

"GOODBYE FIRST LOVE"

Single 6007 194

On Tour

Nov 26th Dublin, R.D.S. Hall
Nov 27th Belfast, King's Hall

Nov 29th Glasgow, Apollo
Nov 30th Cardiff, Sophia Gardens
Dec 2nd London, Empire Pool, Wembley

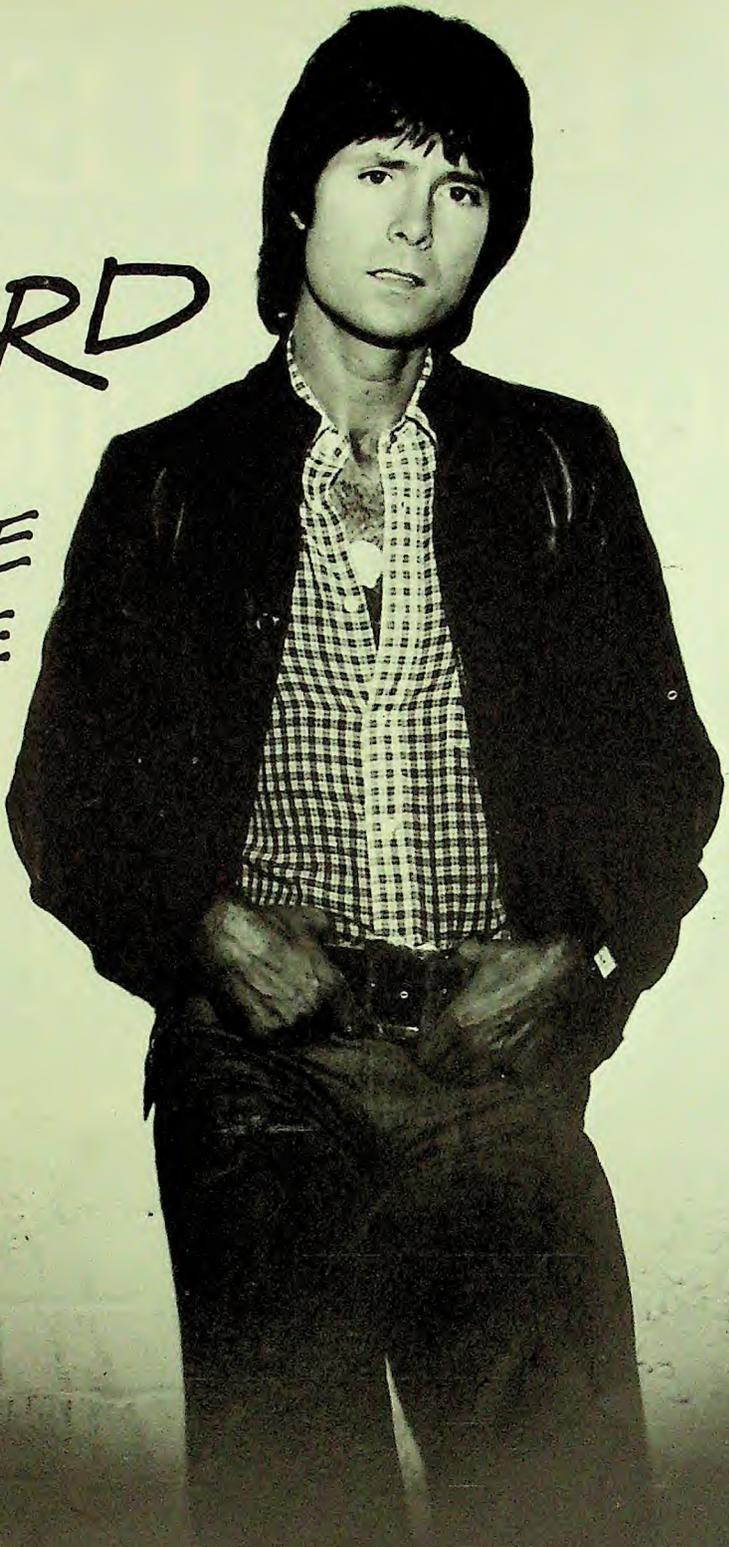


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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
CROWN HEIGHTS AFFAIR I'm Gonna Love You Forever Mercury 6168 803 (Phonodisc)	November 10	Galaxy Of Love (24, 1978)	Already considerable impact from tracks being played in discos, featuring for some weeks <i>Music Week</i> , disco chart.	More disco orientated cut, with strong flip Say A Prayer For You, than general, more pop orientated recent hit. Solid beat on both, much use of falsetto back up vocals producing strong single, though unlikely to improve chart position of last From LP, Dream World (6372 754)
MANU DIBANGO Sun Explosion Decca FR 13810 (Selecta)	October 20	None	12" disco version, first 10,000 copies.	Coupled with previously released excellent disco cut, Big Blow, which makes weighty double, particularly 12" form. No justice if this does not make charts particularly when compared with what often does. Lots of pace, rhythm, atmosphere. Worth pushing.
ALICIA BRIDGES I Love The Nightlife Polydor 2066 935 (Phonodisc)	Re-vitalised, October	None	Special 12" disco version. Press biog, photos of lady. Reviewers chastened by letter headed Re-Cap "You may have overlooked this record when it was first sent to you". Recent extensive radio, disco plugging.	Although no disco chart showed record when first company notification received of perhaps having missed out on record's class am willing to concede: fine disco, subtle backing, strong, vibrant, powerhouse vocals with distinctive diction, deserves major chart place.
ROD STEWART "Da Ya Think I'm Sexy?" Riva 17 (WEA)	November 10	14 hits, 1971 onwards with one re-entry (Sailing), one re-issue (Maggie May) which can be added	Advance release airplay, from soon advertised LP Blondes Have More Fun (RVLP 8, issued November 17) with UK tour commencing December 2. (Manchester December 2, 3, 5), Leicester (8/9); Brighton (11, 12, 13); Birmingham (16), London 21-23).	Disco Rod with Euro nacking produces top 5 single. Exquisite Dowd production. Stewart's vocals hard, driving, clipped, giving like Stones, Miss You, star class touch to form of music, often stronger than artist. Lyric would have been airwave banned 10 years ago.
CHILD Still The One Ariola AHA 528 (Pye)	October 20	Very ambitious press release, When You Walk In The Room, no Top 30 placing rather highest 43 (5 weeks chart). It's Only Make Believe (10, 1978).	Endless coverage teen magazines, radio, television. Sinn's accompanies advertising, debut LP, Child (November 17). Five-a-side charity football match with major stars and others, Wembley Empire Pool, November 5.	Throbbing, emotional, heart-rendering lyric, tune, hooks group for chart heights. From live gig reactions careful nursing of band in teen appeal mould playing-off with this third single continuing planned image.
THE CARS My Best Friend's Girl Elektra K 12301 (WEA)	October 27	None	First picture disc in history? sale price as standard, 90 RRP. Considerable information on record, band history to media personnel. Advertising in trade, music press journals. Special company "push".	Pleasant, inoffensive behind the times US, new wave with band only capable of charting here with concerted promotional effort. Left to itself record, group: ordinary. From album The Cars (Elektra K52088). Press info claims latter "critically acclaimed." Chart record.
ANDY GIBB Why RSO 22 (Phonodisc)	October 27	I Just Wanna Be Your Everything (26, 1977), An Everlasting Love (10, 1978)	Recent hit EP; from Bee Gees, Gibb brothers family. Features in teen, girl magazines with interviews in recent weeks. Girl orientated picture sleeve of artist.	Vocal mannerisms groomed for perhaps one-day Bee Gees membership; so familiar Barry Gibb composition, particularly on chorus plus back-up vocals. Three producers listed but why? Tailor-made for charts with Gibb, along with Child, becoming late 1970's throbbers. From LP, Shadow Dancing.
M Moderne Man MCA (EMI)	October 27	None	Formerly available via Do It Records with high import sales. First 10,000 colour bags.	Due to reasons beyond copy control warm review of import omitted some weeks back. Catchy, infectious disc which might now chart with extra promotion building on already given airplay.
PAUL EVANS Hello, This Is Joanie Polydor 2066 932 (Phonodisc)	October 27	Seven Little Girls Sitting In The Back Seat (25, 1959); Midnight Special (41, 1960) First record, with The Curls	Special media biog tracing time between now, past hits.	Sheer corn. Girl vocalised chorus gives must commercial pop element of any 1978 disc of this idiom. Bubbles along in its simplicity. With airplay, hit.
THE BROTHERS JOHNSON Ride O Rocket EP AEM AMSP 7400 (CBS)	October 27	Strawberry Letter 23 (35, 1977) Ain't We Funkin' Now (35, 1978)	12" edition, four track EP (although Rocket Countdown, 0.51), colour sleeve, pic of brothers, general sleeve ads for other AEM records.	Immediate follow-up to last (left charts October 7) with main cut from LP, Blam (AMLH 64714), flip sides, Dancin' And Prancin'; Thunder Thumbs And Lightin' Licks (from Look Out For No 1, AMLH 64567). Still no 45 release for evocative, hit sounding, So Won't You Stay (S172 Blam) as AEM stay with funky disco. Should chart this 45.
CARLY SIMON Devoted To You Elektra K 12313 (WEA)	October 27	You're So Vain (3, 1972), The Right Thing To Do (17, 1973), With James Taylor, Mockingbird (34, 1974)	Normal extensive servicing of various outlets by company.	From LP, Boys In The Trees (K 52066). Duets with husband James, combination which gave Carly chart return after single solo successes dried up. Slow, romantic, number which would have definitely charted five years back but now? A chance if airplay heavy enough.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
DAVID ESSEX His Greatest Hits CBS 10011 (CBS)	November 3 Essex now signed with Phonogram. Album gathers together hit material from CBS contract days. Also gains from current Essex, CBS single, Brave New World	Among albums, David Essex (CBS 65088); Gold And Ivory (850 B); On Tour (9500). Also, Evita stage cast album. No Phonogram album scheduled.	Likeable, East End Born, discovered by Derek Bowman. After theatre, record flops, eventual deserved success in theatre, film, record. Became face adoring every teen magazine but also meaning something to adults. US, world-wide sales, currently Evita (left show November 4) with another UK singing tour coming.	Obvious help with CBS released Top 75 hit, Brave New World (CBS 6705), recent Phonogram major charting Oh What A Circus (3, 1978). Single ads for CBS release, trade, consumer, as also for album. Although Essex's, Phonogram activities related to their available product cannot but help spin-off into his package (even though titles in one form or another, recorded/live, appeared on several CBS albums of artist) hence forthcoming UK tour should aid. Tour dates: Dublin (November 26); Belfast (27); Glasgow (29); Cardiff (30); London (2). In recent various press, radio, television interviews, appearances. Artist, household name. Only relative quietness of album cover should prevent further CBS-Exsex sales. Although cover lists hits, front, back, visually the LP does not capture excitement of word hits nor pay any reference to past in sleeve notes of any length, discography, eventology or whatever.	Bar one Essex single hits included plus recent CBS hit, although no mention of this other than title on album cover, sleeve. Hence inclusion, Rock On (3, 1973), Lamplight (7, 1973), America (32); Gonna Make You A Star (1, 1974); Stardust (7, 1974); Rolling Stone (5, 1975); Hold Me Close (1, 1975); If I Could (13, 1975); City Lights (24, 1976); Coming Home (24, 1976); Cool Out Tonight (23, 1977). Fans though will be disappointed at mysterious non-inclusion, Stay With Me, Baby (45, 1978) since exclusion ruins ideas of complete set of artist hits. Other tracks on LP, Streetlight, Ooh Love (issued as single), On And On, All The Fun Of The Fair. Fairly well arranged chart programming, not in historical chart, release, order. Reasonable sales with extra potential if new Phonogram single keeps him well in limelight.
EXILE Mixed Emotions SRAX 533 (EMI)	November 10 Follows number six charting single, Kiss You All Over, also recent promotional tour by band	None available in this country.	Group in existence since 1960's but only now finding real fame, partly due to link-up with producer Mike Chapman. Previously band played college, school circuit basing style on whatever around at time with own identity taking form in 1970's. Six-piece group with much build around vocals, songwriting of James P Pennington. Promotional UK tour, including TOTP.	New single, Never Gonna Stop (November 10), edited down from LP cut with advertising along with album. Strong rhythmic number with good chorus. Instant success obviously sort out LP from mirians of others fighting for attention this time of year. LP promotion, Daily Mirror phone-in, linked with Mirror competition for £500 worth stereo equipment. In addition, 400 cassettes of album with special Exile inlays for radio network distribution, major UK dealers, press, along with 1000 press kits. Large quantity, quality T-shirts for distribution in right areas. Group not in UK for LP promotion (although recent visit yielded considerable press on band, plus several TOTP appearances) but special promotional film of band will be available for television outlets. Private PR, Bill Harry (01-229 4372) with EMI, LRD, press-lady Didy Lake (01-486 7144).	Much will depend on success of new single, Never Gonna Stop (S172, though edited down for 45 release) as to whether this fairly good pop LP will sort itself out from Christmas stream of available product, so picking up above average sales, if new single charts then means album has two strong opening cuts for in-store consumer listening, namely addition of band's first US hit, You Thrill Me. Doubtless song strong enough to do same here, if re-issued, now that opening cut of album side 2, Kiss You All Over given band footing in the UK market. Strong cuts already mentioned with others pleasant, containing some good ideas but basically undemanding, lacking the grit, fire, economy of either You Thrill Me or Kiss You All Over, depending on a great deal on production, instrumental enrichment.
AFRICIAN DUB Joe Gibb & The Professionals All mighty Lighting LP 10 (WEA) Chapter Two Lighting LP 11 (WEA) Chapter Three Lighting LP 12 (WEA) DR ALIMANTADO Best Dressed Chicken In Town Greenleevis GREL 1 (EMI)	November 3 Previously only available as highly priced imports in specialised reggae shops, now general release but not in cassette form. November 3 First album on new reggae record company via major company distribution	Gibbs, famous Jamaican producer with material via many artists including product by Dennis Brown, Culture, Albia & Donna, Dr Alimantado album, collection of previous selling singles.	Gibbs, arguably best-known JA producer, famous studios, responsible for countless reggae hits, man behind countless artists with expertise also resting with Errol Thompson, said by many to be genius behind making Joe Gibbs studio into hit-making factory. Thompson being co-producer, sound engineer, Alimantado, legendary Jamaican singer with considerable following, work with known JA artists, producers. Several Jamaican reggae number one's including Gimme Mu Gun, I Killed The Barber.	Servicing of reggae areas where import version already known, much sought-after, with relevant advertising. Front page WEA, dealer-trade journal What's Happening with special feature by Vivien Goldman (Volume 2, WEA No 4). Catchy, colourful record covers. Expected good press in general music papers where reggae covered, appreciated. Dr Winston Alimantado, major push since debut album from Greensleeves. Single from LP (formerly available 1974, much wanted), Best Dressed Chicken In Town, released November 17, 7" yellow vinyl. Posters, fly-posting, relevant ethnic sales points but concern with general record market.	African dub albums obvious gems for reggae enthusiasts with also sales potential in being good introduction, guide to reggae. Chapter one, most simple element of dubbing with removal process from one-time whole, leaving here bass, drums, paramount on mix. Chapter 2 continues juggling of instruments with particular emphasis on bass with 'picking' guitar, with rhythm guitar, then keyboard. Chapter Three sees more dramatic use of mixing disk with often overwhelming, heat-hitting sound with particular use of echo on drums, tambourine, bass. First two albums, less dressed with third, nightmare explosion of musical colourings. Alimantado cuts bring together classic artist recordings, many of which in 45 form collector's items. Particular cuts liked by me, I Shall Fear No Evil (22T5), Ride On (S2T3) with forthcoming single also strong cut but not likely to achieve cross-over sales into general pop market.
THELMA HOUSTON Ready To Roll Tamla Motown STML 12098(EMI)	November 10 First solo album available for release since December 1977 with renewed interest in artist springing from continued recording with Jerry Butler.	Thelma Houston (MWS 7003); Anyway You Like It (STML 12049); The Devil In Me (STML 12075). With Jerry Butler, Thelma & Jerry (STML 12063); Two To One (STML 12092, released this September).	On verge of success without quite finding until worldwide 1977 smash, Don't Leave Me This Way (13, 1977), plus considerable acclaim for work with Jerry Butler. Grounding in gospel, discovered by Steve Gordon, manager 6th Dimension. Recorded, produced by Jimmy Webb, Sunflower album for ABC, Countless TV, radio appearances with Vegas season. Several UK visits, promotion, performing.	No special promotion envisaged although there will be usual concentration on most likely markets, with some advertising expected in black, disco orientated magazines, papers. Mail-out to papers, DJs, programmers with big notes with pictures of artist available. Visit from artist unlikely, although at one time it was hoped there might be a television booking.	Above average album but for all that unlikely to alter basic problem for artist of how to build on major 1977 hit which gave wider audience. Contains good pop songs but these lack killer sparkle lifting them above part of general good album package. Interspersed through album number of floor, disco cuts with most prominent third track of each side, particularly side one, I Wanna Start My Life Again, where now familiar bass disco runs very evident. LP offers good value for fans, general m.o.r., Tamla styled buyers but without at least one powerful number unlikely for it to sell with any real noticeable impact in general record store.

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marketed by
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ALBUM REVIEWS

RICHARD WRIGHT
Wet Dream. Harvest SHVL 818.
Producer: Richard Wright. The second solo album from a member of Pink Floyd, and there are more than enough followers of that band who will be willing to pay for Wright's own recording effort. Floyd's keyboards player has surrounded himself with some highly-respected session musicians and the music is distinctive and at times highly colourful.

VARIOUS ARTISTS
America's Greatest Hits. BBC Records BEDP 013. **Producers:** Various. A double album selection of US chart toppers compiled by Radio One's resident American expert Paul Gambaccini. It runs from 1950 — the year of Goodnight Irene by Gordon Jenkins and his Orchestra with vocal refrain by the Weavers — to 1977 when Debbie Boone stayed up at the top of the chart for ten weeks with You Light Up My Life. In between there are 32 other tracks from the likes of The Everly Brothers, Fats Domino, The Platters, The Beach Boys, The Byrds, The Monkees, The Carpenters and Glen Campbell. One notable omission from this all American team is Elvis Presley — According to Gambaccini's copious sleeve notes: "He is one artist, who, even after death, cannot be anthologised with other performers." One marketing problem apparent for what stands out as excellent Christmas present material is that music fans interested in the sixties and seventies material on the second disc would probably not be interested in the fifties material on the first and vice versa. Should gain considerable promotion from the BBC and will be a steady seller.

RADIO STARS
Holiday Album. Chiswick CWK 3001. Lively and energetic album from the band produced by bass and keyboards player, Martin Gordon and fronted by the athletic Andy Ellison. One of the first LPs through Chiswick's deal with EMI. Quality material emerging from the new wave.

999
Separates. United Artists. UAG 30209. One of the more popular new wave bands to emerge has come up with a mellower second album, though their music retains much of their former urgency. Veneered by careful Martin Rushent production. Cards in the first 100,000 copies for punters to send away from free 12" limited edition single. Extensive UA promotion.

PATRICK JUVET
Paris By Night. Barclay 90.098. **Producers:** Patrick Juvet & Jean-Michel Jarre. Logo is re-promoting this early Juvet album, in view of the success of his current product for Casablanca (Got A Feeling and I Love America), and although it probably won't achieve hit status the magical names of Juvet and Jarre it should attract more than moderate consumer attention. Musically, the album is less disco-orientated than Juvet's latest product but it indicates an interesting stage in his musical development. The album's silver sleeve makes it a good display item.

ALAN HULL
Pipedream. Charisma CAS 1069. **Producer:** Mickey Sweeney & artist. Likely that some Lindsifarne fans will want to catch up on this 1973 solo effort which did not prove as successful as the group's recordings.

KILBURN AND THE HIGH ROADS
Wotabunch. Warner Bros K 56513. **Producer:** Tony Ashton. The band is understandably listed as featuring the now successful Ian Dury and this, the pub rocking Kilburns' first album, was originally recorded several years ago for WEA's Raft label but it folded before the album saw the light of day. No doubt fans of Dury's individual style would like an insight into the Dury of those days and they would get it with numbers like Billy Bentley and Pam's Moods.

1994
1994: A&M AMLH 64709. **Producer:** Jack Douglas. Lively rock fronted by the distinctive vocals of Karen Lawrence but the band is unlikely to make an impact here without a UK tour and extensive promotion.

VARIOUS
Hot Disco Night, Volume 1. Pye NSPL 28271. Nine disco tracks from AVI (American Variety International) including Mondo Disco and Let's Get It Together by El Coco, and Le Spank by Le Pamplemousse. Several of the tracks have already been disco hits so the overall package should have sales appeal.

TREVOR RABIN
Trevor Rabin. Chrysalis CHR 1196. **Producer:** Rabin. Heavy metal music from a Chrysalis newcomer who wrote the material here and played all the instruments (with the exception of drums) too. His music could be compared with Tom Petty or Todd Rundgren and with the full promotional resources of Chrysalis behind him, Rabin's name could become well-known to heavy metal fans during the next few months.

EDWARD WOODWARD
The Thought Of You. DJM DJF 20535. **Producer:** Stephen James. Woodward isn't bad at singing actors go, and sensibly keeps within his limited vocal range, aided by some helpful musical arrangements and accompaniment from Johnny Arthey. The team do a good job on standards like The Folks Who Live On The Hill, The Party's Over, I'm Old Fashioned and Jim Croce's Time In A Bottle, and this album is worth displaying for Woodward's well known name and face.

PHIL GREEN ORCHESTRA
Romantic Sound of the 20s. State ETMP 4. **Romantic Sound of the 30s.** State ETMP 5. **Romantic Sound of the 40s.** State ETMP 6. **Producer:** Philip Green. A three-LP set with a special retail price of £7.50 which provides a cross-section of some of the most popular tunes from each decade. Green treats them all simply with the accent on melody and danceable tempos of the cheek-to-cheek variety. A very commercial collection of evergreens, if you'll pardon the pun.

VARIOUS
TV Themes. DJM Weekend DJM 22081. **Producer:** Skip Humphries. A collection of mostly current TV tunes arranged and played by various people and combinations without overmuch inspiration or originality. A useful line-up, however, including The Rockford Files, Rich Man, Poor Man, Bouquet Of Barbed Wire, Lillie and Coronation Street, which might get some sales action with browsers.

HELEN GELZER
Introducing Helen Gelzer. Pye NSPL 18578. **Producer:** Norman

Newell. The singer's name became known just 12 months ago when she was acclaimed by the critics as the star of the West End musical, Bubbling Brown Sugar, and on her debut album Miss Gelzer proves that she does have vocal dynamite. Norman Newell has presented her with a mixed bag of songs including Carole Bayer Sager's I'd Rather Leave While I'm In Love (previously recorded by Dusty Springfield), You Light Up My Life, If You Believe from the new film musical, The Wiz, and Billie Holliday's God Bless The Child. Miss Gelzer has an individual voice and deserves success on record; however exposure is going to be essential and TV appearances will help this.

JADE WARRIOR
Way of the Sun. Island ILPS 9552. **Producers:** Artists. Another beautiful collection of songs without words from a group which comes close to being unique, with its gentle, mysterious classical/Eastern melodies and instrumental arrangements. Should do well with classical, some folk and even some jazz appreciators.

BILLY BENNETT
Almost A Gentleman. Topic mono 12T387. **Producer:** Tony Engle. Billy Bennett died in 1942, aged 55, and discovered his talent for making other people laugh during the unfunny days of the Great War. He had a fruity sound and style, and was a forerunner of Max Miller in blueness, although he kept his records clean, judging by these resurrections, to avoid being banned by 2LO. It all sounds its age, but it's a genuine relic from the music hall era, and could pick up custom in areas inhabited by senior citizens with nostalgia for the good old days.

BRITISH RECORD CHARTS 1955-1978

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 COMPILED BY TONY JASPER, PUBLISHED IN ASSOCIATION WITH

MUSIC WEEK

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DISCO TOP 40

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

- 1 (1) GET ON UP GET ON DOWN, Roy Ayers (Polydor AYERS 12, 12in)
- 2 (3) PRANCE ON/CYCLOPS (45rpm)/BUTTERFLY/SAY YOU WILL, Eddie Henderson (Capitol 12CL 16015, 12 in/Tower EST 11846, LP)
- 3 (6) SUN EXPLOSION, Manu Dibango (Decca GFR 13810, 12in)
- 4 (4) IT SEEMS TO HANG ON, Ashford & Simpson (Warner Bros K 17237)
- 5 (7) SIX MILLION STEPS, Rahni Harris (Inspirational Sounds SPL 001, US import 12in)
- 6 (2) DANCE (DISCO HEAT), Sylvester (Fantasy D-102, US import 12 in)
- 7 (5) GIVING IT BACK, Phil Hurtt (Fantasy 12FTC 161, 12in)
- 8 (9) ONLY YOU, Teddy Pendergrass (Philadelphia PIR 12-6713, 12 in)
- 9 (8) GET IT WHILE YOU CAN, Teddy Pendergrass (Philadelphia PIR 12-6713, 12in)
- 10 (10) IN THE BUSH, Musique (CBS 83173, LP)
- 11 (13) PLATO'S RETREAT, Joe Thomas (TK TKR 6049)
- 12 (11) TAKE THAT TO THE BANK, Shalamar (Solar BXL 1-2895, US import LP)
- 13 (18) I LOVE AMERICA, Patrick Juvet (Casablanca CAL 2028, LP/CAF 132, 12in/CAN 132, 7in)
- 14 (16) DISCO DANCING, Stanley Turrentine (Fantasy 12FTC 162, 12in)
- 15 (14) CAN'T YOU SEE ME, Roy Ayers (Polydor 2391365, LP)
- 16 (12) BAMA BOOGIE WOOGIE, Cleveland Eaton (Gull GULS 63-12, 12in)
- 17 (21) NIGHT DANCING, Joe Farrell (Warner Bros BSK 3225, US import LP/12in promo)
- 18 (23) MIND BLOWING DECISIONS/ALWAYS AND FOREVER, Heatwave (GTO GT 12-236, 12in)
- 19 (15) No. 1 DEE JAY/SUPERJOCK, Goody Goody (Atlantic SD 19197, US import LP, 12in promo)
- 20 (19) ONE FOR YOU ONE FOR ME, La Bionda (Mercury 9199895, 12in)
- 21 (35) LE FREAK, Chic (Atlantic DSKO 131, US import 12in)
- 22 (20) ONE NATION UNDER A GROOVE, Funkadelic (Warner Bros WBS 8618/BSK 3209, US import 7in/LP/12in promo)
- 23 (22) RHYTHM OF LIFE, Afro Cuban Band (Arista ARIST 12214, 12in)
- 24 (17) HOT SHOT, Karen Young (Atlantic K 11180, 12in)
- 25 (25) BLACK IS THE COLOUR, Wilbert Longmire (Tappan Zee JC 35365, US import LP)
- 26 (30) YOU'RE A STAR, Aquarian Dream (Elektra K 52109, LP)
- 27 (29) SAY A PRAYER FOR TWO/I'M GONNA LOVE YOU FOREVER, Crown Heights Affair (Mercury 9199918, 12in)
- 28 (24) MONTEGO BAY, Sugar Cane (Ariola Hansa AHAD 524-12, 12in)
- 29 (—) CALLING PLANET EARTH, Dennis Coffey (Westbound DSKO 117-WT 6105, US import 12in/LP)
- 30 (37) I LOVE THE NIGHTLIFE, Alicia Bridges (Polydor PD D-503, 12in)
- 31 (34) NO GOODBYES, Curtis Mayfield (Curton CUK 5022, US import LP/12in promo)
- 32 (36) SAVE SOME FOR THE CHILDREN, Howard Kenney (Warner Bros BSK 3220, US import LP)
- 33 (40) STARCRUISIN'/FANCY DANCER, Gregg Diamond's Star Cruiser (Marlin 2217, US import LP)
- 34 (32) RIDE-O-ROCKET, Brothers Johnson (Funk A&M America AMSP 7400 12in)
- 35 (33) BOOGIE FUND, Solar Flare (RCA PC 1334, 12in)
- 36 (26) SHAME, Evelyn 'Champagne' King (RCA PC 1122, 12in)
- 37 (39) I'M EVERY WOMAN, Chaka Khan (Warner Bros K 17269)
- 38 (—) (YOU GOTTA WALK) DON'T LOOK BACK, Peter Tosh (EMI 12EMI 2859, 12in)
- 39 (27) WHAT YOU WAITIN' FOR, Stargard (MCA 12MCA 382, 12in)
- 40 (31) TURN MY WORLD BACK AROUND, Eddie Horan (HDM 2002, US import LP)

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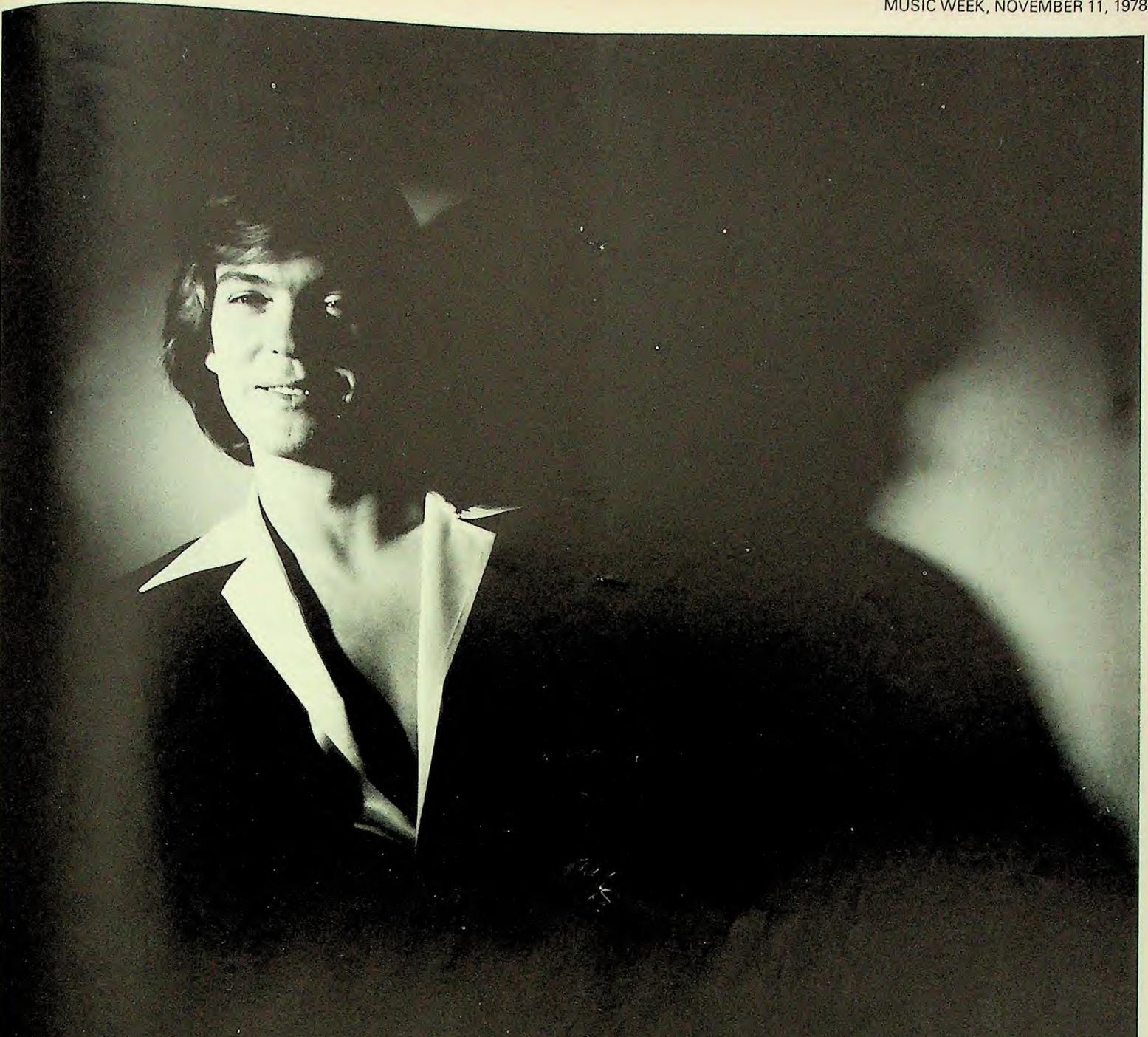


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RELEASES MUSIC WEEK

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LISTINGS

A	A KING IS BORN, Tell Me A Story, TINA, President GAS 003 (L)
	AFRICA, Get It On, WILD FANTASY, Magnet MAG 136 (E)
	ALL OF MY LIFE (ALL OF MY DREAMS), Hot and Dirty in The City, LABI SIFFRE, EMI 2886 (E)
B	BRAND NEW DAY, Winter Song, LINDISFARNE, Mercury 6007 195 (F)
	BROWN BREAD, Ragsby, THE COLLIERY BAND, MAM 183 (E)
	BUZZ BUZZ, Hospital, JOHNNATHON RICHMAN, Beserkley BZZ 25 (F)
C	CHANGE, Hanging On A Memory, ZULEMA, London HLU 10564 (S)
	CHATANOOGA CHOO CHOO, Anything For Nothing, DELILAH SAMSON, White Rose WRO 6
	COLD COLD WINTER, Orange Country DAVID MARTIN, DJM DJS 10886 (C)

D

DANCE DISCO HEAT, Grateful, SYLVESTER, Fantasy FTC 163 (E)

DANCE WITH ME, Do It Again, GENE FARROW/G. F. BAND, Magnet MAG 133 (E)

DESTINATION VENUS, Mystery Action, REZILLOS, Sire SIR 4008 (W)

DON'T CRY OUT LOUD, We Had This Time, MELISSA MANCHESTER, Arista ARIST 226 (F)

DON'T DO IT FOR LOVE, Marko The Majician (Impossible Situation), DAVID McWILLIAMS, EMI 2845 (E)

DON'T WANT OUR LOVE TO DIE, Always The Loser, KELVIN BLACKLOCK, EMI 2893 (E)

DO YA THINK I'M SEXY? Dirty Weekend, ROD STEWART, Riva 17 (W)

DR WHO, Time Traveller, MANKIND, Pinnacle/Firebird Pin 71 (P)

F

FLY A UFO, OFU No. BIG A, Sonet SON 2167 (A)

FREEDOM, Hastings, SHAUN, ICE GUY 19 (L)

G

GLAD I'M NOT A WOMAN, The Stop, STOPS, Black Bear BLA 2007 (C)

GOODBYE FIRST LOVE, Won't Change Me Now, DAVID ESSEX, Mercury 6007 194 (F)

GOT TO FIND A WOMAN, Hooked For Life, PLATINUM HOOK, Motown TMG 1128 (E)

GYMNOPIEDIES, Gymnopedies Pt 2, CHARLEY GERHARDT/NPO, Red Seal RB 5116 (R)

H

HACIENDA, Face Dancer, CHRIS HAMBURGER, Creole PVK 18 (C/CR)

HALLELUJAH, Lovely Holy Baby, THE RIO GRANDE ORCHESTRA, 165 (C/CR)

HAPPY WITH MY LIFE, Black Mass, OCCULT PUNK BAND, President GAS 001 (L)

HARLEM HUSTLE, Harlem Hustle, SHAMPOO, Ensign ENY 18 (F)

HEARTACHE, Ask Mr Waverley, CORTINAS, CBS 6759 (C)

HEROES AND VILLAINS, Sweet Girl On My Mind, RALPH MCTELL, Warner Brothers K 17274 (W)

HEY JUDE, Here Comes Santa, AYLESTON SCHOOL CHOIR, Creole CR 166 (C/CR)

HOLD THE LINE, Taking It Back, TOTO, CBS 6784 (C)

HOW ARE YOU GONNA SEE ME NOW, No Tricks, ALICE COOPER, Warner Brothers K 17270 (W)

I

I CAN SEE WHERE I'M GOING, Katy May, THE GOLANT PISTONS, Sonet SON 2165 (A)

IF YOU WERE THE ONLY GIRL IN THE WORLD, I'll See You Again, BARBRA CARTLAND, State STAT 86 (W)

I'M EVERY WOMAN, A Woman In A Man's World, CHAKA KHAN, Warner Brothers K 17269 (W)

IN THE BUSH, In The Bush Disco Remix, MUSIQUE, CBS 6791 (C)

ISLAND IN THE SUN, You Are Love, SECOND LIFE, Decca F 13818 (S)

I WISH IT COULD BE CHRISTMAS, See My Baby Jive, WIZARD, Harvest HAR 5173 (E)

J

JUST TO BE CLOSE TO YOU, X Rated Movie, COMMODORES, Motown TMG 1127 (E)

K

KEEP YOUR HANDS ON THE WHEEL, Giant Footsteps, ROY WOOD, Warner Brothers K 17248 (W)

L

LAS BICICLETAS, Frog Dance, THE JOHNNY RONDO TRIO, Chiltern Sound (P)

LEGS, Yes Well Maybe, SHORTZ, President GAS 002 (L)

LIKE A SUPERSTAR, Dear Jane, WHITE HEAT, MAM 182 (E)

LONDON BUS (I CAN'T TAKE MY EYES OFF YOU) O.K. At Christmas, THE WORMS, ICE GUY 21 (L)

LOVE CRAZY, Since I've Been Away From My Love, MASTER PLAN, Satril SAT 136 (W)

LYDIA, S&M, DEAN FRIEDMAN, Lifesong LS 403 (C)

M

MIRRORS, Night Of The Hunter's Moon, SALLY OLDFIELD, Bronze BRO 64 (E)

MONOPHENIA, Highway Shoes/Can't Catch Every Train, JOHNNY G. Beggars Banquet BEG 13 (E)

MY LIFE, 52nd Street, BILLY JOEL, CBS 6821 (C)

N

NATURE PART 1, Nature Part 2, JAMES BROWN, Polydor 2066 984 (F)

NEVER GONNA STOP, One Step At A Time, EXILE, Rak 287 (E)

O

OLD SHEP, Paralyse, ELVIS PRESLEY, RCA PB 9334 (R)

ON THE SHELF, Certified Honey, DONNY AND MARIE OSMOND, Polydor 2066 981 (F)

P

PHOTOGRAPH, Touch and Go, COLIN BLUNSTONE, Epic EPC 6793 (C)

R

RAINING IN MY HEART, Dreaming of California, NICHOLAS MOORE, Solent SON 2173 (A)

RED IN BEDS, Take These Chains 10cc, Mercury 6008 034 (F)

RIDING HIGH, Riding In CROWD, Creole SVN 121 (C/CR)

RIU RIU, Come The Night, CHORALE, Arista ARIST 223 (F)

ROCK AGAINST RACISM, Truly, CIMARONS, CIMA 7 (F)

ROCK YOUR BOAT, Submarine Rock, GENE LATTER, ICE GUY 20 (L)

S

SATURDAY MATINEE, Disco Queen, PAUL JABARA, Casablanca CAN 133 (A)

SOUVENIRS, Lady America, VOYAGE, GTO GT 241 (C)

STARTED OUT DANCING, Slot Machine, ALAN O'DEY (Atlantic K 11212) (W)

STAY WITH ME, Big City Lights, THE STOCKLEY SISTERS, President PT 474 (L)

T

TAKE THAT TO THE BANK, Tossing Turning And Swinging, SHALAMAR, RCA FB 1379 (R)

THE LAST SONG, Naxos, RIO GRANDE ORCHESTRA, EMI 2873 (E)

THE LION SLEEPS TONIGHT, Heatwave, SOOTHSAYER, State STAT 88 (W)

THE PRIDE OF BONNIE SCOTLAND, The John B, SIDNEY DEVINE, Philips SCOT 2 (F)

TREASURE THE MOMENTS, Treasure The Moments Pt 2, MEXICANO, ICE GUY 18 (L)

W

WEARY EYES, Night Rider, GORDON GILTRAP (Electric WOT 27 (A))

WHEN I LOST YOU, Back In My Childhood Days, MAX BYGRAVES, Pye 7N 46134 (A)

WHY DO FOOLS FALL IN LOVE/BOOK OF LOVE, Run Don't Walk, MUD, RCA PB 5129 (R)

WHOLE LOT OF NOISE, Hell Ain't A Bad Place To Be, AC/DC, Atlantic K 11207 (W)

Y

YACHTING TYPES, Hypnotising Lies, YACHTS, Radar ADA 25 (W)

YOU DON'T BRING ME FLOWERS, You Don't Bring Me Flowers Instrumental BARBRA STREISAND/NEIL DIAMOND, CBS 6803 (C)

YOU STEPPED INTO MY LIFE, There Is No Other Like You, MELBA MOORE, Epic EPC 6811 (C)

TOTAL ISSUED

Singles notified by Major Manufacturers W/E 11th November 1978			
	This week	This month	This year
EMI	5 (8)	13 (8)	251 (435)
EMI (LRD)	4 (8)	12 (8)	229 (40)
Decca	2 (2)	4 (2)	60 (87)
Pye	4 (7)	11 (7)	218 (147)
Polydor	5 (5)	10 (5)	198 (221)
CBS	7 (4)	11 (4)	268 (244)
Phonogram	5 (4)	9 (4)	155 (154)
WEA	4 (6)	10 (6)	120 (151)
WEA	12 (11)	23 (11)	337 (207)
Others	23 (20)	43 (20)	706 (683)
Total	71 (75)	146 (75)	2542 (2369)

CLASSICAL

November classical LPs

continued from last week

7 JUBILEE BACH: CANTATAS Vol 21 Harnoncourt EX6 35363 BEETHOVEN: PIANO CONCERTO 1 Friedrich Gulda Jubilee JR 39 (KJBC 39)	9 NONESUCH DEBUSSY: PRELUDES FOR PIANO Paul Jacobs HB 73031 IGOR STRAVINSKY: MUSIC FOR TWO PIANOS Paul Jacobs/Ursula Oppens H 71347
ALBERT DE RIPPE: TABULATURE DE LEUT Hopkinson Smith AW6 42264 FALLA: EL AMOR BRUJO Burgos/NPO JB 50 (KRBC 50) FOHBERGER: SUITES DE CLAVESSIN Blandine Verlet AW6 42125 HANDEL/TELEMANN: SONATAS FOR RECORDER Bruggen DX6 42264 HISTORIC ORGAN OF THE ST CHRISTOPHE BASILICA IN BELFONT Michael Chapuis AW6 42228 HOLST CONCERT Boult/BBC SO JR 49 (KJRC 49) LE SIEUR DE MACHY: PIECES DE VIOLE Jordi Savall AW6 42329 MARAIS: RECORDER SUITES VOL. 3 Quadro Hotteterre AW6 42192 MOZART: SERENADES K.100 & K.522 Boskovsky/VME Jubilee JR 51 (KJRC 51)	TENTH CENTURY LITURGICAL CHANT Schola Antiqua H 71348
RACHMANINOV: PIANO CONCERTO 2 Vladimir Ashkenazy JR 52 (KJBC 52) STRAUSS CONCERT Karajan/VPO Jubilee JR 27 (KJBC 27)	10 NONESUCH EXPLORER THE REAL BA HAMAS Various H 72078
8 NIMBUS BRAHMS: SONATA FOR CELLO AND PIANO IN E MINOR/SCHUBERT: ARPEGGIONE SONATA Amaryllis Fleming/Geoffrey Parsons 2111 "BRAHMS: Sonata in F/WEBER: GRAND DUO CONCERTANT OP. 48 Jack Bryner/David Lloyd 2108 BEETHOVEN: PIANO SONATAS OP. 110 & 111 William Brons 2114 SCHUMANN/LISZT Marta Deyanova 2116 CHOPIN: SONATA 2 & 3/FOUR BALLADES Vlado Perlemuter 2109/10 FRENCH SONGS BY: CAPLET, CHARRIER, HONEGGER, MENASCE & SATIE Hugues Cuenod/Geoffrey Parsons 2112 FRENCH SONGS VOL. 2 Auric Manziarly/Milhaud Pulene Roussel/Geoffrey Parsons/Hughes Cuenod 2118 KODALY. BRIDGE. CHRISTIAN HOCKS. MARTIN JONES Kodaly/Bridge/Rocks/Jones 2117 THE ART OF YOURA GULLER Youra Guller 2106 RACHMANINOV: CORELLI VARIATIONS/SIX MOMENTS MUSICAUX Martin Jones 2105 RAVEL: PIANO MUSIC Vlado Perlemuter 2102 ERIK SATIE: SOCRATE Hugues Cuenod/Geoffrey Parsons 2104 SCHUBERTS LAST THREE QUARTETS The Chilingirian Quartet 2301 SCHUBERT: UNGARISCHE MELODIE/BEETHOVEN: SONATA IN D Imogen Cooper 2107 SIX MOMENTS MUSICAUX/IMPROMPTUS - SCHUBERT Marta Deyanova 2115	11 PHILIPS A MAN OF OUR TIME Michael Tippett 6598 950 BEETHOVEN - AND CONCERTO NO. 5 Colin Davis/Stephen Bishop-Kovacevich/London Symphony Orchestra 6570 013 BRAHMS - PIANO CONCERTO NO. 2 Bernard Haitink/Claudio Arrau/Concertgebouw Orchestra Amsterdam 6570 052 GREAT WAGNER CHORUSES Silvio Varviso/Karl Bohm/Hans Knappertsbusch/Wolfgang Sawallisch 7399 140 GIULIANI Neville Marriner/Pepe Romero/Academy of St. Martin-In-The-Fields 9500 320 MOZART LIVE 1978 Neville Marriner/Academy Of St. Martin-In-The-Fields 6768 SYMPHONY 41 "JUPITER" & SYMPHONY 38 "PRAGUE" - MOZART Colin David/BBC Symphony Orchestra 6570 115 (7310 115) TCHAIKOVSKY - NUTCRACKER SUITE Leopold Stowowski/London Philharmonic Orchestra 6768 016 VOL. 8 OF VIVALDI EDIZIONE Juditha Triumphans/Musica Sacra 6768 014 VOL. 10 OF VIVALDI EDIZIONE Juditha Triumphans/Musica Sacra 6768 016
12 RCA GALWAY PLAYS MOZART James Galway RL 25181 (RK 25181) SYMPHONY NO. 7 Kurt Masur/Leipzig Gewandhaus Orchestra (RL 31347) VIENNA BOYS CHOIR SINGS Vienna Boys Choir RL 12754 (RK 12754) VILLA LOBOS: 12 ETUDES Julian Bream RL 12499 (RK 12499)	13 STATE/PRIMA CHRISTMAS CAROLS Worcester Cathedral Choir ETMP 9 GERSHWIN AND COPLAND Wren Orchestra PRIM 3 HAYDN: SYMPHONY NO. 92/MOZART: SYMPHONY NO. 40 Wren Orchestra PRIM1 MUSIC OF WALES Rhosorpeus Choir ETMP 8 TCHAIKOVSKY Wren Orchestra PRIM 2

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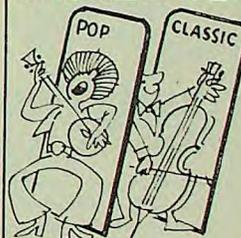
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Mr. S. Coxhead,
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phonogram



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Chrysalis



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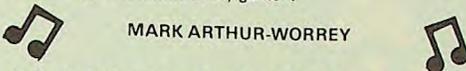
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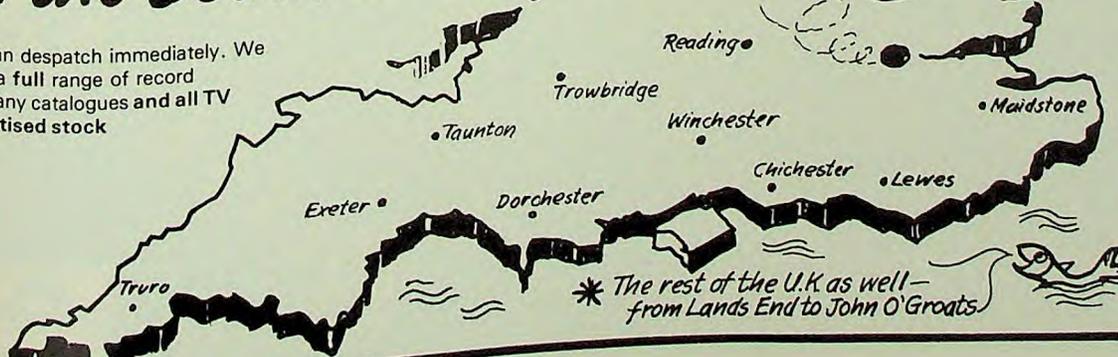


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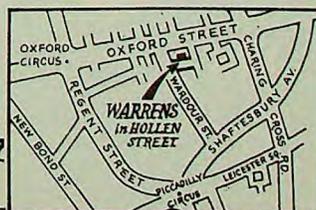
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CHART FOR PERIOD OCT. 23-28

TOP 60 ALBUMS

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 SILVER LP (£150,000 on or after 1st Jan. '77)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	19	GREASE Original Soundtrack	RSO RSD 2001 (F)	31	28	5	LIVE BURSTING OUT Jethro Tull (Ian Anderson)	Chrysalis CJT 4 (F)
2	3	15	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)	32	32	10	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)
3			CAN'T STAND THE HEAT Status Quo (Pip Williams)	Vertigo 9102 027 (F)	33	26	4	SATIN CITY Various	CBS 10010 (C)
4	14	2	EMOTIONS Various (various)	K-Tel NE 1035 (K)	34	35	4	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)	Arista SPART 1047 (F)
5	2	6	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12 (E)	35	27	3	SOME ENCHANTED EVENING Blue Oyster Cult (Sandy Pearlman)	CBS 86074 (C)
6	4	15	IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)	36	39	3	LIFE AND LOVE Demis Roussos (Various)	Philips 9199 873 (F)
7	25	2	25th ANNIVERSARY ALBUM Shirley Bassey (Various)	United Artists SBTV 6014748 (E)	37	43	21	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)
8	6	6	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)	38	33	6	LOVE BITES Buzzcocks (Martin Rushent)	United Artists UAG 30197 (E)
9	5	20	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	39	40	3	LINGALONGAMAX Max Bygraves (Various)	Ronco RPL 2033 (B)
10	11	2	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)	40	29	2	THE DAVID ESSEX ALBUM David Essex (Jeff Wayne)	CBS 10011 (C)
11	10	36	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	41			KILLING MACHINE Judas Priest (James Guthrie)	CBS 83135 (C)
12	9	52	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	42		1	WHEN I DREAM Crystal Gayle (Allen Reynolds)	United Artists UAG 30169 (E)
13	16	5	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)	43	53	3	NO SMOKE WITHOUT FIRE Wishbone Ash (Derek Lawrence)	MCA MCG 3528 (E)
14	8	19	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)	44	44	4	JOURNEY TO ADDIS Third World (Alex Sadkin)	Island ILPS 9554 (E)
15	13	3	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)	Atlantic K 50632 (W)	45	46	21	SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
16	7	7	STRIKES AGAIN Rose Royce (Norman Whitfield)	Whitfield K 56527 (W)	46	36	4	WAVE LENGTHS Van Morrison (Van Morrison)	Warner Brothers K56526 (W)
17	24	3	LIVE AND MORE Donna Summer (Georgio Moroder/Peta Bellotte)	Casablanca CALD 5006 (A)	47			MR GONE Weather Report (Josef Zawinall)	CBS 82775 (C)
18	12	3	I'M COMING HOME Tom Jones (Various)	Lotus WH 5001 (K)	48			EVERGREEN Acker Bilk (Terry Brown)	Warwick PW 5045 (M)
19	20	5	TO THE LIMIT Joan Armatrading (Glynn Johns)	A&M AMLH 64732 (C)	49	42	3	COMES A TIME Neil Young (Various)	Reprise K 54099 (W)
20			LIVE Manhattan Transfer (Tim Hauser/Janice Siegel)	Atlantic K 50540 (W)	50	34	91	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
21	19	6	YES TORMATO Yes (Yes)	Atlantic K 50518 (W)	51	23	3	MOVING TARGETS Penetration (Mike Howlett/Mick Glossop)	Virgin V 2109 (C)
22	18	8	PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)	52	30	5	NEVER SAY DIE Black Sabbath (Black Sabbath)	Vertigo 9102 751 (F)
23	21	4	WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rob Stevens)	Lifesong LSLP 6019 (C)	53		1	ELVIS 40 GREATEST Elvis Presley (Various)	RCA PL 42691 (R)
24			ALL MOD CONS The Jam (Vic Coppersmith-Heaven)	Polydor POLD 5008 (F)	54	38	3	GO 2 XTC (John Leckie)	Virgin V 2108 (C)
25	22	11	LEO SAYER Leo Sayer (Richard Parry)	Chrysalis CDL 1198 (F)	55	58	19	STREET LEGAL Bob Dylan (Don DeVito)	CBS 86067 (C)
26	15	7	BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)	Mercury 9102 503 (F)	56	55	41	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
27	17	5	STAGE David Bowie (Tony Visconti/David Bowie)	RCA PL 02913 (R)	56	49	23	NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
28	37	2	EXPRESSIONS Don Williams	ABC ABCL 5253 (C)	58	41	10	DON'T LOOK BACK Boston (Tom Scholz)	Epic EPC 86057 (C)
29	45	3	ECSTASY Various (Various)	Lotus WH 5003 (K)	59	31	5	20 GOLDEN GREATS The Kinks (Gordon Smith/Neal Palmer)	Ronco RPL 2031 (B)
30			INNER SECRETS Santana (Lambert and Potter)	CBS 86075 (C)	60		1	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland INT EPC 82419 (C)

ARTISTS
AZ

AC/DC	15	COMMODORES	56	JONES, Tom	18	SATURDAY NIGHT FEVER	33
ARMATRADING, Joan	19	DYLAN, Bob	55	KINKS	59	SATIN CITY	33
BASSEY, Shirley	7	DURY, Ian	56	LONDON SYMPHONY ORCHESTRA	14	SAYER, Leo	25
BIG WHEELS OF MOTOWN	5	ECSTASY	29	MANHATTAN TRANSFER	20	SUMMER, Donna	17
BILK, Acker	48	ELECTRIC LIGHT ORCHESTRA	12	MANILOW, Barry	34	STATUS QUO	3
BLACK SABBATH	52	EMOTIONS	4	MEAT LOAF	60	THIN LIZZY	26
BLONDIE	22	ESSEX, David	40	MORRISON, Van	46	THIRD WORLD	37
BLUE OYSTER CULT	35	FLEETWOOD MAC	50	PENETRATION	51	WAYNE, Jeff	9
BONEY M	2	FRIEDMAN, Dean	23	PRIEST, Judas	41	WEATHER REPORT	47
BOOMTOWN RATS	2	GALWAY, James	32	PRESELY, Elvis	53	WILLIAMS, Don	6, 28
BOSTON	58	GREASE	42	ROLLING STONES	45	WISHBONE ASH	43
BOWIE, David	27	JAM	24	ROSE ROYCE	16	XTC	54
BROTHERHOOD OF MAN	8	JETHRO TULL	31	ROUSSOS, Demis	36	YES	21
BUZZCOCKS	38	JOHN, Elton	10	SANTANA	30	YOUNG, Neil	49
BYGRAVES, Max	39						

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ALL FLY HOME AJ Jarreau	WARNERS K56546 (W)	ROBERTA FLACK Roberta Flack	ATLANTIC K50495 (W)

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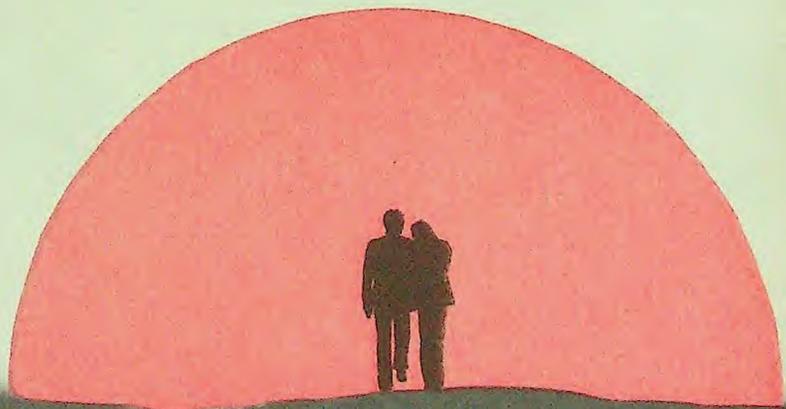
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MUSIC WEEK

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	9	9	SUMMER NIGHTS John Travolta/Olivia Newton John (Louis St. Louis) Chappell	RSO 18 (F)
£ 2	3	5	RAT TRAP Boomtown Rats (Robert John Lange) Sewer Fire Hits/Zomba	Ensign ENY 16 (F)
3	2	6	SANDY John Travolta (-) Famous Chappell	Midsong International POSP 6 (F)
4	24	2	HOPELESSLY DEVOTED TO YOU Olivia Newton John (John Farrar) Famous Chappell	RSO 17 (F)
5	5	5	MACARTHUR PARK Donna Summer (Giorgio Moroder/Pete Bellotte) Eaton	Casablanca CAN 131 (A)
6	11	5	DARLIN' Frankie Miller (Dave Mackay) Copyright Control	Chrysalis CHS 2255 (F)
7	4	6	RASPUTIN Boney M (Frank Farian) Hansa/ATV/Gema	Atlantic/Hansa K 11192 (W)
8	8	8	BLAME IT ON THE BOOGIE Jacksn (Gamble/Huff) Carlin	Epic EPC 6683 (C)
9	6	6	SWEET TALKIN' WOMAN Electric Light Orchestra (Joff Lynne) Jet/United Artists	Jet 121 (C)
10	NEW	1	MY BEST FRIEND'S GIRL Cars (Roy Thomas Baker) Lido	Elektra K 12301 (W)
11	9	4	PUBLIC IMAGE Public Image Ltd (Public Image Ltd) Warner Brothers/Copyright Control	Virgin VS 228 (E)
£ 12	14	6	GIVIN' UP GIVIN' IN Three Degrees (Giorgio Moroder) Heath Levy	Ariola ARO 130 (A)
13	21	3	BICYCLE RACE/FAT BOTTOMED GIRLS Queen (Queen) EMI	Queen EMI 2870 (E)
14	7	8	LUCKY STARS Dean Friedman (Rob Stevens) Sweet City Songs/Heath Levy	Lifesong LS 402 (C)
15	13	7	DIPPETY DAY Father Abraham & The Smurfs (-) Burlington/Britico	Decca F 13798 (S)
16	28	2	PRETTY LITTLE ANGEL EYES Showaddywaddy (Showaddywaddy) Carlin	Arista ARIST 222 (F)
£ 17	20	4	INSTANT REPLAY Dan Hartman (-) April	Blue Sky 6706 (C)
18	10	5	HURRY UP HARRY Sham 69 (Jimmy Persey/Peter Wilson) Singatune	Polydor POSP 7 (F)
19	12	8	EVER FALLEN IN LOVE (With Someone You Shouldn't've) Buccocks (Martin Rushent) Virgin	United Artists UP 36455 (E)
20	15	4	DOWN IN THE TUBE STATION AT MIDNIGHT Jam (Vic Coppersmith-Heaven) And Son	Polydor POSP 8 (F)
21	32	7	BRANDY O'Jays (Thom Bell) Mighty Three/Carlin	Philadelphia PIR 6658 (C)
22	22	11	MEXICAN GIRL Smokie (Mike Chapman) Chinnichap/RAK	RAK 283 (E)
23	19	7	BLAME IT ON THE BOOGIE Mick Jackson (Sylvester Levy) Carlin	Atlantic K 11102 (W)
£ 24	30	4	PART TIME LOVE Elton John (Elton John/Clive Franks) Big Pig	Rocket XPRES 1 (F)
25	23	7	RESPECTABLE Rolling Stones (Glimmer Twins) EMI	EMI 2861 (E)
£ 26	36	2	ALWAYS AND FOREVER/MIND BLOWING DECISIONS Heatwave (Barry Blue) Rondor/Tincabell	GTO GT 236 (C)
27	NEW	1	HANGING ON THE TELEPHONE Blondie (Mike Chapman) Rare Blue/Monster	Chrysalis CHS 2266 (F)
28	57	2	I LOVE AMERICA Patrick Juvet (J. Morali/P. Juvet) Gas Songs/Heath Levy	Casablanca CAN 132 (A)
29	68	2	TOAST/HOLD ON Streetband (Chas Jenkel) Logo	Logo GO 325 (R)
30	17	9	I CAN'T STOP LOVIN' YOU Leo Sayer (Richard Perry) G. H. Music	Chrysalis CHS 2240 (F)
31	26	12	GREASE Frankie Valli (B. Gibb/A. Galuten) RSO/Chappells	RSO 12 (F)
32	18	12	TALKING IN YOUR SLEEP Crystal Gayle (Allen Reynolds) Goal	United Artists UP 36422 (E)
33	29	3	RADIO RADIO Elvis Costello (Nick Lowe) Plangent	Radar ADA 24 (W)
34	63	2	GERM FREE ADOLESCENCE X-Ray Spex (Falcon Stuart) Mobjack	EMI International INT 573 (E)
35	16	9	LOVE DON'T LIVE HERE ANYMORE Rose Royce (N. Whitfield) Warner Brothers	Whitfield K 17236 (W)
36	27	14	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester (-) Carlin	Fantasy FTC 160 (E)
37	25	8	NOW THAT WE'VE FOUND LOVE Third World (A. Sadkin/Third World) Carlin	Island WIP 6457 (E)
38	31	4	TEENAGE KICKS Undertones (Undertones) Warner Brothers	Sir SIR 4007 (W)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	49	3	WHAT A NIGHT City Boy (Steve Broughton/Robert John Lange) Zomba/City Boy/Chappell	Vertigo 6069 211 (F)
40	37	6	GOT TO GET YOU INTO MY LIFE Earth Wind & Fire (Maurice White) Northern Songs	CBS 6553 (C)
41	39	4	PROMISES Eric Clapton (Glynn Johns) Virgin	RSO 21 (F)
£ 42	50	2	EAST RIVER Brecker Brothers (Randy & Michael Brecker) Arista/Chrysalis	Arista ARIST 211 (F)
43	34	4	SILVER MACHINE Hawkwind (Hawkwind/Dr. Technical) United Artists	United Artists UP 35381 (E)
44	41	6	FOOL (IF YOU THINK IT'S OVER) Chris Rea (Gus Dudgeon) Magnet	Magnet MAG 111 (E)
45	NEW	1	DON'T LET IT FADE AWAY Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 134 (E)
46	42	3	HOT BLOODED Foreigner (Keith Olsen/Mick Jones/Ian McDonald)	Warner Bros
47	NEW	1	LAY LOVE ON YOU Luisa Fernandez (David Parker) Gema (MCPS)	Warner Brothers K 17061 (W)
£ 48	53	2	THE SAINTS ARE COMING Skids (David Batchelor) Virgin	Virgin VS 232 (C)
49	35	6	ONE FOR YOU ONE FOR ME Jonathan King (Jonathan King) Heath Levy	GTO GT 237 (C)
£ 50	60	2	RIDE-O-ROCKET Brothers Johnson (Quincy Jones) Nick Oval	A&M AMS 7400 (C)
51	51	4	(YOU GOTTA WALK) DON'T LOOK BACK Peter Tosh (Robbie Shakespear/Peter Tosh) Jobete	EMI 2859 (E)
52	64	2	WHITER SHADE OF PALE Munich Machine (Moroder/Bellotte) Essex	Oasis 5 (C)
53	NEW	1	GIVING IT BACK Phil Hurtt (Phil Hurtt) April	Fantasy FTC 161 (E)
54	43	3	CLOSE THE DOOR Teddy Pendergrass (Gamble/Huff) Mighty 3/Carlin	Philadelphia PIR 6713 (C)
55	40	11	WINKER'S SONG Ivor Biggun (Mr. Big Nose) Beggars Banquet/Andrew Heath	Beggars Banquet BOP 1 (E)
56	38	5	GET IT WHILE YOU CAN Olympic Runners (Mike Vernon) Handle/Island	Polydor RUN 7 (F)
57	44	3	PRANCE ON Eddie Henderson (Skip Drinkwater) Serab/Ensign	Capitol CL 16015 (E)
58	33	11	A ROSE HAS TO DIE Dooleys (B. Findon) Blacksheep/Heath Levy	GTO GT 229 (C)
59	46	4	DON'T WALK AWAY TILL I TOUCH YOU Elaine Paige (Brian Wade/Alan Winstanley) Waif/ATV	EMI 2862 (E)
60	62	3	LOVE IS THE SWEETEST THING Peter Skellern (Peter Skellern) Francis Day & Hunter	Mercury 6008 603 (F)
61	NEW	1	I LOST MY HEART TO A STARSHIP TROOPER S. Brightman/Hot Gossip (S. Roland) Coconut Airways/Heath Levy	AHA 527 (A)
62	NEW	1	DON'T CRY OUT LOUD Elkie Brooks (Dave Kershbaum) Rondor	A&M AMS 7395 (C)
63	75	2	YOU'VE NEVER DONE IT LIKE THAT Captain and Tennille (Daryl Dragon) Kirshner/Warner Brothers	A&M AMS 7384 (C)
64	NEW	1	I'M GONNA LOVE YOU FOREVER Crown Heights Affair (F. Nerangis/B. Britton) Planetary Nom	Mercury 6188 808 (F)
65	52	29	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (F. Farian) Far/Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)
66	NEW	1	I LOVE THE NIGHT LIFE Alicia Bridges (Steve Buckingham) Lowry/Chappell	Polydor 2066 936 (F)
67	47	4	GET ON UP GET ON DOWN Roy Ayers (Roy Ayers) Ubiquity Leo Songs	Polydor Ayers 7 (F)
68	61	26	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton John (John Farrar) Famous Chappell	RSO 006 (F)
69	59	3	NEON LIGHTS Kraftwerk (Kraftwerk) Cling-Clang	Capitol CL 15998 (E)
70	NEW	1	SHOOTING STAR Dollar (Christopher Neal) Face Haze/Heath Levy	EMI 2871 (E)
71	NEW	1	STUMBLIN' IN Chris Norman/Suzi Quatro (Mike Chapman) Chinnichap/RAK	RAK 285 (E)
72	54	9	SUMMER NIGHT CITY Abba (Andersson/Ulvaeus) Bocu	Epic EPC 6595 (C)
73	NEW	1	HAMMER HORROR Kate Bush (Andrew Powell) Kate Bush Music/EMI	EMI 2887 (E)
74	NEW	1	STRUMMIN' Chas & Dave With Rockney (Tony Ashton) Big Jim/Jamarnie	EMI 2874 (E)
75	56	3	IS YOUR LOVE IN VAIN Bob Dylan (Don DeVito) Big Ben	CBS 6718 (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	26
R. Tempelton	26
A Rose Has To Die (B. Findon)	58
Bicycle Race (Freddie Mercury)	13
Blame It On The Boogie (M. Jackson/D. Jackson/E. Kröhn)	23
Blame It On The Boogie (M. Jackson/D. Jackson/E. Kröhn)	8
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Darlin' (Oscar Blandamar)	6
Dipperty Day (P. Kartner/Linley)	15
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Don't Cry Out Loud (Peter Allen/Carol Bayer Sager)	62
Down In The Tube Station At Midnight (Paul Waller)	20
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Have You Ever Fallen In Love (P. Shelley)	19
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Hot Blooded (Gamm/Jones)	48
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Only You (Gamble/Huff)	54
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Public Image (Public Image)	11
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Respectable (Jagger/Richards)	25
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Teenage Kicks (John O'Neill)	38
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Toast (Bernard Kelly)	29
What A Night (Steve Broughton)	39
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(You Gonna Walk) Don't Look Back (W. Robinson/R. White)	51
You Make Me Feel (Sylvester/Wirrach)	36
You've Never Done It Like That (Howard Greenfield/Nai Sadaka)	63
You're The One That I Want (Farrar)	68



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- STYX
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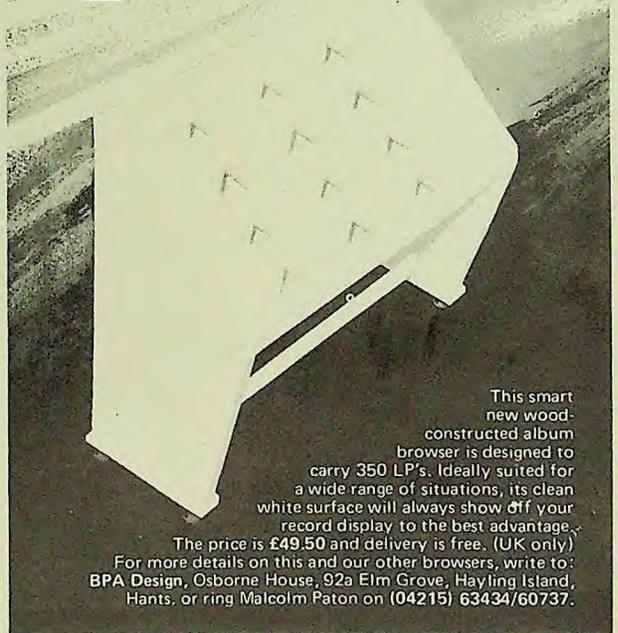
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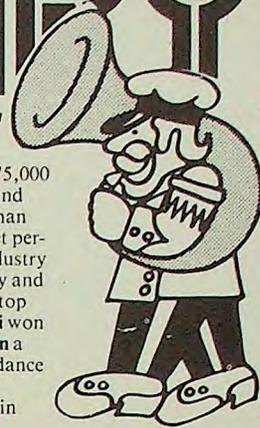
RATE CHANGE

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.

DOOLEY'S DIARY



Essex to the rescue

IF THE next David Essex single is a hit the story of how it came about will make a marvellous scenario for one of those Hollywood-style bio-pics on rags-to-riches songwriting successes.

The opening shot will show our heroes — songwriting partners Peter Dymond and Keith Drewett — going about their humdrum careers. Dymond produces demo tapes in a cupboard in his bedroom; Drewett travels in wigs.

In flashback we see their early attempts to 'break into the big time. They busk on the road around the country singing their own songs in pubs and clubs. Ten years ago they met Paul McCartney by chance in a London street and have the temerity to press one of their songs upon him; McCartney likes it.

Is this their big break? "We were told to go to a London studio to put it down on tape," says Dymond. "We turned up but the musicians didn't."

Dymond goes back to his cupboard, Drewett to his wig-selling.

Other near-breaks come their way. Roy Castle is about to record one of their songs but on the day of the session his wife has a baby — and the song is forgotten.

"This sort of thing went on for years," says Dymond.



PETER DYMOND signs his songwriting contract to David Essex's Imperial Wizard Publishing company, flanked by David and his manager, Derek Bowman.

Finally disillusioned, our pair decide to pack it in. Dymond is about to emigrate to Australia to join an uncle who runs a radio station. Drewett resigns himself to the wig business.

But wait! Fate steps in again at the eleventh hour. Dymond has another

chance meeting with a star — this time David Essex. David likes their songs and not only decides to record one, Goodbye First Love, as his next single, but also offers a five year writing contract with his new Imperial Wizard publishing company.

Fade-out shot: David Essex adds some of his own words to the song and records it for Phonogram to release on November 10; Dymond tears up his ticket to Australia; Drewett hangs up his wigs.

Any offers for the film rights?

Disco opening for children's charity

A TRENDY London discotheque is perhaps not the obvious choice of venue for the launch of something connected with charity, but Dial 9, the rather exclusive nightclub Hotel in Great Cumberland Place, W.1., witnessed the official release of DJM's Make Children Happy single.

A half share of royalties from the disc will go to the Make Children Happy charity which was founded nine years ago and champions the needs of all children in the UK. The single features Simon Brooks, a London University student, performing a song written by David Martin previously one third of the ultra-successful Arnold/Martin/Morrow songwriting trio and Russell Stone of R & J Stone. Martin invited Brooks to sing on the record after hearing some demos of his own songs.

Make Children Happy is described as a contemporary charity which through a trading arm, MCHE, does business with industry. Profits are covenanted to charity and since its foundation the organisation has raised more than £1.5 million.

Sign of the times

A SIGN OF THE TIMES: HMV Shops' prestige advertisement in the charity programme for the Record Industry Ball carried the message — "Cut Price Records, Full Price Service".

Virgin's Venue opens

VIRGIN'S CLUB, The Venue, finally opened to the strains of Graham Parker and The Rumour last Wednesday. It was nail-biting time, though, for the staff. On Monday, the GLC had presented Virgin with a list of essential changes to be made before the club was given the go-ahead. Everyone worked round the clock to put things right. After a second inspection, the GLC finally gave the Venue the all-clear.

Public support for the first night was strong, with all seats sold — though obviously the second show was padded out with Virgin's guests and media people. The doors closed at about 3.30. The musical menu offers "something for everyone", a Virgin spokesman said, and it remains to be seen if London's newest and most unusual rock eatery — there is no membership — can attract the public.

YESTERDAYS

TEN YEARS AGO

ALEX STRICKLAND opens new record shop at The Parade, Watford, and Long John Baldry, Lionel Bart and Alan Freeman among the stars there for the celebrations Eric Hall joins Philip Solomons' music publishing division as plugger EMI recording manager Paul Korda leaves to set up his own company, Rekord Productions Decca separates sales and marketing administration with Colin Borland heading marketing and Fil Towers in charge of sales.

FIVE YEARS AGO

CAPITAL RADIO bans all advertising by record companies which involves the playing of music L. G. Wood appointed assistant managing director of EMI Ltd Record Merchandisers doubles its turnover in past year It is announced that newcomer Olivia Newton John will sing for Britain in Eurovision Song Contest Jack Heath joins ATV Music as publishing consultant Magnet signs Marty Wilde Music division profits help boost Decca turnover by 40 per cent, announces Sir Edward Lewis.

FOOTBALL

Pirates in winning form

IN THE first round of the Music Football League Cup the Pye Pirates thrashed Different Records 19-1, and Gas/Heath Levy, Ice and HMV Shops all had resounding victories.

RESULTS:
Different Records 1 Pye Pirates 19;
Gas/Heath Levy 8 DJM 3; Ice Records 8 WEA 0; Epic 3 HMV Shops 8. The following fixtures have still to be played: Our Price v RCA; EMI v Chappell; Lightning v Magnet/Darts; and CBS v Decca.
NEXT LEAGUE FIXTURES:
WEA v DJM; RCA v Pye; Chappell v Magnet; Our Price v Epic; CBS v Gas/Heath Levy; Ice v EMI; Lightning v HMV Shops; and Decca v Different.

The Music Industry Football League is co-sponsored by Music Week and Adidas.

THIS YEAR'S British Record Industry Dinner and Ball raised £75,000 for the Variety Club Heart Fund and Music Therapy — £25,000 more than last year Elton John's cabaret performance had the cream of the industry listening quietly and appreciatively and proved conclusively he is back on top form In the raffle Ian Ralfini won the Japanese jeep and Nicky Chinn a holiday in California On the dance floor the gentlemen from Boots, Smiths, Woolworths and Harlequin seen dancing together.

AMERICA COULD have its first record industry representative at the Capitol (Washington that is, not EMI) when Mike Curb, founder and president of Warner/Curb Records, runs for office as Republican candidate for lieutenant governor of California this week Tony Barrow's job as UK PR man for Midem includes brief to gain more coverage by British TV and radio Former BBC Home Service announcer David Symonds now back on Radio Four after spells with Radio One and Capital The Strangers won Sunday's Goadiggers five-a-side charity soccer tournament.

SCOOP! The Daily Mail story this week that RCA is to reintroduce the Nipper trademark on records and in advertising next year could hardly be more wrong because (a) Nipper was brought out of retirement a couple of years ago by RCA in America, but (b) EMI's copyright of the logo for the UK prevents RCA here doing likewise At Leicester GRRCC meeting dealers complained that faulty deleted stock is not credited by CBS nor is it returned to the dealer, at which md Maurice Oberstein quipped: "We regard them as unsolicited gifts" Much jockeying at the Beeb for Robin Nash's TOTP executive producer's job but Nash is hanging on to the reins despite his new exalted position.

PHONOGRAM IN receipt of next Dusty Springfield album tapes and hopeful that she will be back in January for concert dates Impressive quality of Elton John's piano sound at the Hilton last week was due to a new pick-up developed by Bill Wellings consisting of two bars nine inches long stuck under the piano and producing an unusually clear acoustic sound Rod Stewart and Manhattan Transfer on WEA special promotion album via Babycham.

COMMAND PERFORMANCE

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Mam, when's me dad
coming home?

BRIAN & MICHAEL
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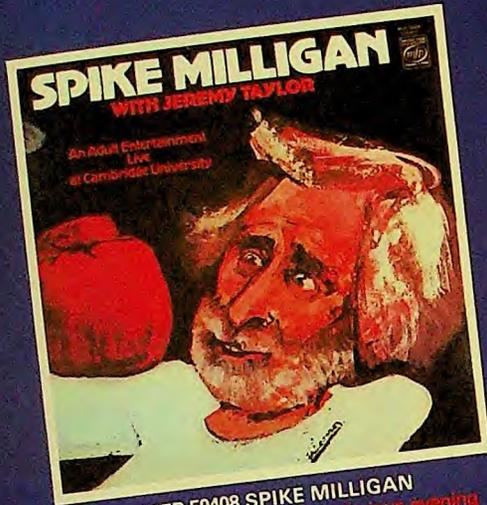
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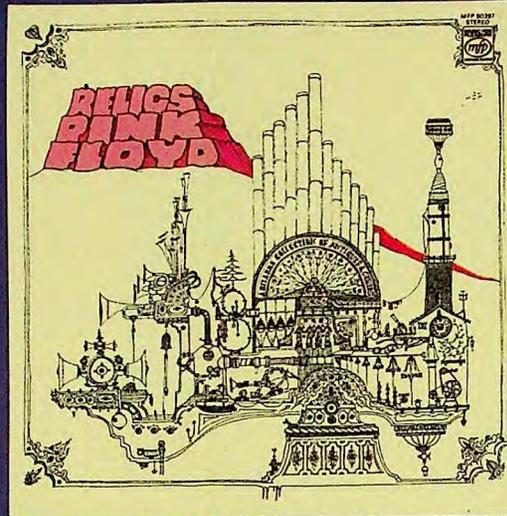
MORE RELICS FROM MUSIC FOR PLEASURE?



MFP 50408 SPIKE MILLIGAN

A unique album — spend an hilarious evening with Spike and Jeremy Taylor — recorded live at Cambridge University. With this sleeve it's got to be the comedy gift album this Christmas.

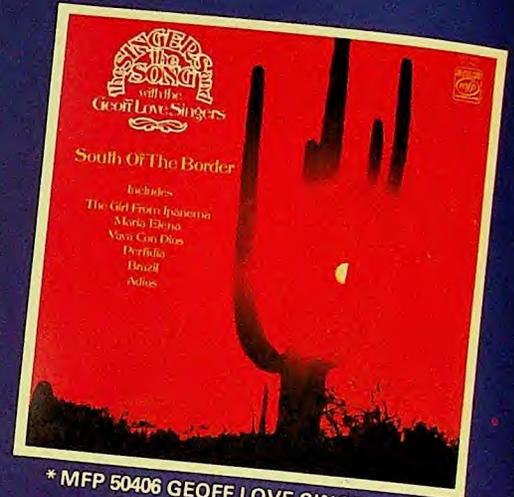
NEW STAR NAME ON MUSIC FOR PLEASURE



***MFP 50397 RELICS — PINK FLOYD**

Another first for MFP. A 'classic' album from one of THE super groups of the past decade. Floyds following today is stronger than ever — it's bound to be a big big seller this Christmas.

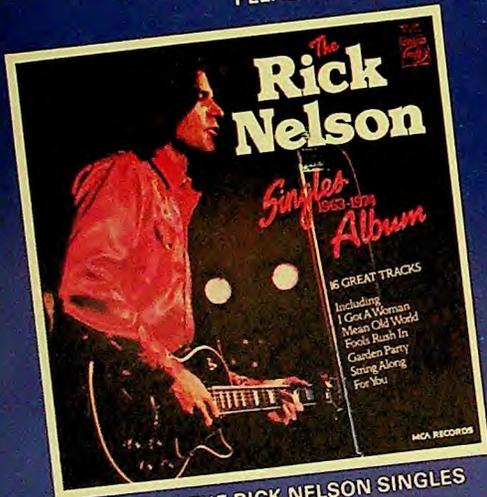
NEW SUPER STAR NAME ON MUSIC FOR PLEASURE



***MFP 50406 GEOFF LOVE SINGERS — SOUTH OF THE BORDER**

Another superb collection of memorable songs from the Geoff Love Singers — this time with the ever popular Latin flavour. If it's 'easy listening' your customers are after — here it is.

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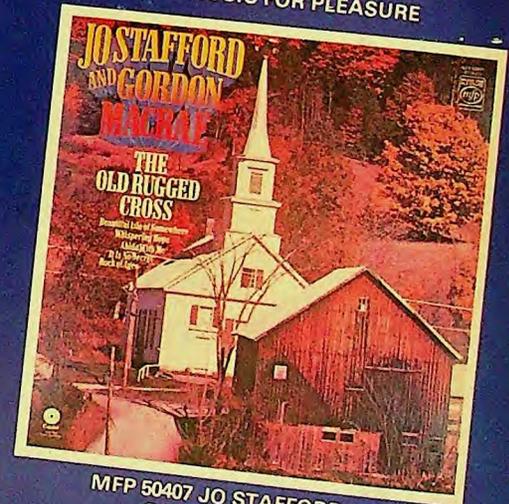


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