

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

MUSIC WEEK

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

O'Donoghue and RSO part company

BRIAN O'DONOGHUE has resigned from his post as managing director of the UK division of RSO Records. His responsibilities will be taken over by RSO Records International division managing director Mike Hutson, who will move back from New York to London.

O'Donoghue's future plans are undisclosed, but management activities are probably included in them, following his successful association with Paul Nicholas.

Music Week understands that his parting with RSO is entirely amicable, but his decision to go was prompted by RSO's plans to merge its UK operation more closely with its European set-up.

ELO 'ban'

EMI HAS been granted an injunction against CBS Inc. restricting CBS from manufacturing and selling two Electric Light Orchestra albums — ELO and ELO II — outside North America, an EMI spokesman told *MW* this week.

The injunction was granted by Judge Carter in the US Southern District court of New York. The decision followed action brought by EMI to protect its rights to the two albums for all territories outside of North America.

More companies to join bigger Dealer Tour '79

INTENT ON repeating its great success of 1978, *Music Week* this week announces dates and preliminary details of the Dealer Tour '79.

Once again *Music Week* will be bringing together dealers and record companies in a travelling trade exhibition designed to give dealers a once-a-year chance to meet the manufacturers, hear the autumn product, discuss problems and exchange ideas and views.

Last year more than 3,000 dealers and shop staff from all over the country flocked to the Dealer Tour venues and the participating record companies unanimously declared the event a resounding success. This year it will be even bigger with more exhibitors and stand space.

Some of the locations have been changed to give even

more dealers a chance to visit the exhibitions. The Dealer Tour '79 will kick off in Bristol's Holiday Inn on Monday, September 24 and will continue to Brighton Conference Centre (September 26), Gateshead Five Bridges Hotel (October 2), Glasgow Albany Hotel (October 4), Leeds Queens Hotel (October 8), Manchester Forum (October 10), Liverpool Adelphi (October 11), Birmingham Albany Hotel (October 15) and London's Kensington Town Hall on October 17 and 18.

MW promotion manager Avril Barrow said this week: "Many of last year's exhibitors have re-booked bigger stands for this year and companies who did not exhibit last year have indicated they will be on the tour this year. We therefore urge any companies interested in exhibiting to contact us immediately as space is selling out fast."

MW hosts country seminar

AT THIS year's Country Music Festival — staged at Wembley over Easter weekend — *Music Week* will again host a radio and TV seminar.

A panel including experts from country music and broadcasting will be chaired by *MW*'s country music contributor, Tony Byworth.

At the annual general meeting of the CMA (GB) last week Don Ford was elected chairman for the coming year, and Tony Byworth was elected vice chairman.

Looking to the future, Ford comments: "The CMA (GB) has a few things to do in putting its own house in order, particularly in regard to membership and increasing its finances."

Ann Dex returns to her previous post as secretary, while Jeff Forrest is retained as treasurer. The remainder of the committee consists of: Bob Powell (Radio London), Martin Satterthwaite (MCA Records), Tony Bell (Echo Records), Colin Ward (Live Promotions), Dave Warwick (David Anthony Promotions), Jonathan Rowlands (publisher), Phil Sharp (EMI Music), Denis Knowles (Arista Records), Warren Davies (Mervyn Conn Organisation), Shaun Greenfield (RCA Records) and David Yeats (RCA). Mervyn Conn is life president of the CMA.

WEA 45s price rise

RRP ON all WEA singles, except the current LV series, is to go up from March 5. Standard 12-inch and seven-inch, and picture seven-inch singles, all rise from 90p to 99p. LV titles remain for the moment at £1.79, but there are plans for future LV releases to be packaged in a deluxe four-colour bag, and the RRP will then rise to £1.99. Dealers will be given an advance warning of this change when it is scheduled.

In exceptional circumstances singles may be released at prices other than these, but the trade will be able to check these against RRP on the delivery advice notes.



AFTER THEIR sell out shows at the Rainbow, the Jacksons were feted at a CBS/Epic party during which they were presented with a silver disc for *Blame It On The Boogie*. L to R: Randy Jackson, Jackie Jackson and Tito Jackson.

Referendum on returns?

by TERRI ANDERSON
Retailing Editor

THE PERENNIAL topic of five per cent returns triggered heated discussion at the meeting of the East Midlands GRRC last week and a suggestion that there should be a referendum on dealers' views on the subject was discounted by guest speaker Tom Parkinson, deputy managing director of Polydor.

"A camel is a horse designed by a committee," was his reply when the meeting asked if dealers' opinions would cause him to change Polydor's returns policy. Polydor, he emphasised, would firmly retain the right to decide on its own best trading policy.

Discussion on the value of the five per cent system to dealers, and on whether Polydor should be prepared to offer the option of higher discount to those who do not want five per cent, resulted in a suggestion that *MW* should run a countrywide questionnaire to test retailers' opinions.

GRRC secretary Harry Tipple added that in view of the obviously high feelings running among East Midlands dealers he would be prepared to organise such a referendum through the trade Press.

But Tom Parkinson refused to commit Polydor to any promise of a re-think. "We cannot change our trading policy every time we get a

request from a consumer," he replied. "Dealers would not expect me to come into shops and tell them how to run their business, and we cannot run our company on terms of business tailor-made to individual dealers."

He would, of course, be interested in the results of any poll, but felt that "any accurate survey would show that a lot of dealers prefer the returns system", he added.

Another major topic at the meeting was back catalogue discounting. Remarks by Phonogram MD Ken Maliphant quoted in *MW* last week, about dealers' "apathetic response" to his company's Going For A Song scheme prompted several dealers to air their own criticisms of that scheme. Ken Smith, of Hudsons, led the discussion by describing the scheme as "a retailer's nightmare".

Parkinson later made his own point about dealer response to marketing schemes. Proud of the fact that Polydor led the field in putting tape on five per cent, and in an effort to promote tape sales, he had, he reminded the retailers made a very good offer of 12 tapes for the price of 10, and had spent on advertising and informing the trade of this. The numbers of dealers so far to take advantage of the scheme, he revealed, was still some distance from moving out of two figures.

Raymond Fox, chairman of the Fox chain of shops, said that he was "staggered" by such a lack of response. "We dealers are always asking for more discount from the companies. I urge all my fellow dealers to take advantage of such good schemes when they occur."

Chart action

IT'S THE new entries that make the news in this week's otherwise sluggish chart with Sex Pistols' *Something Else* in at 24 followed by Boney M's *Painter Man* at 26 and nine others including Money In My Pocket by Dennis Brown at 36 and English Civil War by Clash at 39. Of last week's new entries, *Keep On Dancing* by Gary's Gang (60 to 23) and *Inner Circle's Everything Is Great* (70 to 50) make the best movement.

This week

JOHN WHITNEY, managing director of Capital Radio, talks about the progress of independent local radio — see Broadcasting, page 30. Also: *Tipsheet 6*. Retailing 8. International 12. Publishing/Classical 14. Disco 16. Talent 18. Singles releases factsheets 34. Album chart 39. Singles chart 41. Performance 42.

THE INCREDIBLE SHRINKING DICKIES



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Dickies Debut Album
in yellow vinyl



NEWS

The right to royalties from record stores

I NOTE with interest Mr. C. D. Cooper's proposal (*MW* Feb 3) that the Performing Right Society should, on certain conditions, waive its licence on the playing of records in record shops. For the past three years, I have, with substantial backing from the Press and Parliament, found much to criticise about the administration of the society which still fails to respond to serious outstanding questions on the public record.

I must, however, while declaring my interest as a full member of PRS, defend the society in their action to collect royalties on all performances of music in record shops.

Mr. Cooper apparently shares the views of *Radio and Record News*, whose editorial of January 26 called upon the composers of this country (80% of whom, incidentally, earn less than £250 p.a. from PRS) to subsidise the "already beleaguered" record dealers on the basis that such performances in their shops constituted "promotion" of their works.

To be consistent, shouldn't Mr.

Cooper and his friends also propose that the equally "beleaguered" BBC (who represent the largest single source of performance income for composers) should also be exempted from royalty payments on the ground that performance of works over the media also promotes record sales. On this basis Japanese TV set manufacturers will soon be demanding free commercials on ITV, arguing that without their TV sets, there would be fewer viewers and therefore less profits for the ITV programme companies!

In 1977 each member of the public paid an average of 25p to PRS for

the privilege of receiving daily performances of music on radio, TV, in factories, supermarkets, shops etc. resulting in an average payment to PRS members of some £1,500 per year, of which the composer's share would normally be between £750 and £900. I suggest that it is the composers, who make the existence of record shops possible, who are the beleaguered parties.

TREVOR LYTTLETON,
33 Bryanston Square, London W1.

LETTERS

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

Curtains for confusion in stage shows?

I NOTE from the PRS circular to its members (February '79) that the society's Council has now come up with new decisions *vis-a-vis* the licensing of certain categories of stage show using "dramatic" music, and am gratified to note that it is now admitted that the borderline between those rights the society controls and those it does not is "not always easy" to establish.

While with PRS, I enjoyed some 15 years successfully negotiating royalty charges with composer/publisher members and production companies, with the emphasis on pre-London tours of plays and revues and their subsequent transfer to the West End. Thus I have a unique practical experience in this field.

It must be said that the licensing of musical works for stage shows is quite complicated, demanding long experience and quick decisions, the point being that many composer and publisher members of PRS have little idea what they should charge by way of royalties for dramatic usages of music, or indeed what constitutes "dramatic" music.

Nor is there time, with the often frenetic rehearsal of many a production and frequent last-minute changes in the music content, to negotiate within the "prescribed period" suggested or to establish conclusively what is mood music, stage action music, Grand Rights, or whatever.

In these circumstances, it is to be hoped that the new procedure (that the individual copyright owner to be given the option of licensing certain musical works direct for theatrical productions) will not further confuse the issue, and make the effective collection of royalties for such productions a thing of the past.
S. JOHN SAUNDERS
(ex Theatres Consultant PRS)

Living with the rules on logos

I WAS again amused to read about EMI's continued enforcement of their rights to the "Nipper" trademark — this time in Australia.

Shops and stores in this country, we understand, are not supposed to sell imported RCA product bearing the "Victor" trademark. But look in the HMV shops all over the UK and you will find rack upon rack of imported RCA product bearing the offending logo. One rule for the EMI subsidiary, and another for the independent dealer?
T. SLAUGHTER, Heanor Record Centre Limited.



TOTO

Hold the line...

here comes Toto!

Toto are Jeff & Steve Porcaro, David Paich, Bobby Kimball, Steve Lukather and David Hungate. Their collective experience with Boz Scaggs (they all played with him on his highly successful U.K. tour and on the album 'Silk Degrees') and individually with artists like Alice Cooper, and Steely Dan

...Scheduled with 'Toto'—their cracking self-named debut album, packed with all the raunchy power that's blasted Toto's blistering single 'Hold The Line' straight into the charts. Get on the line now. Get Toto's album and single into your store.

ALBUM: 'TOTO' CBS 83148

SINGLE: 'HOLD THE LINE' CBS 6784

CBS
Record & Cassette

DJ distribution

AS A D.J. with 10 years experience, I opened my shop as a specialist disco music supplier, simply because neither I nor other local D.J.s could obtain the product we required locally.

Now, nearly 12 months later, thanks to a good wholesaler (Lightning) and Music Week, the business is beginning to blossom and I am seeking larger premises.

However, without wishing to sound bitter, could I appeal through your columns to the record industry in general, particularly promotion departments on the following:

- (1) My customers are mainly bona fide D.J.s, they want and need to be ahead.
 - (2) The combined coverage we can give a record to a "live" audience is far greater than the "uninterested" multiples. Surely, even 10 copies being played throughout an area, must do much more to promote than 100 casually bought and taken home!
 - (3) I am not asking for "freebies" or hand-outs, because some of us know about the many so called D.J.s on record company mailing lists.
 - (4) I am trying to build up a service for D.J.s, but find the major distributors are not interested in the small independent. Of course I can't compete with the resources of the multiples etc., but I can give a far superior personal service, which is needed. I just wonder how many others there are like me?
- TONY PARRISH, Tony's Record Shop, Silver Street, Lincoln.

Retort to lack of support claim

OH DEAR, poor Ken Maliphant is upset about lack of dealer support for his new scheme. What support have retailers had from record companies lately?

CBS — TV selling only; WEA — London only releases; EMI — lousy delivery services, and we last saw your display man last June. Catalogues? Certainly, anything from £5 to £7 each. Great support indeed!

What have record dealers given you? For a start, we probably stopped music dipping any further down than 11th in the leisure spending league (BPD figures) by cut pricing all your product. We greatly assisted a singles boom during the last six months by selling singles at least 20p off RRP. If we were to up our singles price to an RRP of 99p (going for a song?), it would put a single at almost a third

of Ken Maliphant's new LP price.

My support for the scheme has not been forthcoming because we cannot sell back catalogue at £1.99. We like most, would opt for a stabilisation of LP/singles prices. It is not apathy, Mr Maliphant. It is a realisation of what is actually happening in our market. I hope that your scheme works, but for me it will make a little difference, and please don't call me an apathetic dealer. That I am not.

JOHN E. INGHAM, Jon's, 11 Guildhall Street, Thetford, Norfolk.

Disco Original

SORRY TO harp on, but when it comes to "continuous music" disco albums Theo Loyla (*MW*, February 17) is absolutely right — the original is the best!

Motown's story may have been a little confused, but the truth is that the first non-stop disco came from us as far back as 1972. Motown Disco Classics Vol. 2 (STMA 8005) is still available, and remains one of our solid catalogue items.

DAVID HUGHES, Motown general manager, Thayer Street, London W1.

NEWS

Pop industry goes to college

AN EDUCATIONAL course about the pop music industry is being offered to schools and further education colleges by a Richmond book publishing company, Syston Publishing (Tel: 940-5914). Called In Concert, the course features a comprehensive work-book for teachers of music but is also aimed at those teaching English or social studies — it is geared towards a CSE music exam syllabus and deals with all aspects of pop music and the recording industry.

Publishing manager Roger Davis, who has previously worked for BASF and Buk Records, explains: "We believe that In Concert offers a unique opportunity for the music industry to contact the market sector from which it obtains most support, by offering sound educational material. The publication has an indefinite life-span since the ring-binder format allows for constant up-dating of material by both author and contributors from the industry."

The In Concert course has been written and edited by Tony Attwood and Paul Farmer. It includes sections on creating music, the development of pop, live music,

record companies, the media, and television and radio, and the development of pop.

Davis adds: "We have had a very encouraging response so far, and In Concert is now being used in one out of every 10 secondary schools in the UK. In particular there has been a strong response from those schools in large urban areas."

"There has always been a lack of information about the rock music industry and how it operates, and that is the gap In Concert is trying to fill. We feel that it is a long-term investment for record companies in that it provides the music industry with the opportunity to regularly supply schools with valuable resource material."



MANFRED MANN'S Earth Band were recently presented with a gold disc for German sales of the album *Watch* — the record was in fact the third biggest selling album of 1978 in West Germany, surpassed only by Saturday Night Fever and Pink Floyd's *Wish You Were Here*. Total sales are now approaching the half million mark. The band released a new album, *Angel Station*, in the UK on March 9 and commence a 60-date European tour on March 24, covering nine countries and including 23 dates in Germany. Pictured at the presentation in Munich are (left to right) Lilian Bron, Bronze international director, Manfred Mann and Friedel Schmidt, Ariola managing director.

Collins launches two new labels in the UK

COLLINS INTERNATIONAL, the import/export company, is launching two new labels, for which it will act as a wholesaler for the entire UK.

The labels are Echo, a joint venture with Donnie Elbert who will be producer and artist, and Dignity, which will specialise in mid-price albums by well-known jazz, rock and country artists.

Echo, concentrating on pop and disco singles, will have two launch releases by Donnie Elbert and the Flirtations next month. Dignity will make its bow this month and in April with albums by Lionel Hampton, Thelonious Monk, Sonny Rollins, Dizzy Gillespie, the late Charlie Mingus (his last recording), Elbert, and the Beach Boys.

Collins International chief Jeffrey Collins told *Music Week*: "We've been selling other people's records for 21 years and reckon it's time to do our own thing."

Dire Straits swing again for Phonogram

PHONOGRAM IS re-promoting Dire Straits' last single, *Sultans Of Swing*, originally released last May, because of renewed interest in the record following its current US success. The single is currently climbing the American Top 30 while the band's debut album, entitled *Dire Straits*, is in the Top 10 albums.

At the time of its original UK release, *Sultans Of Swing* received little radio airplay although tracks from the album were featured on various programmes. The LP has charted four times in the UK Top 50. It has also proved to be a big seller on a worldwide basis — double-platinum in Holland and Australia, platinum in the US, and gold in Germany, France and Canada.

Phonogram in the UK is now re-circulating the single and promoting it via full-page advertisements in the consumer paper. Press officer Lon

Phonograph expansion

THE IMPORT and wholesale side of Phonograph Records retailers is expanding its sales and delivery service across the whole country instead of just to London.

The South Norwood retail business began importing from the US — specialising in 12" disco singles — last September, but until now has confined its wholesaling operation to an own-van delivery service around the London area.

Alex Sardinha, formerly with Lightning, has now joined Terry Gregory of Phonograph as a director, and is working on expanding the business to offer the list of about 200 12" titles (as well as chart singles and albums and TV LPs) countrywide.

Phonograph, like several other importers, is buying direct from American one-stops. Dealer price for the 12" single is £1.85 and orders over £200 in value are exempt from the two per cent handling charge. Phonograph is taking orders on 01-656 4070, and aims for a 24-hour turn round, using carrier companies and the GPO for delivery outside London.



UNITED ARTISTS has signed the American/Australian songwriting team Waldorf Travers, pictured at Air Studios for a playback session of their new *United Artists* album, *Night Blindness*. A single, *Big Time American Girl* (UP 36501), taken from their LP, is released this week. Pictured front left to right: producer David Courtney, Garry Travers, Howard Berman (UA marketing manager), Cliff Busby (UA managing director), Marcia Waldorf, John Velasco (director, *Interworld Music*) and arranger Richard Niles.

Goddard explains: "Because of its success in the US, *Sultans Of Swing* has suddenly started picking up airplay in Britain almost 10 months after its original release. People are now listening to it much more closely."

In addition to the press advertising, Phonogram will also be doing a second dealer mail-shot.

Dire Straits will be returning to the UK for a concert tour in the summer. Meanwhile, they have completed their second album in Nassau, working with producers Jerry Wexler and Barry Beckett, and a release date has been pencilled in for May or June.

BRMB contract extended until 1981

RESUMING ITS procedure of rolling the contracts of Independent Local Radio companies, the IBA has extended the contract of Birmingham-based BRMB Radio up to the end of 1981.

Extensions to contracts are now limited to December, 1981, pending further legislation to extend the authority's own life.

EMI's Capitol acquisition

AT A cost of \$1.7 million, EMI has acquired 100 per cent equity interest in Capitol Industries-EMI Inc., making the latter a wholly-owned subsidiary.

In 1968 EMI merged Capitol Records Inc., in which it held a 98 per cent majority, with a public company, Audio Devices Inc. Following the merger, the latter company, which had a 30 per cent public minority at the time, changed its name to become Capitol Industries-EMI Inc. ("Capitol").

In May 1974, following a tender offer, over 90 per cent of the publicly held shares were acquired, leaving a minority of under three per cent. As a result, Capitol's shares were de-listed by the American and Pacific Stock Exchanges.

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MANAGING DIRECTOR:

Jack Hutton

PUBLISHING DIRECTOR:

Peter Wilkinson

EDITOR: Rodney Burbeck

DEPUTY EDITOR/INTER-

NATIONAL/MUSIC PUB-

LISHING: Nigel Hunter

NEWS EDITOR: Jim Evans

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TAILING: Terry Anderson

TALENT EDITOR: Chris White

CHIEF SUB-EDITOR: Kevin Tea

SUB EDITOR: Danny Van Emden

BROADCASTING EDITOR: David Dalton

EDITORIAL COORDINATOR

(charts and dealer services):

Louise Fares (assisted by Janet Yeo and Diane Ward)

CONTRIBUTORS: Tony

Byworth (County music), Sue

Francis (Tipsheet Editor), Tony

Jasper (Factsheets), Nicolas

Soames (Classical Editor), Patrick

Sullivan (Jazz).

ADVERTISING DEPARTMENT

ADVERTISEMENT MANAGER:

Jonathan Ward

ASST. AD. MANAGER: Andrew

Brain

PRODUCTION MANAGER:

Sandra Mysal

SALES EXECUTIVES: Jacky

Lilburn, David Johnston

CLASSIFIED: David Pinnington

PROMOTIONS

PROMOTION MANAGER: Avril

Barrow

GERMAN CORRESPONDENT:

Michael Henkels, D/2000 Hamburg 62

AM Schulwald 47, West Germany, Tel:

(040) 5209 020 Telex: 2173 471, HENK

DM.

JAPANESE CORRESPONDENT: Eise

Krentzel, 501 Shibuya Sanshin Mansion,

29-33 Sakuragoka-cho, Shibuya-ku,

Tokyo, Japan, Tel: (03) 476 5637

AUSTRALIAN REPRESENTATIVE:

Peter Conyngham, 47 Falcon Street,

Crow's Nest, NSW 2065, Australia. Tel:

Sydney 926045/798244.

US REPRESENTATIVE: Dick Broderick,

157 West 57th Street, Suite 200, New

York, NY 10019, USA. Tel: (212) 582

6135.

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NEWS

ISLAND RECORDS has formed a special disco division to be headed by Erskine Thompson, who will be responsible for both disco promotion and the acquisition of new material for the company.

"Island is going to pick up hot American and European product before it hits the streets in this country and try for simultaneous release with the countries of its origin," explained Thompson. "For instance, we've got the Gibson Brothers' Cuba single

Island sets up disco division

coming out this week. It's just been released in France on the Zagora label, and it will have taken us just a couple of weeks from first hearing the record to actually releasing it in this country.

"We also feel that with the wealth of our Jamaican catalogue, we're pioneering a new style of

dance music. We've also got three of 1979's hottest international acts in Grace Jones, Third World and Inner Circle."

Assisting Thompson in the new disco division will be Eon Irving, who will be responsible for London club promotions and club DJ mail-outs throughout Britain.

Cuba by the Gibson Brothers (12 WIP 6483) is available from Friday (March 2), and Island also has rights to it for America, Argentina and Venezuela.

CARLIN MUSIC president Freddy Binstock and director Mike Collier have formed a new label called Paradise which will

specialise in disco material.

The label has been licensed to Magnet Records and the first release planned is Get Dancin' by the Bombers, currently a US disco charter. All Paradise releases will initially be available as 12" giant singles with a special Paradise sleeve and an RRP of £1.99.

Collier has been attending a disco forum in New York, during which he was seeking suitable material for release on the new label.

MUSICAL CHAIRS

Driver 67 goes full time

PAUL PHILIPS has relinquished the post of editor of the trade magazine, *Radio And Record News*, to allow him to spend more time on his songwriting and recording activities. As Driver 67, the voice behind the recent Car 67 chart success on Logo, he found it increasingly difficult to divide his time between the two roles.

His follow up single — Headlights (Logo GO 347) — is scheduled for release on March 9, while an album is planned for late spring.

An editor for *R* and *RN* will be sought and meanwhile Philips takes on the title of editorial consultant, acting in an advisory capacity.

AFTER TWO months without an in-house press officer, RCA has now appointed Shirley Stone to head the press office and she will be in turn appointing press officers to staff the office. Ms Stone is a former Phonogram and Mountain Records press officer Former CBS press lady Judy Totton now working independently from her home at 229-4162, or via 882-6441, extn. 699 Richard Rowe to CBS as business affairs officer, reporting to Tim Bowen, from City of London Poly where he obtained a BA in business law Christopher McDouall to group managing director of Neve with responsibility for controlling and co-ordinating Neve's expanding activities in professional studio sound equipment and turnkey systems Record promotion man Stuart St Paul back in London after a year with Metro Radio to do independent record promo work (01 903-2830) Paul Davis to group business affairs co-ordinator at DJM and is succeeded as financial and management accountant by John Gibbon.

Justin Hayward

JUSTIN HAYWARD has been approached by the new company RSR Entertainments and is considering an offer, a spokesman for Hayward said this week, but he has not signed to the company as reported in last week's *MW*.

Which music publication do record dealers most enjoy reading?

Music Week 70%
Record Business 4%
Radio and Record
News 4%
(Source: NOP Market Research)

The Rods' Thriller gets the big treatment



MARKETING FOR the Phonogram Graham Parker album, *Squeezing Out Sparks*, is being combined with promotion for *Frogs, Sprouts, Clogs And Krauts* (SEEZ 13) — the Stiff album debut from Parker's backing band, *The Rumour*.

Both acts are touring and ads are planned for *Music Week*, *Sounds*, *NME* and *Melody Maker*, plus quarter page ads in local papers where Graham Parker and *The Rumour* are appearing.

A feature of Stiff's *Rumour* campaign is a 'Buy 10—get one free' offer to dealers. Retailers ordering 10 copies of SEEZ 13 will be credited for one copy of the album through EMI.

ISLAND IS mounting a marketing and promotion campaign for the album *Thriller* by Eddie and The Hot Rods (ILPS 9563) which is released next Friday (March 9) to coincide with the opening of the band's three-week UK tour.

K-tel tests the Soul and the Fury

K-TEL IS testing two compilation albums before deciding whether to give them the full TV treatment. *Billy Fury — The Golden Years* (NE 1030), retailing at £4.29, is currently being tested in the Harlech and Anglia TV areas and results are being evaluated this week before a decision is made on a national campaign.

David Soul — *Moods* (NE 1041), with the same RRP tag, is to be given a three week burst in the Trident area before deciding whether to roll out. The Soul album includes hits *Don't Give Up On Us*, *Silver Lady* and *Going In With My Eyes Open* in its 18 tracks.

A single, *Power And The Glory* (WIP 6474), is released this Friday and includes vocal contributions from Linda McCartney, who was recording with Wings at EMI Abbey Road at the same time the band was working on *Thriller*.

Island's marketing plans include full page advertisements at major soccer matches this Saturday with the single being played at each ground, and full pages in *Melody Maker* and *New Musical Express* this week, followed by others in *NME* (again) and *Sounds* next week.

An extensive window display campaign has been arranged in conjunction with the band's tour and a special in-store kit is available, together with posters and point-of-sale material.

A video featuring the band playing two tracks is being distributed to shops with suitable facilities and local TV stations.

Selected dealers will receive Hot Rods *Thriller* trenchcoats and a special merchandising operation is also underway selling *Thriller* trenchcoats, Hot Rods T-shirts, jeans and shirts.

The band's tour begins at Liverpool University on March 9 and continues until April 2 at Bristol Locarno. It includes the Newcastle City Hall (March 20), Manchester Apollo (24) and London Rainbow (30).

News in brief

A SPECIAL limited edition blue vinyl pressing of Third World's *Journey To Addis* album (Island ILPSB 9554) will be available this Friday (2) and includes the full 12" version of the band's *Now That We Found Love*.

"Because of the phenomenal demand for the full version of *Now That We Found Love*, we decided to include it on this new pressing of the album," says Island marketing and sales manager John Knowles.

Third World's next single, *One Cold Vibe* (WIP 6485), will be released next Friday, and the first 20,000 copies will be available in special picture bags.

ARISTA IS rush-releasing *Disco Nights* (Rock Freak) by GQ as a 12-inch single. GQ is a new New York-based group and within only a few weeks *Disco Nights* has become disco's top-selling single. Backing Arista's commitment to GQ is the disco promotion of Sally O's *Funk Funktion*, the division of the newly-formed St. Pierre Publicity.

THE PICTURE disc by the Gordon Giltrap Band entitled *Fear Of The Dark* is released this Friday (March 2) by Electric Records (LWOP 29). The release was delayed from February 23 because of production problems in Los Angeles, where the 12" record was pressed.

A FREE gift worth nearly £2 will be received by the first 4,000 purchasers of *Bobbin Girls*, *Bobbin Boys* by northern folk singer/songwriter Tony Lauren (Alaska ALA 2017) released next week (March 9).

The gifts are bobbin doll kits, based upon wooden bobbins discarded from the old Lancashire cotton mills. Bobbin dolls packaged in cardboard tubing are being despatched to national, London and provincial record columnists and TV and radio stations.

POLYDOR PROMOTION plans for the new Gloria Gaynor album, *Love Tracks*, which features an eight-minute disco version of her current chart single *I Will Survive*, include full page ads in *Record Mirror*, *Disco Week* and *Black Echoes* this week, plus pages in *Melody Maker* and *Blues and Soul* next week. Posters will also be available through Polydor's *Strike Force*.

FOLLOWING HIS chart success with *Could It Be Magic*, his biggest UK hit since *Mandy*, Arista is releasing Barry Manilow's *Ready To Take A Chance Again* (ARIST 242) which has already been a huge hit in the US. The song is the theme song from the comedy thriller *Foul Play*, starring Goldie Hawn, which is currently on general release.

THE NEW single by Gonzalez called *Haven't Stopped Dancing Yet* on the new Sidewalk label is available in an unlimited 12" edition (12SID 102, RRP £1.79) as well as in 7" form (SID 102, 90p).

FIRST RELEASE through Polydor under the new RSO/Curtom deal is the Curtis Mayfield single *This Year*. It will be promoted with a full page colour ad in *MW*, full pages in March issues of *Blues and Soul* and *Black Music*, and a half page in *Record Mirror*.

Initial full page ads, followed by small ones, in the big circulation pop papers will support two other Polydor singles — *The Staircase* (Mystery) by Siouxsie and the Banshees and *Questions and Answers* by Sham 69, both scheduled for release next month.

TO COINCIDE with the release of the first ever instrumental LP by Bert Jansch, called *Avocet*, *Charisma* is undertaking a heavy schedule of press ads including the *Guardian*, *Evening Standard*, *MM*, *Sounds*, *NME*, *Folk News*, *Folk Review*. There will also be fly posting in the London area plus point of sale material available. Further back-up will be provided by a charity performance at London's Collegiate Theatre on March 6. The album, (CLASS 6) retails at £3.25.

MUSIC DEALS

ARIELA HAS signed a deal with M Squad whose first single, *Miss Caroline Newley*, is to be released on March 9. The group, with this song, is in the final 12 for *The Song For Europe*.

ILLEGAL RECORDS has secured the UK rights to release the first all-new Kim Fowley LP in almost five years. Titled *Sunset Boulevard* (ILP 002) and scheduled for March 2 release, the album is preceded by the single *Rubber Rainbow/In My Garage*. Also to be released this spring on Illegal is *The Lost Wayne County Tapes* (ILP 003), a collection of early 70's material.

LATEST SIGNING to Raw Records is Leonard Vice, a singer and multi-instrumentalist. Also signed to Raw are *The Now* from Peterborough. Vice's debut single, released March 9 will be *I've Got Spots* (RAW 36), while *The Now* release into the 80's on March 23.

BLACK LACE, who are presenting one of the 12 songs in the *Song For Europe* contest at the Royal Albert Hall on March 8, have signed a worldwide recording deal with EMI. The band, who all come from Wakefield, have played many of the clubs in the Yorkshire area, and won various local awards. Their song for Europe will also be their first single for EMI.

MARKETING

FIRST ALBUM to be released by Golden Age Records, *New Hope Crusade* at The Royal Albert Hall, is launched this month. First side of the album features many of the solo artists and smaller groups appearing at the RAH rally, while side two features the *New Hope Crusade Choir*. Further LPs planned by Golden Age Records later this year include the *New Horizons* and *Doris Orme*. The company is based at 44 Lancaster Gate, W.2.

RADIO ADVERTISING will back Motown act Rick James' new 12" single *High On Your Love Suite-One More Hit (Of Your Love)* and album *Bustin' Out Of L Seven*.

BECAUSE of audience reaction to the number during his last concert tour, Fantasy Records has scheduled *I (Who Have Nothing)* as Sylvester's next single. The recording is a disco re-make of the old Ben E. King/Shirley Bassey classic. The disc is available in both seven and 12-inch format, and picture bagged (catalogue numbers: FTC 171, 12XFTC 171). To avoid problems with import copies, Fantasy is giving Sylvester's single simultaneous worldwide release.



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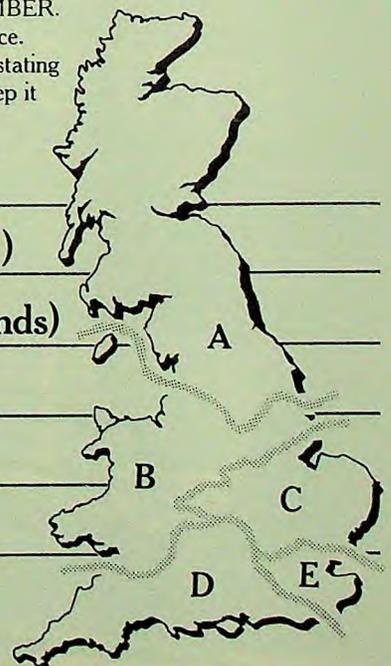
01-561 4646 area A. (North & Scotland)

01-848 9811 area B. (Wales & N. Midlands)

01-573 3891 area C. (E. Midlands)

01-561 4422 area D. (South West)

01-561 2888 area E. (South East)



EMI Records (UK),
Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.

TIP SHEET

Baron looks for a recording deal

WHEN BAY City Rollers' manager Tam Paton brought Baron Gert von Magne from Copenhagen to Scotland two years ago, it was to groom him as an international performing and recording artist. The 16-year-old Baron had, however, already made a name for himself in the Danish pop scene. At 14 he joined one of the most popular rock bands in Denmark as lead singer and guitarist. It was while doing a support gig for the Rollers in June 1976 that Paton saw him and signed him to management.

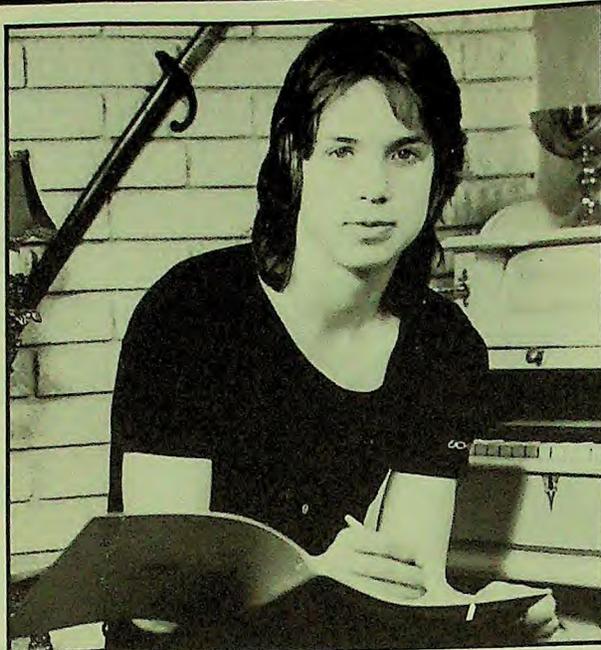
This contract has now terminated and his new manager Peer Neslein, contacted *Tipsheet* from Denmark to tell us that Gert is looking for a new record deal. "Gert was signed to Paton for 2½ years, but never recorded, although a fan club was established and he has frequently appeared in papers and magazines world wide," explains Neslein.

"He is a legitimate Baron and can trace his ancestors back to the composer Offenbach. His parents had hoped he would attend the conservatoire in Denmark to study classical music, but Gert was

determined at an early age to become a rock 'n' roll star. He speaks perfect English and now has his own backing band, co-writing most of the material.

"What we are looking for is a serious record company who is especially strong in Germany and/or Japan, since we already get an enormous amount of fan mail from these countries."

For more information, demos, etc., contact Peer B. Neslein, Valborg Allé 36, 2500 Valby, Copenhagen, Denmark, 01-17 44 44.



BARON GERT von Magne looking for record company with strength in Germany and/or Japan.

Storm set to break new ground

AFTER A successful first Midem, Wayne and Estelle Paulo of Storm Music in Liverpool are looking for new material to enlarge their catalogue.

"Having had success with a variety of music from artists and composers throughout the North West, we are not specialising in one category, but looking for country and western, rock & roll, MOR, pop and disco," they explain.

"Though a young company, we achieved remarkable interest at Midem and obtained deals from companies throughout the world with our existing catalogue. Now we are ready to expand and those interested should send high quality demo tapes (with s.a.e for return) to Estelle Paulo, A&R Department, Storm Music, 133 Park Road, Blackpool, Lancs. 0253 23095.

Discoexpo deadline

DISCOEXPO '79 is being held at the International Fair in Genoa from April 25 to March 1 1979.

The first Discoexpo, held last year, had some 50 exhibitors representing nearly all the labels in the Italian market, and attracted 16,000 visitors including both public and music business representatives.

The organisers now aim to facilitate contacts and exchanges and distribution deals with special attention given to foreign businessmen. Cost of a 12 m² stand in the Fair at Genoa is 300,000 lira plus VAT. Conference rooms available on request and the enrolment fee is 100,000 lira plus VAT.

Deadline for applications or inquiries to Discoexpo, Fiera Internazionale di Genova, Secreteria Generale, Piazzale J. F. Kennedy 1, 16129 Genova, Italy. Tel. (010) 59 56 51/59 56 71. Telex 28424 Gefiera.

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

Subsidies scheme

MUSEXPO CHIEF Roddy Shashoua has been in London working on his next event at Miami Beach's Konover Hotel from November 4 to 8 this year. He's been checking out with the British Board of Overseas Trade what subsidies are available to British music companies which may wish to participate.

There are in fact two. One is known as the joint venture, whereby the board will reimburse one half of two air fares per company and pay in advance one half of the rental for one office booth per company. The other is called outward mission, for which the board refunds £240 to one individual per company attending an overseas event like Muxexpo.

In order to take advantage of either scheme, participants must

apply to their professional association — i.e. the Music Publishers Association or the British Phonographic Industry — to act as sponsor and contact the board.

Unfortunately, the latter has completed its budgeting for the current year as far as the joint venture facilities are concerned without apparently being approached by either association, although if sufficient companies are interested it may still be possible to arrange something. The outward mission scheme is available, but limited to a maximum of 20 people.

Anyone wanting to take advantage of either offer should contact their professional association without delay.

Studio sale

THE MAISON Rouge Mobile Studio is up for sale. The studio was designed not only to record 16 and 24 track, but also mix finished masters in stereo and quadraphonic. Artists such as Abba, Queen, Nazareth, Thin Lizzy, Rory Gallagher, Neil Sedaka, Steeleye Span, Jethro Tull, Alex Harvey Band and Stranglers are among those who have made recordings using the mobile.

In June 1977, Maison Rouge launched its new studio in Fulham and plans for a second studio are already under way. "But unfortunately, this studio will use up the space kept for the mobile studio. Consequently, it is with great regret that the mobile studio is now for sale," reports sales and promotions manager Rosie Farrell.



MAISON ROUGE mobile recording studio.

For enquiries and further details contact R. D. Black, Maison Rouge, 2 Wansdown Place, London SW6 1DN. (01) 381 2001.

Songs for starters

A SPECIAL message to independent producers and small production or record companies comes from Ivan Chandler, general manager of Famous Chappell.

"There must be a lot of new companies starting up all the time who want to know about publishing companies who are really interested in finding songs for totally new artists," he said.

"We believe in the little companies who often work that much harder to make a song a hit with their artists, and we want them to know our doors are always open. We are more than happy to sit down with someone, thrash out what kind of material is required and then go through our catalogue selecting the right song. We have a lot of songs which may not be right for a current major artist in this country, but which can be hits. So let us hear from you out there."

There is, by the way, lots of material to select from as Famous Chappell, which rated seventh last quarter among publishers, has Paramount's soundtrack music which includes such as Grease, a strong choice of black music and much commercial pop product, etc.

Ivan Chandler should be reached at Famous Chappell, 54 Maddox Street, London W1. (01) 629 7600.

RUSH RELEASE

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c/w
The Streets I Have Walked

by **STU STEVENS**

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114	7	EVERYTHING IS GREAT INNER CIRCLE
115	7	ROCK 'N' ROLL FANTASY BAD COMPANY
116	7	HAVEN'T WE COME A LONG WAY ERIC CLAPTON
117	7	THE MAN FROM OUTER SPACE STU STEVENS
118	7	I'LL PUT YOU TOGETHER AGAIN HOT CHOCOLATE
119	7	STRAIGHT TO THE BANK BILL SUMMERS
120	7	BOOGIE TOWN FLB

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RETAILING

Employer legislation

WITH SO much legislation governing the dismissal of employees, it is important to know how one stands when taking on an employee on a trainee basis.

Anyone who is dismissed cannot take a case for unfair dismissal unless he or she has been employed continuously for a period of 26 weeks. This means that if you take on a trainee for say, three months, and at the end of that period the trainee proves unsatisfactory then there is no come-back if you dismiss him.

If the requirements of the business cause you to take on a person for longer, and the employment does not end after 26 weeks, then that employee can take you to an industrial tribunal claiming unfair dismissal. Whether or not the application will be successful will depend on your actions during the training period.

If you have provided adequate instruction to the trainee and kept progress under review; if you have given adequate warnings of shortcomings; and if you have given the trainee the right to make representations before dismissal, then you would normally have a successful defence against a claim for compensation if the trainee turned out so unsatisfactory.

If on the other hand you did not give any instruction to the trainee and part of the reason for the trainee not measuring up can be attributed to you, then there is a likelihood of you having to pay up. It is worth remembering that you have to show that you did all the necessary things; the trainee does not have to prove that you did not.

One final point: although a minimum time limit is laid down

before an employee can claim unfair dismissal, the law does provide an exception where it is claimed that the dismissal takes place because of the employee's trade union membership or where dismissal takes place due to race discrimination.

Tax assessment

IF YOU are in correspondence with the tax inspector either directly or through your accountant on a tax assessment which you believe is too high, then you should make arrangements to at least pay the undisputed part since, unlike the position that existed previously, interest can be charged on the whole amount of tax arising from your delay in payment.

THOSE IN business who have personal life assurance policies should note that from April, 1979, a new procedure will operate where tax relief is given on the premiums. Instead of tax relief being claimed from the Inland Revenue the insured will deduct 17½ per cent from the premiums to be paid to the insurance companies.

There will be one or two exceptions to this where very large sums of money are paid in premiums but if you fall into this exceptional category, you will be informed of the position by the Inland Revenue Department.

A TOUR of EMI's factory and distribution centre, at the invitation of GRD national sales controller Judd Blackburn, began a hectic day for some of MW's Dealer Award Winners. They were shown round by quality controller Robin Allen and production engineer John Byfield.

After seeing the whole production process the dealers went to distribution, where they met the telephone salesgirls whose voices were familiar to them. They were joined for lunch by a number of EMIR staff, and left (to go on to the Awards dinner) with gifts of records, in specially printed sleeves with illustrations of the record manufacturing process on them.

With their guides John Byfield (second from left) and Robin Allen (far right) the visitors are (left to right) Kim Price and Shelia Smith — Rox Records, Birkenhead; Barry Hopkins — Our Price, London; Nick Stevens — Rival Records, Bristol; Ken Hill — Our Price; Dave Mallard — Rival; Gill Green — Virgin, Birmingham; Muriel Charles — Sound of Music, Rotherham;



Paul Dolman — Virgin; Cyril Charles — Sounds of Music; Pamela Duncan and Jim Stewart — Bruce's, Dundee; Angela Fieldhouse, Spotlight Publications; and Sandra King and Steven Gibbs — Virgin, Southampton.

EDITED
by
TERRI ANDERSON

PRACTICALLY ALL money payments by way of bonuses or otherwise to employees are subject to income tax. As a concession, however, the Revenue allow certain long service awards to employees to be given free of tax. The limits set by the tax people are, to say the least, rather mean. Up to £3 per year for each year of service can be given up to a maximum of 20 years' payment for 20 years' service. Sums over this are subject to be taxed in the normal way.

A service to give your shop a lift



A NEW shofitting service is being offered to record dealers by the joinery division of Denne Construction, of Canterbury. Shops requiring anything from minor modifications to full facelifts and renovations, or new shops needing complete fitting out, are within the company's scope.

Until recently, Denne Joinery has been operating only in the East Kent area, but having gained experience in fitting out record shops there, the company has decided to expand nationally, and is running a market campaign to attract work from dealers all over the country.

The service offers craftsmen-made units, to the customers' own requirements and specifications, and Denne will also give advice on shop design if asked. It is worth noting, in an age of chipboard and veneer, that all the units are solid wood — with pine (as pictured here) currently the most popular timber. Aiming to keep fitting time in the shops down to a minimum Denne makes all units at its own workshops, and their design is one which the company claims minimises the damage to sleeves through bending.

Denne's offices are at 92a Broad Street, Canterbury, Kent, (Canterbury 62264).

News in brief

A SUBJECT which has aroused "considerable feeling" among retailers in general, and members of the National Chamber of Trade in particular, is Sunday trading.

The NCT is preparing to fight the Bill which has now been introduced in the House of Lords. If passed, it will considerably liberalise the laws on retail opening on Sundays, and the NCT strongly disapproves.

It is asking all its members who believe there should not be any extension of Sunday trading to make their views known in writing to their MPs.

Music and record retailers who also feel strongly against the introduction of the Bill are invited, if they are MTA members, to write to the association's secretary Arthur Spencer Boland.

IN A planned effort to spread the record merchandising message as widely as possible, taking in outlets outside the record retail trade, WEA has taken the window of the Haymarket branch of the Woolwich Building Society with a display for the Elektra band The Cars. The display will remain until March and more are planned in non-record shop windows.

Guest speaker

GUEST SPEAKER at the South West GRRC meeting in Bristol on April 10 will be CBS chairman, Maurice Oberstein. The meeting is at the Dragonara Hotel, Redcliffe Way, at 7.30, and any dealer wanting further details should contact Peter Corney at 0271 2005.

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'Songbird' · 'The Way We Were'
(From the Columbia picture 'The Way We Were')
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'You Don't Bring Me Flowers' (duet with Neil Diamond)
'Sweet Inspiration/Where You Lead'
'All In Love Is Fair' · 'Stoney End'





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CBS Distribution Centre, Barlby Road, London W10

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Record &
Cassette

INTERNATIONAL

Confidence on the German front

GERMANY HAS emerged in recent years as one of the most important music markets and also as a source of internationally successful repertoire. *MUSIC WEEK's* German correspondent Michael Henkels has been gathering the views of some leading German record executives about what 1979 holds in store based upon their experience of a successful 1978.

RUDOLF WOLPERT, CBS managing director: "Most important for the German market as a whole has been the long-awaited breakthrough of German productions into the international market. We've been part of this trend with artists such as Lake, Ricky King and the Nina Hagen Band. King's TV-promoted album *The Most Beautiful 20 World Hits in Guitar Sound* has gone gold and platinum (250,000 and 500,000 sales respectively), and we are broadening our position in the pop album field with artists like King, Nina Hagen, Lake, Meat Loaf and Supertramp.

"1978 was the best business year in our short history. I hope we'll succeed in establishing new international superstars such as Billy Joel and Earth, Wind and Fire in the German market. I anticipate a back-to-the-roots musical trend. Productions will become more simple and uncomplicated, with American influence reduced as European influence increases."

ALBERT CZAPSKI, Ariola-Eurodisc deputy marketing director: "Generally speaking, Germany could increase its share of total Western world sales to 10 per cent, which means second best after the USA (36.5 per cent). German productions are becoming more and more important, underlined by chart success for acts such as Boney M, Amanda Lear and Eruption.

"Ariola should also improve its market position. The trade paper *Musikmarkt* surveyed its single charts, and found Ariola's share was

33.45 per cent, giving it top position. In other words, every third single sold in Germany was an Ariola one. Our album share was 17.27 per cent, giving us second place.

"Better standards of quality and new musical ideas have led to the success of German productions in foreign countries. It's necessary to consolidate the 'Made in Germany' label furthermore in 1979. Unstable exchange rates and pirated product kept prices down in the German market last year. Where international music is concerned, I expect an increase in the popularity of reggae music, but there is no totally new trend evident."

More success

RUDOLF GASSNER, Metronome managing director: "A remarkable fact is our market share of 20 per cent as a result of the disco wave which has activated people from 15 to 50 into buying and dancing. Secondly, it is now possible to sell singles and albums up to the 1½ million mark. Metronome is glad to have established artists such as Milva, Truck Stop, the Ritchie Family, Patrick Juvet, Klaus Schulze and Village People in the German market.

"The problems for the German market in 1979 will be the same, such as strong pressure from the import of international product and consequently no chance to make necessary price increases.

"We hope to finish the year with even more successful artists, we'll be looking for new talent and catalogues, and in Europe a main aim will be to expand our Brain label with the help of our licensees. I expect sales to show more growth internationally as in Germany, with disco and soundtrack LPs gaining more popularity and also new sounds in the form of concept albums. However, I'm afraid that the international problem of piracy will also grow."

EDITED
by
NIGEL HUNTER

HANS-GEORG BAUM, RCA managing director: "1978 was a very successful year for us, and we reached 20 per cent over our target for the following reasons. A larger repertoire through gaining distribution of the Heimat Melodie label, increasing success of our local top artists such as Baccara, Anthony Ventura, Klaus Hoffmann, Lesley Hamilton and Toprock, doubling of classical sales, largely by the systematic building of our catalogue, and increasing sales on international top artists like John Denver, Helen Schneider, Bonnie Tyler, Al Stewart and Lucio Battisti. I am confident 1979 will see this successful pattern continuing."

HERBERT R. KOELLISCH, Intercord managing director: "German music productions have found their way into the international charts, and Germany is no longer the playground for foreign product. The creations of German composers, lyricists and producers not only matches international standards in content and quality, but has established an unmistakable style and sound.

"I expect this trend to continue, and hope that Germany's share in the international charts will increase. I also expect the commercially successful combining of films and soundtrack music like Saturday Night Fever and Grease will go on."

BRANCO ZIVANOVIC, Bellaphon general manager: "1978 saw a further increase in our sales, particularly from the newly started classical line and our import service. Our highlights were Donna Summer, Kiss and Sylvester, plus the breakthrough of Austrian songwriter Wolfgang Ambros into the German market.

"We plan this year a further expansion of our market share and full utilisation of our repertoire. We hope that price increases in foreign countries and the sales situation within Germany will enable us to reach this aim. We're sure that the international market will be refreshed by new ideas and trends, and we hope that the national and international campaign against piracy will be pursued with even greater vigour."



STOCKHOLM: Elton John's taste for football is well-known here, and before starting his recent Swedish concerts, Phonogram Sweden presented him with a wooden replica of himself wearing the colours of Watford FC, of which he is chairman. On the left is his manager John Reid, and the presentation was made by Phonogram Sweden managing director Bo Gyllenpalm.

News in brief...

NEW YORK: The fifth *Musexpo* will take place for the second year running at Konover Hotel, Miami Beach, from November 4 til 8. *Musexpo* chief Roddy Shashoua is anticipating a further increase in registrations following last year's 29 per cent growth, and is expecting a total of 5,000 participants from 45 countries representing over 1,000 companies.

A new feature for *Musexpo '79* will be an international music festival co-sponsored by Greater Miami and open to the general

public which will be staged in the Orange Bowl.

HELSINKI: Niilo Saarikko, a pioneer of the Finnish record industry and founder of Levytukku Oy, has died while on his way to a holiday in Florida. He was 80.

Saarikko began his professional career in the 1920s. His first record enterprise, Timi Levytukku, was set up in 1932 and quickly became a major name, releasing numerous local hits, though these were actually recorded abroad due to the lack of local facilities.

HAMBURG: Stigwood Group president Freddie Gershon holds his solid gold paragraph sign up for the camera (right) after receiving it from Polydor International in recognition of the many legal paragraphs involved in the contracts for the huge selling *Saturday Night Fever* and *Grease* soundtrack albums and his "substantial contribution to the RSO-Polydor International association". With him is Dr. Werner Vogelsang, Polygram vice president and Polydor International president.



PARIS: SNEPA, the national association for the record industry, has defined minimum sales qualifications for the award of gold trophies.

A gold award for an LP marks 100,000 sales, and for a single the total is 500,000 with the sales period being from January 1, 1973. A re-release in a budget line cannot be taken into account in addition to sales of an LP's original release, and a disc can only receive one gold award, irrespective of the number of sales above the minimum qualification figure, but the cassette configuration of the same album can qualify for its own gold award. In the case of double albums, the number of albums sold is the figure necessary, and such an album would not qualify at 50,000 merely because it contains two records.

RCA achieved a £250,000 turnover in France last year, £35,000 in December alone, which made it the best month in RCA's French history. The result was a 40 per cent increase on 1977, with local talent exemplified by Sardou, Souhoun, Vouzy, Simon, Vartan, Jairo, Beart and Chantal Goya (with a total LP sale of 520,000) playing its full part. International contributors to the success story included Baccara, Evelyn King, Bonnie Tyler and Buffalo Smoke.

WEA France's 1978 increase of over 25 per cent was partly attributable to Veronique Sanson (gold album), France Gall's single *Viens Je T'Emmene* and live double

French define awards minima

From GERARD WOOG

album, and the return of Michel Polnareff with a gold-winning LP *Coucou Me Revoilà*. WEA is also strong in disco fare with acts such as Karen Young, Luisa Fernandez, Donna Summer and Chic, as well as with older established artists like Frank Zappa, Yes, Van Halen, Rod Stewart, Linda Ronstadt and Neil Young.

Phonogram also enjoyed a successful 1978 via Mort Shuman, Johnny Hallyday (whose *Solitude A Deux* single went gold), Nana Mouskouri, Serge Gainsbourg, Enrico Macias, Mireille Mathieu, Serge Lama (with a high-selling double album) and Demis Roussos. International repertoire released by the company won good sales in the shape of Blondie (Chrysalis), Dire Straits (Philips), Status Quo (Vertigo), Bob Marley (Island), Santa Esmeralda (Philips), Genesis (Charisma) and Rocket's Elton John. The Mozart UNESCO concert in Strasbourg featuring Jessye Norman, Alfred Brendel and Neville

Marriner did well in the classical field, as did box sets of the music of the same composer and Vivaldi. Phonogram is releasing Green Opera, sponsored by the Paul Emile Victor Group, with music written by Eric Charden and described as "an ecological fantasy tale" about extraterrestrial invaders here to depopulate the Earth.

Pathe Marconi EMI also figured in the 1978 sales success story, with high LP sellers in Yves Duteil (600,000), Julien Clerc (200,000) and colour vinyl disc sales of over 350,000 after an intensive promotional campaign. International acts which scored included Queen (300,000 LPs and 500,000 singles) and Patti Smith, who won a gold record.

CBS president Jacques Ferrari has appointed four A & R co-ordinators to work with the label's local artists in choosing material, booking sessions and liaising with the marketing and promotion departments. Pierre Carrel will look

after artists such as Annie Cordy, Julio Iglesias and Marcella; Georges Gal will be responsible for the MOR roster; Henri Hoffmann will specialise in singer-songwriters, and Patrick Germain will take charge of the Latin repertoire. Jean Eckian is leaving the A & R staff after 13 years during which he discovered Les Irresistibles, William Sheller, Philippe Chatel, Joel Prevost and Maximilien, and recorded Michel Fugain, Jean-Jacques Debout and Adamo.

RTL is still dominating radio listenership statistics here with 24 points, followed by Europe No. 1 with 23.4. France Inter is third with 16.8 and Radio Monte Carlo fourth with 9.8. Since last month Europe No. 1 is broadcasting 24 hours a day on four days each week.

Gerard Lasnier has succeeded Genevieve Salama in the Barclay Records press office, where Lydwine de Warenchien is in charge of young TV and press promotion. Pathe Marconi EMI international general manager Frank Lipsik has resigned to become general manager of the new Hansa France company being established here. Vogue general manager Cesar Rossini has become managing director of Baboo in succession to Alain Boublil, who has left after eight years. Alain Pons, ex-Cezanne Cobra, is the new Vogue promotion manager. Buzzcocks are due to star in a Palace concert here on March 7, and visitors expected in May include Gerry Rafferty and The Stranglers.

Computicket collapses

SYDNEY: Computicket, the box office computer ticketing system, has gone into voluntary liquidation just six months after it was launched. The New South Wales Attorney General has called for a Government enquiry into its collapse.

Several leading Australian promoters are affected by the failure of the company headed by Harry Miller. Among them are Paul Dainty (owed A\$100,000), Lionel Abrahams (\$45,000) and Jim McDonald (\$35,000), and over \$200,000 is due to Billy Gaff from the successful Australian tour by Rod Stewart.

When Computicket's debut was announced, the long-established Mitchell ticketing firm reacted swiftly by installing a Bass computer to compete on similar terms. The success of this company in inaugurating computerised ticketing two months before Computicket started operations is believed to be one of the contributory factors in the latter's collapse.

At present there is some mystery centred on the money paid to Computicket by ticket buyers, but Miller has stated that he will personally cover the company's debts with assistance from his fellow shareholders.

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PUBLISHING

Barnes: maintaining standards at Chappell

THAT LONDON evening newspaper sales slogan about everybody needing standards also applies to the music publishing business. Someone once said that a good standard song is like real estate, valuable property which increases in worth as time goes by (and what a standard that song is!).

Bearing this in mind, one can appreciate the formidable task of anyone just starting in publishing without the foundation and advantage of a steadily earning catalogue of standards. It's not an impossible task, but starting from scratch these days and trying to obtain material which will be swiftly successful and stand a chance of becoming standard fare in the future is far from easy.

Sitting on a vast catalogue of standards consequently must be a gratifying experience. But David Barnes, general manager of the standard catalogues at Chappell for nearly two years, is not the sort of chap who sits on anything for long except his chair without wanting to do something with it.

"It's the greatest catalogue in the world," he says, "and will go on earning forever. But, if you're not careful, the amount of earnings will decrease, and my brief is to increase earnings, find new ways of using the wealth of material we have, and also find new people capable of writing the standard material of the future."

Barnes is vastly experienced in music publishing, with 12 years' service at Essex Music and 2½ years at Flamingo Music (now Intersong) prior to his move to Chappell. His

Edited by
NIGEL HUNTER

team in the Chappell standard division is also rich in knowledge and experience.

George Smith is much involved in getting airplay on radio with orchestras, singers and brass bands, and has also assumed special responsibility for Chappell's rich array of musical shows. Jimmy Henney handles record promotion on TV and radio, and is also highly valuable as a contact man for both standard and pop repertoire. Stan Bradbury has immense knowledge of the Chappell catalogue, wide contacts in the A and R field, and is "a walking advice bureau". Mark Rowles, the "baby" of the team, has the brief of finding contemporary standard writers and looking after the modern element in the catalogue, and Barnes also has the advantage of the indefatigable Teddy Holmes as a consultant. Holmes is busy restructuring the entire music catalogue, and maintaining his personal links with the Irving Berlins and Alan Jay Lerner's of the music world.

"After nearly two years I've got an excellent situation the company,"

Barnes comments. "Everybody's up and running, and the enthusiasm is great. It's still totally people and relationships with people — them knowing they'll get results from you they won't get anywhere else. It's a slow rate of growth because there aren't the outlets for the standard type of writer here, and his incentive is virtually nil unless there's somebody to work for and with him and develop his talent.

"It's easy for people to say we don't need anyone at all at Chappell on the standard repertoire in view of the size and quality of the company's material. But something which is not looked after and activated is a dwindling asset. Without input there's no growth."

The Barnes philosophy is to encourage people, find new writers whose work will be earning money 10 or 20 years from now, and also derive the fullest advantage from the treasury of existing Chappell standards. In the latter respect, he's pleased but not surprised about the re-emergence of The King And I with Yul Brynner and Virginia McKenna and the summer return of My Fair Lady: "The time is right for us to be doing what we are at Chappell. People are coming back to music, and we've got the best."

CLASSICAL

Conifer Records branches out

JOHN DEACON's Conifer Records is the new UK distributor for the highly respected French label Arion, which has not been available here for over two years.

The Arion catalogue, which currently contains some 300 titles, is mainly divided between classical and esoteric folklore, and Deacon is convinced that there is a growing market for this material in the UK.

To start with, he has selected 40 titles which are immediately available from the main catalogue. These include Volumes 1 & 2 of Schubert's Piano Music played by Christian Ivaldi and Noel Lee; and

Bottesini's works for double bass played by Jean-Marc Rollez.

Two of the world premiere recordings of Gluck's Sinfonie played by the Ensemble Instrumental Diederich and Gounod's Requiem, performed by Choeurs et Ensemble Instrumental de la Madeleine, are of particular interest and are currently being well reviewed.

Among much baroque and

classical music are three records devoted to lesser-known French classical figure of the Chevalier de Saint-Georges. All the classical labels retail at £4.49.

Deacon is also importing all five volumes of Les Musiciens de Provence as well as other ethnic/folklore titles including Prestige de la Harpe Celtique, whose prices range from £4.29 to £4.49 "The more I listen to this catalogue, the more enthusiastic I get about it," says Deacon, who is working towards importing the whole lot.

News in brief...

EMANUEL AX, the young Polish pianist who won the Rubinstein Competition four years ago, makes his recording concerto debut with Chopin's Piano Concerto No 2 with the Philadelphia Orchestra conducted by Eugene Ormandy, on RCA.

The disc (RL 12868 £4.25, also on cassette) which is the fourth to feature Ax, also contains Chopin's Trois Nouvelles Etudes and the Scherzo No 2 as fillers.

RCA are supporting the release with advertising in the music Press, and there is an interview appearing in the *Gramophone*. Release date is March 9.

DECCA'S AMERICAN classical label, London Records, has won three sections in the 21st annual Grammy Awards announced in Los Angeles.

The best choral performance was awarded to the recording of Beethoven's Missa Solemnis performed by the Chicago Symphony Orchestra and Chorus conducted by Sir Georg Solti, with choral direction from Margaret Hillis.

The Itzhak Perlman/Vladimir

Ashkenazy recording of Beethoven's Sonatas for Violin and Piano carried off the best chamber music performance prize, while Luciano Pavarotti won the best solo vocal performance prize with a compilation of arias from his extensive Decca catalogue called *Hits from Lincoln Center*, which has not been issued in this country.

Itzhak Perlman also scooped the coveted album of the year award with his performance of the Brahms Violin Concerto with the Chicago Symphony Orchestra by Giulini issued on Angel in the States and HMV here.

LAZAR BERMAN's performance of Mussorgsky's *Pictures at an Exhibition*, coupled with Shostakovich's *Preludes Op 34*, is being released on DG Deluxe (2531 096 £4.75) in March.

Edited by
NICOLAS SOAMES

Phonogram collection

THE COLLECTION of Haitink releases from Phonogram continues even after the mammoth February issues. A new record (9500 510) of Haydn's Symphonies Nos 100 and 104 with the Concertgebouw follow two previous Haydn discs, both of which have been well received.

Then there is a Musical Portrait — Bernard Haitink, the first in a new Phonogram series which will examine the work of major Philips artists.

This set, which features music by Strauss, Elgar, Mussorgsky, Liszt, Tchaikovsky and, inevitably, Mahler, shows a cross-section of Haitink's work over the years. It comes in a 2-LP set (6768 093) at the special price of £5.99.

Finally, the box set of the Complete Beethoven Symphonies with Haitink conducting the LPO is being split up, with 9500 067 being released now coupling Symphonies Nos 1 and 5.

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DISCOS



BOURNEMOUTH'S WELL known Maison Royale disco complex held the finals of their Roadshow of the Year competition, which brought together well known DJs Tony Holden, Steve Maxted, John DeSade and Paul Sounds Roadshow.

The clear victor was Tony Holden, helped by the fact that he was last to appear, and that his show was embellished by two go-go dancers. In second place was Steve Maxted, with John DeSade third. Tony Holden, who also used films, pyrotechnics and theatrics to stunning effect, won £125 in cash and an optional summer residency at the Maison Royale.

News in brief

ARISTA RECORDS are seeking a new disco co-ordinator after the departure of Lettice . . . March 9 is the release date of Curtis Mayfield's first release for the RSO label. It's called This Year. Miracle Records will be slowing down the Glass Family's Dance Crazy (licensed from JDC Records) for the UK . . . WEA are deleting a number of classic pop/disco tracks from today (28th). These include Eruption's I Can't Stand The Rain. Average White Band's Pick Up The Pieces, Rose Royce's Do Your Dance, Rod Stewart's Tonight's The Night and the Troggs' Wild Thing and Althia and Donna's Uptown Top Ranking . . . An early Sylvester single now seems a remote possibility. Sylvester and his mentor Harvey Fuqua are back in the studios remixing I (Who Have Nothing) for the European market, whilst the new album Stars is set for April release . . . This week's import records to watch for including the Ultimate album (called Ultimate) from Casablanca, Kleer's

Keep Your Body Working, Lorraine Johnson's Feed The Flame, Machine's There But For The Grace Of God Go I, Lonnie Liston Smith's Space Princess, Narada Michael Walden's I Don't Want Nobody Else, the Bombers' Get Dancing, Wardell Piper's Keep Your Body Workin', Players Association's Turn The Music Up, Daddy Dewdrop's Manu Manu, Lonnie Smith's Do It, Seventh Wonder's My Love Ain't Never Been This Strong and Bell & James' Living It Up. These are all essential items to stock for any import shop specialising in disco.

WITH REMARKABLE SPEED, Arista Records acted on the buzz being generated in the States by GQ's Disco Nights (Rock Freak) and rush released the record last Friday (February 23).

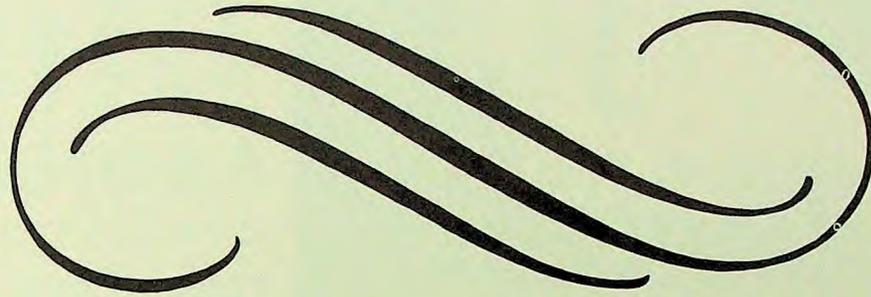
Already high in the Music Week disco chart on import sales alone, the record is being promoted through discos by Sally O's Funk Funktion at St. Pierre Publicity. Dealers not stocking the import should order a good supply of the UK 12" (ARIST 12245).

DISCO TOP 30

Compiled by Disco International for Music Week and based on returns from disco DJs throughout Britain.

- 1 (1) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 2 (2) KEEP ON DANCING, Gary's Gang (CBS 7109)
- 3 (4) GET DOWN, Gene Chandler (20th Century BTC 1040)
- 4 (3) GOT MY MIND MADE UP, Instant Funk (Salsoul 12SSOL 114)
- 5 (5) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 6 (6) YMCA, Village People (Mercury 6007 192)
- 7 (10) HEART OF GLASS, Blondie (Chrysalis CHS 2251)
- 8 (7) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 9 (9) CAN YOU FEEL THE FORCE, Real Thing (Pye 7NL 46147)
- 10 (15) DISCO NIGHTS (ROCK FREAK), GQ (Arista ARISTA 12 245)
- 11 (12) TURN THE MUSIC UP, Players Association (Vanguard VSD 79421)
- 12 (27) EVERYTHING IS GREAT, Inner Circle (Island 12WIP 6472)
- 13 (11) COUNTDOWN/THIS IS IT, Dan Hartman (Blue Sky SKY 6999)
- 14 (25) GOT TO BE REAL, Cheryl Lynn (CBS 6967)
- 15 (8) SEPTEMBER, Earth, Wind & Fire (CBS 6992)
- 16 (18) ONE NATION UNDER A GROOVE, Funkadelic (Warner Bros K17246)
- 17 (13) SHAKE YOUR GROOVE THING, Peaches & Herb (Polydor 2066 922)
- 18 (14) QUE TAL AMERICA, Two Man Sound (Miracle MI-12)
- 19 (20) I.F. FREAK, Chic (Atlantic K11209)
- 20 (-) TRAGEDY, Bee Gees (RSO 27)
- 21 (16) SIR DANCEALOT, Olympic Runners (Polydor POPPX 17)
- 22 (-) I WAS MADE FOR DANCING, Leif Garrett (Atlantic K11202)
- 23 (24) WEEKEND, Mick Jackson (Atlantic K12244)
- 24 (17) HEAT OF THE BE AT, Roy Ayers & Wayne Henderson (Polydor POPX 16)
- 25 (-) AMERICAN GENERATION, Ritchie Family (Mercury 6007 199)
- 26 (-) WOMAN IN LOVE, Three Degrees (Ariola ARO 141)
- 27 (23) DON'T HOLD BACK, Chanson (Ariola ARO 140)
- 28 (-) SING SING, Gaz (Salsoul SSOL 16)
- 29 (28) TAKE THAT TO THE BANK, Shalamar (RCA FC 1379)
- = 30 (-) BOOGIE TOWN, FLB (Fantasy 12FTC 168)
- = 30 (-) BABY I'M BURNING, Dolly Parton (RCA PB 9329)

DAVID SANCIOUS & TONE



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TALENT

Mayfield making an impression with Curtom

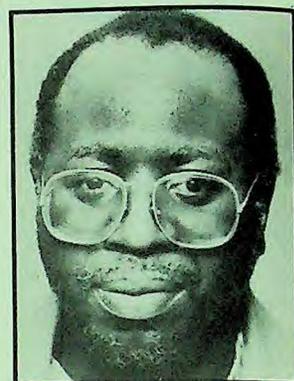
CURTIS MAYFIELD, former lead vocalist with The Impressions and co-president of Curtom Records, is also the subject of the company's first UK single release via its recently-signed distribution deal with RSO Records. Other artists with releases imminent include Linda Clifford, Leroy Hutson and Gavin Christopher.

Curtom is RSO's first and only distribution agreement with an independent label. The company was started in 1969 by Mayfield who was lead singer with the Impressions for 12 years before leaving the group to concentrate on songwriting, producing and Curtom.

Mayfield was recently in the UK to launch his first single, This Year, and to talk about Curtom which has product released on the RSO label but with a special logo. "We are aiming to cover all kinds of music, but for the meantime Curtom will be concentrating on getting its first four releases by Clifford, Hutson, Christopher and myself off the ground. That is something we hope to achieve within the next three or four months."

Mayfield says that he decided to go with RSO after meeting the staff there and being impressed by the overall enthusiasm of the company. "It's one of the last of the independent companies that have not allowed themselves to become part of a large conglomerate. It reminds me of the time when most of the record companies were independents and people were very enthusiastic about what they were doing."

Linda Clifford has already had success with Curtom via If My



Curtis Mayfield

Friends Could See Me Now, which also brought her a US award as the most promising female R and B vocalist. Fellow Curtom signing Leroy Hutson, joined the Impressions as lead vocalist when Mayfield left the group to pursue his solo career. Gavin Christopher, who is currently working on his first solo album for Curtom, has been a performer since his teens and has written several songs for Chaka Kahn.



DAFNE AND The Tenderspots, described as 'new wave rock with a touch of humour and professionalism', are the latest signings to MAM Records. The band write all their own material and their deal with the company is seen as a change in talent direction for MAM. Pictured left to right: standing Dominic de Sousa (assistant to head of A and R at MAM) Joy Nicholl (head of international), Geoffrey Everitt (MAM Records managing director), Tab Martin (head of A and R), Graham Smith (guitarist) and Nick Monas (drummer); sitting, Martyn Barter (MAM label manager at EMI LRD), Steven Hughes (bass player), Dafne Manicholas and Alan Normal (keyboards).

Edited
by
CHRIS WHITE

Whitesnake's extra date

WHITESNAKE, WHOSE spring schedule includes Germany and US tours, play an extra date at London's Hammersmith Odeon this Saturday (3), prior to their departure to the States. The show has been arranged with the band's record company, Sunburst Records, in conjunction with the organisers of the Gunnar Nilsson Cancer Research Charity campaign, and all proceeds will go to the campaign fund.

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING MARCH 3 1979

1	PARALLEL LINES Blondie	Chrysalis CDL 1192
2	SPIRITS HAVING FLOWN Bee Gees	RSD RSBG 001
3	ARMED FORCES Elvis Costello and The Attractions	Radar RAD 14
4	ACTION REPLAY Various	K-Tel NE 1040
5	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Giff Richard & Shadows	EMI EMTV 15
6	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEZ 4
7	BLONDES HAVE MORE FUN Rod Stewart	Riva RYLP 8
8	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009
9	CEST CHIC Chic	Atlantic K 50565
10	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
11	EQUINOXE Jean Michel Jarre	Polydor POLD 5007
12	STRANGERS IN THE NIGHT UFO	Chrysalis CJT 5
13	DON'T WALK - BOOGIE Various	EMI EMTV 13
14	INFLAMMABLE MATERIAL Siff Little Fingers	Rough Trade ROUGH 1
15	WINGS GREATEST Wings	Parlophone PCTC 256
16	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
17	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400

35	FORCE MAJEURE Tangerine Dream	Virgin V 2111
36	AT THE BUDDOKAN Cheap Trick	Epic EPC 86083
37	THE KICK INSIDE Kate Bush	EMI EMC 3223
38	EVITA Original London Cast	MCA MCG 3527
39	SOUND ON SOUND Bill Nelson's Red Noise	Harvest SHSP 4095
40	GREATEST HITS Showaddywaddy	Arista ARTV 1
41	TONIC FOR THE TROOPS Boontown Rats	Ensign ENVY 3
42	THE ALBUM Abba	Epic EPC 86052
43	IMAGES Don Williams	K-Tel NE 1033
44	SINGLES 1974/78 Carpenters	A&M AMLT 19748
45	RUMOURS Fleetwood Mac	Warner Brothers K 56344
46	JAZZ Queen	EMI EMA 788
47	REFLECTIONS George Hamilton IV	Lotus WH 5008
47	DIRE STRAITS Dire Straits	Vertigo 9102 021
49	INCANTATIONS Mike Oldfield	Virgin VDT 101
50	20 OF ANOTHER KIND Various	Polydor POLS 1006
51	VALLEY OF THE DOLLS Generation X	Chrysalis CHR 1193
52	LION HEART Kate Bush	EMI EMA 787
53	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
54	LIVE HERALD Steve Hillage	Virgin VGD 3502
55	BARRY WHITE THE MAN Barry White	20th Century BT 571
56	THE STRANGER Billy Joel	CBS 82311
57	GREATEST HITS Commodores	Motown STML 12100
58	NEW DIMENSIONS Three Degrees	Ariola ARLH 5012

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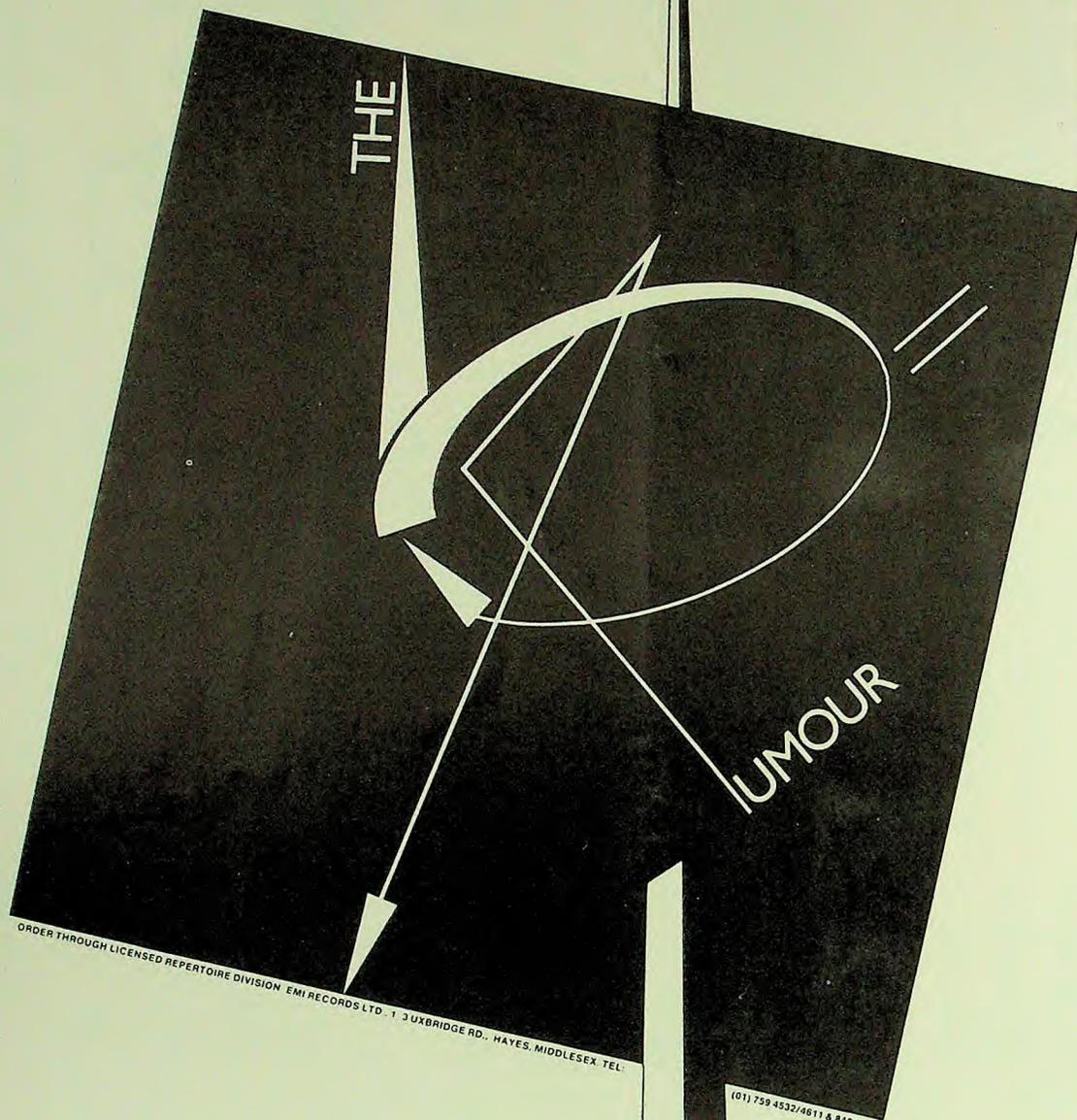
ARTIST IAN HUNTER

CHR 1193

Neil Ardley

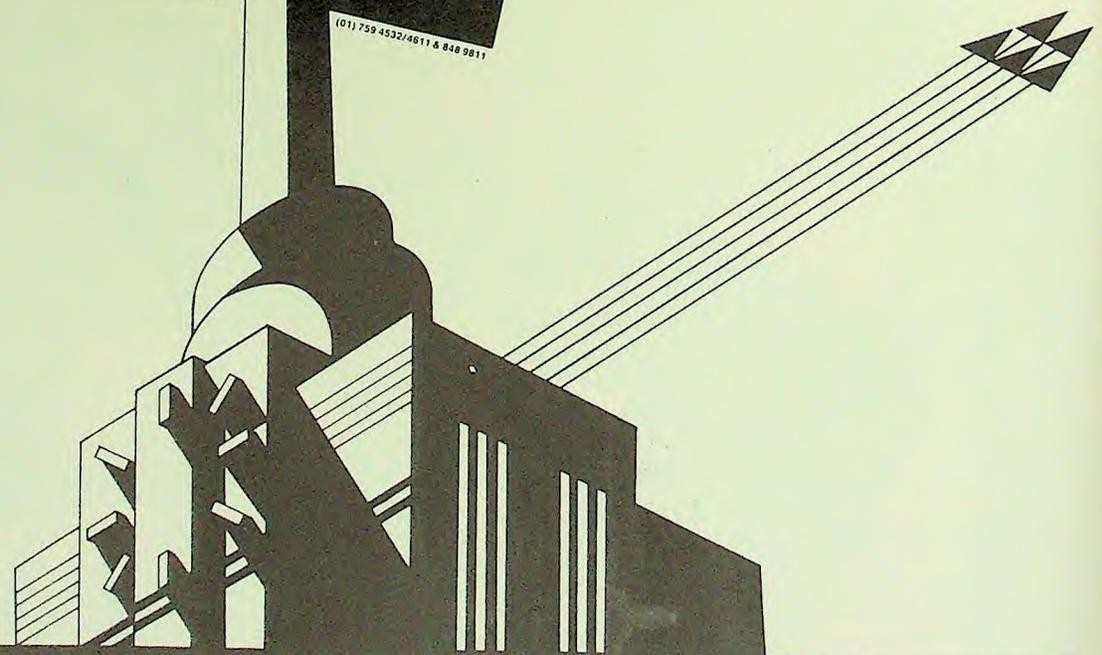
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6	EDINBURGH ODEON
7	ABERDEEN CAPITOL
8	GLASGOW APOLLO
10	LANCASTER UNIVERSITY
11	LEEDS UNIVERSITY
12	BRISTOL COLSTON HALL
13	EXETER UNIVERSITY
15	BRADFORD ST GEORGES HALL
16	MANCHESTER APOLLO
17	MANCHESTER APOLLO
19	BIRMINGHAM ODEON
20	BIRMINGHAM ODEON
21	IPSWICH GAUMONT
22	PORTSMOUTH GUILDHALL
24	BRIGHTON CENTRE
25	READING HEXAGON HALL
26	LEICESTER DE MONTFORD HALL
28	DERBY ASSEMBLY ROOMS
29	ILFORD ODEON
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3	HAMMERSMITH ODEON



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 A1 ON THE JUKE BOX — Dave Edmunds (Swan Song SSK 19417)
 BLOW AWAY — George Harrison (Warner Brothers K 17327)
 BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)
 CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 46147)
 CHIQUITITA — Abba (Epic EPC 7030)
 CLOG DANCE — Violinski (Jet 136)
 CONTACT — Edwin Starr (20th Century BTC 2396)
 DON'T STOP ME NOW — Queen (EMI 2910)
 FIRE — Pointer Sisters (Planet K 12239)
 FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
 GET DOWN — Gene Chandler (20th Century BTC 1040)
 GET IT — Darts (Magnet MAG 140)
 HEART OF GLASS — Blondie (Chrysalis CHS 2275)
 HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)
 HOLD THE LINE — Toto (CBS 6748)
 HONEY I'M LOST — Dooleys (GTO GT 240)
 I DON'T WANNA LOSE YOU — Candidate (RAK 289)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)
 JUST WHAT I NEEDED — Cars (Elektra K 12312)
 KEEP ON DANCING — Gary's Gang (CBS 7109)
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
 MAY THE SUNSHINE — Nazareth (Mountain NAZ 3)
 MILK & ALCOHOL — Dr. Feelgood (United Artists UP 36468)
 OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
 RUN RUDOLPH RUN — Keith Richards (Rolling Stone RSR 102)
 STOP YOUR SOBBING — Pretenders (Real ARE 6)
 STRANGE WAY — Firefall (Atlantic K 11218)
 THE SOUND OF THE SUBURBS — Members (Virgin VS 242)
 THIS YEAR — Curtis Mayfield (RSO 28)
 TOTALLY HOT — Olivia Newton-John (EMI 2923)
 TRAGEDY — Bee Gees (RSO 27)
 WEEKEND — Mick Jackson (Atlantic K 11224)
 WE'VE GOT TONITE — Bob Seger (Capitol CL 16028)
 WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K 17314)
 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)
 YOU BET YOUR LOVE — Herbie Hancock (CBS 7010)

RECORDS OF THE WEEK

Dave Lee Travis. JUST A GIGOLO/I AIN'T GOT NOBODY — Village People (DJM DJS 10899)
 Simon Bates: HIGH SCHOOL HISTORY — Cindy Bullens
 Paul Burnett: IMPERIAL WIZARD — David Essex (Mercury 6007 202)
 Mike Read: SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
 Kid Jensen: GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)

Radio 2

ALBUM OF THE WEEK

BARBRA STREISAND'S GREATEST HITS VOL 2 — Barbra Streisand (CBS 10012)

Radio Luxembourg

BULLETS

TURN ME UP — Keith Barrow (CBS)
 SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 THERE BUT FOR THE GRACE OF GOD — Machine (RCA PB 1456)
 JUST A GIGOLO — Village People (DJM DJS 10899)
 I'M FUNKING YOU TONIGHT — Bunny Siegler (Fantasy)
 CUT LOOSE — Hamilton Bohannon (Mercury 9198 082)
 PARTY DOWN — George Duke (Epic EPC 7149)
 MY LOVE IS MUSIC — Space (Pye)

POWER PLAY

LIVING IT UP — Bell and James (A&M AMS 12012)

TOP ADD ONS

- 1 **TOTALLY HOT** — Olivia Newton-John (EMI 2923) R1, PR, C, BR, RC, D, M, H, F, TV, RT, PS, V.
- 2 **LET'S FLY AWAY** — Voyage (GTO GT 245) PR, BR, D, M, H, F, O, Bb, Scot.
- 3 **FIRE** — Pointer Sisters (Planet K 12339) R1, PR, RC, T, H, F, V.
- 4 **BLUE MORNING BLUE DAY** — Foreigner (Blue Sky 11236) R1, BR, D, M, F, RT.
- 5 **THE LAST TIME I FELT LIKE THIS** — Johnny Mathis/Jane Olivior (CBS 7091) RC, TV, Md, Hb, Scot.
- 6 **JUST A GIGOLO** — Village People (DJM DJS 10899) R1, CR, V.

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, **SC** Scotland; **MX** Manx.

BRMB

BIRMINGHAM

ADD ONS

BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)
 BAT OUT OF HELL — Meat Loaf (Epic EPC 7018)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 LET'S FLY AWAY — Voyage (GTO GT 245)
 POETRY MAN — Phoebe Snow (Island WIP 6484)
 RIKKI DON'T LOSE THAT NUMBER — Steely Dan (Epic EPC 4241)
 TOTALLY HOT — Olivia Newton-John (EMI 2923)

Capital Radio

LONDON

CLIMBERS

24 HOUR SERVICE — Ian Gomm (Albion ION 5)
 WHILE LONDON DANCES — Richard Myhill (Mercury TANGO 6)
 LOVE IS LIVING IN YOUR HEART — Kai Olsson (Chrysalis CHS 2289)
 GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)
 JUST A GIGOLO/I AIN'T GOT NOBODY — Village People (DJM DJS 10899)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: WARM FEELING — Lindisfarne (Mercury 6007 205)
 Phil Easton: FURNITURE MUSIC — Bill Nelson's Red Noise (EMI 5167)
 Johnny Jason: PROTECTION — Graham Parker & The Rumour (Mercury 6059 219)
 Dave Eastwood: GREEN LIGHT — Cliff Richard (EMI 1961)
 Norman Thomas: READY TO TAKE A CHANCE — Barry Manilow (Arista 242)
 Billy Butler: GAMES PEOPLE PLAY — Lex (Warner Brothers K 17341)

ADD ONS

TOTALLY HOT — Olivia Newton-John (EMI 2923)
 LAST TIME I FELT LIKE THIS — Johnny Mathis/Jane Olivior (CBS 7091)
 WAITING FOR AN ALIBI — Thin Lizzy (Mercury LIZZY 3)
 SOMETHING COOKING IN THE KITCHEN — Dana (GTO GT 243)
 WHILE LONDON DANCES — Richard Myhill (Mercury TANGO 6)
 BULLY FOR YOU — Tom Robinson Band (EMI 1961)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: TOTALLY HOT — Olivia Newton-John (EMI 2923)
 Jeff Cooper: FIRE — Pointer Sisters (Planet K 12339)
 Richard Park: TRASH — Roxy Music (Polydor POSP 32)
 Bill Smith: THIS YEAR — Curtis Mayfield (RSO 28)
 Dougie Donnelly: RIKKI DON'T LOSE THAT NUMBER — Steely Dan (ABC 4241)
 Tim Stevens: I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)

CURRENT CHOICE

HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)

ADD ONS

INTO THE VALLEY — Skids (Virgin VS 241)
 SHAKE YOUR GROOVE THING — Peaches and Herb (Polydor 2066 992)
 KING ROCKER — Generation X (Chrysalis CHS 2261)
 WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
 WHAT YOU GAVE ME — Diana Ross (Motown TMG 1136)
 POPS WE LOVE YOU — Diana Ross/Marvin Gaye/Smokey Robinson (Motown TMG 1136)
 MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)

Downtown Radio

BELFAST

HIT PICKS

John Paul: GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)
 Trevor Campbell: MY MAN IS A SWEET MAN — Millie Jackson (Polydor POSP 29)
 Candy Devine: POPS WE LOVE YOU — Diana Ross/Marvin Gaye (Motown TMG 1136)
 Michael Henderson: FROZEN YEARS — The Rumour (Stiff BUY 43)
 Eddie West: WARM FEELING — Lindisfarne (Mercury 6007 205)
 Lynda Jayne: SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)

ADD ONS

GOT TO HAVE LOVING — Don Ray (Polydor 2001 799)
 BAT OUT OF HELL — Meat Loaf (Epic EPC 7018)
 KEEP ON DANCING — Gary's Gang (CBS 7109)
 GET DOWN — Gene Chandler (20th Century BTC 1040)
 BLUE MORNING BLUE DAY — Foreigner (Blue Sky 11236)
 I DON'T WANNA LOSE YOUR LOVE — Candidate (RAK 289)
 LET'S FLY AWAY — Voyage (GTO GT 245)
 IMPERIAL WIZARD — David Essex (Mercury 6007 202)
 TOTALLY HOT — Olivia Newton-John (EMI 2923)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
 Steve Hamilton: THIS YEAR — Curtis Mayfield (RSO 28)
 Bill Torrence: SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)
 Brian Ford: WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
 Jay Crawford: TRASH — Roxy Music (Polydor POSP 32)

ADD ONS

TOTALLY HOT — Olivia Newton-John (EMI 2923)
 RIKKI DON'T LOSE THAT NUMBER — Steely Dan (CBS 4241)
 HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)
 GREEN LIGHT — Cliff Richard (EMI 2920)
 FIRE — Pointer Sisters (Planet K 12339)
 POPS WE LOVE YOU — Diana Ross/Marvin Gaye (Motown TMG 1136)
 BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 LET'S FLY AWAY — Voyage (GTO GT 245)
 EVERYTHING IS GREAT — Inner Circle (Island WIP 6472)

MUSIC WEEK



**REAL THING THE FORCE
CAN YOU FEEL THE FORCE**

An electrifying single
in 7 and 12 versions
now in the charts!

12 single 7N46147, 7 single 7N46147.

WHO SAYS ONLY THE
BEST COMES
FROM THE
U.S.

**next
IN
LINE**

"Lotta Love"	K17303
NICOLETTE LARSON	
"A1 On The Jukebox"	SSK19417
DAVE EDMUNDS	
"Painter Man"	K11255
BONEY M	
"Rock 'n' Roll Fantasy"	SSK 19416
BAD COMPANY	

SULTANS

SINGLES CHART

TOP 75 SINGLES

WEEK ENDING MARCH 3 1979

1	2	TRAGEDY Bee Gees	●	RSO 27	35	36	HEAVEN KNOWS Donna Summer	Casablanca CAN 141
2	1	HEART OF GLASS Blondie	○	Chrysalis CHS 2275	36	NEW	MONEY IN MY POCKET Dennis Brown	Atlantic LV 5
3	5	OLIVER'S ARMY Elvis Costello & The Attractions		Radar ADA 31	37	49	WHAT A FOOL BELIEVES Doobie Brothers	Warner Brothers K 17314
4	7	I WILL SURVIVE Gloria Gaynor	○	Polydor 2095 097	38	29	MY LIFE Billy Joel	CBS 6821
5	3	CHIQUITITA Abba	●	Epic EPC 7030	39	NEW	ENGLISH CIVIL WAR Clash	CBS 7082
6	8	CONTACT Edwin Starr		20th Century BTC 2396	40	56	CLOG DANCE Violinski	Jet 136
7	6	I WAS MADE FOR DANCIN' Leif Garrett		Scotti Brothers/Atlantic K 11202	41	38	WEEKEND Mick Jackson	Atlantic K 11224
8	28	LUCKY NUMBER Lene Lovich		Stiff BUY 42	42	21	CAR 67 Driver 67	Logo GO 336
9	4	WOMAN IN LOVE Three Degrees	○	Ariola ARO 141	43	NEW	TRASH Roxy Music	Polydor POSP 32
10	25	GET IT Darts		Magnet MAG 140	44	40	(OUR LOVE) DON'T THROW IT ALL AWAY Andy Gibb	RSO 26
11	12	GET DOWN Gene Chandler		20th Century BTC 1040	45	53	BLUE MORNING BLUE DAY Foreigner	Atlantic K 11236
12	13	SOUND OF THE SUBURBS Members		Virgin VS 242	46	NEW	WAITING FOR AN ALIBI Thin Lizzy	Vertigo LIZZY 3
13	11	AIN'T LOVE A BITCH Rod Stewart	○	Riva 18	47	41	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt	Elektra K 12331
14	18	CAN YOU FEEL THE FORCE? Real Thing		Pye 7N 46147	48	20	THIS IS IT Dan Hartman	Blue Sky SKY 6999
15	10	MILK AND ALCOHOL Dr. Feelgood	○	United Artists UP 36468	49	62	AMERICAN GENERATION Ritchie Family	Mercury 6007 199
16	14	TAKE ON THE WORLD Judas Priest		CBS 6915	50	70	EVERYTHING IS GREAT Inner Circle	Island WIP 6472
17	15	BAT OUT OF HELL Meat Loaf		Epic EPC 7018	51	50	WE'VE GOT TONITE Bob Seger	Capitol CL 16028
					52	19	COOL MEDITATION Third World	Island WIP 6469
					53	34	YMCA Village People	Mercury 6007 192
					54	45	DESTINY Jacksons	Epic EPC 6983
					55	NEW	IMPERIAL WIZARD David Essex	Mercury 6007 202
					56	48	DOCTOR DOCTOR UFO	Chrysalis CHS 2287
					57	52	LE FREAK Chic	Atlantic K 11209
					58	47	JUST THE WAY YOU ARE Barry White	20th Century BTC 2380

PLEASE KEEP ON YOUR FILE VOL 2 No. 3

USZZS

MARCH 1979

THIRD WORLD	TWDIS 12	(£2.00)	BOOK OF RULES THE HEPTONES ("REGGAE DISCO")
GROSVENOR	GRS 1069 GRS 1070 GRS 1071	(£3.75)	SNAPSHOTS MIRRLEES WORKS BAND FOREST FESTIVAL BRASS CINDERFORD BAND FESTIVAL OF MASSED CHOIRS - ALBERT HALL 1978
MELODISC	DDBB 324	(£2.00)	AL CAPONE C/W ONE STEP BEYOND PRINCE BUSTER ("REGGAE DISCO")
CHARLY	SUN 1002 CRM 2002 CRL 5013 CRL 5007 CRL 5009 CRL 5011	(£3.60) (£2.50) (£4.50)	DUETS - JERRY LEE LEWIS & FRIENDS BEST OF BRITISH ROCK A BILLIES VANGELIS : THE DRAGON GILLI SMITH - MOTHER GILGAMESH STEPIN' OUT
BULLDOG	BDL 2000 BDL 2006 BDL 200L	(£2.50)	20 GOLDEN PIECES OF LENA HORNE 20 GOLDEN PIECES OF DIZZY GILLESPIE 20 GOLDEN PIECES OF BILL HALEY ("VINTAGE MATERIAL")
K-TEL	NE 0634 NE 1030 NE 1041	(£5.99) (£4.29) (£4.29)	ROCK REVIVAL ("TV ADVERTISED") BILLY FURY THE GOLDEN YEARS DAVID SOUL - MOODS
BURNING SOUNDS	BS 1018 BS 1027	(£3.75)	ROUGH ROAD - VARIOUS ARTISTES ROCKING VIBRATIONS ("REGGAE")
STEEPLE CHASE	SCD 17001 SCD 17002 SCD 17003	(£8.98)	WHAT'S GOIN' ON : FRANK STROZIER QUINTET SHADES OF LOVE : WALT DICKENSON SOLO HI - FLY : HORACE PARLAN TRIO "SUPERB JAZZ ON DIRECT CUTS"
RONCO	RTL 2035 RTD 2036	(£4.25) (£4.99)	THE GREATEST HITS OF DUANE EDDY CINEMA & BROADWAY GOLD ("TV ADVERTISED")
SUPRAPHON	SUA 1112424 SUA 4102420 (QUAD) SUA 1112169 SUA 1131586 SUA 4102165 (QUAD) SUA 1102104 SUA 1101668 SUA 1101958 SUA 1112131/6		PARTITAS - FOR HARPSICHORD & WIND SEXTET SERENATA IN DIS - FOR WIND OCTET COMPOSITIONS - FOR GLASS HARMONICA FRANCK - SYMPHONY IN D MINOR CZECH PHILHARMONIC ORCH. PIANO SONATAS : CHOPIN - No. 2. in B FLAT MINOR PROKOFIEV - No. 1 in F MINOR : No. 4 in C MINOR THE BLUE EFFECT - A BENEFIT OF RADIM HLADIK ZDENEK FIBICH - SYMPHONY No. 2 BRNO STATE PHILHARMONIC ORCH. EXCERPTS TCHAIKOVSKY: BALAKIREV: GLINKA: RIMSKY KORSAKOV: BRNO STATE PHILHARMONIC ORCH. JAN VACLAV STAMIC ORCHESTRAL WORKS. JIRI KREJCI : OBOE : PRAGUE CHAMBER ORCH. OLDRICH FLOSMAN - SYMPHONY No. 2 JOSEF MATEJ - SYMPHONY No. 4 PRAGUE RADIO SYMPHONY ORCH. DVORAK PIANO WORKS : RADOSLAV KVAPIL



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0 of **S** Everyone
Dire Straits "SULTAN"
B/W "EASTBOUND"
Single 6059 206

KEITH RICHARDS
debut solo single
Run Rudolph Run
RSR 102
On Rolling Stones Records

AT MINDING



K

TKR 7517

SINGLES CHART

MUSIC WEEK

HEAVEN KNOWS
Donna Summer
36
35

MONEY IN MY POCKET
Dennis Brown
36
36

Casablanca CAN 141
Atlantic LV 5

TOP 75

REAL THING
CAN YOU FEEL



An electrifying single in 7 and 12 versions now in the charts!

12 Single 7N46147, 7 Single 7N46147.

- "Lotta Love" NICOLETTE LAI
- "A1 On The Juke" DAVE EDMUND
- "Painter Man" BONEY M
- "Rock 'n' Roll F" BAD COMPAN

NEXT IN LINE

SULTAN

MILITARY = MARCH

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The Drums and Pipes and Military Band of the 1st Bt. Gordon Highlanders.
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Tattoo 1976
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Massed Bands Extravaqanza
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Searchlight Tattoo
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DT 021 (£3.35)

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GS 1526 (£2.25)

Regimental Music
The Band of The Royal Regiment of Artillery
GS 1549 (£2.25)

Sound of Battle
The Band and Corps of Drums of the Royal Corps of Transport.
GS 1550 (£2.25)

Musical Spotlight on
The Royal Tournament
Massed Bands RAF, Royal Irish Rangers, Kings Troop RA.
GS 1568 (£2.25)

The Sappers
The band of The Corps of Royal Engineers Aldershot.
GS 1571 (£2.25)

Tanks Ahoy
The Cambrai Band of The Royal Tank Regiment
GRS 1003 (£3.75)

The Lilywhites
Regimental Band of the 13th/18th Royal Hussars
GRS 1021 (£3.75)

The Regimental Band of
The Queens own Hussars
GRS 1036 (£3.75)

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"Trooping the Colour" 1978
A live recording of this famous Parade with the Massed Bands of The Household Division
Record QBP2 (£2.99)

"The Battle of Waterloo"
A live concert recording featuring some of the best musicians in the Household Division. The record includes the finest recorded version of Eckersbergs "Battle of Waterloo".
L.R.101 (£2.99)

"Sounds of Sandhurst"
A live recording of the service in the Royal Memorial Chapel followed by the famous "Sovereign's Parade". A must for every past, present and would be officer of the British Army.
L.R.102 (£2.99)

"The Musical Drive"
The Kings Troop
Who has not thrilled to the famous musical drive of Kings Troop, Royal Horse Artillery? Here is their best recording ever, including trumpet calls, sounds of the horses and gun carriages and the inspired playing of the Royal Artillery Woolwich Band. A treasured collectors item.
L.R. 103 (£2.99)

"The Band of the Welsh
Guards at Hickstead"
The Band play music associated with Show Jumping:- Post Horn Galop; Amazing Grace; The Garb of Old Gaul and trots and canters.
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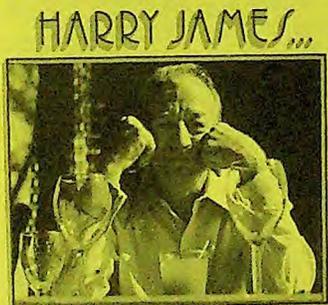
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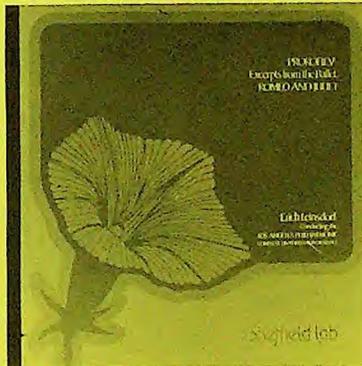


Titles Currently Available

Record No.	Title	R.R.P. inc VAT each
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LAB 2	Thelma Houston & Pressure Cooker : "I've Got The Music In Me"	£ 8.99
LAB 3	Harry James & His Big Band "The King James Version"	£ 9.99
LAB 4	Lincoln Mayorga - Pianist "Brahms/Handel/Chopin"	£ 9.99
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COMIN' FROM A GOOD PLACE



LUGTONS

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02 Everyone
Dire Straits "SULLIA"
 B/W "EASTBOUND T"
 Single 6059 206

KEITH RICHARDS
 debut solo single
Run Rudolph Run
 RSR 102
 On Rolling Stones Records

TELEVISION
AT MINDING

AT MINDING... **K** TKR 7517

BBC English

courses

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REAL THING CAN YOU FEEL



An electrifying single in 7 and 12" version now in the charts!

12" single 7N.L. 46147, 7" single 7N.46147

- "Lotta Love" NICOLETTE L
- "A1 On The J" "A1 On The J
- DAVE EDMUN
- "Painter Man" "Painter Man
- BONEY M BONEY M
- "Rock 'n' Roll" "Rock 'n' Roll
- BAD COMPAN

NEXT IN LINE

SULTAN

PLEASE KEEP ON YOUR FILE

Harvest HAR 5176

PLEASE KEEP ON YOUR FILE

66

65

64

63

62

61

60

59

58

57

56

55

54

53

52

BOB DYLAN SWING

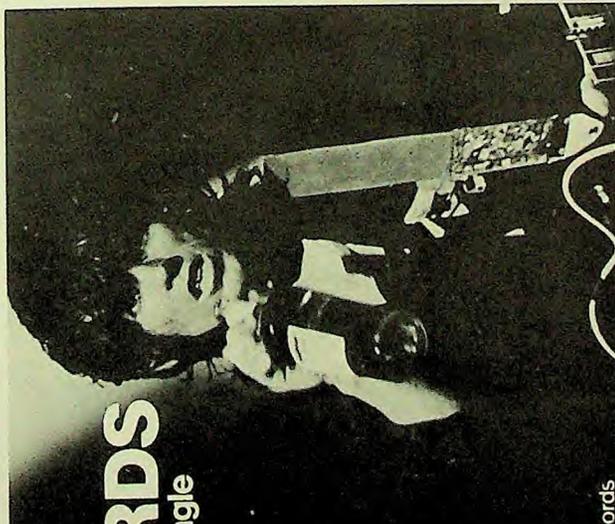
Everyone's getting into Dire Straits

Dire Straits "SULTANS OF SWING"
B/W "EASTBOUND TRAIN" (Not on their album)

Single (6059) 206



Digitized by Phonogram



KEITH RICHARDS
debut solo single
Run Rudolph Run
RSR 102

On Rolling Stones Records

18	17	KING RUCKER Generation X	Chrysalis CHS 2261
19	9	DON'T CRY FOR ME ARGENTINA Shadows	EMI 2890
20	24	INTO THE VALLEY Skids	Virgin VS 241
21	16	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads	Stiff BUY 38
22	22	MAY THE SUN SHINE Nazareth	Mountain NAZ 003
23	60	KEEP ON DANCING Gary's Gang	CBS 7109
24	NEW	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols	Virgin VS 240
25	35	I WANT YOUR LOVE Chic	Atlantic LV 16
26	NEW	PAINTER MAN Boney M	Atlantic/Hansa K11255
27	26	SHAKE YOUR GROOVE THING Peaches & Herb	Polydor 2066 992
28	31	DON'T STOP ME NOW Queen	EMI 2910
29	37	JUST WHAT I NEEDED Cars	Elektra K 12312
30	23	YOU NEEDED ME Anne Murray	Capitol CL 16011
31	43	HOLD THE LINE Totò	CBS 6784
32	33	HONEY I'M LOST Dooleys	GTO GT 242
33	27	YOU BET YOUR LOVE Herbie Hancock	CBS 7010
34	44	STOP YOUR SOBBING Pretenders	Real ARE 6

● 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.

59	66	FURNITURE MUSIC Bill Nelson's Red Noise	Harvest HAR 5176
60	NEW	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047
61	46	MIRRORS Sally Oldfield	Bronze BRO 66
62	65	B.Y.O.F. Fantastic Four	Atlantic LV 14
63	64	FIFTY-FOUR Sea Level	Capricorn POSP 28
64	74	AT MIDNIGHT T-Connection	TK TKR 7517
65	NEW	BRISTOL STOMP Late Show	Decca F 13822
66	NEW	BRIGHT EYES Art Garfunkel	CBS 6947
67	42	A LITTLE MORE LOVE Olivia Newton-John	EMI 2879
68	59	DESIRE ME Doll	Beggars Banquet BEG 11
69	68	POPS, WE LOVE YOU Ross/Gaye/Smokey Robinson/Wonder	Motown TMG 1136
70	32	BABY OF MINE/JUST FOR YOU Alan Price	Jet 135
71	39	SEPTEMBER Earth Wind & Fire	CBS 6922
72	69	SING SING Gaz	Salsoul SSOL 116
73	57	QUE TAL AMERICA Two Man Sound	Miracle M1
74	51	HELLO THIS IS JOANNIE Paul Evans	Spring 2066 932
75	NEW	SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) Leyton Buzzards	Chrysalis CHS 2288

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NEW SINGLE

**THE CONNIE
AT MIDNIGHT**

TKR 7517

AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: TOTALLY HOT — Olivia Newton-John (EMI 2923)
Roger Moffat: SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)
Johnny Moran: FIRE — Pointer Sisters (Planet K 12339)
Colin Slade: FEAR OF THE DARK — Gordon Giltrap Band (Electric WOT 29)
Ray Stewart: LET'S FLY AWAY — Voyage (GTO GT 245)
Bill Crozier: THE LAST TIME I FELT LIKE THIS — Johnny Mathis/Jane Olivor (CBS 7091)
Martin Kelner: GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)
Maggie Mash: THERE BUT FOR THE GRACE OF GOD — Machine (RCA PB 1450)

ADD ONS

SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)

Metro Radio

NEWCASTLE

ADD ONS

TOTALLY HOT — Olivia Newton-John (EMI 2923)
READY TO TAKE A CHANCE AGAIN — Barry Manilow (Arista ARIST 242)
WARM FEELING — Lindisfarne (Mercury 6007 205)
LET'S FLY AWAY — Voyage (GTO GT 245)
YOU STEPPED INTO MY LIFE — Patti Boulaye (Polydor POSP 37)
HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)
JUST FOR YOU — Alan Price (JET 135)
BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)
KEEP ON DANCING — Gary's Gang (CBS 7019)
EVERYTHING IS GREAT — Inner Circle (Island WIP 6472)
MOVE ON OVER — Catherine Howe (Ariola ARO 143)
ANOTHER SHIPWRECK — Andy Bown (EMI 2906)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: LET'S FLY AWAY — Voyage (GTO GT 245)
Keith Rogers: IMPERIAL WIZARD — David Essex (Mercury 6007 202)
Greg Bance: 24 HOUR SERVICE — Ian Gomm (Albion ION 5)
Bernard Mulhern: YOU STEPPED INTO MY LIFE — Patti Boulaye (Polydor POSP 37)
Tony Valence: GOT TO HAVE LOVING — Don Rady (Polydor POSP 33)
Tony Gillham: BULLY FOR YOU — Tom Robinson Band (EMI 2916)
Nigel Rennie: LOVE GOODBYE — Tanya Tucker (MCA 408)
Patrick Eade: GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)

Piccadilly Radio

MANCHESTER

ADD ONS

TOTALLY HOT — Olivia Newton-John (EMI 2923)
TRASH — Roxy Music (Polydor POSP 32)
BULLY FOR YOU — Tom Robinson Band (EMI 2916)
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)
I DON'T WANNA LOSE YOUR LOVE — Kandidate (RAK 289)
LET'S FLY AWAY — Voyage (GTO GT 245)
FIRE — Pointer Sisters (Warner Brothers K 12339)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: WHILE LONDON DANCES — Richard Myhill (Utopia TANGO 6)
Ian Calvert: THE DREAM NEVER DIES — Cooper Brothers (Capricorn 2089 064)
Peter Grieg: TOTALLY HOT — Olivia Newton-John (EMI 2923)

Radio Tees

TEESIDE

ADD ONS

GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)
FROZEN YEARS — The Rumour (Stiff BUY 43)
WARM FEELING — Lindisfarne (Mercury 6007 205)
YOU STEPPED INTO MY LIFE — Patti Boulaye (Polydor POSP 37)
LAST LOVE SONG — Cat Stevens (Island WIP 6465)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
FIRE — Pointer Sisters (Planet K 12339)
WHILE LONDON DANCES — Richard Myhill (Mercury TANGO 6)
CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
POPS WE LOVE YOU — Diana Ross/Marvin Gaye/Smokey Robinson (Motown TMG 113)
GOT TO BE REAL — Cheryl Lynn (CBS 6967)

Radio Trent

NOTTINGHAM

BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)
KEEP ON DANCING — Gary's Gang (CBS 7109)
HIGH SCHOOL HISTORY — Cindy Bullens (United Artists UP 36475)
TOTALLY HOT — Olivia Newton-John (EMI 2923)
BLOW AWAY — George Harrison (Warner Brothers K 17327)
I WANT YOUR LOVE — Chic (Atlantic K 11245)
I DON'T WANNA LOSE YOUR LOVE — Kandidate (RAK 289)

Radio 210

THAMES VALLEY

HONEY I'M LOST — Dooleys (GTO GT 242)
BLOW AWAY — George Harrison (Warner Brothers K 17327)
TOTALLY HOT — Olivia Newton-John (EMI 2923)
THE LAST TIME I FELT LIKE THIS — Johnny Mathis/Jane Olivor (CBS 7091)
RIKKI DON'T LOSE THAT NUMBER — Steely Dan (Epic EPC 4241)
SULTANS OF SWING — Dire Straits (Vertigo 2059 206)
VOICES — Cheap Trick (Epic EPC 7144)
I THINK OF YOU — Les Gray (Warner Brothers K 17316)
WE NEED MORE LOVING TIME — Dorothy Moore (Epic EPC 7034)

Radio Victory

PORTSMOUTH

ADD ONS

IMPERIAL WIZARD — David Essex (Mercury 6007 202)
FEED THE FLAME — Lorraine Johnson (Epic EPC 7089)
FIRE — Pointer Sisters (Planet K 12339)
TOTALLY HOT — Olivia Newton-John (EMI 2923)
RUN RUDOLPH RUN — Keith Richard (Rolling Stones RSR 102)
BULLY FOR YOU — Tom Robinson Band (EMI 2916)
WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
LOVER GOODBYE — Tanya Tucker (MCA 408)
JUST A GIGOLO/I AIN'T GOT NOBODY — Village People (DJM DJS 10899)

BBC Blackburn

HIT PICKS

Jude Bunker: BLOW AWAY — George Harrison (Warner Brothers K 17327)
Nigel Dyson: LAST LOVE SONG — Cat Stevens (Island)
Kath Dutton: ATLANTIC AVENUE — Average White Band (RCA XB 1061)
Phil Scott: SOMETHING'S COOKIN' IN THE KITCHEN — Dana (GTO GT 243)
Trevor Hall: LET'S FLY AWAY — Voyage (GTO GT 245)
Gerald Jackson: JUST A GIGOLO/I AIN'T GOT NOBODY — Village People (DJM DJS 10899)
Ken Snowdon: SUNDAY PAPERS — Joe Jackson (A&M AMS 7415)
Crispin Huntrods: I THINK OF YOU — Les Gray (Warner Brothers 17316)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: A WONDERFUL DREAM — Franki and The Favourites (Mercury)
Alan Cuthbertson: YOU SET MY DREAMS — Sunny (DJM DJS 10894)
Dave Sanders: THE LAST TIME I FELT LIKE THIS — Johnny Mathis/Jane Olivor (CBS 7091)

BBC Medway

PRESENTER PICKS

Brian Faulkner: I HAD THE LOVE IN MY EYES — Chris de Burgh (A&M AMS 7416)
Don Durbridge: IMPERIAL WIZARD — David Essex (Mercury 6007 202)
John Thurston: LORD OF THE DANCE — Brighthouse & Rastrick Band (Logo GO 337)
Mike Brill: LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)
Dave Brown: KEEP ON DANCING — Gary's Gang (CBS 7109)
Ian Pearson: MOVE ON OVER — Catherine Howe (Ariola ARO 143)

ADD ONS

THE LAST TIME I FELT LIKE THIS — Johnny Mathis/Jane Olivor (CBS 7091)
WE GOT LOVE — Sunny (DJM DJS 10894)
LOVE IS LIVING IN YOUR HEART — Kai Olsson (Chrysalis CHS 2289)
LORD OF THE DANCE — Brighthouse & Rastrick Band (Logo GO 337)
NIGHTS OF LOVE — True Brit (EMI 2905)
SHADOW IN THE STREET — Allan Clarke (Aura AUS 108)
I HAD LOVE IN MY EYES — Chris de Burgh (A&M AMS 7416)
MUSIC BOX DANCER — Frank Mills (Polydor 2121 379)
WE DON'T MAKE EACH OTHER LAUGH ANYMORE — Gladys Knight & The Pips (Buddah BDS 485)
SOMETHING'S COOKIN' IN THE KITCHEN — Dana (GTO GT 243)

BBC Scotland

Jimmy Mack: THE LAST TIME I FELT LIKE THIS — Johnny Mathis (CBS 7091)
Tom Ferrie: LET'S FLY AWAY — Voyage (GTO GT 245)

ADD ONS

CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
YOU BET YOUR LOVE — Herbie Hancock (CBS 7010)
LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
HONEY I'M LOST — The Dooleys (GTO GT 242)
HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)
WEEKEND — Mick Jackson (Atlantic K 11224)

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VILLAGE PEOPLE

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12" Single 9198 144

7" Single 6007 209

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 mercury

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18	NEW	Barry Manilow	Arista ARTV 2
19		THE INCREDIBLE SHRINKING DICKIES Dickies	A&M AMLE 64742
20		20 GOLDEN GREATS Neil Diamond	MCA EMTV 14
21		BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
22		A SINGLE MAN Ethon John	Rocket TRAIN 1
23		GREASE Original Soundtrack	RSO RSD 2001
24		YOU DON'T BRING ME FLOWERS Neil Diamond	CBS 86077
25		52ND STREET Billy Joel	CBS 83181
26		CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra	K-Tel NE 1039
27		NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
28		EVEN NOW Barry Manilow	Arista SPART 1047
29		JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
30		PLASTIC LETTERS Blondie	Chrysalis CHR 1166
31		CRUISIN' Village People	Mercury 9109 614
32		SATURDAY NIGHT FEVER Various	RSO 2658 123
33		CLASSIC ROCK London Symphony Orchestra	K-Tel ONE 1009
34		NO MEAN CITY Nazareth	Mountain TOPS 123
59	NEW	Three Degrees	Epic EPC 10013
60		AND THEN THERE WERE THREE Genesis	Charisma CDS 4010
61		FETS DON'T FAIL ME NOW Herbie Hancock	CBS 83491
62		TUBULAR BELLS Mike Oldfield	Virgin V 2001
63		THREE LIGHT YEARS Electric Light Orchestra	Jet JETBX 1
64		TOTALLY HOT Olivia Newton-John	EMI EMA 789
65		GERM FREE ADOLESCENTS X Ray Spex	EMI INT. INS 3023
66		GREATEST HITS Steely Dan	ABC ABCD 616
67	NEW	KILLING MACHINE Judas Priest	CBS 83135
68		LIVE Manhattan Transfer	Atlantic K 50540
69		BABYLON BY BUS Bob Marley & The Wailers	Island ISLD 11
70		STRANGER IN TOWN Bob Seger	Capitol EAST 11698
71		20 GOLDEN GREATS Doris Day	Warwick PR 5053
72		GIVE EM ENOUGH ROPE The Clash	CBS 82431
73		LEO SAYER Leo Sayer	Chrysalis CDL 1198
74		LIVE AND MORE Donna Summer	Casablanca CALD 5006
75		ONE NATION UNDER A GROOVE Funkadelic	Warner Brothers K 56539

The Spheres
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TXS R 133*
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Nazareth
No mean city

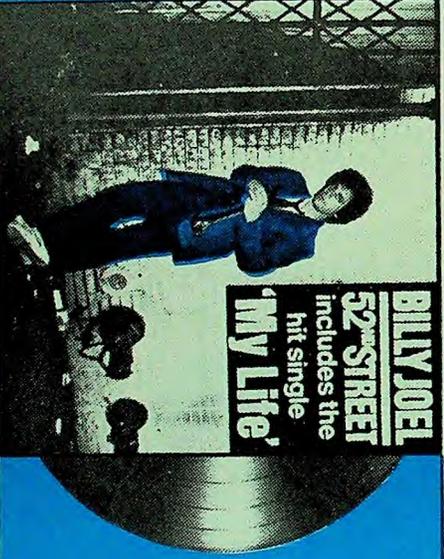
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Phonogram

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52ND STREET
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includes the hit single

'My Life'

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BUZZCOCKS

NEW SINGLE



UP36499



**'EVERYBODY'S
HAPPY
NOWADAYS'**

C/W 'WHY CAN'T I TOUCH IT?'

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A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan.

CD

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 CALL ME, Why Don't You, SWEET, Polydor POSP 36 (F)
 CAN YOU READ MY MIND? (LOVE THEME FROM SUPERMAN), How Can I Get To Know You?, KRYPTON, A&M AMS 7421 (C)
 CHASE, Love's Theme, GIORGIO MORODER, Casablanca CAN 144 (A)
 CUBA, Club Version, GIBSON BROTHERS, Island WIP 6483 (E)
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 DON'T IT MAKE IT BETTER, Love Is, BILL WITHERS, CBS 7052 (C)

LISTINGS

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ALL SEWN UP, Hammersmith Odeon, PATRICK FITZGERALD, Polydor 2059 091 (F)
 BABY IT'S YOU, What's A Girl To Do, PROMISES, EMI 2921 (E)
 BELLA VIA, Lullaby, CHUCK MANGIONE, A&M AMS 7417 (C)
 BOBBY DAD, You're The Circus, BRUCE WILLEY, Epic EPC 7116 (C)
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 BOOK OF RULES, Disco Boogie, GALAXY, Sidewalk SID 103 (E)
 BOSTON, I Can't Say No, NOVA, MCA 407 (E)

EF

ECSTASY, Ecstasy (Disco Mix), TEE CEE'S, DJM DJS 10898 (C)
 FOLLOW THE WIND, Dream Love, JOHN JOLLIFFE, Rocket XPRES 9(F)

GH

GET BACK, Space Race, BILLY PRESTON, A&M AMS 7418 (C)
 GOING OUT OF MY HEAD, I Just Wanna Be Your Loving Man, IMPERIALS, Tammi TAM 101 (E)
 HIGH ON YOUR LOVE SUITE, Stone City Band Hill, RICK JAMES, Motown TMG 1137 (E)

IJ

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 I JUST FALL IN LOVE AGAIN (DREAMIN'), You Look Like An Angel, JAMES BARRIE, RCA PB 5146 (R)
 I LOVE THE MUSIC, Sarah Girl, FREEWAY, Decca F 13824 (S)
 I WANT YOUR LOVE, Funny (Bone), CHIC, Atlantic K 11245 (W)
 I'M GOING TO LOVE YOU (MY WAY), Keep On Grooving Me Girl, CLINTON GRANT, Voyage VOY 002 (A)
 IN MY LIFE, Random Time, PHOEBE SNOW, CBS 7155 (C)
 IMAGINATION, Got It Made, ROCKY SHARPE AND THE REPLAYS, Chiswick CHIS 110 (E)
 JET SET, Bad Dreams, NIGHT SHIFT, Zoom ZUM 9 (F)
 JUST A GIGOLO, In Hollywood (Everybody Is A Star), VILLAGE PEOPLE, DJM DJS 10899 (C)

KL

KEEP ON ROLLING PART 1., Keep On Rolling Part 2., JEAN MATTHEWS, Calendar DAY 122 (S)
 LIFE IS A DANCE, Some Love, CHAKA KHAN, Warner Brothers K 17320 (W)
 LIFE IS A SONG WORTH SINGING, Cold Cold World, TEDDY PENDERGRASS, Philadelphia PIR 7151 (C)

LOVE YOU A LITTLE WHILE, Here Is The News, BOY BASTIN, DJM DJS 10895 (C)

MN

MULBERRY DAWN, I Am No Longer, PETER SARSTEDT, Ariola Hansa AHA 537 (A)
 MYSTERY DANCE, Western Avenue, DYAN DIAMOND, MCA 409 (E)
 NEVER BEEN SO STUCK, Lineoleum Walk, NICKY & THE DOTS, Small World SMALL 12 (Rough Trade)
 NEW WAY, Suckers/Uniform, THE WALL, Small World SMALL 13 (Rough Trade)

PR

PARTY DOWN, Reach For It, GEORGE DUKE, Epic EPC 7149 (C)
 PEOPLE OVER THE WORLD, Treat Love Tenderly, PETERS AND LEE, Philips 6066 617 (F)
 POETRY MAN, San Francisco Bay Blues PHOEBE SNOW, Island WIP 6484 (E)
 POWER AND THE GLORY, Highland One Hopefuls Two, EDDIE AND THE HOT RODS, Island WIP 6474 (E)
 PUT YOUR FAITH IN LOVE, Is It Love?, KENNY LYNCH, Satril SAT 141 (W)
 READY TO TAKE A CHANCE AGAIN, Sweet Life, BARRY MANILOW, Arista ARIST 242 (F)
 ROMANZA, CaVatina, JOHN WILLIAMS, Cube Electric BUG 80 (A)

STV

SAY NO MORE, Show Me How, JAKE SOLLOW, Pye 7N 46162 (A)
 SHARK, Superbird, GUY ANGER, Calendar DAY 125 (S)
 SHE'S BEYOND GOOD AND EVIL, 3.38, THE POP GROUP, Radar ADA 29 (W)
 SINNER MAN, Look But Don't Touch, SARAH DASH, Kirshner KAR 6973 (C)
 SOME GIRL, Fighting Chance, RACEY, RAK 291 (E)
 SOMETHING TO LIVE FOR, Song Of The Sun, THE HOLLIES, Polydor POSP 35 (F)

TAKE IT EASY, Magic Eyes, SADIE NINE, Pye 7N 46158 (A)
 THE TIME IS RIGHT FOR LOVE, Come On (Live Version), WHITESNAKE, EMI International INT. 578 (E)
 THERE BUT FOR THE GRACE OF GOD, Get Your Body Ready, MACHINE, RCA PB 1456 (R)
 THIS YEAR, This Year (Instrumental), CURTIS MAYFIELD, RSO Curton 28 (F)
 TOUT DOUCEMENT, Take It Slowly, ANNE MARRIE, Calendar DAY 126 (S)
 TURN THE MUSIC UP, Goin' To The Disco, PLAYERS' ASSOCIATION, Vanguard VS 5011 (A)
 VIOLENCE GROWS/BEAUTIFUL PICTURE, Piano Lessons/Closed Shop, THE FATAL MICROBES/POISON GIRLS, Small World WEENY 3 (Rough Trade)

WY

WASTING TIME, All The Sounds Of Fear, STRANGWAYS, Real ARE 7 (W)
 WHAT'S A NICE GUY LIKE ME (DOING IN A PLACE LIKE THIS)?, Build An Ark, PAUL EVANS, Spring POSP 39 (F)
 WHEELS OF LIFE, Powerful People, GINO VANNELLI A&M AMS 7420 (C)
 WHEN THE LIGHT WENT OUT, Take Another Look, XANADU, MAM 185 (E)
 YOU MATTER TO ME, Hooked On Rock 'N' Roll, PETER CRISS, Casablanca CAN 139 (A)

TOTAL ISSUED

Singles notified by major manufacturers for w/e 2nd March, 1979

	This Week	This Month	This Year
EMI	3 (3)	3 (3)	19 (51)
EMI (LRD)	8 (7)	8 (7)	29 (52)
Decca	0 (1)	0 (1)	5 (8)
Pye	7 (3)	7 (3)	34 (49)
Polydor	5 (4)	5 (4)	26 (49)
CBS	7 (5)	7 (5)	40 (73)
Phonogram	4 (3)	4 (3)	25 (24)
RCA	2 (1)	2 (1)	19 (22)
WEA	6 (12)	6 (12)	66 (65)
Others	20 (17)	20 (17)	90 (124)
Total	62 (56)	62 (56)	353 (518)

MUSIC WEEK FACT SHEETS

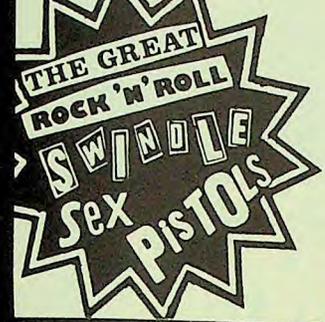
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SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
VINCE CADILLAC She's A Model Satri SAT 140 (WEA)	February 16	None	Usual company servicing Track singled out in various album reviews of artist's Modern Boy LP as ripe for 45 issue. Special press mail-out including song lyric	Fast little number with vocals, backing at a gallop with some charm. No classic but has immediacy with likely sales from new wave orientated consumers. Possibilities of general sales.
THE RUMOUR Frozen Years Still BUY 43 (EMI)	February 23	None	Picture bag; frequent TV, radio. Heavy music press coverage for band and with Graham Parker under Graham Parker & The Rumour. 5000 promo copies to all EMI dealers packaged in special bags. 24 date tour with Parker (February 28-April 3). Music press ads for three weeks from March 2 covering Sounds, NME, MM, Record Mirror, Music Week.	Engaging commercial arrangement floats in, leaves group vocals to reappear with relentless insistency. Means band's best chance of chart action yet. Ply though lyrics seemingly obscure, plus 35 second run-down at end. Certainly more immediate than Parker's latest Protection (Vertigo 6059 219) but their lead singer has enjoyed frequent though individually brief charting of cuts and he may win current chart race of two.
PATTI BOULAYE You Stepped Into My Life Polydor POSP (37) (Phonodisc)	February 16	None	Constant, consistent national music column coverage. Recent Eamonn Andrews Show. Full marks winner New Faces, 1978.	After interest but no chart life from previous releases lady gives extra class to typical but engaging Gibb composition which has already been given Bee Gees interpretation. Patti handles this material with perfection with so clear, exquisite vocals plus grit and fire. Deserves chart entry.
GEORGE HARRISON Blow Away Dark Horse K17327 (WEA)	February 16	Five hits, 1971-1975 with My Sweet Lord (1, 1971).	Ads with new album George Harrison (K56562), picture bag. Artist UK visit with some interviews including radio - Kid Jensen, Radio One, Roundtable. Considerable airplay.	Familiar guitar chords open disc with pace slow but then suddenly it sparkles with chorus designed for national humming outbreak. Infectious, lively and surely chart material. Obviously Harrison after record sojourn back with known commercial skill functioning.
DIRE STRAITS Sultans Of Swing Vertigo 6059 206 (Phonodisc)	Re-promoted, February 16	None	Considerable praise from this, other music review columns since entry on to music scene, 1978. Extensive consumer music press coverage with good airplay on debut LP.	Marvellous stuff. May suggest blend JJ Cale, Steely Dan, even Dylan on vocals but that makes for refreshing, tasteful concoction. Should have been big in '78. Justice demands better treatment this time round for flowing tune, exquisite arrangement, laid-back effective vocals. Worth pushing, radio, shop.
CAROLINE CRAWFORD Coming On Strong Mercury 6167 753 (Phonodisc)	February 16	None	Major disco push. Listed songwriter - producer Hamilton Bohannon should create interest in record.	Two-sided disco - party raver with flip being 115 bpm. A Nice Feeling 132 bpm A-side features energetic vocalist fighting with frantic, floor orientated beat and both winning. With this plus Myhill's latest (see last week) Phonogram have two of the best disco sounds of moment.
DENNIS BROWN Money In My Pocket Lightning LIG 554 (WEA)	February 9	None	Reggae import with high sales, available LV series 12", particularly popular London, Capital listeners, People's Choice poll.	Bright breezy reggae with lyric tale of how the lady goes for a guy's money. Reasonable chance of crossover with certainly high sales reggae, disco market. Production, Joe Gibb. P12 on flip.
DANA Something's Cookin' In The Kitchen GTO GT 243 (CBS)	February 23	6 hits, 1970 onwards with most recent Fairytale (13, 1976/7).	Household name. Numerous TV - radio appearances. Former Eurovision winner. Picture bag with new look artist featured on front. From LP The Girl Is Back.	Disco dancer from usually ballad MOR orientated Dana. Possesses toe-tapping beat with oft-repeated pop flavoured chorus which keeps it hot from running too far from familiar musical home-ground. Suzi Quatro should be interested in vocal inflection. Manhattan Transfer in back-up arrangement and I wish I could think of the tune this one reminds me of! Production Barry Blue. Interesting to see media response to brave new come-back for talented singer.
NICOLETTE LARSON Lotta Love Warners K 17303 (WEA)	February 9	None	Recent PR visit for national, trade, consumer press interviews. Achieved notice for back-up vocals last Neil Young LP, Comes A Time (K540991). Position 8, moving upwards, Billboard Hot 100 (17/2) Heavy airplay.	Trumpets help immediate opening, later flute break, tight fast moving rhythmic backing with second instrumental break recalling disc opening before back-up vocals make entry and all colouring competent artist vocals on what is an attractive number tailor-made for programming. Tail-off near end could have been tidied up. Possible chart entry with fast movement once initial position attained.
BILLY PRESTON Get Back A & M AMS 7418 (A & M)	February 16	Two hits, That's How God Planned It (11, 1969), Outa-Space (44, 1972).	From the original movie soundtrack, Sgt Pepper's Lonely Hearts Club Band (AMLZ 66600).	No surprise version of familiar, popular Beatle oldie (1, 1969), taken at known pace with no real attempt to re-arrange, even e.g. give extra punch at end. Dependant on film's success with consequent play for chart possibility. Certainly one would have thought not likely to approach live version success of Got To Get You Into My Life from Earth, Wind & Fire, one of few Beatle numbers given taste of genuine reworking in movie.
PEGGY SCOTT You've Got It All Pinnacle PIN 73 (Pinnacle)	February 23	None	7", 12" both in limited edition picture sleeve in clear vinyl. Disco push. Remix Peter Waterman.	Immediate, powerful backing with piano, sax, trumpet in glorious array preceding, then driving behind lady with big voice. First issue in company series Back To Soul. Should disco chart with every chance of pop 75.



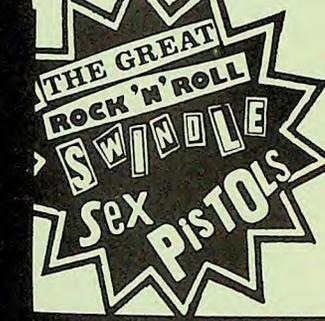
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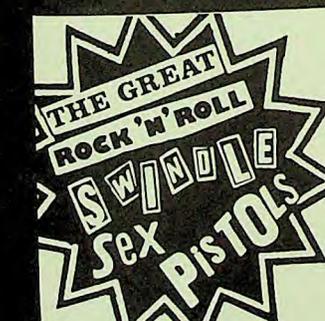
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BROADCASTING

Radio's Capital achievement

JUST A little over five years ago nobody really knew what independent local radio would be like — many predicted that it would sound American (the worst pronouncement they could think of), others said that the pirates would simply be coming on dry land. There was reference to aural wallpaper — whatever that might mean — and one political party didn't want it at any price.

Five years on, there are now 19 ILR stations with 9 more in the pipeline and an audience of over 17 million listeners. These listeners haven't come from outer space, they were listening to the BBC before — what's more, they didn't change only to go back to the safer pastures of the Beeb. They've stayed, listening longer than before.

I believe that there has been a shift in radio listening — and a very marked shift at that. Independent radio may sound to some like American radio, or the pirates on land, or aural wallpaper. But for those willing to search for gold

amongst the dross there are riches beyond their wildest dreams.

Of Independent Local Radio's main tasks — information, education and entertainment — entertainment is the most difficult, and I am bold enough to assert, the most important. The dividing line between each is razor thin, the need to secure and hold an audience is paramount and this can only be achieved if people are entertained — indeed switched on by what they listen to.

The pattern of radio listening changes with the changes occurring in society. After the Second World

John Whitney, managing director of Capital Radio, talks about the progress of independent local radio and its important role in all of our lives

War, the family tended to share their leisure time together. All this has now changed. The family group is fractured, hours are staggered, children go to bed at all times, the young leave home earlier to work elsewhere. Despite all this, or maybe because of it, the standard of living has continued to rise and with it a wider range of pursuits and activities within the reach of most people.

Metamorphosis

Radio has ceased to be foreground entertainment and gradually merged with the clatter and chatter into the background. And because of this the biggest metamorphosis in radio took place. Far from being dismissed as irrelevant, it began to serve a different need, it became a part of



everyday living, more of a friend or a companion than an entertainer. In the UK the significance of this was brought sharply into focus first by the pirates, followed by the advent of local radio. The "localness" of local radio presented listeners with a new access into the going's on in their community that had never been possible before. It became parochial, in the best sense of the word.

Radio has become a powerful force in our lives, because it identifies so closely with us and with what we are doing. Radio does not depend on time checks to keep people aware of time passing. Radio has established an order of presentation that is far more effective than any clock. News on the hour and half hour, information and travel news at regular times, and then all the other features that go into making radio a predictable flat mate, soul mate or even bed mate.

Pace of life

The great advantage that radio has over every other medium is that it is live — radio lives at the same pace as its listener. This experience of sharing time is unique and helps to establish the special relationship that develops between a radio station and its audience. Only a handful of people can afford to have television in their cars or for that matter the loo, but radio can join us in very nearly, if not, every situation and activity.

Popular radio is the child of our times, brash, noisy, bawdy, sentimental, frivolous, occasionally serious and sometimes even banal. But without being all these things it properly couldn't also be vital, alive, immediate and identifiable.

But in reality, any assessment depends on who you are and dare I suggest — whether or not you have actually listened to the sort of radio which is — exemplified by for example, Capital's output.

I'm never believed when I speak of the numerous doctors, teachers, scientists, bankers, solicitors, who tune in for preference to Capital Radio, but it's absolutely true. The mixture of news, music and features, presented in an unfuddy duddy style, speaks to their condition. It provides them with entertainment and information. It provides entertainment too, to 75% of London's young vandals, so finds a survey recently undertaken of young Londoner's listening habits. In between those two extremes are represented very nearly every other section of society.

This is the reason why Independent Local Radio perhaps more than any other innovation in recent broadcasting history, has made a major contribution to the life of the community it serves. We don't compartmentalise. We don't shut one section of an audience off from another. It is primarily the

interaction of ground each with its differing tastes and background that gives ILR its real purpose the ability to communicate effectively across all the barriers of age, class and religion. Let me give you some examples:

First, Capital can help find jobs for young unemployed Londoners, this is because a great many people with jobs to offer listen to Capital.

Second, to help young people understand a little more about sculpture, we arranged for eight students from the Chelsea School of Art to work on dead elms in Hyde Park.

Understanding

Or a third example. O'level set book study has been another source of successful programming. We asked actors and actresses to relive the parts they played, to give their reasons for performing a role in the way they did. Cassettes of these recordings are circulating in schools and Penguin are publishing the series in book form. These are just some of the ways we try to enhance the understanding and thereby the interest of our audience.

And our music range isn't solely — as some will claim — pop, rock and golden oldies. When we broadcast the Vienna Philharmonic or the Leningrad Philharmonic or our own Wren Orchestra (the first new orchestra, incidentally, to have been formed in the last 25 years), we attract a larger audience than does any music programme broadcast on Radio Three.

I now come to my final point; how seriously should we take entertainment programmes on radio and television? Are serials, drama, light entertainment usurping news and current affairs as sources of information and of learning?

Different sound

The answer as far as ILR is concerned is very positive — Yes — please take seriously entertainment programmes on radio, for it is through them that we provide information and learning.

We have an advertising slogan that appears on posters and in magazines and newspapers — "Capital, all the hits and more". It's precisely the more ingredient that makes local commercial radio what it is today, not only popular, but informative, educational and entertaining.

But having said all that, there is one other point to make in order to get radio into a proper perspective. Our radio station is totally different in character from that of the old pre war BBC. Nor do we resemble the radio of the 40s, 50s or 60s. We have the style of the 70s. That's what we are, and in the eighties, we'll sound different, to suit the change in mood, interests and tastes of our audience. If we don't, we will have failed in our job.

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ALBUM REVIEWS

Pistols scrape the bottom of the barrel



THE SEX PISTOLS

Original Soundtrack—The Great Rock 'N' Roll Swindle (Virgin). Anybody who followed the Sex Pistols around their halcyon days in 1976 will be saddened and disgusted by this LP which shows rock 'n' roll at its very basest. Included are versions of Who, Monkee and Modern Lovers' songs. Rotten

interrupting all the time to beg the band to stop because he doesn't know the words and because he thinks it sounds awful (it does); and new songs like Friggin' in the Rigging are pathetic and puerile. This sounds like a desperate attempt at squeezing the last possible sales out of the Sex Pistols — and it probably won't work. *

MEAL TICKET

Take Away. Logo. Logo 1008. Producer Dave Mackay. Promising third album (first on Logo) album from five musicians with a wealth of experience. Tracks have a pleasant balance from the quiet — Simple and Lucy — to tight rockers — Bonnie Lee's Dinette, At The Funny Farm and Get On Board. **

CHUCK MANGIONE

The Church Mangione Sampler. A & M. Sampler 4. Since his Feel So Good hit single here last year Mangione has become a highly commercial proposition. The nine tracks here are taken from his five albums ranging from 1975 to 1978. **

PIERRE MOERLEN'S GONG

Downwind. Arista. Spart 1080. Producers Moerlen and Nick Bradford. Gong have come a long way since the early days with Daevid Allen and Steve Hillage. Now under the firm direction of percussionist Pierre Moerlen, Gong have left a lot of the jazz influences behind to produced an impressive rock-oriented album. Highlight, obviously, is the title track which features Steve Windwood, Mick Taylor and Mike Oldfield. ***

U-BROWN

You Can't Keep A Good Man Down. Virgin Front Line FL 1030. Producer: artist. Hurdford Brown is currently enjoying success in Jamaica where his Row Mr Fisherman single taken from this album took the Number One slot. Brown has a fine pedigree in dub reggae and this album is well up to standards expected from Front Line. With more rock reggae fans crossing over to dub, this should be a good seller. ***

THE GLADIATORS

Naturality. Virgin Front Line. FL 1035. Producer: Tony Robinson. Since their formation in '76, The Gladiators have changed their musical style quite drastically. This album is made up of eight Albert Griffiths songs and tails off with an aggressive version of Marley's Exodus. The band's visit to Britain last year won them fans and a similar promotional visit could do this album a world of good. **

MONSTER ORCHESTRA

Ain't That Enough For You. Miracle Records MLP 3002. Producer: John Davis. Miracle is Gull Records' new disco label and the title track of the Monster Orchestra's latest album is already a Top 75 hit — which should spotlight more attention on this offering. The LP is ample proof that British musicians can create good disco sounds — a good debut album for the Miracle label. **

REX HARRISON

His Favourite Songs. Pye NSPL 18595. Producer: Norman Newell. The old smoothie mostly speaks the lyrics of his own choice to helpful arrangements and accompaniment from Roger Webb. Not surprisingly. I've Grown Accustomed To Her Face is one of his choices, and the name of this urbane if ageing charmer should spark some impulse sales if the sleeve is displayed. **

DEXTER GORDON

Manhattan Symphonie. CBS 83184. Producer: Michael Cuscuna. One of the jazz world's veteran tenor-saxophone stars in lengthy workouts on two standards, As Time Goes By and Body and Soul plus four other pieces, including John Coltrane's Moment's Notice and Donald Byrd's Tanya. Gordon is always interesting and inventive, although this set with a supporting trio doesn't rate as his best. There's a long and interesting liner note by Jackie Kennedy-Onassis's journalist friend, Pete Hamill, and the LP should be a reasonable seller for everyone with older jazz fans in their clientele. **

NANA MOUSKOURI

Roses & Sunshine. Philips 9103 550. Producer: Andre Chapelle. Despite the jokes and permutations on her name, this lady has a full measure of vocal skill and charm which is brought into play in a well-balanced selection here, including a version of Autumn Leaves in a generally folk-flavoured choice of songs. A steady seller for MOR-orientated outlets, particularly if the sleeve is on show. **

THE SKIDS

Scared To Dance (V2116). The first album from a Fife-based band that has been around for just over a year, and one they should be proud of. The Skids are surprisingly good; their photos suggest the same old punk image, but far from it — the Skids produce catchy melodic dance songs that show refreshing imagination. A good debut, should establish the band and lead the way to even greater things. ***

THE BAND

Anthology. Capitol EST SP 19. In

the shadow of Bob Dylan before people began recognising the talent of the backing band, they have managed to build up a large respectful following without ever breaking into the chart in a big way. Even though they are no longer functioning as a group, they are probably at their peak of popularity, with the success of the film of their last concert — The Last Waltz — as testimony. This double covers their output very well with such greats as The Weight and I Shall Be Released. ***



THE STRANGLERS

Live (X Cert). United Artists. UAG 30224. Producer Martin Rushent. Eleven live tracks recorded at The Roundhouse and Battersea Park spanning 90 minutes. It's difficult to imagine that most Stranglers fans won't have most of the tracks on singles and albums already, but it is an interesting look at the band's live performances that could sell well to younger fans who missed out on the initial wave of Stranglers mania. **

Jazz reviews...

by PATRICK SULLIVAN

TONY COE

Co-existence (Lee Lambert LAM 100) Producer: Howard Lambert. An excellent album of straight-down-the-middle jazz from one of Britain's few world class players. Coe displays complete authority on both tenor and soprano saxophones, while on clarinet shows why many regard him to be the best in the world on this difficult instrument. Good tunes such as Killer Joe and Don't Get Around Much Anymore provide him with something to get his teeth into and he shines brightly on the classic, Lover Man. Distribution is by Selecta and Cadillac. **

COUNT BASIE

Plays Quincy and Neil Hefti (Vogue VJD 558). The Basie crew of the late 1950s was a pretty vintage outfit containing such heavies as tenorists Frank Foster and Billy Mitchell, trumpeters Thad Jones and Snooky Young and trombonist Al Grey. Arranger Neil Hefti contributed a number of super charts to the Basie repertoire including the slow burner, Pensive Miss and the flag waving, Count Down. The work of Quincy Jones is also well represented with Jessica's Day (originally penned for the Dizzy Gillespie Big Band) and Meet B.B. which, contrary to Charles Fox's liners, I believe to be a tribute to trumpeter Benny Bailey. The art work may leave you cold, but the music warms the cockles and with Basie's popularity should prove a steady mover. ***

DEXTER GORDON WARDELL GRAY

The Hunt. Savoy SJL 2222. A superb example of the legendary bop tenor battles that took place in Los Angeles during the 1940s



COUNT BASIE: steady mover

between Gordon and Gray. Howard McGhee (trumpet), Sonny Criss (alto) and Trummy Young (trombone) are also present but the session is dominated by the tenor men. Good rhythm section included Hamp Hawes on piano and for once the atmosphere comes screaming out with the music. Excellent sleeve design and good liners are by Ross Russell. ***

JOHN COLTRANE

Coltraneology (Affinity AFF14) If the sound quality of this 1961 live date falls a little below par, the music it contains more than compensates. Coltrane is caught in fiery form leading what must have been one of his finest groups.

Front line partner was Eric Dolphy and the rhythm comprised McCoy Tyner on piano, Elvin Jones on drums and bassist Reggie Workman. Coltrane's obsession with My Favourite Things is given full rein with a 22 minute workout on

side one which never becomes tiresome and the whole album reeks of excitement. Arresting sleeve design and the notes are by Alan Morgan. ***

BEN WEBSTER

No Fool No Fun. (Spotlite SPJ 142) Producers: Erik Moseholm and Ole Matthiesson. Ben Webster possessed possibly the most distinctive sound in jazz. He came to the fore with the band of Duke Ellington but, unlike most of the Ellington alumni, continued to flower after leaving the maestro. Webster built up a huge and devoted following during his working life and I cannot conceive of one of his admirers passing this by.

The album comes from a tape of a rehearsal Ben did with the Danish Radio Big Band in 1970 and is presented warts and all. It is amusing, revealing and educational. Super playing by Webster comes almost as a bonus and the whole thing is simply indispensable. Distribution is by Selecta, Cadillac Music and Jazz Services Unlimited. ***

BOBBY WELLINS

Jubilation (Vortex VS1) Producer Adrian Kendon and Murray Pearson. The re-emergence of tenorist Bobby Wellins had indeed been cause for Jubilation in British jazz circles. Here he wends his highly personal way around four of his own compositions and sounds quite unlike anyone else in doing so.

The support he receives from drummer Spike Wells, Peter Jacobson on piano and Adrian Kendon, bass is sympathetic and exactly right. Wellins, who played on the original recording of Stan Tracey's Under Milkwood Suite, is rebuilding his reputation at a rare old pace and copies of this independently produced album are selling damn quick wherever he has a gig. Sound is good and sleeve design, simple but effective. **



TOM SCOTT: talented writer

TOM SCOTT

Intimate Strangers. CBS. CBS 83309. Producers Tom Scott and Hank Cicalo. Scott is one of the most talented names in jazz who has no trouble in turning his skills to writing film scores (The Culpepper Cattle Company, Conquest of Planet Of The Apes, Uptown Saturday Night) television themes (Aspen, Streets Of San Francisco, Cannon, Baretta) to arranging and playing music for some of the top names such as Joni Mitchell, George Harrison, Carol King and Barbra Streisand.

Side one of Intimate Strangers is a three-part, six-song suite following a fantasy love affair. Side two features four standard easy listening jazz numbers. Scott is joined by some of the top names in the field including Steve Gadd, Eric Gale, Hugh McCracken and Jaco Pastorius. Should sell well to the growing market of jazz enthusiasts. ***

LA DUSSELDORF

Viva. Radar. Rad 10. Producers: artists. More synthesised rock which the Germans seem to churn out in profusion, but which doesn't sell too well on the British market apart from a new well-heeled names such as Tangerine Dream and Can. *



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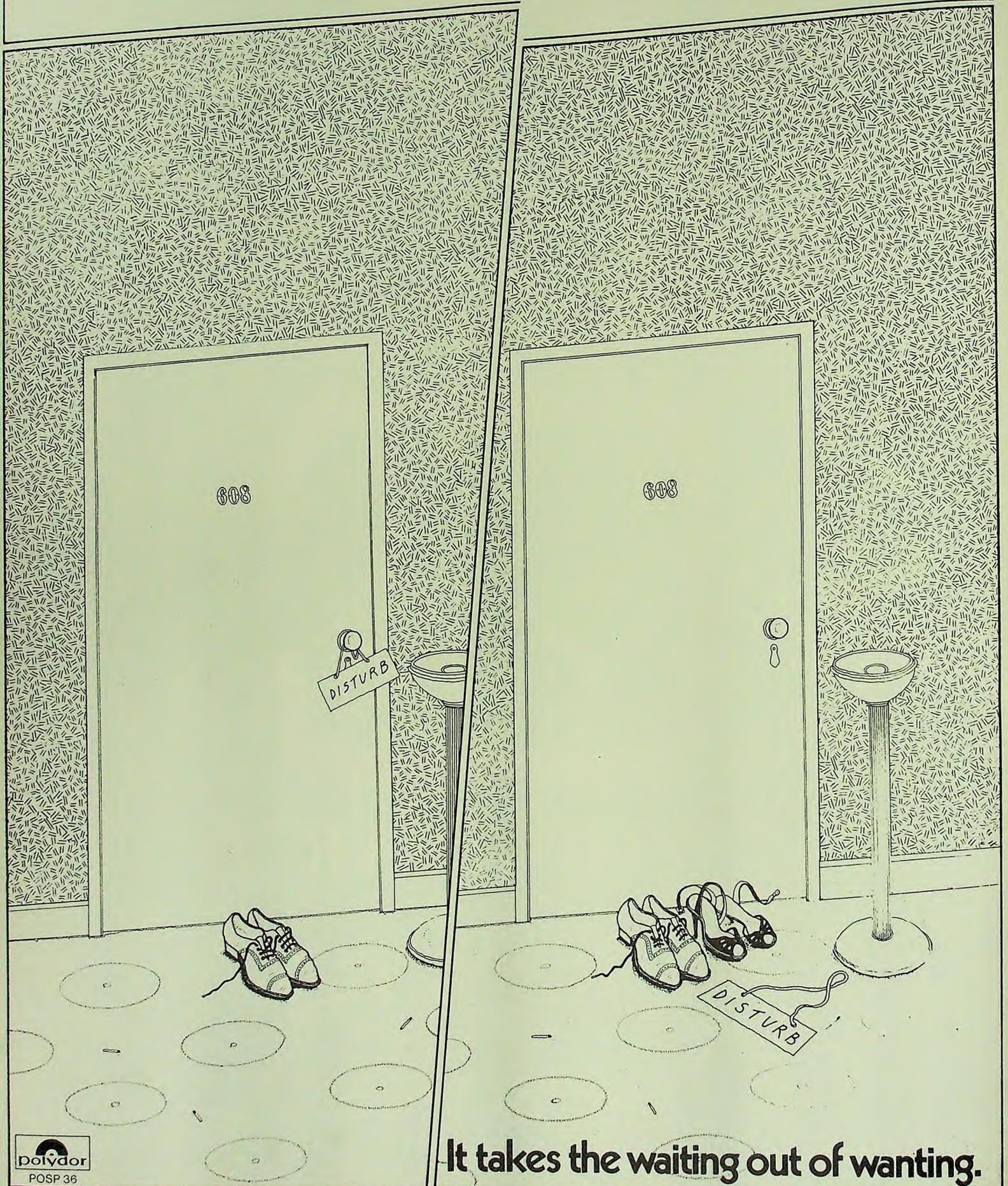


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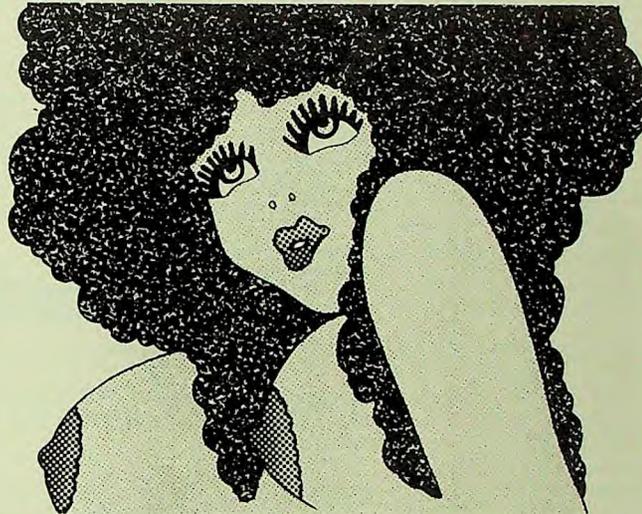
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POSITIONS

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Reader's Digest specialises in the marketing of record and tape products through direct mail and mail order. We are looking for an executive, male or female, to manage our repertoire development needs in the U.K. The person appointed will report directly to the Music Division Manager. The position requires the ability to originate new concept ideas for multi-album packages from a basic idea to finished repertoire. A wide repertoire knowledge is required, particularly of MOR, pop, country and light classical music. The majority of our repertoire is licensed and a knowledge of sources is therefore vital. As well as using licensed resources, we also commission new recordings, and an aptitude is required for developing new concept ideas, using primarily established popular repertoire, that will lead to new recording. New product ideas are extensively researched and our success rate in

producing new concepts is therefore highly measurable. The job requires skill in communication both written and verbal, and especially the facility to describe new concepts in a fluent and literate manner. Familiarity with music business operations, mechanical copyright, artist royalties, etc., is desirable. Candidates should have at least five years' current experience in the music business; ideally with a major record company or music publisher. Job experience should have been gained in the creative use of repertoire with a marketing objective in mind, and not as a recipient of other people's ideas. Salary will be c. £8,000 plus substantial profit sharing bonus. Please write with full curriculum vitae (no application will be considered without one) to The Recruitment Manager, The Reader's Digest Association Ltd., 25 Berkeley Square, London W1X 6AB.

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ANNOUNCEMENT

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Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed.
While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

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 ● GOLD LP (if 300,000 on after 1st Jan. '77)
 □ SILVER LP (if 150,000 on after 1st Jan. '77)
 - 1 - RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	1	23	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
2	2	3	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
3	4	7	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
4	3	7	ACTION REPLAY Various	K-Tel NE 1040 (K)
5	11	3	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows	EMI EMTV 15 (E)
6	6	9	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
7	9	12	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVLP 8 (W)
8	5	4	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
9	22	5	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)
10	10	11	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
11	12	11	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)	Polydor POLD 5007 (F)
12	8	4	STRANGERS IN THE NIGHT UFO (Ron Nevison)	Chrysalis CJT 5 (F)
13	7	15	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)
14			INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (Rough Trade)
15	13	11	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
16	16	35	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
17	21	67	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
18			MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
19	18	3	THE INCREDIBLE SHRINKING DICKIES Dickies (John Hewitt/The Dickies)	A&M AMLE 64742 (C)
20	14	19	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
21	25	9	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
22	19	17	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)
23	15	34	GREASE Original Soundtrack	RSO RSD 2001 (F)
24	23	9	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	CBS 86077 (C)
25	24	14	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
26	35	4	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel NE 1039 (K)
27	20	31	NIGHTFLIGHT TO VENUS Boney M (Frank Farlan)	Atlantic/Hansa K 50498 (W)
28	17	10	EVEN NOW Barry Manilow (Ron Dante/Barry Manilow)	Arista SPART 1047 (F)
29	46	25	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Macle)	Red Seal RL 25163 (R)
30	29	4	PLASTIC LETTERS Blondie (Mike Chapman)	Chrysalis CHR 1166 (F)
31	40	6	CRUISIN' Village People (Jacques Morali/Can't Stop Prod.)	Mercury 9109 614 (F)
32	38	51	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
33	29	34	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)
34	34	5	NO MEAN CITY Nazareth (Manny Charlton)	Mountain TOPS 123 (F)
35	26	3	FORCE MAJEURE Tangerine Dream (Edgar Froese/Chris Franke)	Virgin V 2111 (C)
36	68	2	AT THE BUDOKAN Cheap Trick (Gary Lodinsky)	Epic EPC 86083 (C)
37	42	8	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
38	44	3	EVITA Original London Cast	MCA MCG 3527 (E)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
39	33	2	SOUND ON SOUND Bill Nelson's Red Noise (John Leckie/Bill Nelson)		Harvest SHSP 4095 (E)
40	32	12	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy)		Arista ARTV 1 (F)
41	37	20	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)		Ensign ENVY 3 (F)
42	69	8	THE ALBUM Abba (B. Andersson/B. Ulvæus)		Epic EPC 86052 (C)
43	39	30	IMAGES Don Williams (Don Williams/Garth Fundes)		K-Tel NE 1033 (K)
44	27	13	SINGLES 1974-78 Carpenters		A&M AMLT 19748 (C)
45	45	9	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillet/Dashut)		Warner Brother K 56344 (W)
46	41	14	JAZZ Queen (Queen)		EMI EMA 788 (E)
47	28	4	REFLECTIONS George Hamilton IV		Lotus WH 5008 (K)
48	67	2	DIRE STRAITS Dire Straits (Muff Winwood)		Vertigo 9102 021 (F)
49	36	12	INCANTATIONS Mike Oldfield (Mike Oldfield)		Virgin VDT 101 (C)
50	55	2	20 OF ANOTHER KIND Various		Polydor POLS 1006 (F)
51	58	3	VALLEY OF THE DOLLS Generation X (Ian Hunter)		Chrysalis CHR 1193 (F)
52	48	14	LION HEART Kate Bush (Andrew Powell)		EMI EMA 787 (E)
53	58	8	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
54		1	LIVE HERALD Steve Hillage (Steve Hillage)		Virgin VGD 3502 (C)
55	53	4	BARRY WHITE THE MAN Barry White (Barry White)		20th Century BT 571 (A)
56	70	6	THE STRANGER Billy Joel (Phil Ramone)		CBS 82311 (C)
57	71	13	GREATEST HITS Commodores (Various)		Motown STML 12100 (E)
58	61	2	NEW DIMENSIONS Three Degrees		Ariola ARLH 5012 (A)
59			COLLECTION OF THEIR 20 GREATEST HITS Three Degrees		Epic EPC 10013 (C)
60		1	AND THEN THERE WERE THREE Genesis (David Hentschel)		Charisma CDS 4010 (F)
61	51	2	FEETS DON'T FAIL ME NOW Herbie Hancock (David Rubinson)		CBS 83491 (C)
62	31	9	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)		Virgin V 2001 (C)
63	65	9	THREE LIGHT YEARS Electric Light Orchestra (Jeff Lynne)		Jet JETBX 1 (C)
64	63	12	TOTALLY HOT Olivia Newton-John (John Farrar)		EMI GMA 789 (E)
65	49	12	GERM FREE ADOLESCENTS X Ray Spex (Falcon Stuart/X Ray Spex)		EMI INT. INS 3023 (E)
66	52	13	GREATEST HITS Steely Dan (Gary Katz)		ABC ABCD 616 (C)
67			KILLING MACHINE Judas Priest (James Guthrie/Judas Priest)		CBS 83135 (C)
68	60	16	LIVE Manhattan Transfer (Tim Hauser/Janice Siegel)		Atlantic K 50540 (W)
69		1	BABYLON BY BUS Bob Marley & The Wailers (Chris Blackwell/Jack Nubar)		Island ISLD 11 (E)
70		1	STRANGER IN TOWN Bog Seger (Seger/Punch)		Capitol EAST 11698 (E)
71	71	9	20 GOLDEN GREATS Doris Day		Warwick PR 5063 (M)
72		1	GIVE EM ENOUGH ROPE The Clash (Sandy Pearlman)		CBS 82431 (C)
73		1	LEO SAYER Leo Sayer (Richard Perry)		Chrysalis CDL 1198 (F)
74		1	LIVE AND MORE Donna Summer (Giorgio Moroder/Pete Bellotte)		Casablanca CALD 5006 (A)
75		1	ONE NATION UNDER A GROOVE Funkadelic (George Clinton)		Warner Brothers K 56539 (W)

ARTISTS

ABBA	42
ACTION REPLAY	4
BEE GEES	2
BLONDIE	1
BONEY M	27
BOOMTOWN RATS	41
BUSH, Kate	37
CARPENTERS	44
CHEAP TRICK	36
CHIC	9
CLASH	72
COMMODORES	57
COSTELLO, Elvis	3
DAY, Doris	71
DIAMOND, Neil	20
DICKIES	19
DIRE STRAITS	47
DON'T WALK - BOOGIE	13
DURY, Ian	10
EARTH WIND & FIRE	10
ELECTRIC LIGHT ORCHESTRA	17
EVITA	38
FLEETWOOD MAC	45
FUNKADELIC	75
GALWAY, James	29
GENERATION X	51
GENESIS	60
GREASE	23
HAMILTON IV, George	47
HANCOCK, Herbie	61
HILLAGE, Steve	54
JARRE, Jean Michel	11
JOEL, Billy	56
JOHN, Elton	22
JUDAS PRIEST	67
LONDON SYMPHONY ORCHESTRA	26
MANHATTAN TRANSFER	68
MANILOW, Barry	18
MARLEY, Bob & The Wailers	69
MEAT LOAF	31
NAZARETH	24
NELSON, Bill & The Red Noise	39
NEWTON-JOHN, Olivia	64
QUEEN	46
OLDFIELD, Mike	49
ROBBINS, Marty	8
SATURDAY NIGHT FEVER	32
SEGER, Leo	70
SEGER, Bob	70
SHOWADDYWADDY	40
STEELY DAN	66
STEWART, Rod	7
STIFF LITTLE THINGERS	14
SUMMER, Donna	74
TANGERINE DREAM	35
THIN LIZZY	53
THREE DEGREES	58
20 OF ANOTHER KIND	50
UFO	12
VILLAGE PEOPLE	31
WAYNE, Jeff	16
WHITE, Barry	55
WILLIAMS, Don	43
WINGS	15
X-RAY SPEX	65

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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	2	3	TRAGEDY Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 27 (F)
2	1	6	HEART OF GLASS Blondie (Mike Chapman) EMI	Chrysalis CHS 2275 (F)
3	5	4	OLIVER'S ARMY Elvis Costello & The Attractions (Nick Lowe) Plangent	Radar ADA 31 (W)
4	7	5	I WILL SURVIVE Gloria Gaynor (D. Fekaris) ATV	Polydor 2095 097 (F)
5	3	5	CHIQUITITA Abba (B. Andersson/B. Ulvaeus) Music For Unicef	Epic EPC 7030 (C)
£ 6	8	6	CONTACT Edwin Starr (Edwin Starr) ATV	20th Century BTC 2396 (A)
7	6	7	I WAS MADE FOR DANCIN' Leif Garrett (Michael Lloyd) Carlin/Warner Bros.	Scotti Bros./Atlantic K 11202 (W)
8	28	3	LUCKY NUMBER Lene Lovich (The Stateless) Oval	Stiff BUY 42 (E)
9	4	8	WOMAN IN LOVE Three Degrees (G. Moroder) Sea Shanty/Pendulum/Chappell Ariola	ARO 141 (A)
10	25	4	GET IT Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 140 (E)
£ 11	12	5	GET DOWN Gene Chandler (C. Davies) Gaetama/Leosongs	20th Century BTC 1040 (A)
£ 12	13	5	SOUND OF THE SUBURBS Members (Steve Lillywhite) Virgin	Virgin VS 242 (C)
£ 13	11	14	AIN'T LOVE A BITCH Rod Stewart (Tom Dowd) Riva	Riva 18 (W)
£ 14	18	3	CAN YOU FEEL THE FORCE? Real Thing (Ken Gold) Open Choice	Pye 7N 46147 (A)
15	10	7	MILK AND ALCOHOL Dr. Feelgood (Richard Gottelher) Rock/Message Choice	United Artists UP 36468 (E)
£ 16	14	7	TAKE ON THE WORLD Judas Priest (James Guthrie) Arnakata	CBS 6915 (C)
£ 17	15	4	BAT OUT OF HELL Meat Loaf (Todd Rundgren) DJM	Epic EPC 7018 (C)
18	17	7	KING ROCKER Generation X (Ian Hunter) Chrysalis	Chrysalis CHS 2261 (F)
19	9	11	DON'T CRY FOR ME ARGENTINA Shadows (Shadows) Evita	EMI 2890 (E)
£ 20	24	3	INTO THE VALLEY Skids (David Batchelor) Virgin	Virgin VS 241 (C)
21	16	12	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads (Jankel/Jenner) Blackhill	Stiff BUY 38 (E)
£ 22	22	6	MAY THE SUN SHINE Nazareth (Manny Charlton) Naz Songs/Panache	Mountain NAZ 003 (F)
£ 23	60	2	KEEP ON DANCING Gar'y's Gang (Eric Matthews) April	CBS 7109 (C)
24	NEW		SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros	Virgin VS 240 (C)
25	35	2	I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers	Atlantic LV 16 (W)
26	NEW		PAINTER MAN Boney M (Frank Farian) Arsenal	Atlantic/Hansa K 11255 (W)
£ 27	26	7	SHAKE YOUR GROOVE THING Peaches & Herb (F. Perrin) ATV	Polydor 2066 992 (F)
£ 28	31	4	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) Queen/EMI	EMI 2910 (E)
29	37	3	JUST WHAT I NEEDED Cars (Roy Thomas Baker) Carlin	Elektra K 12312 (W)
30	23	12	YOU NEEDED ME Anne Murray (Jim Norman) Chappell/Irnside	Capitol CL 16011 (E)
31	43	4	HOLD THE LINE Toto (Toto) April	CBS 6784 (C)
£ 32	33	4	HONEY I'M LOST Dooleys (Ben Findon) Black Sheep/Heath Levy	GTO GT 242 (C)
33	27	5	YOU BET YOUR LOVE Herbie Hancock (H. Hancock/D. Rubinson & Friends Inc.) Panache/Rondor	CBS 7010 (C)
34	44	4	STOP YOUR SOBBING Pretenders (Nick Lowe) Edward Kassner	Real ARE 6 (W)
35	36	3	HEAVEN KNOWS Donna Summer (G. Moroder/P. Bellotte) Heath Levy	Casablanca CAN 141 (A)
36	NEW		MONEY IN MY POCKET Dennis Brown (Joe Gibbs) Lightning/Heath Levy	Atlantic LV 5 (W)
37	49	3	WHAT A FOOL BELIEVES Doobie Brothers (Ted Templeman) Intersong/Warner Bros.	Warner Brothers K 17314 (W)
38	29	8	MY LIFE Billy Joel (Phil Ramone) April	CBS 6821 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	NEW		ENGLISH CIVIL WAR Clash (Sandy Pearlman) Riva/Ninaden	CBS 7082 (C)
£ 40	56	3	CLOG DANCE Violinski (Violinski) Aviation	Jet 136 (C)
41	38	5	WEEKEND Mick Jackson (S. Levay) Rondor	Atlantic K 11224 (W)
42	21	10	CAR 67 Driver 67 (Tax Loss) Logo Songs	Logo GO 336 (R)
43	NEW		TRASH Roxy Music (Roxy Music) E.G.	Polydor POSP 32 (F)
44	40	6	(OUR LOVE) DON'T THROW IT ALL AWAY Andy Gibb (Barry Gibb) RSO/Chappell	RSO 26 (F)
£ 45	53	2	BLUE MORNING BLUE DAY Foreigner (Olsen/Jones) Warner Brothers	Atlantic K 11236 (W)
46	NEW		WAITING FOR AN ALIBI Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/PUK	Vertigo LIZZY 3 (F)
47	41	6	EVERY WHICH WAY BUT LOOSE Eddie Rabbit (Snuff Garrett) Campbell Connolly	Elektra K 12331 (W)
48	20	8	THIS IS IT Dan Hartman (Dan Hartman) April	Blue Sky SKY 6999 (C)
£ 49	62	3	AMERICAN GENERATION Ritchie Family (J. Morali/H. Belolo) Zomba	Mercury 6007 199 (F)
£ 50	70	2	EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) Blue Mountain	Island WIP 6472 (E)
51	50	5	WE'VE GOT TONITE Bob Seger (Bob Seger) Warner Brothers	Capitol CL 16028 (E)
52	19	9	COOL MEDITATION Third World (Blackwell/Sadkin) Blue Mountain/Cat	Island WIP 6169 (E)
53	34	14	YMCA Village People (J. Morali/H. Belolo) Zomba	Mercury 6007 192 (F)
54	45	5	DESTINY Jacksons (Jacksons) Carlin	Epic EPC 6983 (C)
55	NEW		IMPERIAL WIZARD David Essex (D. Essex/C. Neall) Imperial Wizard Songs	Mercury 6007 202 (F)
56	48	6	DOCTOR DOCTOR UFO (Ron Nevison) Intersong/Barn	Chrysalis CHS 2287 (F)
57	52	15	LE FREAK Chic (N. Rodgers/B. Edward) Warner Brothers	Atlantic K 11209 (W)
58	47	11	JUST THE WAY YOU ARE Barry White (Barry White) April	20th Century BTC 2380 (A)
£ 59	66	2	FURNITURE MUSIC Bill Nelson's Red Noise (Leckie/Nelson) Arnakata	Harvest HAR 5176 (E)
60	NEW		FOREVER IN BLUE JEANS Nail Diamond (Bob Gaudio) ATV	CBS 7047 (C)
61	46	12	MIRRORS Sally Oldfield (Sally Oldfield) Better Bron	Bronze BRO 66 (E)
62	65	2	B.Y.O.F. Fantastic Four (D. Coffey) Warner Brothers	Atlantic LV 14 (W)
£ 63	64	2	FIFTY-FOUR Sea Level (Stuart Levine) Outside/Carlin/Under The Cover	Capricorn POSP 28 (F)
£ 64	74	2	AT MIDNIGHT T-Connection (C. Wade) April	TK TKR 7517 (C)
65	NEW		BRISTOL STOMP Late Show (R. Hartley/T. Boyce) Carlin	Decca F 13822 (S)
66	NEW		BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
67	42	11	A LITTLE MORE LOVE Olivia Newton John (J. Farrar) Rondor	EMI 2879 (E)
68	59	7	DESIRE ME Doll (Mick Glossop) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 11 (W)
£ 69	68	2	POPS, WE LOVE YOU Ross/Gaye/Smokey Robinson/Wonder (Sawyer/McLeod) Jobete	Motown TMG 1136(E)
70	32	3	BABY OF MINE/JUST FOR YOU Alan Price (Alan Price) Jarrow/ATV	Jet 135 (C)
71	39	12	SEPTEMBER Earth Wind & Fire (M. White) Rondor	CBS 6922 (C)
£ 72	69	2	SING SING Gaz (Jurgens/Korduletsch) ATV	Salsoul SSOL 116 (E)
73	57	7	QUE TAL AMERICA Two Man Sound (Roland Kluger) Martin Coulter	Miracle M1 (A)
74	51	11	HELLO THIS IS JOANNIE Paul Evans (Jimmy 'Wiz' Wisner) Singatune	Spring 2066 932 (F)
75	NEW		SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) Layton Buzzards (Steve Lillywhite) Bam/Chappell	Chrysalis CHS 2288 (F)

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

A-Z (TOP WRITERS)

A Little More Love (J. Farrar)	67
Ain't Love A Bitch (Stewart/Grainer)	13
American Generation (Morali/Belolo/Hurt)	49
At Midnight (Coakley/Mackay)	64
Bat Out Of Hell (Jim Steinman)	17
Baby Of Mine/Just For You (Alan Price)	70
Blue Morning Blue Day (Jones/Glann)	45
Bristol Stomp (Appell/Mann)	65
Bright Eyes (Mike Batt)	66
BYOF (Coffey/Epps/Horne)	62
Can You Feel The Force? (Chris & Eddie Amos)	14
Car 67 (P. Phillips/Pete Zorn)	42
Chiquitita (B. Andersson/B. Ulvaeus)	5
Clog Dance (John Marcangelo/Contact (Starr/Pullan)	6
Cool Meditation (Cooper)	52
Destiny (Jacksons)	54
Doctor Doctor (Shenker/Mogg)	56
Don't Cry For Me Argentina (Rice/Webber)	19
(Our Love) Don't Throw It All Away (Bee Gees)	40
Don't Stop Me Now (F. Mercury)	28
English Civil War (Strummer/Jones)	39
Everything Is Great (Wildor)	50
Every Which Way But Loose (Dorff/Brown/Garrett)	47
Forever In Blue Jeans (R. Bennett/N. Diamond)	60
Fifty-Four (J. Nails)	53
Furniture Music (Bill Nelson)	59
Get Down (J. Thompson)	11
Get It (Nigel Trubridge)	10
Heart Of Glass (Harry/Stein)	2
Heaven Knows (Summer/Moroder/Bellotte)	35
Hello This Is Joannie (P. Evans/F. Tobias)	74
Hit Me With Your Rhythm Stick (Dury/Jankel)	21
Hold The Line (D. Paich)	1
Honey I'm Lost (B. Findon/M. Myers)	31
Imperial Wizard (David Essex)	55
Into The Valley (Jobson/Adamson)	20
I Want Your Love (Edwards/Rogers)	25
I Was Made For Dancin' (M. Lloyd)	7
I Will Survive (D. Fekaris/F. Perrin)	4
Just The Way You Are (B. Joel)	58
Just What I Needed (Ric Ocasek)	29
Keep On Dancing (Matthews/Turnier)	23
King Rocker (B. Idol/T. James)	18
Le Freak (N. Rodgers/B. Edwards)	57
Lucky Number (Lovich/Chappell)	28
May The Sun Shine (Nazareth)	22
Milk & Alcohol (Lowe/Mayo)	15
Mirrors (S. Oldfield)	61
Money In My Pocket (Joe Gibbs)	36
My Life (Billy Joel)	38
Oliver's Army (E. Costello)	3
Que Tal America (L. DePriick)	73
Painter Man (Pickatt/Phillips)	26
Pops, We Love You (Sawyer/McLeod)	69
Saturday Night (Deana/Jaymes)	75
September (White/McKay/Willis)	71
Shake Your Groove Thing (Fekaris/Perrin)	27
Sing Sing (Baldursson/Joerklund/Korduletsch)	72
Something Else (Sheeley/Cochrane)	24
Sound Of The Suburbs (Tesco/Carroll)	12
Stop Your Sobbing (Ray Davies)	34
Take On The World (Tipton/Halford)	16
This Is It (Hartman)	48
Tragedy (Gibb Brothers)	1
Trash (P. Manzanera/B. Farrie)	43
Weekend (T. Moyer/M. Jackson)	41
Waiting For An Alibi (Phil Lynott)	46
We've Got TONITE (B. Seger)	51
What A Fool Believes (McDonald/Loggins)	37
YMCA (J. Morali/H. Belolo/V. Willis)	63
Woman In Love (Bugatti/Musker)	9
You Bet Your Love (Hancock/Rubinson/Willis/Cogen)	33
You Needed Me (Randy Goodman)	30

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Joey Loren:
The Quaglinos

ALMOST FIVE years ago Detroit-born, but of Sicilian-descent, singer Joey Loren appeared in a couple of short seasons at the London Palladium and made an album which sold moderately well. Since then little has been heard of him, but he recently proved that he is alive and well, via cabaret appearances at Quaglinos, Piccadilly.

Loren is one of those singers who follows in the tradition of a Mario Lanza, Sinatra, Bennett or Como — he has the ability to choose quality songs and invest them with an enthusiasm befitting a cabaret audience. Where Or When, Bad Leroy Brown, Billie Holliday's Don't Explain, Caterine (which he performed without the aid of microphone or band) and the closing Just A Gigolo were all ample evidence of his vocal talents.

CHRIS WHITE

McGuinn,
Clark and
Hillman:

AN OPPORTUNITY to see and hear the near legends of rock comes but rarely, so it was slightly surprising that McGuinn, Clark and Hillman — founder members of the Byrds — were not greeted in the UK with more hoo-ha and talk of the Albert Hall or Wembley.

As it was, The Venue provided just the right atmosphere for these pedigree performers and they responded with one of the best concerts I have seen in London for some time. They are back together not only for live gigs, but also for recording purposes with a new self-titled album on Capitol.

The band opened with Sad Boy, a strong cut from the album, and continued with new material, the lively Don't You Write Her Off Like That showing that the harmonies are just as good as they ever were. Roger McGuinn and Gene Clark handled most of the vocal leads with Hillman often joining in.

Turn, Turn, Turn was the first classic Byrds number they came to and recognition was instant from an enthusiastic audience slightly older than

generally frequents The Venue. Surrender To Me, another new one, followed and although these beatier numbers augur well for their recording future, it was inevitable the old Byrds hits the audience was longing to hear on the night. They got them in plenty — the unique McGuinn guitar and vocal sound on Chestnut Mare, the rocking rhythm of So You Wanna Be A Rock 'n' Roll Star and the infectious singalong style of Dylan's You Ain't Going Nowhere.

With the audience baying for more of their favourites at the end, McGuinn, Clark and Hillman duly provided Eight Miles High and Tambourine Man as encores and, realising it was the only way to get off stage, closed the show with a new low-key ballad, Bye Bye Baby.

DAVID DALTON

Chris
De Burgh:
The Dominion

AFTER FOUR years of hard slog, both on the part of the record company and the artist, 1979 must be the year that A&M's Chris De Burgh finally establishes himself as one of this country's top singer/songwriters. His latest album, Crusader, produced by Andrew Powell ought to do the trick — combined with the success of his current tour which included a gig at the London Dominion Theatre on Friday.

De Burgh, for the uninformed, is a modern-day troubadour. His lyrics paint vivid pictures and he has just the right amount of romanticism to succeed in winning over his audiences without alienating the rock music fans.

And with only a couple of exceptions — George Harrison's Here Comes The Sun and Pete Ham's Without You — De Burgh features his own material throughout.

Patricia The Stripper remains a firm favourite in his act, but the addition of songs from Crusader proved that the quality of De Burgh's songwriting is as strong as ever. The Devil's Eye, I Had The Love In My Eyes (an ode to young love) and Just In Time were other highlights in a 90 minute act which was never less than entertaining.

On the support bill, Catherine Howe — best-known for her Novello Award-winning song Harry three years ago — proved that she is a blossoming female talent who could find great success in the 1980s. With a new recording contract under her belt, with Ariola Records, and an album, Dragonfly

Days, the stage is set for her re-emergence as an important singer and songwriter.

Howe, performing with an extremely tight backing band, impressed with a selection of songs which included Move On Over. It Isn't Really Loneliness, Quietly And Softly, and Dragonfly Days, the title track of her LP.

All in all, an excellent show highlighting the talents of two of the UK's most promising artists.

CHRIS WHITE

Frank Zappa:
Hammersmith
Odeon

STUNNING IS the only word to describe Zappa's recent Saturday show. The man who brought us the mudshark, gave us an obsession with ponchos and warned us not to eat the yellow snow, gave an impressive three hour set that spanned a decade from Brown Shoes through to his current Sheik Yerbouti album.

Although he controlled the music with machine-like efficiency, Zappa was relaxed as he ambled up and down the stage sneering the lyrics at the audience or sitting on a stool, smoking a king-size and drinking while Ike Willis took over on vocals.

Manipulation seems to be a preoccupation with Zappa. With the band tight behind him, it's the audience who he turns his attention to, getting them up on their feet to him pounce on a fur trapper who had the unmitigated audacity to whap on his baby seal with a lead filled snow shoe. The set was broken up by a member of the audience handing Zappa a book which the keyboard man read an extract from — clinical hints on canine birth with the use of surgical scissors as opposed to zircon encrusted tweezers.

For an encore the band played an excerpt from the Uncle Meat album, that showed that Zappa was experimenting with jazz influences back in the early seventies.

KEVIN TEA

Van
Morrison:
Belfast

THE BAND is already well into the first number when he walks onstage and grabs the microphone to a howl of applause. Morrison is obviously nervous. Tickets have been changing hands at

around £50 and the crowd's anticipation is as keen as their enthusiasm. After all, they have waited almost 12 years to see Belfast's famous son performing on home soil again.

Short, stocky, thinning on top and unsmiling, there is nothing to suggest superstar, cult status until he starts to sing. The change from someone who looks as though he would prefer to be singing from behind a screen to one of the top white soul singers takes the breath away.

The songs come thick and fast with Morrison keeping a tight control, not allowing the band to stray into meandering solos, but giving them plenty of scope to go through their paces. Particularly striking was Toni Marcus whose vivacious violin playing was infectious, Pete Bardens, the keyboard player who was with Morrison back in the Them days, and Kate Kissoon, whose solo, Crazy Love, earlier in the set provided a pleasant contrast.

By the end of the third encore, inevitably it was Gloria, Morrison felt charged up enough to lose his immobility and stalk the stage making funny kicks at his camera crew who were filming the concert, which seemed a bit cliched because for most of the concert the only time he left the microphone was to wander up stage to wipe away perspiration.

KEVIN TEA

The
Jacksons:
Rainbow

SECOND HOUSE at the Rainbow, with a sound system which was making no efforts to put on things, a demanding audience and inevitably tired performers — but the Jacksons delivered. They knew what was expected of them, and did it like the professionals they have been almost since the cradle.

If there were moments when it all seemed a little too slick and predictable, rather like painting by numbers, it's fair to say no-one was complaining. From the moment the brothers pranced on stage looking like a platoon of Sgt. Peppers in number three dress they high-stepped, spun, finger-popped and posed their way through their dauntingly well-rehearsed set without apparently needing to draw breath.

The Jacksons formula is a highly successful one; why change it? Michael Jackson remains the vocal lynch pin (and obviously the biggest draw, with pledges of undying love being screamed at him from all corners of the house), but family harmony of the musical and emotional kind seems intact. He doesn't play the star, and is obviously prepared to work, illness had kept him in bed all day before the Friday performances but showmanship brought him out there, cooking along as nicely as the rest.

Apart from the necessary, and rapturously received, set of oldies (ABC, I Want You Back, I'll Be There) the act mixed ballad and boogie from the last couple of LPs in the standard proportions, with extra effort for the recent releases which have revived the Jacksons' image as hit makers in the UK — Destiny, and the finale Blame It On The Boogie.

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DOOLEY'S DIARY

Political threat to Midem

A POLITICAL controversy is threatening the projected new Palais des Festivals in Cannes which is planned to be built on the site of the present old Casino and should house Midem in 1982.

Shortly after Midem '79 closed, Socialist and Communist councillors in Cannes began a campaign against the project claiming that the cost, now put at around £18 million will rise to £25 million by the time the building is completed.

And footing the bill will be Cannes' ratepayers, the majority of whom, say the Left-wing councillors, benefit little from the events like Midem and the Film Festival which are staged in the Palais. Further, they say the expenditure involved will make it impossible for the

municipality to pay for more generally beneficial projects.

The councillors are pushing for a state tax to help subsidise the building on the grounds that France as a whole benefits from the Palais' events and so should help carry the financial burden.

Meanwhile Bernard Chevry, Midem organiser, is quietly confident that the building will go ahead as planned. He knows that people who do benefit from Midem — the hoteliers, restaurateurs and shopkeepers (as many a record and publishing company accountant will testify) — have a powerful enough lobby to ensure the objectors will be overruled.

Going for a Ritual production

RITUAL PRODUCTIONS is the name of an enterprise formed to encourage people with no direct access to formal tuition to involve themselves in the arts. It aims to cover the entire artistic spectrum eventually, but is starting in the musical sector.

Hilary Mark-Levinge, a former dancer, and Neville Wills, a musician turned independent record producer, are two of those launching the ambitious project, which will be non-profit making. The idea crystallised some time ago while Hilary was browsing through the music section in Foyles bookshop.

"There was a teenage punk hovering about," she recalled with a smile. "He obviously needed some help, and finally plucked up courage to ask me. He wanted to know what counterpoint and harmony were and if there were any books available which would explain such things in terms he could understand."

Ritual has largely stemmed from that incident, although Hilary, Neville Wills and other participants



HILARY MARK-LEVINGE and Neville Wills of Ritual.

had already thought about doing something for people like the young punk who are eager to learn, but don't know where or how to begin.

The company is preparing a package for this month which will

include a LP of music ranging from choral to rock, a cut-out movie and a series of five radio programmes, starting with an introductory description of what Ritual is all about and then proceeding to some instruction on composition and melody.

Ritual publishes the music on the LP and hopes to finance its future development from the proceeds once a release has been arranged, plus some funding from Hilary, Neville Wills and others prepared to put their money where their ideas and ideals are. Eventually the company plans to apply for a grant to facilitate further activities.

"We want to provide teaching on a popular as opposed to an elitist level", explained Hilary. "We want to reach people who are afraid to ask in case their questions are considered stupid. We've called it Ritual because the word means involving everybody."

Precious Little!!!!

THIS LOVELY lady, right, is called Precious Little — and that's exactly how much airplay she can expect for her DJM single, titled *Ain't Got No Balls*, out this Friday. Acknowledging that the title is likely to restrict its chances, publicist Keith Goodwin protests that "it really isn't a sexual lyric", and adds that *Ain't Got No Balls* could well be a hit "if we get sufficient exposure". Ms Little, Goodwin says, was formerly with Reflections and the Young Generation and Sound Generation groups, and despite her Caucasian looks her record has a strong reggae beat.



YESTERDAYS

FIVE YEARS AGO

A CALL by the Young Liberals for a Royal Commission to investigate the prices of records and concerts was dismissed as "totally unnecessary" by the BPI Brian Oliver appointed head of new creative services department at April Music Chris Webb joins RCA promotion department and Willie Morgan switches from RCA's sales force to the regional promotion department Pye rush releases British entry in Eurovision Song Contest — Long Live Love sung by Olivia Newton-John and written by Valerie Avon/Harold Spiro Cyril Stapleton dies.

TEN YEARS AGO

WARNER BROS appoints Ian Ralfini managing director of its independent UK record and publishing companies — he will take up his post on April 1 The company launches July 1 The Nashville Room opens in London's Cromwell Road as a new venue for country music Sound Of Music clocks up 200 weeks on chart Apple launches new spoken word label to be called Zapple Tom Jones named Show Business Personality Of The Year by Variety Club Transatlantic promotion man Philip Swern leaving to join new independent A&M.

FOOTBALL

LAST WEEK'S RESULTS:

Our Price 2 Magnet 2
Chappell 0 DJM 11
Pye 6 WEA 0
CBS 4 EMI 2
The Music Industry Football League is co-sponsored by Music Week and Adidas.

Which music publication do dealers spend the most time reading?

Music Week 78%
Record Business 6%
Radio and Record News 4%
(Source: NOP Market Research)

THIS YEAR'S Eurovision Song Contest in Jerusalem is threatened, mainly with the possibility of a terrorist attack — although the Israel Broadcasting Authority refuses to be panicked into moving it to another less volatile location — but also by industrial disputes. Israeli TV technicians have been negotiating for "after midnight pay" for nearly two years and the network journalists are also bidding for a new pay deal starting on April 1. It's possible that both factions may threaten to pull the plug on the Song Contest as a means of putting pressure on their TV bosses Meanwhile, at a press conference in Jerusalem last week executive producer Alex Giladi said: "There are three ways of staging the Eurovision Song Contest — the right way, the wrong way and our way. We will do it our way and we hope it will be successful!"

LAST WEEK'S *MW* news story on Phonogram's Ken Maliphant attacking certain dealers for not supporting his catalogue price cutting campaign has triggered a hornet's nest of reaction from dealers (see Letters' Page next week) Former *MW* writer on marketing matters, Bob Payton, moving his Chicago Pizza Pie Factory to premises of old Danny La Rue club in Hanover Square with new £13,000 worth of stereo and says it will be available for receptions until opening day April 3, thereafter on Sundays Burl Ives returns to Royal Festival Hall on Easter Monday after absence of 26 Years Fleetwood Mac donating publishing proceeds from forthcoming album for Music For UNICEF campaign Spartan Distributors report strong sales for The Ruts on indie People Unite label.

TWO PRESS releases we couldn't resist quoting: Polydor says Brian Connolly has left the Sweet "of his own violation"; and Pablo All Blues album by Ray Bryant Trio described as "with Sam Jones walking beside him and Grady Tate gently goosing him along the way, the flavour of this album emerges as true blue" Propeller Records take-off, planned for Wycombe Air Park this Wednesday, put back a month due to illness of MD Mafalda Hall Barry Manilow is an overnight sensation at last — four years after Mandy he bursts forth with Two Top 20 LPs within five weeks, much to the relief of Arista UK.

MOUNTAIN RECORDS' MD Derek Nicol in America this week to place Voyager, Marseille and Allan "Tommy" Love with US labels former Magnet marketing manager Richard Robson resumes association with the label as press consultant A daughter to Ensign's Nigel Grainge and wife Yvonne; a son to Famous Chappell's Ian Reid and wife Maggie; and a son to Logo sales manager Peter Misson and wife Val Capitol Radio promising to announce "the biggest jazz festival ever seen in Britain" Marketing meeting at Riva adjourned to director Bill Stonebridge's car, to hear radio commercial tapes, following theft of audio and video equipment from offices Forty years on The Lambeth Walk has become a big hit in the French charts by singer Dalida, much to delight of publishers Noel Gay.

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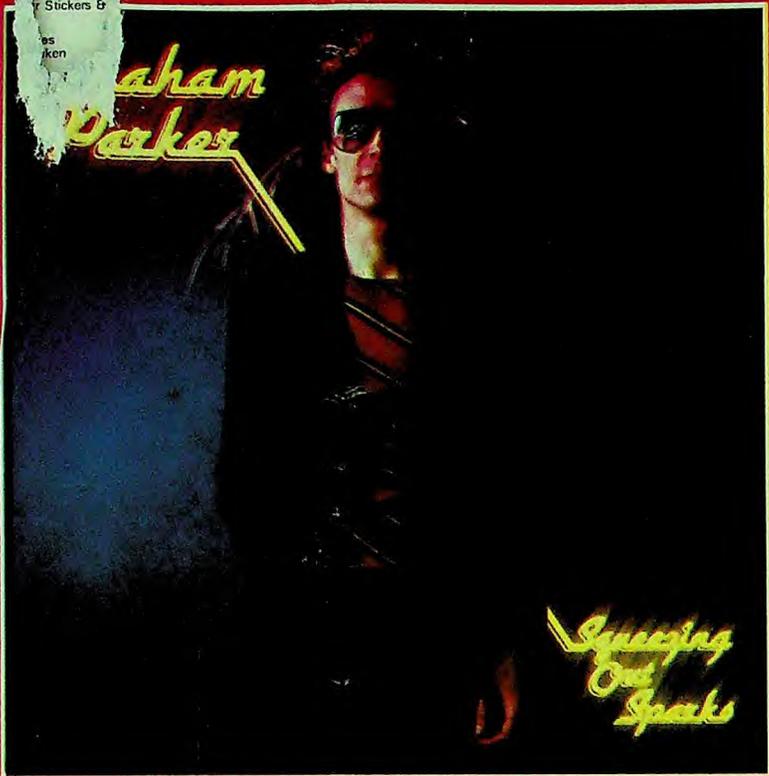
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