

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

# MUSIC WEEK

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

## Bailey's Ladies on the road

RCA BREAKS new ground this week with the formation of the industry's first all-female singles sales promotion team — and it is also RCA's first venture into this area of sales promotion.

The nine-strong team of ladies is on the road as part of RCA's planned restructuring of its marketing activities following the appointment last year of Peter Bailey to the position of divisional director, commercial marketing.

"This is a response to the present state of the market with albums selling on the back of hit singles," said Bailey.

Bailey's ladies will work on a part-time basis — a deliberate policy aimed at tapping a source of experienced

staff who may be prevented from taking full-time jobs because of family commitments.

The team is spread across the country with regional supervisors based in Edinburgh, Manchester and London, and reports to coordinator Roger Semon. They will not sell, but will make sure that dealers have all the information, promotional and merchandising material they need.

Another function of the team will be to distribute three free copies of new singles under RCA's scheme which requires payment from the dealer only if the record charts.

• See feature on page 28.



RCA'S NEW all-lady singles sales promotion team, with their captain, Roger Semon, are (left to right back row) Lila Cohen, Victoria Searle, Barbara Thompson, Toni Vasili, Dianne Leatham; and (left to right, front row) Gillian Barton, Hilary Kemp, and Marion Allen.

## Flood of faulties blamed on high volume sales

By TERRI ANDERSON

HIGH NUMBERS of faulties on top selling singles by Blondie and Abba are causing considerable problems to dealers, particularly in the North and North East and Midlands.

Typical of the complaints reaching *MW* was one from Martin Anscombe, of Pop Inn in Thetford, Norfolk. He reported that about 90 per cent of his deliveries of Blondie's Heart of Glass were "grossly faulty — either jumping or sticking or having atrocious surface noise". He added: "With loss of sales and the cost of returns this sort of thing is disastrous for the retailer. The

public are fed up — and we take the brickets."

He had noted that the least troublesome batches were those with a silver coloured label, (French imports) and had been informed by Phonodisc that UK pressings are also causing no trouble. The biggest problem seems to be with US imports, on a single which, because of its volume sales, is having to be partly imported both from America and Europe and custom pressed in

several UK plants.

The Blondie single was also mentioned by dealers at the regional GRCC meeting in Leicester recently. They said that as orders came in it was clear from the first few sold what the rest of the batch would be like and "customers were returning the singles as fast as they bought them".

Merseyside dealer Thomas Newton was so incensed by the number of bad Blondies that he

contacted the BBC with the hope of having the whole faulties issue aired on the Jimmy Young show — which was given time to this consumer/dealer problem before.

Newton's other main complaint was about the new Abba single, and other dealers confirmed that faulties on Chiquitita were noticeably higher than normal.

David Betteridge, CBS MD, told *MW*: "Obviously if there is a problem like this we want to jump on it as quickly as possible. However, to our surprise we found the cumulative returns on the Abba single over the past three weeks were in fact lower than average." Dealers who are finding themselves with larger than usual number of Abba faulties are therefore either not bothering to return them to CBS, or these faulties were in a batch delivered to one or two areas only and the returns were not large enough to raise the total faulties percentage nationally.

Response to the Blondie complaints came from Keith Lewis,

### Chart action

COMPETITION IS hotting up in the Top 10. While the Bee Gees hold on to the top spot, down go Blondie, Abba, Edwin Starr, Liff Garrett and Three Degrees. Up, go Elvis Costello (2), Gloria Gaynor (3) and Lene Lovich (4), with Real Thing jumping from 14 to 5, Sex Pistols from 24 to 7 and Boney M 26 to 10. Also moving well are Viollinski (40 to 29) and David Essex (55 to 32). The eleven new entries are headed by Players Association (41) and Buzzcocks (44).

### This week

PYE'S NEW A and R department disco plans — *Tipsheet* page 6. Retailing 8. International 10. Classical/Broadcasting 12. Publishing/Country 14. The success of Mountain — page 16. Fabulous Poodles have their day — page 28. Album reviews 30. Singles releases/Factsheets 32. Albums chart 39. Singles chart 41. Performance 43.

## Pickwick's Star Trax debut

PICKWICK INTERNATIONAL is to launch a new label — its first in more than 12 years — following a licensing agreement with US company Kilo Music which provides a range of almost 900 recordings by original artists. Called Star Trax, the albums will each feature 15 tracks and retail at £1.49 for albums and £1.95, tapes.

The first eight albums are released during March and a further eight albums are currently being compiled. Pickwick is planning a bi-monthly release schedule. First titles available are Surfin' USA, 15 Heart Breakers, Disco Frenzy, 15 Tear Jerkers, 15 Mersey Hits, 15 Monster Hits, Volumes 1 and 2, and Memories — 15 Golden Hits. In all cases the tracks are by the original artists but in some cases they are re-recordings of their original hits.

A total of 48 Star Trax albums are planned for release before the end of the year. Pickwick will be backing the

release with usual in-store promotion, under the slogan Star Trax — A Name To Remember.

Pickwick Power Ahead In '79 was the theme of the company's sales conference held in London. Monty Lewis, Pickwick MD, told the 80 delegates that 1978 had been a record year for the company with more than 16 million units sold.

Lewis also outlined plans for a country music promotion in April featuring 12 albums backed by extensive advertising in the national press, and on ILR stations and Radio Luxembourg, together with point of sale material.

Lewis added that a "massive" Pickwick promotion for September is being planned. "It will be the largest campaign we have undertaken, involving a very substantial advertising budget and a new line of product."

### in the groove

MCA IS to release what it claims is the first ever double-groove single on March 16. Pop Muzik by M will have both A and B tracks on one side in adjacent grooves, with a further track on the other side. Retail price is £1.40, release date.

## DG's record of the year

DG'S RECORDING of Puccini's La Fanciulla del West scooped the prestigious Record of the Year award in the Gramophone Record Awards for 1978 presented by Lord Harewood at the Savoy Hotel on Tuesday (6).

The opera, which featured Carol Neblett, Placido Domingo, Sherrill Milnes with the Royal Opera House Orchestra and Chorus conducted by Zubin Mehta, was one of two awards won by DG.

The Archive recording of Handel's Acis and Galatea with Norma Burrowes, Anthony Rolfe-Johnson, Willard White and the English Baroque Soloists conducted by John Elliot Gardiner, was voted the best early music disc.

HMV won three categories. The acclaimed partnership of Andrei Gavrilov and the young conductor Simon Rattle walked off with the concerto section for the recording of Ravel's Piano Concerto for the Left Hand.

Janet Baker won the solo vocal award for songs by Chausson and Duparc accompanied by the LSO and Andre Previn. Kathleen Ferrier's recording of Gluck's Orfeo ed Eurydice brought the historical section to EMI.

John Elliot Gardiner conducted on a second award-winning release, Handel's Dixit Dominus and Zadok the Priest, with the Monteverdi Choir winning the choral section.

Among the other awards: Alfred Brendel's recording of Liszt Piano Works (Philips) won the Instrumental section; Martha Argerich and Stephen Bishop-Kovacevich the chamber section with Bartok's Sonata for two pianos and percussion on Philips.

While both CBS and Decca won one award each: Boulez's Webern, Volume 1 on CBS was voted best contemporary record of the Year; and Mozart's Symphonies No 25 and 29, played by the ECO under the late Benjamin Britten, on Decca, the best orchestral disc.

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# NEWS

## Last word

BEFORE YOU call the inevitable halt to the dialogue regarding display contractors in the record industry, a comment from the company of longest standing must be apposite. I am sure *MW* readers have long ceased to be impressed by the sort of figures brandished by your two previous contributors.

However, on the subject of exclusive deals, Peter Displays has always carried out display work both in Harlequin branches and so called Record Merchandisers accounts and is still doing so. Indeed, we have never found it necessary to pursue exclusive arrangements in order to consolidate our business and would, anyway, not encourage any arrangement which might lead to the frustration of a record company's right to make its own choice of a display service, be it a contractor or its own staff.

Peter House, Peter Displays, Balsam Street, London E13.

EDITOR'S NOTE: As you anticipated, all correspondence on this subject is now closed.

## Dealers reply to Ken Maliphant

# Why I was apathetic about catalogue campaign

IN REGARD to Ken Maliphant's attack on "apathetic dealers" I must respond as I must be numbered among them, having foregone the pleasure of stocking up with back-catalogue Phonogram material. Might I make the following points:—

## LETTERS

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

- If the scheme had arrived in November it would have been a boon, but February is not the ideal month to buy back catalogue as sales in this month are normally pathetic!

- Why stock up with back catalogue when Phonodisc carry all the stock you want, but you don't pay for it until you need it!

- Other dealers may find it hard to buy from Phonogram when all their main rock acts, such as Thin Lizzy, 10cc, Spirit, Graham Parker, Streetwalkers, and a few others are all available from most UK wholesalers as US cut-outs at a price of about £1.00.

After saying on your pages that he was tired of Phonogram having a "boring image" I note that we are now to have solo albums from four

of The Osmond Brothers . . . and that Phonogram has signed Sacha Distel. Surely, they had enough after Roddy (didn't it sell well?).

Gordon Inglis, GI Records, Raeburn Place, Edinburgh.

## Pressing for change

WE ARE getting a little bit fed up with customers returning records because they "jump". We phone manufacturers' reps and we are told that the first 10,000 batch was faulty. Can someone somewhere along the line do something to avoid this waste of good time and customers' annoyance?  
R. Coyles, Brooks Music Centre, Duke Street, Whitehaven, Cumbria.

## Delivery delays lead to anger, not apathy

IN REPLY to Ken Maliphant regarding apathetic dealers . . . if we dealers were able to get his product maybe we could then give the support he requires. We wait days for our deliveries and over the past few months have spent many frustrating hours on telephones trying to locate our orders. They leave the depot then become a mystery and "chase the parcel" starts. This costs time and money, not to mention frayed tempers and irate customers who have been promised records for a certain day.

To give but one example: on a Monday morning recently we placed our normal order with Phonogram at 8.30 a.m. and on Wednesday had not received it. We then placed a second order and on Friday this arrived, and later that afternoon we received our Monday order!

This service leads not to "apathy" but to anger and frustration and a tendency to try and steer customers away from Phonogram product. But I would like to express my thanks to the staff of the query department at Phonogram who have helped on numerous occasions in the past.

Mrs S. M. Jones, D.J.'s Records, Park View, Whitley Bay, Tyne and Wear.

## Retailers should be a showcase

THE SITUATION regarding retailers' "public performance" liability is still most unclear. On the one hand the PRS has an apparently successful case against Harlequin (despite the backing of the MTA), while on the other hand record companies send out samples exhorting continuous instore play to promote the artists. Nobody seems to be applying any clear thinking about the problem.

Week after week we read of the loss to the industry by home-taping, of litigation over retail outlet licences and of injunctions against discos. It seems to me that the various organisations supposedly looking after the interests of performers are, in fact, working against them. Surely it is high time the MCPS, PRS, PPL etc got together, perhaps with the help of the MTA and GRRC, to set out realistic objectives and enlist the support of the retailers to achieve them.

Instead of hammering at the retailers' doors demanding licences perhaps the copyright and performers' people should consider the retailer as their showcase to bring the facts to the public. Shouldn't we be selling such things as home-taping licences and, for small local disco operators, public performance permits?  
Martin Anscombe, Pop Inn, Harvey Street, Watton, Norfolk.

## Blondie hit

I FEEL compelled to reply to those dealers who complained of non-delivery of Blondie records. It was only necessary to phone Phonodisc, order this, and ask for it to be extended. The longest we were out of stock was three days, and we sold hundreds — that's why it made No. 1.

E. D. Fearn, Jack Hobbs Accessories, High Street, Eastleigh, Hants.

## 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)

## Zigzag has the answer

IN REPLY to the letter from Terry Baker of SNU-PEAS Records Christchurch (*Music Week* February 17) about a catalogue for small independent label releases, Terry has obviously missed out on the Zigzag Small Labels Catalogue which was written about by Terri Anderson in *Music Week* of December 2 '78. This was a supplement published last November in *Zigzag*, which is appropriately an entirely independent magazine, the catalogue's 28 pages list exactly the sort of information Terry is seeking.

I will gladly forward a copy to Terry or any other interested party if they write to me enclosing a mere 20p if they just want the supplement or 50p if they are interested in the issue of *Zigzag* that it appeared in as well.

I am preparing an updated version of the Small Labels Catalogue which will also contain information on record production which is due for publication with *Zigzag* in the spring. Meanwhile I wish Terry success with his own label and urge him and any other new outfits to send me details of their releases for inclusion in the catalogue.

David Marlow, *Zigzag*, 118 Talbot Rd, London W.2.

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## NEWS

# Napier-Bell and Meisels form new company

A NEW company dedicated to "finding, recording, promoting and publishing new rock acts" has been formed by Simon Napier-Bell in partnership with Peter and Trudi Meisel, of Hansa, and the managing directors of his publishing and management companies, Danny Morgan and Richard Chadwick.

Called Nomis (London) Ltd., the new company will release product independently on different labels throughout the world, though in the UK and German-speaking territories it will be through Hansa's record outlets.

"Our primary aim is to find those groups with something original and different to offer and who have good (though not necessarily experienced) management," says Napier-Bell. "It is our view that the best managers are not always the most experienced and we are looking first for drive and enthusiasm since we can add the necessary experience."

First signing is Burnt Out Stars, a four-piece group from Wolverhampton managed by wrestler Kendo Nagasaki and his former manager "Gorgeous" George.

Nomis will be based at 23 Bruton Street, London W1 (01 493 1067). Napier-Bell lives in France and controls the Nomis group through its parent company Nomis Productions Ltd (Hong Kong). Other companies in the group include Nomis Music Productions Inc (New York) which among other things manages the group Japan, and Nomis (Japan) Ltd in Tokyo, a joint venture with Shinko Music.

**SUDDEN RUSH** has signed exclusive rights to the British rock band Hello for the US. The group has had four albums and 14 singles released since 1971 with nine of the singles charting, including New York Groove which was a Top 10 hit for the band in the UK and Germany.

The deal was negotiated by Sudden Rush manager president Alan Korwin and Hello's manager David Blaylock who has looked after the group since 1971.

## K-tel reveals spring campaign

CHARLIE RICH, disco stars such as Chaka Khan, Leif Garrett and Village People and new wave hit paraders like Ian Dury, Darts and Lene Lovich are being spotlighted in K-tel's spring releases and promotion campaigns.

Moonlight Serenade by veteran American musical director Billy Vaughn (WH 5010, RRP £4.29; cassette WH 6010, RRP £4.49) gets TV promotion in the Granada and Westward areas from next Monday (12). Disco Inferno, including Chaka Khan, Gene Chandler, Leif Garrett, Tramps and Village People (NE 1043, £4.49; cassette NE 2043, £4.69), begins its TV campaign in ATV Midlands on March 19, followed by Trident, Granada, Scotland and Border on April 2 and a full national roll-out on April 9.

Hi Energy featuring Ian Dury, Darts and Lene Lovich among others (NE 1044, £4.49; cassette NE 2044, £4.69) gets two weeks' promotion in ATV Midlands from April 12 before a national roll-out on April 26.

The Rich Collection by country star Charlie Rich (WH 5012, £4.29; cassette WH 6012, £4.49) will be promoted in the Trident and Anglia areas from April 2.

Further country fare is being

## MUSIC DEALS

### Pinnacle deals an Ace

PINNACLE IS now distributing Chiswick Records' Ace catalogue plus certain back catalogue items on Chiswick. This does not affect Chiswick's deal with EMI for current product. First new Ace release via Pinnacle will be singles by Thumper Jones, The Phaetons, and Link Davis. Other artists' product on Ace includes albums by Huey Piano Smith, Link Ray, George Jones, Sonny Fisher and an Elvis Presley press conference recording.

### Deals in brief . . .

A NEW company, Starkers Management, has been formed by Brian and Peter Bird, Steve Flack and Kevin Turner, based at 11 Wardour Mews, London W1 (01 734 3041). The company represents a group called The Extras and is negotiating a recording deal for the band. Publishing is already placed with Heath Levy and agency representation via Bob Salmon at ITB.

**CAPITAL RADIO'S** Kerry Juby is to be represented by Gill Drew of Mecca Agency International and his publicity, through the agency, will be handled by Andrea Jackson Artistes Promotion (01 959 2452).

**LEE GOPHTAL** and Jim Flynn have signed The Hepstones for management and are currently negotiating new publishing and recording deals.

**PROPELLER RECORDS** has signed People Units (the Southall-based record label of Peoples Unite Musicians Co-operated) for UK pressing and distribution via custom pressing and one-stop and wholesale distribution. First product is a double A single by Misty, How Long Jah c/w See Them Ah Come, followed by an album next month.



CELEBRATING THE launch of their new company Nomis (London) Ltd are (l to r) Simon Napier-Bell, Trudi Meisel, Peter Meisel, Richard Chadwick and Danny Morgan.

## Stevens to MCA for the world

STU STEVENS, a Nottingham-based country singer, has been signed by MCA Records to a worldwide contract on the strength of his current single The Man From Outer Space, which has sold over 5,000 copies via his own self-distributed label Eagle.

The pact was set last week by Stevens' producer Jan Olofsson and MCA managing director Roy Featherstone and the single is now available to the trade via MCA on MCA 417.

MCA Records president Bob Siner has fixed a logo deal with Steve Gold for the latter's Lax label, including back catalogue by War and other artists such as Lee Oskar as well as new product emanating from Lax. War has been signed directly to MCA. The pact covers several European territories, including the UK.

• **Staa Marx, the Bognor Regis-based rock band, has signed a three-year contract with Cherry Red Records, and the initial single is Crazy Weekend released in a picture sleeve on March 9.**

## MARKETING

planned by K-tel under the title Country Superstars and including Don Williams, Marty Robbins, Charlie Rich, Dolly Parton and Tammy Wynette. No release or promotion details have been disclosed yet.

**ROXY MUSIC'S** new album, Manifesto, is released by Polydor this month and features 10 new songs by Bryan Ferry, Phil Manzanera and Andy Mackay. The band have just started a world tour which brings them back to the UK in May, and they will be including songs from the LP in the act.

EMI LRD has released the full-length version of Instant Funk's latest single, I Got My Mind Made Up, on the band's new LP, Instant Funk (SSLP 1511). The single has already become a disco hit but the 7" version features the song in edited form. However, the LP features the full 9.40 minute disco re-mix.

EMI IS releasing Home Again by Monte Carlo, one of the entries in this year's Song For Europe contest.

Catalogue number is EMI 2918. The MOR division also has two other contenders in the song event which is held this week — Mister Moonlight by Herbie Flowers And The Daisies, and Mary Anne by Black Lace. Release dates for those two singles are planned within the next couple of weeks.

**WINDOW STICKERS** are available to promote Eric Clapton's new single If I Don't Get There By Morning (RSO 24) and the single is backed by trade and consumer press advertising.

**FOLLOW-UP** to The Members' hit Virgin single Sound Of The Suburbs is being rapidly released from March 23. It couples Offshore Banking Business with Solitary Confinement and 40,000 copies will be available as a 12" featuring an extended version of Solitary Confinement. The band's debut album, At The Chelsea Nightclub, will follow on April 6 after their tour with Eddie and The Hot Rods.

CHARISMA HAS revived what it describes as a "1960's-style glossy varnish-finish EP bag" for their teeny group The Dazzlers' single Lovely Crash (CB 330), released next week. The first 10,000 will be released in the special bag.

## MUSIC WEEK

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## NEWS

# Video market faces copyright 'minefield'

by NIGEL HUNTER

COMPETING AND therefore conflicting systems remain a continuing obstacle to the progress of the video market, judging by what emerged at the Videodisc and Videogram '79 conference held in London last week.

Apparently, the Philips Magnavision videodisc player is the current front-runner in the US market, but RCA, JVC and Sony are also in the field with machine prototypes which have already been demonstrated. Each machine will only play the same company's video disc, and the absence of any standardisation must hamper the videodisc's market prospects.

In the Videocassette sector, Mechanical Copyright Protection Society managing director Bob Montgomery disclosed to the conference that there are now about 420 pre-recorded programmes available, 419 of them apparently transferred from TV and film. The one specifically made for the video market is EMI's Christmas Carols From Cambridge.

Prolonged and still unresolved negotiations between broadcasting organisations and the talent unions on residual payments have blocked the emergence of any TV

programmes on the videogram market, and Montgomery referred to uncertainty over certain aspects of copyright control as "a minefield".

Where the use of music in video is concerned, MCPS and the Mechanical Right Society are adopting a "positive approach" in negotiations with the video industry. Videograms as regarded by the music industry fall outside the scope of the 6¼ per cent statutory royalty, and would be a negotiable right. It is because video marketing will eventually be on the same mass scale as records that the MCPS and MRS are trying to agree a known tariff whereby the music royalty would vary according to the amount of music used in a production. Montgomery is optimistically hoping for "a common European rate" in the future.

Also looking ahead, Maclean told the conference that videograms would, in his opinion, eventually be music-based. He anticipated the emergence of a new breed of performers who would replace current stars, and who would be able to offer a combination of both sound and visual excitement.

## Discatex '79 agenda

TOPICS ON the agenda for Discatex '79, the GRRC's annual disc and tape exhibition and conference, include the growing new medium of video, one-stop

operations — and their advantages to the retailer, marketing accessories for additional sales, and a forum and talk-in.

Discatex, sponsored by *Music Week*, is being held at the Cumberland Hotel, Marble Arch, on March 19, 20 and 21. Speakers at the conference include John Cope MP, vice-chairman of the Tory Party's Smaller Business Committee and honorary vice-chairman of the National Chamber of Trade, who will talk about trends in retail registration and the Conservative's plans for future legislation. David Willoughby general manager of IPC Video Ltd., will take the VT session, and the one-stop panel will be Raymond Laren of Lightning, Ray Laws of One-Stop, and Brian Smith of Charmdale.

Representing the manufacturers at the industry forum are Ken Maliphant, Phonogram MD; and A. J. Morris, Polydor MD.

Dealers who have not yet received tickets for Discatex '79 are urged to telephone MTA Secretary Arthur Spencer-Bolland immediately on 01 836 2059.

## Cost of Charisma

CHARISMA WILL increase the price of albums and singles from April 1, with singles now set at 90p.

The increases, first scheduled for the beginning of the year, have become necessary, says Charisma, to remain competitive in a changing market. The original idea was to freeze prices for as long as possible — rather than follow the lead of distributor Phonogram — in an attempt to assist dealers during a difficult economic period.

New album prices are as follows: Full price (standard) £4.35, Full price (deluxe) £4.69, Full price (double) £5.99, Live double album £4.75, CLASS series £3.75. The Genesis Double Live will be set at £5.99.

## UK Records reactivates through EMI

IN A flurry of activity pop music's mercurial personality Jonathan King has announced three new ventures this week: he is to reactivate at his UK label in a new deal with EMI; he has sold the rights for a TV compilation of his past hits to Warwick Records; and he is to produce a single with Dame Edna Everage for Charisma.

UK Records will be re-launched via EMI LRD with three singles — one by King himself, one by an East End acapella singing group Complexion and un-named disco record.

His TV compilation will be called *Hit Millionaire* and will include all of King's "personal and pseudonymed hits" and Warwick's campaign will include a free "gold disc" entitled *How To Become A Pop Superstar* given away with every album.

Finally, his work with Dame Edna will end "one of the great frustrations of my career — my apparent inability to get my hands on a truly talented female superstar," says King.

## Capital jazz

SOME OF the biggest names in jazz will take part in a jazz festival being presented by Capital Radio in conjunction with Andy Hudson and American jazz impresario George Wein at Alexandra Palace from July 17 to 22.

Lionel Hampton, Woody Herman, George Shearing, Dave Brubeck, Dizzy Gillespie, Jay McShann and the New York All-Star Jazz Repertory Company are among them, plus Fats Domino, Chick Corea, Muddy Waters, Herbie Hancock and Carmen McRae.

A strong British jazz contingent will also be present, and Capital will record highlights from the concerts for broadcasting later.

## Guilty single

NOW MIKE Oldfield is succumbing to the disco trend with a single called *Guilty* released on March 23. Both 12 inch (Virgin VS 345 12) and seven inch (VS 245) versions will come in full colour bags.

The single, recorded in New York last year and mixed at Oldfield's own studio, will be backed by prime-time advertising on the major commercial radio stations and press advertising.



LEO SAYER had a record press named after him when he visited the Phonodisc factory at Walthamstow last week to see copies of his new TV-advertised album *The Very Best Of Leo Sayer* coming off the presses.

## EMI Music boosts sales and profits

WHILE AGREEING that none of the EMI Group's interim figures for the six months to December 31 last year were particularly good, chairman Sir John Read emphasised at a price conference last week that the music division had increased its profit, value of sales, and percentage of the Group's totals in both those areas.

Sales in the music sector worldwide were £264,016,000, representing 55 per cent of Group total (against £226,629,000 and 51 per cent in the corresponding half of 1977). Profit from music was up by a little under £3 million, the second half 1978 figures being £16,456,000, representing 57 per cent of total (against £13,558,000 and 54 per cent in 1977).

After tax profits for the whole Group in the second half of last year were £9.3 million, against £8.6 the year before.

Worldwide, the music business, now operating under unified management, achieved a 17 per cent increase in sales, and a 21 per cent increase in profits, but that first

figure includes a very health 50 per cent increase in sales for Capitol Industries-EMI Inc., in the US, where pre-tax profits more than doubled "despite intense competition and rising costs". Similar pressures, the financial report notes, have been experienced on the music side elsewhere in the world, but improved results in Japan offset lower results in a number of European countries.

The purchase of the whole of United Artists Records equity share capital for £1.47 million included net liabilities of £15.7 million, but the report states "this takes no account of the considerable trading value of the repertoire and catalogue".



IAN ANDERSON of Jethro Tull has been named Scotland's Personality of the Year in the annual Scotstar Awards presented by record distributors Clyde Factors. Average White Band was voted Band of the Year and Radio Clyde received a special Fifth Anniversary Award.

A PIONEER in sound recording, Dr. Gilbert F. Dutton, has died aged 77. He joined the Gramophone Company at Hayes in 1929 after working with Siemens Bros. at Woolwich, and was initially engaged on "talking pictures" research before branching out into various aspects of microphone technology and general sound recording from 1931 when the Gramophone Company merged with Columbia to form EMI.

EMI HAS signed an exclusive long-term recording contract with Paul McCartney and Wings for all territories excluding North America. This continues the company's long-standing association with McCartney which began 17 years ago when EMI signed The Beatles to a worldwide recording contract. There is no product scheduled as yet as a result of the deal.

RCA'S MARKETING manager Graham Moon left the company last

week less than three months after joining it from a similar post at DJM. RCA's divisional director, commercial marketing, Peter Bailey, will be taking over day-to-day running of the marketing department until a replacement is appointed. . . . Nick Tauber to Bronze Records as head of A and R, from Decca . . . Rod Duncombe appointed general manager of Bronze Publishing replacing John Marshall.

## Faulties

FROM PAGE ONE

Chrysalis marketing director. He agreed there had been an appreciable number of complaints from dealers, adding: "I thought last week the problem was going to be enormous, but we realised that what had probably happened was that we had a rogue batch of about 3,000 imports from CBS' plant in America. As orders for areas are often pooled, it is likely that all these went off to dealers in the same quarter of the country."

Phonodisc has had a high rate of returns on Heart of Glass, and has been testing every suspect single, but reports that the number of actual faulties is below a third of the number sent back.

Lewis concluded: "The complaints are going off now, and it seems that things are back to normal." Heart of Glass at time of going to press had sold 1,100,100 copies — of which 4,200 so far look like being the "rogues" complained of.

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# Mark Ashton is ready to fly. Again.

Mark Ashton is a singer/songwriter. He's recently signed to Ariola and his single, *Blue Blue Nights* is out now.

You probably know him already although the name may not be familiar.

Think back a few years to a band called Rare Bird and a single called *Sympathy*. You're thinking of Mark Ashton.

In the next few months you'll be hearing a lot more of him.

# Mark Ashton 'Blue Blue Nights'

MARK ASHTON — NOW PART OF THE ARIOLA  
INTERNATIONAL RECORD FAMILY



Orders to PYE Records (Sales) Ltd. 132 Western Road, Mitcham, Surrey CR4 3UT.

## TIP SHEET

# New fingers in Pye's A and R

PYE'S A and R division has been going through a series of changes — a few departures and the addition of some new faces — all with the goal of re-establishing the company as a leading force in contemporary music.

Broken down into three departments, the division is run by senior A and R managers. The MOR division is ably headed by "jack of many trades" Terry Brown, who produces many of his artists and is now putting together an intriguing new package tentatively called *Disca-long-a-Max*. "We will be using standard disco material in properly orchestrated conditions which result in a really good, danceable disco album," he says. (No prizes for guessing the artist involved).

The newest addition, returning to the Pye fold after four years, is Dave McAleer. He is to set up a new department — totally devoted to disco. "I'll be doing the lot — A and R, marketing, budgets, have direct access to press, set up tours and promotion for our artists — both English and American," he explains.

Dave plans to "drop in" on the States regularly, and Pye also has its own American "red hot street man", New York-based Steve Love who will keep Dave well advised.

"We are looking for masters and new British artists to sign worldwide as well as obscure and not so obscure product from America. And most important is the disco producer. We are looking for serious British disco products."

Dave will be expanding his department and is seeking a hot promotions manager. June Wood is his disco promotions lady and they are also — DJs please note — going to revise their disco mail-out list.

The addition of this new disco wing came at the suggestion of Pye's senior A and R manager for pop and disco, Alan McLachlan. "I looked for the most experienced man in the industry to run it. Dave's section will be 100 per cent into disco. Forthcoming releases include those by The Players Association, Daddy



DAVE McALEER whose disco division will have "that competitive edge to grab what is about first"!

Dew Drop, Pattie Brooks, Barry White and Patrick Juvet. We'll be second to none."

Alan, incidentally, is looking for commercial David Gates-type songs for an as yet unnamed group. Also for a Chris Neil-type producer (aren't all A and R men!).

Jeremy Ensor was brought into Pye last month to be senior A and R manager for contemporary music. "I have to be the salesman for the 'new' Pye Records", he says, "to let people know we are a serious company to be reckoned with in contemporary music, rock, new wave, etc. I am here to re-establish us as a leading force in that area. It is a great challenge, but I believe it can be done."

For openers, Jeremy wants to meet managers, publishers and producers. "I particularly want to find producers of the future who with our help can establish a successful union with an artist. It is the producer that is the hardest link to find. Songs and talent have to be there in the first place, but producers are the essential ingredient, a good A and R man's top priority."

"Artists have to be persuaded to sign with Pye and with good reason, they should! We have the advantage of a large company which has its own manufacturing and distribution and also the feel and individual attention of a small company. I know I can give the artists I look after much more time than I could at CBS. The marketing side of the company is all here and ready to go with the right acts. We are also determined to back our artists abroad as we have done with the Fabulous Poodles in America."

"I don't think A and R men should sign an act unless they know *how* and *why* they are going to make it a success," he concludes. "I would like to keep my artists roster to around 10 album acts and am very anxious to hear and meet what is about."

Pye Records, ATV House, Great Cumberland Place, London W1. 01-262 5502.

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### Dymond service

NEWS OF a thriving demo business reaches us from Bristol where Dymond Hi-Fi offers a very reasonably priced service for songwriters and composers. The company is run by Peter Dymond, who earned himself a mention in *Dooley's Diary* last November when one of his own songs, *Goodbye First Love*, (co-written with Keith Drewett) was chosen by David Essex as his next single.

In that article *Dooley* rather unkindly referred to Dymond's demo facilities as operating from "a cupboard in his bedroom". In fact, although he works from his home in a Bristol suburb, he offers a professional service using up-to-date Teac four-track recorder, Nakamichi cassette decks, AKG mics etc.

Dymond provides demos using six instruments and vocals and handles either words and music or will add music to lyrics. He can also record artists and provide backing tracks for writers who want to sing their own material.

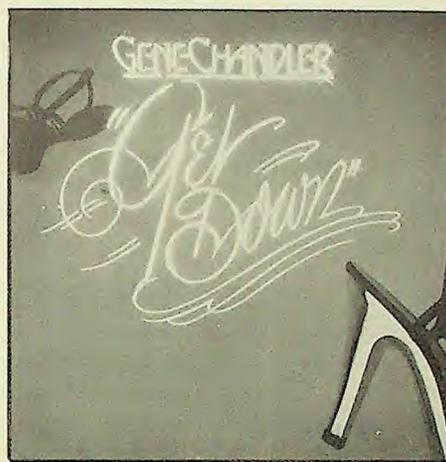
During 1978 more than 15 Dymond demos found homes with publishers and several more were recorded as singles or album tracks. Dymond says: "I think our secret is that I try to get the sound right at the instrument and then record it as cleanly as possible."

Contact: *Dymond Hi-Fi*, 6 Northend Gardens, Kingswood, Bristol BS15 1UA (0272 672282).

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Single 'GET DOWN'  
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12" BTCL 1040



PLAYERS ASSOCIATION  
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Single 'TURN THE MUSIC UP'  
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- \* Turn The Music Up top selling import album. Single out now and chartbound.
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- \* Instant disco reaction guaranteed.



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# RETAILING

## Price Commission 'failing in its job' claim at Leicester

GUEST AT the East Midlands GRRC meeting in Leicester, Polydor deputy MD Tom Parkinson, found that local dealer feeling on many topics was running fairly high — although not necessarily in the same direction for all present. Harry Tipple, GRRC secretary and Raymond Fox, MTA president, were also on the panel.

The first question was put by Jack Ainley, of Ainley's in Leicester, who asked whether the recent price cuts on catalogue from two companies did not seem to show that the Price Commission had been failing in its job — by allowing the last round of price rises by those companies.

### Profit factor

Harry Tipple pointed out that the Price Commission is not concerned with retail profit, but with manufacturers'. It was possible for manufacturers to "build in" a retailers' profit factor when formulating an application to the Commission. EMI had already been approached by the GRRC to do this, and, Tipple said, the committee would be prepared to ask other companies to do the same.

Asked why the Saturday Night Fever and Grease albums, which had the same prefix, were different prices, Parkinson explained that SNF had been priced to match the US price, in an attempt to counter imports of cheap pirated copies; "but we were inundated with them anyway". Polydor would have liked to make the SNF price higher in the UK. Grease was "priced more realistically."

As reported in *MW's* news pages last week, the longest and most heated discussion of the evening was about five per cent returns. Led by Jack Ainley and Dave Allwood, one

faction at the meeting pressed very hard for Polydor to offer dealers the option of higher discount if they did not want the five per cent facility. Ainley suggested that it had been useful at the time of fixed retail prices, but was now "an old fashioned idea, not needed now." Parkinson replied that he did not agree. "There are a lot of dealers who really want it and need it. We have to run our business in the way we believe it should be run."

A complaint from Les Griffin, of Rushden, that about 60 per cent of the new releases he ordered from Polydor arrived a week, or up to three weeks, after release was echoed by several other remarks on late deliveries of new releases. Without being able to buy from one-stops, it was remarked, a number of dealers would be without stock of some titles for too long. Parkinson outlined some of the reasons why shortage of stock at the manufacturing end occurred—such as a US release date for a potentially very big single being brought forward and forcing the UK company to follow suit without having pressed up sufficient stock for initial orders. He added that in such a situation the one-stops should not really be in a better position to serve dealers than the manufacturer.

"How can records be imported from America so much cheaper than the UK product?" was the next query.

"I don't know," Parkinson replied. "I wish I did." It was not true to say, he added that UK prices were higher than almost any where else — they were about the same as US retail prices, and the same or even lower than in most EEC countries. But the cheapness, and increasing amount, of American imports was, he agreed, worrying.

Standardisation of prefixes was another point raised. Parkinson explained that one main reason for



AN ATTENTIVE chairman's table at the Leicester GRRC meeting, with (left to right) Raymond Fox, current president of the MTA; Alan King, Polydor operations manager; Tom Parkinson, Polydor MD; and Jennifer Watson, East Midlands GRRC chairman.

different prefixes — apart from those indicating different price levels — was that a lot of artists have followings who like the bands' records to have their own special prefixes.

### Incentive

The Audio Club's offer of Neil Sedaka's *Laughter and Tears* album for 89p had obviously upset the retailers. Parkinson pointed out that while the mail order company is part of the Polygram group it is an entirely separate business, working to its own policy. The Sedaka LP was, he commented clearly being used as an introductory incentive to new customers, like a record company's new account drive.

"However, I can't say I'm in favour of it," he added, emphasising that the record company had no control over what the mail order company did and could not stop them taking a very low margin on some records in order to sell others at a higher price.

Raymond Fox took the matter of retailers' margins further.

"We are all in the record business to make money, and we are all suffering from competition from the multiples. Are you interested in giving specialist dealers an extra

discount for stocking in depth?" Parkinson agreed that dealers should be given every encouragement to stock catalogue, and said Polydor had always done what it could to give that encouragement.

The response from the trade, however, was often disappointing: for example the Sound Seller scheme had been analysed after it had been in operation for a year and it was discovered that most dealers were ordering only the top 20 titles in the list of LPs within the scheme. This meant that they were ordering only what they would have ordered anyway, but at an extra discount. The scheme was changed to offer automatic discount only on the top 50 sellers, but a leaflet listing the rest of the 300 titles and offering quantity discounts was sent out. In six months there were only two replies.

That idea had also to be abandoned. Most recently, Parkinson went on, Polydor had taken advertising to publicise its big dealer discount offer on tape — 12 tapes for the price of 10. The number of replies had not climbed out of two figures.

"We lose a lot of money trying to communicate with dealers on catalogue selling. The response is usually so bad that it is unbelievable,

yet I have friends outside the record business who tell me that when they look for catalogue LPs by current big selling artists there are none in stock at their local dealers."

Ken Smith, of Hudsons, was one dealer to agree that the tape offer in particular had been a very generous one, but he added that he was still waiting for the stock he had ordered through it.

### Discount

Fox commented: "I am amazed at this apathy. We are all begging for extra discount, so please let us take advantage of it when it is offered."

Dick Raybould, of Northampton, suggested that one idea for catalogue selling might be to recognise that dealers very often did better with one or two types of music than others. When catalogue packs were being made up they might have a better response from the trade if they were more specialist in their musical range. Parkinson said that Polydor had looked at that sort of scheme, and it had, like the others, run into problems. Dealers whose stock was very wide ranging could not order enough packs to cover it. It was also difficult for the record company because of all the possible permutations within orders.

# The case for a return to RPM

Edited by  
TERRI ANDERSON

or so before the court hearing, to be quickly followed by the other manufacturers. Had the book publishers followed their example RPM would also have been removed from books.

I admit that it was difficult at the time to make a case for the retention of RPM, but surely subsequent events have made it much easier to argue a case for a return to RPM — not only on records but on every other commodity.

The success of every prosecution or defence largely depends on the advocate. Very few win their cases if they admit defeat beforehand. In courts of law throughout the world a great many guilty persons are acquitted because of the inadequacy of the prosecution to present a strong enough case and many an innocent person is convicted because of the same inadequacy on his lawyer's part.

It should not take £400,000, or anything like it, to research a good case for the return of RPM. Can you remember that RPM broke down on food some 10 years before the abolition Act. Did food prices fall? On the contrary they started to rise and have done so ever since. Inflation started then, around about 1954. In those days many small grocers and butchers could afford to deliver to customers, that service was part of the quality of life and has now been lost. How many crippling strikes were there in 1954

and before that? I cannot remember any.

In 1954 due to a switch to wartime production there still was a great shortage of consumer products and prices were high. In those days my main lines were domestic appliances TV and radio sets from 1945 until the abolition of RPM prices of the products I sold reduced in price year by year — until 1964, the year of abolition of RPM. Within six months prices of the goods that I sold had started to increase.

### Robberies

Ask the average man in the street and he will tell you that he does not mind a retailer making a reasonable profit. That is all we ask, and for it to be backed up with RPM. After all the unions would not tolerate a union man working for less than union rate. RPM meant stable prices and stable industrial relations; it meant that the manufacturers were not bullied by the multiples for bigger and bigger discounts, thereby inevitably forcing them to increase their price.

The ending of RPM has caused a tremendous increase in robberies; hi-jacking of consumer goods has increased by over 300 per cent since the abolition, and I have figures issued by the Metropolitan Police to this effect. With no fixed prices it is easy for a dishonest retailer to sell stolen goods in his shop and a few years ago a report in the national press indicated that seven out of 10 colour TV's stolen from private houses were disposed of through retail shops.

I have supplied a little of the ammunition necessary for the RPM battle and I am quite sure that I could supply more at a total cost very much less than £400,000. Perhaps *Music Week* could invite retailers to write in putting forward their argument for the return of RPM.

### Worried

Manufacturers were warned some years ago that backing the multiples would cause a slowing down of sales of back catalogue. Recent moves by Phonogram and Pye show the manufacturers to be worried, but as always they are doing the wrong things. With the sales of Pye's NSPL records at a very low ebb, even if the £1 reduction caused the sales to quadruple they would not notice the increase.

Phonogram's reduction of back catalogue will not increase its sale there, but it will decrease the sale of new releases. Who wants to buy new releases knowing for certain that they are eventually going to be reduced in price?

Manufacturers' frenzied efforts to make the price of their 7" singles the dearest, is of course ludicrous, and have you noticed that 12" singles have nearly doubled in price in less than 12 months. It is about time that manufacturers realised that singles are the vehicle for keeping customer interest in music. If manufacturers are able to make price reductions they should do so on singles, and supply all of them with a picture cover, on the back of which they could advertise back catalogue.

GIVING HIS views on two matters of interest to the trade which *MW* has reported on in the past few weeks is J. ROWLEY, of Rowley's Electrical Ltd, in Hayes, Middlesex.

Although the MTA seminar on discounting dismissed any possibility of the return of RPM, Rowley thinks there is still good cause for the industry putting up a fight to make the Government change its mind. The second point he makes could be said to follow from the first, as it deals with the current reductions in prices which some manufacturers have introduced.

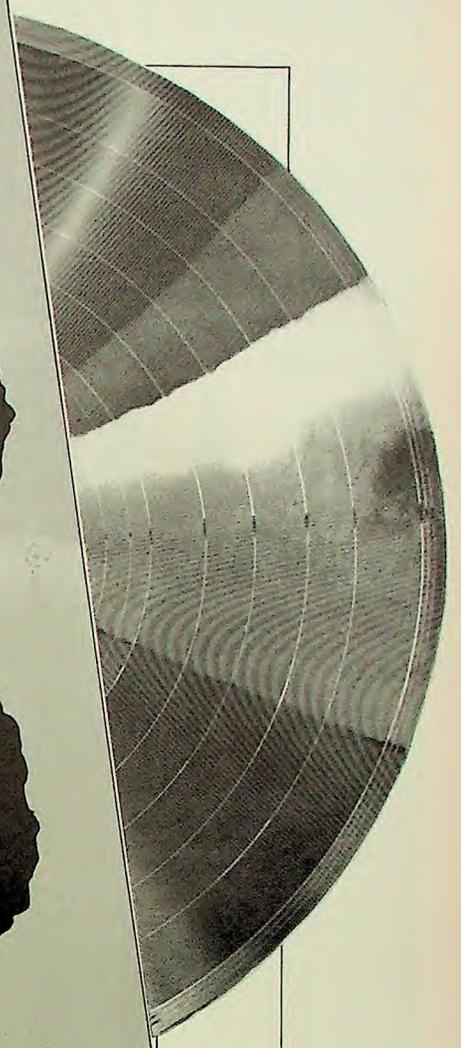
LEONARD PAGLIERO and Geoffrey Bridge says that there is not a cat in hell's chance of persuading any future government to bring back RPM. Geoffrey Bridge

reminds dealers that record manufacturers spent £400,000 to fight the Act to no avail.

If my memory is correct, it was EMI who abandoned the fight a day



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# INTERNATIONAL

## K-tel International reports record sales

MINNETONKA: K-tel International has reported record sales of £45,784,500 for the first six months of the 1979 fiscal year ended December 31, 1978. This is an increase of 38 per cent on the previous top total of £33,198,000 achieved during the equivalent six months of the 1978 fiscal year. Sales for the second quarter ended December 31, 1978, were £52,999,500 compared with £23,740,500 for the same three months a year ago.

Net income after taxes and the related extraordinary item for the six-month period ended December 31, 1978, rose to a record level of £713,500 or 20p per share compared with a net income of £50,000 or 1½p per share for the same period last year. For the quarter ended December 31, 1978, net income after taxes and the related extraordinary item was £1,035,500 as opposed to a net income of £584,000 for the same quarter a year earlier.

K-tel International president Philip Kives said that, although the company has been able to utilise loss carryforwards in several foreign subsidiaries, the income tax expense continued at a high level due to losses in other foreign subsidiaries where current tax benefits could not be recorded.

"We are making a continuing effort to achieve a turnaround in countries which presently show losses in order to utilise loss carryforwards and produce tax-free profits," Kives added.

Substantially higher shipment levels resulted in £15,933,000 of shipments not recognised as sales at December 31, 1978, compared with £14,031,000 a year earlier. Again, to the extent that these shipments are not returned, they will result in sales in subsequent quarters.

The K-tel reports states that, while

advertising expenditure increased substantially to £14,392,500 for the first half this year from £10,311,000 last year, advertising costs as a percentage of sales remained relatively constant, 31.4 per cent this year as compared with 31.1 per cent a year ago. Expressed as a percentage of sales, K-tel's overheads have improved to 17 per cent from 20 per cent for the first half of the 1978 fiscal year.

"The nature of our business precludes the ability to predict with certainty the relative success or failure of second quarter holiday promotions until returns are processed," Kives pointed out. "However, I am very encouraged by the results recorded in the first six months, and anticipate that the momentum established in the first-half will be reflected in sustained growth in future periods. We are continuing to investigate various opportunities allied with the entertainment industry which could result in strengthening our competitive position in the international marketplace."

Tiberius Entertainment Ltd., of which K-tel owns 50 per cent, is producing its first feature film, starring George C. Scott and entitled *The Changeling*, with a release expected this summer. K-tel is now merchandising a variety of

music and non-music products through intensive TV advertising in 20 countries, and the company's products are sold through more than 48,000 retail outlets throughout the world.

Edited by  
NIGEL HUNTER

## EMI Records managers' conference

LONDON: The International Division of EMI Records is holding a label managers' conference here on March 8 and 9 with delegates attending from 22 countries. The event was postponed from January 30 and 31 because of widespread bad weather hampering international travel.

EMI Records UK managing director Ramon Lopez will welcome the delegates at the opening session, and the subsequent agenda includes presentations on A and R, merchandising and display, marketing techniques and commercial development.



SYDNEY: Suitably clad for the Australian summer, Rod Stewart relaxes at a reception in his honour prior to his tour here with WEA Records Australia managing director Paul M. Turner (left) and WEA product marketing manager Peter Ikin (right). Stewart received a double platinum award for over 100,000 unit sales of his album *Blondes Have More Fun* as well as trophies for 300,000 sales each for the LPs *Foot Loose And Fancy Free* and *Atlantic Crossing* and 50,000 sales of his single *You're In My Heart*.

## Arista hits Japan

From ELISE KRENTZEL

TOKYO: Establishing Arista in Japan as an adult-orientated rock label, to see growth potential and to forge links within the Japanese organisation much tighter than ever before are the professed aims of Arista president Clive Davis following the label's three-year licensing deal with Nippon Phonogram which took effect in January.

Previously marketed here through Toshiba EMI, Arista has scored appreciably only with the Bay City Rollers. Mr. Asakura, a 15-year record industry veteran, will look after Arista and its affiliated GRP and Novus labels at Nippon Phonogram, and his sales target is one million units for the 1979 fiscal year.

"The label wasn't promoted before as an AOR proposition and consequently missed a wide audience not really tapped yet in Japan," said Asakura. "From March 5 when LPs by Barry Manilow, Melissa Manchester, Larry Coryell and Angle Bovill are released, we're striving for a more unified rapport with dealers, sales people and the media alike. There will be special posters, in-store displays and other merchandising tools for the many retail outlets in the Tokyo area, and we have already held sales conventions here and Osaka and Nagoya — the three largest markets accounting for 80 per cent of all foreign record sales in Japan — to help spread the word."

## 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) [A]
- 2 (2) KEEP ON DANCIN', Gary's Gang (CBS 7109) (C)
- 3 (3) GET DOWN, Gene Chandler (20th Century BTC 1040) (A)
- 4 (4) GOT MY MIND MADE UP, Instant Funk (Salsoul SSOL 114) (E)
- 5 (7) HEART OF GLASS, Blondie (Chrysalis CHS 2251) (F)
- 6 (—) I WANT YOUR LOVE/LE FREAK/CHIC CHEER, Chic (Atlantic LV 16) (W)
- 7 (8) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017) (F)
- 8 (9) CAN YOU FEEL THE FORCE, Real Thing (Pye 7N 46147) (A)
- 9 (5) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010) (C)
- 10 (6) YMCA, Village People (Mercury 6007 192) (F)
- 11 (17) SHAKE YOUR GROOVE THING, Peaches & Herb (Polydor 2066 922) (F)
- 12 (20) TRAGEDY, Bee Gees (RSO 27) (F)
- 13 (13) COUNTDOWN/THIS IS IT, Dan Hartman (Blue Sky SKY 6999) (C)
- 14 (11) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010) (A)
- 15 (10) BOOGIE NIGHTS (ROCK FREAK), GQ (Arista ARIST 12-245) (F)
- 16 (15) SEPTEMBER, Earth, Wind & Fire (CBS 6922) (C)
- 17 (28) SING SING, Gaz (Salsoul SSOL 116) (E)
- 18 (23) WEEKEND, Mick Jackson (Atlantic K 12244) (W)
- 19 (16) ONE NATION UNDER A GROOVE, Funkadelic (Warner Brothers K 17246) (W)
- 20 (30) BOOGIE TOWN, FLB (Fantasy FTC 168) (E)
- 21 (—) DANCE, Paradise Express (Fantasy FTC 167) (E)
- 22 (14) GOT TO BE REAL, Cheryl Lynn (CBS 6967) (C)
- 23 (22) I WAS MADE FOR DANCIN', Lelf Garrett (Scotti Brothers K 11202) (W)
- 24 (29) STRAIGHT TO THE BANK, Bill Summers (Prestige PRS 101) (R)
- 25 (—) EVERYTHING IS GREAT, Inner Circle (Island WIP 6472) (E)
- 26 (—) HEAVEN KNOWS, Donna Summer (Casablanca CAN 141) (A)
- 27 (—) SPACE PRINCESS, Lonnie Liston Smith (Columbia) (import)
- 28 (—) BRING YOUR OWN FUNK, Fantastic Four (Atlantic LV 14) (W)
- 29 (—) COMIN' ON STRONG, Caroline Crawford (Mercury 9198 055) (F)
- 30 (—) AT MIDNIGHT, T-Connection (TK TKR 12-7517) (C)

Distributor Codes: A = Pye, C = CBS, E = EMI, F = Phonodisc, R = RCA, S = Selecta, W = WEA.

Jerry Gilbert is in America and in the next issue of *Music Week* will be giving a full report on Billboard's international Disco Forum.

# CAVATINA

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Played by

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POSP 41



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## CLASSICAL

# Decca releases first British digital recording

THE FIRST British digital recording is being released on March 16 by Decca and features the New Year's Day Concert given by the Vienna Philharmonic Orchestra conducted by Willi Boskovsky.

Supported by extensive advertising, the disc is an important one which is likely to receive much attention from the music and national press, as well as a great deal of airplay from all radio stations.

For, while not even Decca claims that the advantages in moving from analog to digital recordings are as noticeable in their effects as the change from mono to stereo, this does mark the next big step in the development of recording techniques.

Digital recording gets rid of the need for Dolby and other noise reduction techniques at the master tape level, although it obviously has no effect on surface noise problems. However, Decca argues that the extra dynamic range and extra clarity digital recordings offer — particularly in the recording of the voice — means that gradually all the company's recording machines will use this process.

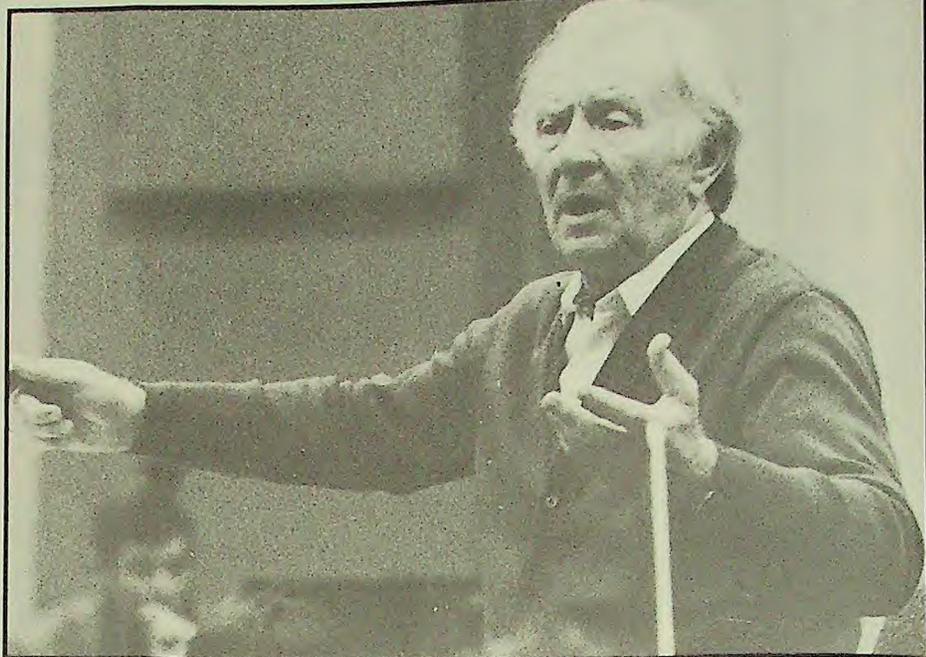
There are, too, other aspects

worth noting. When the principles of the digital process were evolved a few years back, engineers were unable to edit the tapes produced. But Decca's engineers have now developed their own process, and this was used in this Boskovsky disc.

Although there are currently only one pair of matching prototype recording machines, Decca is pressing ahead with plans to produce one digital record a month, but the second disc won't appear until May.

This will contain Mendelssohn's Italian Symphony plus a couple of overtures played by the Vienna Philharmonic Orchestra again, conducted this time, however, by Christoph von Dohnanyi.

One of the great attractions of the digital technique is that, unlike the analogue recordings, there is no lessening of quality no matter how many copy masters are made — a factor of crucial importance to a company like Decca supplying licensees abroad.



BOSKOVSKY CONDUCTING Vienna Philharmonic Orchestra.

So, records produced by the digital method will approach the quality of direct-to-disc records without the limited numbers factor. And the next major step will come with the development of digital playback machines.

The New Year's Day Concert, recorded in the Musikvereinsaal in Vienna, is issued on D147D 2, £8.95

(cassette, KSXC2 7062, £7.99) in a gatefold presentation, with an article on digital recording.

It comes out at the same time as an EMI Boskovsky release, the Waldteufel Waltzes, Volume 2, with the London Philharmonic Orchestra, on HMV Greensleeves, ESD 7070/TC-ESD 7070, retailing at £3.05.

This Greensleeves disc was released to coincide with the Boskovsky/LCO tour, travelling to Slough, Norwich, Croydon, St Albans, Bristol, Portsmouth, Leicester, Birmingham, Derby and London between March 9 and 25. Unfortunately, Boskovsky has been ordered to rest after overworking, and Henry Krips is taking over.

## Classical album reviews

**PEER GYNT**, the complete incidental music, by Grieg, Toril Carlsen, soprano, Asbjorn Hansli, baritone, Vessa Hanssen, mezzo, Kare Bjorkoy, tenor, Oslo Philharmonic Chorus, London Symphony Orchestra, conducted by Per Dreier. Unicorn, RHS 361/2. £7.98.

Grieg's suits of incidental music to Ibsen's play Peer Gynt have long been popular, containing some of the finest short pieces of light romantic music. However, the suites contain only part of all the music written for the play and here at last is a complete recording of all the pieces — including over 30 minutes never before recorded.

Stretching to four full LP sides, this historical document shows that

there are other sections which match In The Hall of the Mountain King and Morning Mood, particularly on this recording — Dreier's conducting is masterly and the LSO plays superbly for him. Few who invest in this because of the handful of well-known tunes will be disappointed by the complete record. One of the year's outstanding issues.

**THE QUEEN'S Men** — music for voice, lutes and viols by Dowland, Byrd, Gibbons, Holborne and others. The Camerata of London, directed by Glenda Simpson and Barry Mason. CRD 1055 £3.99.

A lot of thought lies behind the work of the Camerata, and this record is no exception. It looks at

Edited by

NICOLAS SOAMES

some of the major historical figures from the turn of the 17th century such as the Earl of Essex, Sir Walter Raleigh, Sir Philip Sidney and the music inspired by their poems. Many of the songs — including such popular ones as *When Laura Smiles* — are real gems and are given marvellous performances by the mezzo Glenda Simpson. Best demonstration track: *O Lord, How Vain*, the final track.

## News in brief

A HOST of tributes — profiles, concerts and one new recording — will mark the 90th birthday of Sir Adrian Boult which falls on April 8.

Just over 60 years ago, Sir Adrian conducted the first performance of Holst's *The Planets*, and was given a copy of the score by the composer in which was written: "This copy is the property of Adrian Boult who first caused the *Planets* to shine in public and thereby earned the gratitude of Gustav Holst."

Meanwhile, EMI is marketing his birthday with the release of Boult's new version of *The Planets* made with the London Philharmonic Orchestra with the Geoffrey Mitchell Choir. The disc (HMV ASD 3649 £4.60) has been made in association with KEF Electronics,

the specialist speaker manufacturer. Another record, containing music by Parry, also conducted by Boult is likely to be released later this year, but no future plans exist for more Boult recordings.

THE TOTAL sales of LPs and cassettes made by Arthur Davison for Classics for Pleasure now amount to one and a half million units and it is marked by a new release this month. (March).

On one of two new recordings issued by CFP, Davison conducts the LPO in a Mozart record including *Symphonies Nos 29 and 35 (The Haffner)* on CFP 40306. The other disc is devoted to Tchaikovsky, with the LPO conducted by Norman del Mar playing the *Serenade for Strings* and the *Theme and Variations* from *Suite No 3*, on CFP 40300. Both retail at £1.49, with cassettes £1.99.

## BROADCASTING

### National band winners

AN ALL winners concert — the climax of the Radio Two and BBC local radio sponsored National Rehearsal Band Competition — was broadcast on Monday (March 5) on Radio Two between 8.02 pm and 9 pm, replacing Alan Dell's Big Band Sounds.

Now in its fourth year the competition has grown, with new soloist prizes and a new youth competition for bands under twenty years of age.

The jury, made up of musicians Don Lusher, Duncan Lamont, Henry Lowther, John Patrick and Kenny Clare, selected the winning bands and soloists from eighteen recordings submitted by local station and the national regions.

Compere Alan Dell introduced the winners of the senior section — the Tony Faulkner Jazz Orchestra, who were presented with the Radio Two Rosebowl by Geoffrey Owen, head of the station.

Young Jazz, entered by Radio London, were the first winners of the youth band competition, being



PICTURED WITH the trophies are (left to right) Tony Faulkner, Alan Dell and Phil Revens (leader, Young Jazz).

presented with the Ted Heath Trophy by Mrs Moira Heath. The band also carried off three individual awards; trumpeter, Simon Gardner, won the Musicians' Union prize for the most outstanding musician, presented by MU general secretary, John Morton; drummer, Mike Bradley won the Jack Parnell drum prize; and Stephen Sidwell accepted the local radio soloist prize for his flugel horn solo in Benny Golson's *I Remember Clifford*.

Don Lusher presented his new

trombone prize to Nick Purnell from the Midland Youth Jazz Orchestra, entered by Radio Birmingham and also presented John Dankworth's trophy for the most promising young musician to David Connolly (flugel horn) from the Darlington Youth Band, entered by Radio Cleveland.

Tony Faulkner was awarded the MCPS award for the best composition in the competition by Graham Churchill and also accepted the MU's best arranger prize from John Morton.

## Wembley country music seminar

BROADCASTERS INVOLVED in country music or merely those interested in the topic are invited to a *Music Week* sponsored radio and TV seminar (announced in *MW* last week) at this year's Country Music Festival.

The festival is staged at Wembley Conference Centre over Easter weekend and the seminar, covering a wide range of topics concentrating on the coverage of country music on radio and television, will be held in the Severn Suite on Saturday, April

### RFH concert

FOR A new classical series — *Great Orchestras Of The World* — Capital recorded the Concertgebouw Orchestra of Amsterdam playing at the Royal Festival Hall and negotiations are taking place with a number of other overseas orchestras due to visit the UK in the near future.

Edited by  
DAVID DALTON

14. A panel chaired by Tony Byworth, a *MW* contributor and vice-chairman of the Country Music Association (GB), includes Tony Peter of Rose, Acuff, UK artist manager Colin Ward and *MW* broadcasting editor David Dalton. Others on the panel will include American representatives.

The morning session will run from 10 am to noon and after a two hour break for lunch the seminar will continue until 4 pm.

Any suggestions for topics to be included in the discussion will be welcomed, as will ticket applications, by David Dalton on 01-836 1522.

# THREE CERT SINGLES...



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**Straight To The Bank**  
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# COUNTRY

## Country with no boundaries

by TONY BYWORTH

PETE SAYERS might well be described as Britain's most successful country music export to America and, although it was almost a coals to Newcastle story, his stay within the music's homelands a few years back did nothing but enhance his reputation.

Upon his return to Britain in 1972, Sayers quickly re-established himself with the local country fraternity; began moving around again on the club and theatrical circuits (which had expanded its country music acceptance from Sayers' earlier association with it in the mid 1960s); and started laying down sounds in the radio and recording studios.

He also established the Grand Ole Opry England, a regular venue for country music which operates on a monthly basis and is based in his home town of Newmarket. Next month, incidentally, sees the Opry celebrating its seventh anniversary with a guest appearance from Canadian singer Cathie Stewart (March 25).

Last year, however, provided a period of nostalgia for Sayers. It happened during the summer when he returned to the US to renew some old acquaintances, play a few gigs and cut his latest album. Titled Bogalusa Gumbo, the release was produced in association with country songwriter John D. Loudermilk and recorded at The Studio In The Country in Bogalusa, a small town some 60 miles north of New Orleans.

The final results sets the music in basic and simple surroundings. "I



don't think it's spoiled by overproduction," comments Sayers, adding that he feels too many contemporary country recordings "tend to cram everything into the sessions in the hope of meeting approval from the widest possible commercial market."

Nevertheless, Sayers doesn't condemn the current developments in country music but, rather, possesses a healthy attitude in accepting music for what it's worth. "The strongly defined 'country' as opposed to 'rock' music is becoming less easy to realise... the edges today are certainly more blurred. Country music has become a far

bigger business than when I was in the States a few years back, yet some people are still doing the same things as they've always been doing. The contemporary development, for instance, hasn't made any differences to the likes of Bill Monroe or Roy Acuff. It's just that you cannot say that country music now appeals to a certain group of people... it now appeals to all sorts of people."

Bogalusa Gumbo — a title that refers to a Southern hotpotch of musical styles and sounds — is aimed, perhaps, at a more particular market: specifically at the British market though it's not likely to go amiss with Sayers' US followers.

"Although it's nice to be indulgent in your creative process, you've still got to be realistic because there's always groceries that need to be bought," he explains. "I've tried to make this album meet the demands of the British market. I'm not trying to be clever, but I think I've got a selection of nice songs, put together with nice arrangements, hopefully giving the listeners something they like."

On the song front it should be immediately appealing, containing material from both John D. Loudermilk and Jack Clement — two of Pete Sayers' long standing friends, and associates from his Nashville days — a couple of standards and a handful of the artist's own original material. And it's all well complemented by a band of musicians — including banjo man Mark Casstevens, Nashville drummer Ray Black, and former Presley bassist Duke Bardwell — who have come up with a tasteful set of sounds.

Bogalusa Gumbo — released by Response Records (RES 801) at the beginning of March — should

## Kelvin Henderson signs to Chopper

KELVIN HENDERSON, recently to be seen on the six week HTV series *Country Comes West*, has signed a recording deal with Chopper Records, the new label formed by songwriter Geoff Morrow.

The single *Sunday School To Broadway* (CHOP 2) is to be released immediately as is the album *Country Comes West* (CHOP EL 1) which features songs that Henderson performed on the television series.

Henderson — who is based in Bristol but known nationally as one of the prime singers in contemporary country music — has had a number of releases prior to the Chopper deal, including two albums recorded in Sweden for Polydor. Besides a considerable acceptance within Britain, he is also known throughout Europe where he has performed throughout the 1970s. At the end of last year he made a brief visit to Nashville.

HTV has recently announced that, following the success of the first series, a second *Country Comes West* series will be recorded in Bristol at the beginning of April. As before, Henderson will act as linkman on all shows.

Further increase Sayers' considerable reputation as a talented entertainer, a reputation that has now stretched well beyond British boundaries, and is gaining the attention of international market.

### Little Ginny

FOLLOWING THE release of her album *Coming On Nicely*, Liverpool-based singer Little Ginny has been approached by songwriters Ken Howard and Alan Blaikley to represent them at the first ever British Song Competition to be held in Shrewsbury in March.

Little Ginny — who has been on the country scene for around 10 years, starting out first in the London clubs in her early teens — was introduced to Howard and Blaikley by arranger Zac Lawrence.

### Slim returns

WITH HIS latest album *Ghost Riders In The Sky* recently accumulating gold disc sales, UA's Slim Whitman returns to Britain at the beginning of March for his latest round of concert dates.

To coincide with the tour, promoted by the Mervyn Conn Organisation, the title track of the album has now been released as a single (UP 36491).

Supporting Whitman on his 18 date tour will be top rating Canadian singer Carroll Baker, previously seen at the 1977 and 1978 Wembley Festivals, and Liverpool group the Hillsiders, one of the foremost groups on the local country scene. Baker has a new album released this week, titled *If It Wasn't For You* (RCA PL 42770).

# PUBLISHING

## Redwood decision ends copyright battle

THE UNANIMOUS judgment given to Redwood Music last month by the Court of Appeal in a reversionary copyright case marks the end of a six-year battle — subject to any appeal against the decision which may be lodged by the deadline of May 2. The case centred on the reversion of copyright to the heirs and estate of songwriters 25 years after their death, thus giving back to the estate the last 25 years of the copyright.

The six-year battle has been conducted by Freddy Bienstock, president of Carlin Music, who set up Redwood specifically to fight for the reversionary rights. In so doing he found himself out of step with some British publishers who opposed the measure.

Bienstock became involved at the beginning of this decade when Miriam Stern, director of the American Guild of Authors and Composers, visited Britain to try to persuade publishers to agree to the reversion of copyrights to songwriters' estates 25 years after their death. They refused, and she appealed to Bienstock for help.

The matter has assumed considerable significance in recent years as the 25th anniversaries of the deaths of various songwriters associated with the golden era of the art in the 1920s and 30s fall due.

Bienstock believes that it is just and fitting that their copyrights should revert to their heirs for the final 25 years of the copyright period rather than remaining under the original publishing arrangement for the full 50 years. This does not preclude the heirs and estates reaching mutually satisfactory agreements with the publishers before or at the 25 year mark to cover the remaining quarter-century.

## MCPS settles confusion over American rights

MECHANICAL COPYRIGHT Protection Society International representative Peter Simpson has clarified misunderstandings which have arisen among some UK and European publishers with regard to rights acquired by American publishers under the Uniform Popular Songwriters Contract (1947 Revised) of the American Guild of Authors and Composers. Quoting Paragraph 8 of the contract he says:

"All rights in and to the composition, and any rights secured thereon throughout the world, shall revert to the writer upon expiration of the original terms of the United States copyright or at the end of 28 years from the date of publication in the United States, whichever period shall be shorter. The publisher shall, at the expiration of the said period, execute any and all documents which may be necessary or proper to revert in the writer any and all rights in and to the composition and in and to any copyright in the United States or any other countries throughout the world, provided, however, that if the writer shall sell or assign to some person other than the publisher, his rights in the United States renewal copyright in the composition, or any of his rights in the composition in the United States or elsewhere for the period beyond said original term or 28 years, as the case may be, then, unless there shall have been given to the publisher at least six months' written notice of an intention to offer said rights for sale, the publisher shall not be obligated to assign to the writer said rights in countries other than the United States and Canada, and this contract and the assignment under Paragraph 1 hereof, shall continue in respect of such rights in countries other than the United States and Canada".

Simpson points out that this means, therefore, that if the UK rights in American works revert under the above paragraph to the writer, then any original sub-

publishing arrangements with a UK publisher will automatically terminate so far as the writer is concerned.

If the writer then reassigns those rights to a different American publisher, who in turn assigns them to a different UK sub-publisher, the result will be double claims if the original American publisher has omitted to tell its sub-publishers of their loss of control.

"It is by no means always within the knowledge of the original UK sub-publisher as to whether rights have reverted or not," Simpson

adds, "because the sub-publisher will not, for example, know whether the six months notice has been given by the writer to the original publisher under Paragraph 8."

If the rights have reverted worldwide, the second publisher should encourage the original publisher to contact its sub-publishers and to notify them of the loss of rights. The MCPS takes the view that this is a matter which should be sorted out between publishers without the necessity of MCPS intervention.

## Island Music signs Average White Band

ISLAND MUSIC has signed the Average White Band, Vapour Trails and the Gibson Brothers to publishing contracts. The deals were negotiated by Island Music president Lionel Conway, who has been visiting Britain following Midem.

Island will exclusively represent Average Music, the AWB's publishing company, in the USA with effect from its current American album release *Feel No Fret*. Island has handled Average Music in the UK for the past three

years. Vapour Trails a new British band which has been recording in Los Angeles, Conway's base, is signed for publishing in the US and Canada. Its debut album, produced by Larry Carlton of the Crusaders, will be released by Warner Bros.

The Gibson Brothers' publishing rights will be handled by Island for the US, Britain and Canada, and covers their Cuba single on release here which is already issued in France by the Zagura label.



BELIEVE IT or not, the sharply dressed gentleman (second from left) has just celebrated his 80th birthday, and he's still piling up the plugs for Rondor Music Radio 2. Former musical director Joseph Muscant has been in charge of congratulations from (left to right) Bob Grace and Nigel Burlinson of Rondor and A&M Records UK managing director Derek Green.

# ANOTHER MUSIC, IN THE ORIGINAL KITCHEN



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 UP 36471 PROMISES, UP 36499 EVERYBODY'S HAPPY NOWADAYS (3 Bags)



## TALENT

# Mountain — the journey from Nazareth to Marseille

AFTER SOME 12 months of keeping a low profile, Mountain Records is about to re-emerge 1979 with a relatively new roster of artists and, in the words of chairman and managing director Derek Nicol, an international approach to the music industry.

If 1978 was a mapping out operation for the Mountain group of companies, then this is the year that will see positive inroads being made into the general record market.

Mountain first saw the light of day back in 1971 when it was set up as a management company for Scottish rock band Nazareth, with the intention of building up the career of the group. Nicol and his colleagues also became involved with the fortunes of the Sensational Alex Harvey Band and Baker Gurvitz Army.

## Switch made

Three years ago, the decision was made to launch the Mountain label. Previously Nazareth had recorded for B&C Records and Harvey for Vertigo. The new Mountain label was licensed to EMI in the UK and Phonogram International worldwide. Among its artists were Martyn Ford, the well-known pop arranger, Krazy Kat, Wales O'Regan, the Golden Fiddle Orchestra and Thingummyjig.

A little over 12 months ago a switch was made from EMI to Phonogram for UK licensing, while Mountain remained with Phonogram International — under a separate deal — worldwide. Since then, however, not too much has been heard from the company and only now has it re-emerged from its self-imposed shell.

Today, Mountain Records is back in the charts with Nazareth's *May The Sun Shine* single and album, *No Mean City*. In addition, it has signed Allan Love, the star of the West End rock musical *Tommy* to a management and recording contract and is looking after the fortunes of two relatively new bands, Marseille and Voyager.

## Staff change

Derek Nicol explains: "There have been various changes at Mountain. Some of our original roster of artists have gone and we have made new signings. In addition there have been staff changes but now we are back on an even keel again. Nineteen-seventy-eight was a mapping out operation for us, a time for everyone to sit back and assess the situation at Mountain. This year we intend to break Allan Love, Marseille and Voyager as important recording acts while obviously continuing to re-establish Nazareth on a worldwide basis."

Working under Nicol are a team of about eleven people. General manager of the Mountain group is Jim White, while David Bachelor

Edited by  
CHRIS WHITE

heads A and R as well as being involved in production. Heading up the publishing division, Panache, is Malcolm Forrester who has a staff of four. Panache also has a French office, run by Paul Banes and last year published no less than 10 top 10 hits in France including Boney M's *Rivers Of Babylon* and Gerry Rafferty's *Baker Street* and titles by Murray Head, Jimmy Cliff and The Motors.

In addition, Mountain has a New York office, started early last year, run by Bob Bonis.

Nicol continues: "I don't believe that Mountain should have any particular image. We are into building the careers of artists who are all very different from each



DEREK NICOL, chairman and managing director of the Mountain group of companies which includes Mountain Records, management and publishing.

other. We are always looking for new artists and product. I think that it is probably true to say that Mountain sticks with its acts a lot longer than a lot of other record companies do.

"We have always had an international approach to the music business and that is very important. Nazareth is obviously our biggest act and, apart from the UK success Nazareth are big throughout Europe, as well as such territories as Canada, the US, and now Japan, Australia and New Zealand. So far as Australasia is concerned, the band has not been there before, but there has been more than enough interest in the album to justify them going there and doing concerts and major promotions.

"Britain still remains an important market although the last year or so has been quiet, in fact, we



NAZARETH: SO far as Australasia is concerned the band has not been there before, but there has been more than enough interest in the album to justify them going there and doing concerts and major promotions.

didn't release any product at all. Nazareth has always kept a low profile in Britain while having tremendous success elsewhere in the world. The total record sales are around 8.5 million although a lot of people in the UK are totally unaware of Nazareth's success elsewhere.

## High hopes

"During 1978 we decided to take a careful look at Nazareth's career, in terms of where members are now and what they can do in the future. One fact was clear — we needed to increase the level of awareness in the group in Britain and that is why they recently did an 18-gig tour which culminated in a performance at Hammersmith Odeon. They will be doing a UK tour again at the end of the year, but before then there is the world tour including the US where they will be playing five-15,000 seater venues."

Nicol has high expectations for Allan Love who plays *Tommy* in the West End production.

"In actual fact we signed him long before the *Tommy* project came up. He has a tremendous future both as a singer and as a songwriter. At the moment, Allan is working in the studios with Bruce Welch, who is a very particular producer, and there should be a single soon. We're still looking round for material for an album. He's also contracted to the show for at least six to nine months and there is the original cast album

to be recorded. The interest in Allan Love is already there — we have simply been laying the foundations for the last few months."

Mountain has had Marseille for recording and management for almost a year now.

"I believe that there will be an enormous increase in interest in heavy metal music this year, and Marseille will be there in the middle," Nicol continues. "They are a very young group who have been touring consistently since they started. Quite recently they did college and university gigs with the Ian Gillan Band and after they record their album in April there's

another tour coming up with Judas Priest. There is a return to a working band situation and Marseille fit the bill."

## Progress

And so to Voyager: "They're a new group who we signed a few months ago. Paul French is the main writer and he fronts the band. With them it is a slow developing process and we've allowed them a lot of time just to let their music progress. Now they are working on a single with producer Gus Dudgeon followed by an album in spring."

## News in brief...



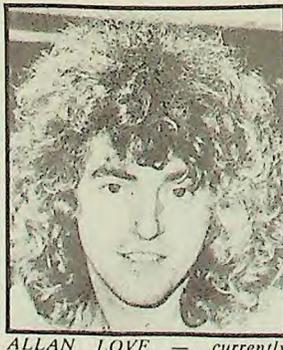
EPIC RECORDS has signed singer-songwriter Bruce Woolley whose first single, *Bobby Bad/You're The Circus*, has just been released. Dates and a possible tour are being lined up for Woolley and his band. Pictured at the signing, left to right, are: Muff Winwood, CBS UK A and R director; Frank Brunger, Epic product manager; Judd Lander, Epic label manager; Maurice Oberstein, chairman CBS UK; Bruce Woolley; Mike Hurst, Woolley's manager; David Betteridge, managing director CBS UK; and Johnny Black, press officer.

THE SECOND Tom Robinson Band album, *TRB Two*, is released by EMI this week and marks a new stage in the development of the band's career — a new line-up with keyboards man Ian Parker, the work of session drummer Preston Hayman, and the production of Todd Rundgren. The LP was recorded last November within a week and includes the new TRB single, *Bully For You*, backed with Our People, the song Robinson wrote for the recent ITV documentary series of the same name.

KATE BUSH is to tour the UK with a seven-piece band comprising Del Palmer on bass, Paddy Bush (mandolin and backing vocals), Brian Bath (lead and rhythm guitar), Alan Murphy (lead guitar), Kevin McNally (keyboards and saxophone), Ben Barson (keyboards) and Preston Hayman (drums). The tour will visit major cities and also includes three dates at the London Palladium on April 16, 17 and 18.



ONE OF Mountain's newer signings, Marseille, a five-piece band who recently completed a college and university tour with the Ian Gillan Band.



ALLAN LOVE — currently working in the studios with producer Bruce Welch.

# Angel Station

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**Manfred Mann's  
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Album BRON 516, Single BRO 68.



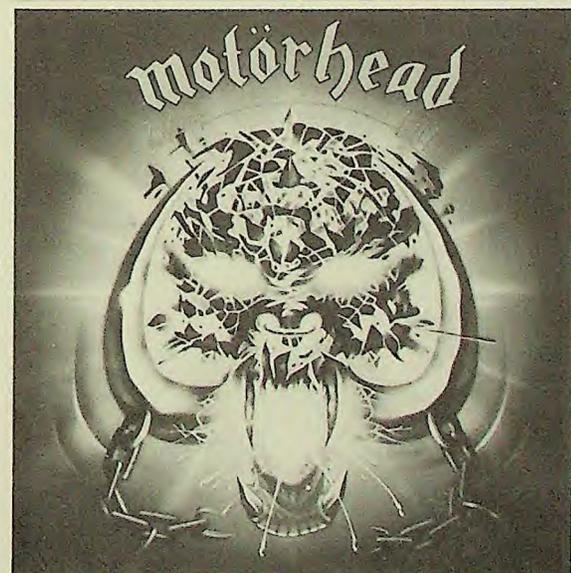
# OVER KILL

the new album from

# motörhead

Including the single  
**'OVER KILL'**

Album BRON 515, Single BRO 67.



Joe Egan



New Single  
**Back On  
The Road**

When Joe Egan and Gerry Rafferty went their separate ways three years ago it marked the end of a songwriting combination which had lasted through three bands—including Stealers' Wheel—and two massive hit records—'Stuck In The Middle With You' and 'Star'. Since then Joe has shunned the limelight spending all of his time holed up in a Kentish cottage watching the world go by. But now he's back with an exceptionally perceptive song that shows what we've all been missing in those three lean years.

"When I split with Gerry I must admit I was concerned about the future," reflects the 28-year-old Scot. "There was nobody there to lean on anymore. So I decided to take time out to have a re-think. It took a little longer than I thought". Joe has surrounded himself with the cream of session men and the result is, well, judge for yourself.

**JOE EGAN** Now part of the Ariola International Record Family

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# MUSIC WEEK

# ALBUMS CHART

# TOP 75

ALBUMS

## WEEK ENDING MARCH 10 1979

1	PARALLEL LINES	Chrysalis CDL 1192	35	EVEN NOW	Arista SPART 1047
2	SPIRITS HAVING FLOWN	RSO RSBG 001	36	FEEL NO FRET	RCA XL 13063
3	MANLOW MAGIC	Arista ARTV 2	37	JAMES GALWAY PLAYS SONGS FOR ANNIE	Red Seal RL 25163
4	ARMED FORCES	Radar RAD 14	38	THE BEST OF JASPER CARROTT	DJM DJF 20549
5	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard & Shadows	EMI 15	39	TUBULAR BELLS	Virgin V 2001
6	CEST CHIC	Atlantic K 50565	40	THE KICK INSIDE	EMI EMC 3223
7	LIVE (X CERT)	United Artists UAG 30224	41	SATURDAY NIGHT FEVER	RSO 2658 123
8	BLONDES HAVE MORE FUN	Riva RVL P 8	42	SOUND ON SOUND	Harvest SHSP 4095
9	NEW BOOTS AND PANTIES	Siff SEEZ 4	43	CLASSIC ROCK - THE SECOND MOVEMENT	K-Tel NE 1039
10	ACTION REPLAY	K-Tel NE 1040	44	JAZZ	EMI EMA 788
11	THE BEST OF EARTH WIND & FIRE VOL. 1	CBS 83284	45	20 OF ANOTHER KIND	Polydor POLS 1006
12	STRANGERS IN THE NIGHT	Chrysalis CJT 5	46	RUMOURS	Warner Brothers K 56344
13	OUT OF THE BLUE	Jet JETDP 400	47	NO MEAN CITY	Mountain TOPS 123
14	COLLECTION OF THEIR 20 GREATEST HITS	Epic EPC 10013	48	LION HEART	EMI EMA 787
15	BAT OUT OF HELL	Epic/Cleveland International EPC 82419	49	CLASSIC ROCK	K-Tel ONE 1009
16	DON'T WALK - BOOGIE	EMI EMTV 13	50	LIVE AND DANGEROUS	Verigo 6641 807
17	WINGS GREATEST	Parlophone PCTC 256	51	THE ALBUM	Epic EPC 86052
18			52	A SINGLE MAN	Rocker TRAIN 1
19			53	VALLEY OF THE DOLLS	Chrysalis CHR 1193
20			54	IMAGES	K-Tel NE 1033
21			55	EVITA	MCA MCG 3527
22			56	KILLING MACHINE	CBS 83135
23			57	TOTALLY HOT	EMI EMA 789
24			58	THE STRANGER	CBS 82311



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Cassette: ARTVC 2.

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FEATURING THE HIT SINGLE  
'THE LAST TIME I FELT LIKE THIS'  
WITH JANE OLIVOR. CBS 7091



also available on cassette.

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# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### RADIO ONE FEATURED FORTY

BLOW AWAY — George Harrison (Warner Brothers K 17237)  
 BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)  
 BODY HEAT — Alicia Bridges (Polydor POSP 38)  
 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)  
 GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)  
 GREEN LIGHT — Cliff Richard (EMI 2920)  
 HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)  
 HIGH SCHOOL HISTORY — Cindy Bullens (United Artists UP 36475)  
 HOLD THE LINE — Toto (CBS 6748)  
 HONEY I'M LOST — Dooleys (GTO GT 240)  
 I DON'T WANNA LOSE YOU, Candidate (RAK 289)  
 IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)  
 IN THE NAVY — Village People (Mercury 6007 209)  
 I WANT YOUR LOVE — Chic (Atlantic K 11245)  
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)  
 JUST WHAT I NEEDED — Cars K 12312)  
 KEEP ON DANCING — Gary's Gang (CBS 7109)  
 LET'S FLY AWAY — Voyage (GTO GT 245)  
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
 OLIVER'S ARMY — Elvis Costello (Radar ADA 31)  
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
 RUN RUDOLPH RUN — Keith Richards (Rollingstone RSR 102)  
 STOP YOUR SOBBING — The Pretenders (Real ARE 6)  
 STRANGEWAY — Firefall (Atlantic K 11218)  
 THE BRISTOL STOMP — The Late Show (Decca F 13822)  
 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)  
 WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)  
 WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K 17314)  
 YOU ANGEL YOU — Manfred Mann's Earthband (Bronze BRO 68)

### RECORDS OF THE WEEK

Dave Lee Travis: I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)  
 Simon Bates: LET'S FLY AWAY, Voyage (GTO GT 245)  
 Paul Burnett: EVERYBODY'S HAPPY NOWADAYS — Buzzcocks (United Artists UP 36499)  
 Mike Read: IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)  
 Kid Jensen: EVERYTHING IS GREAT — Inner Circle (Island WIP 6472)

## Radio 2

### ALBUM OF THE WEEK

21 HIT SINGLES — Shirley Bassey (EMI EMTC 105)

## Radio Luxembourg

### "A" LIST

CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)  
 KEEP ON DANCING — Gary's Gang (CBS 7109)  
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
 TRAGEDY — Bee Gees (RSO 27)  
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)  
 CONTACT — Edwin Starr (20th Century BTC 2396)  
 GET DOWN — Gene Chandler (20th Century BTC 1040)  
 HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)  
 LIVING IT UP — Bell and James (A&M AMS 12012)  
 WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K 17314)

### POWER PLAY

LET'S FLY AWAY — Voyage (GTO GT 245)

### STAR PLAYS

SHAKE YOUR BODY — Jacksons (Epic EPC 7181)  
 I WANT YOUR LOVE — Chic (Atlantic K 11245)  
 CLOG DANCE — Violinski (Jet 136)

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

TRASH — Roxy Music (Polydor POSP 32)  
 JUST WHAT I NEEDED — Cars (Elektra K 12312)

## TOP ADD ONS

- 1 = NO TELL LOVER — Chicago (CBS 7050) RC, M, H, F, V, U.
- 1 = WARM FEELING — Lindisfarne (Mercury 6007 205) CR, C, TV, O, Md, Scot
- 1 = LET'S FLY AWAY — Voyage (GTO GT 245) R1, RL, C, RC, T, B.
- 4 WHAT'S A NICE GUY LIKE ME (DOING IN A PLACE LIKE THIS?) Paul Evans (Spring POSP 39) D, F, TV, O, Ms.
- 5 = KEEP ON DANCING — Gary's Gang (CBS 7109) R1, CR, D, T
- 5 = GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307) R1, CR, D, T.
- 5 = CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147) R1, RL, BR, Wales
- 5 = CLOG DANCE — Violinski (Jet 136) R1, RL, M, Scot.
- 5 = PAINTER MAN — Boney M (Atlantic/Hansa K 11255) R1, RL, B, Scot.
- 5 = I COULD'VE BEEN A SAILOR — Peter Allen (A&M AMS 7419) R1, CR, Md, U

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

FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
 PAINTER MAN — Boney M (Atlantic K 11255)  
 RIKKI DON'T LOSE THAT NUMBER — Steely Dan (ABC 4241)  
 IMPERIAL WIZARD — David Essex (Mercury 6007 202)  
 WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)  
 BRISTOL STOMP — Late Show (Decca F 13822)  
 LET'S FLY AWAY — Voyage (GTO GT 245)

## BRMB

BIRMINGHAM

### ADD ONS

CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)  
 KEEP ON DANCING — Gary's Gang (CBS 7109)  
 TRASH — Roxy Music (Polydor POSP 32)  
 IMPERIAL WIZARD — David Essex (Mercury 6007 202)  
 FIFTY FOUR — Sea Level (Polydor POSP 28)  
 AT MIDNIGHT — T Connection (TKR 7517)  
 JUST A GIGOLO — Village People (DJM DJS 10899)  
 DON'T IT MAKE IT BETTER — Bill Withers (CBS 7052)  
 YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)  
 LIFE IS A SONG WORTH SINGING — Teddy Pendergrass (Philadelphia PIR 7151)  
 MIDNITE CHILD — Roger Chapman (Philadelphia PIR 7151)  
 SOMETHING TO LIVE FOR — Hollies (Polydor POSP 35)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blyth: BEST OF THE WOMAN IN ME — Grace Kennedy (DJM DJS 10891)  
 Phil Easton: SUNDAY PAPERS — Joe Jackson (A&M AMS 7413)  
 Johnny Jason: OVERNIGHT SENSATION — Raspberries (Capitol CL 16066)  
 Dave Eastwood: SOMETHING TO LIVE FOR — Hollies (Polydor POSP 35)  
 Norman Thomas: DON'T IT MAKE IT BETTER — Bill Withers (CBS 7052)  
 Billy Butler: LOVER GOODBYE — Tanya Tucker (MCA 408)

### ADD ONS

FIRE — Pointer Sisters (Planet K 12239)  
 NO TELL LOVER — Chicago (CBS 7050)  
 WHO LISTENS TO THE RADIO — Sports (Staff AUS 1)  
 WE'LL MAKE THE SAME MISTAKES — Goldie (Bronze BRO 71)  
 TAKE GOOD CARE/WHAT A GIRL — Paul Jabara (Casablanca CAN 145)  
 LET'S FLY AWAY — Voyage (GTO GT 245)

## Capital Radio

LONDON

### CLIMBERS

I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)  
 CUBA — Gibson Brothers (Island WIP 6483)  
 GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)  
 OVERNIGHT SENSATION — The Raspberries (Capitol CL 16066)  
 IN THE NAVY — Village People (Mercury 6007 209)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: THE LAST TIME I FELT LIKE THIS — Johnny Mathis/Jane Oliver (CBS 7091)  
 Richard Park: NUMBER ONE IN HEAVEN — Sparks (Virgin VS 24412)  
 Dougie Donnelly: WARM FEELING — Lindisfarne (Mercury 6007 205)  
 Jeff Cooper: IMPERIAL WIZARD — David Essex (Mercury 6007 202)  
 Bill Smith: DANCIN' Grey and Hanks (RCA PB 1458)  
 Tim Stevens: STRAIGHT TO THE BANK — Bill Summers and Summers Heat (Prestige PRS 101)  
 Dave Jamieson: IN A RUT — The Ruts (RUT 1)

### CURRENT CHOICE

IN THE NAVY — Village People (Mercury 6007 209)

### ADD ONS

GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)  
 READY TO TAKE A CHANCE AGAIN — Barry Manilow (Arista ARIST 242)  
 LET'S FLY AWAY — Voyage (GTO GT 245)  
 RUN RUDOLPH RUN — Keith Richards (Rolling Stone RSR 102)  
 THERE BUT FOR THE GRACE OF GOD GO I — Machine (RCA PB 1456)  
 CHASE — Giorgio Moroder (Casablanca CAN 144)  
 LIVIN IT UP (FRIDAY NIGHT) Bell and James (A&M AMS 7424)  
 YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: ONE RULE FOR YOU — After The Dark (CBS 7025)  
 Trevor Campbell: WHAT'S A NICE GUY LIKE ME — Paul Evans (Spring POSP 39)  
 Candy Devine: DON'T IT MAKE IT BETTER — Bill Withers (CBS 7052)  
 Michael Henderson: THIS YEAR — Curtis Mayfield (RSO 28)  
 Eddie West: GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)  
 Lynda Jayne: TURN THE CORNER SINGING — Catherine Howe (Ariola ARO 152)

### ADD ONS

HIGH SCHOOL HISTORY — Cindy Bullens (United Artists UP 36475)  
 PROTECTION — Graham Parker and The Rumour (Vertigo 6059 219)  
 TRASH — Roxy Music (Polydor POSP 32)  
 ENGLISH CIVIL WAR — Clash (CBS 7082)  
 MUSIC BOW DANCER — Frank Mills (Polydor 2121 370)  
 SULTANS OF SWING — Dire Straits (Vertigo 6059 206)  
 GREEN LIGHT — Cliff Richard (EMI 2920)  
 THE SHAPE I'M IN — Meal Ticket (Logo GO 342)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: NO TELL LOVER — Chicago (CBS 7050)  
 Steve Hamilton: WHAT'S A NICE GUY LIKE ME — Paul Evans (Polydor POSP 39)  
 Bill Torrence: GAMES PEOPLE PLAY — Liverpool Express (Atlantic K 17341)  
 Brian Ford: NUMBER ONE IN HEAVEN — Sparks (Virgin VS 24412)  
 Jay Crawford: HANG IT UP — Patrice Rushen (Atlantic K 12336)

### ADD ONS

ROCK 'N' ROLL FANTASY — Bad Company (Swan Song SSK 19416)  
 BODY HEAT — Alicia Bridges (Polydor POSP 38)  
 VOICES — Cheap Trick (Epic EPC 7144)  
 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
 STOP YOUR SOBBING — Pretenders (Real ARE 6)  
 INTO THE VALLEY — Skids (Virgin VS 241)

# MUSIC WEEK

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

An electrifying single  
7" and 12" version  
racing up the charts!

12" single 7N146147, 7" single 7N46147

Produced by Ken Gold for TONY HALL PRODUCTIONS



**NOW A HOT NEW  
ALBUM AS  
WELL!**

**ELKIE  
BROOKS**

New Single  
"THE RUNAWAY"  
Available Soon

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**Lovers**

# TOP 75

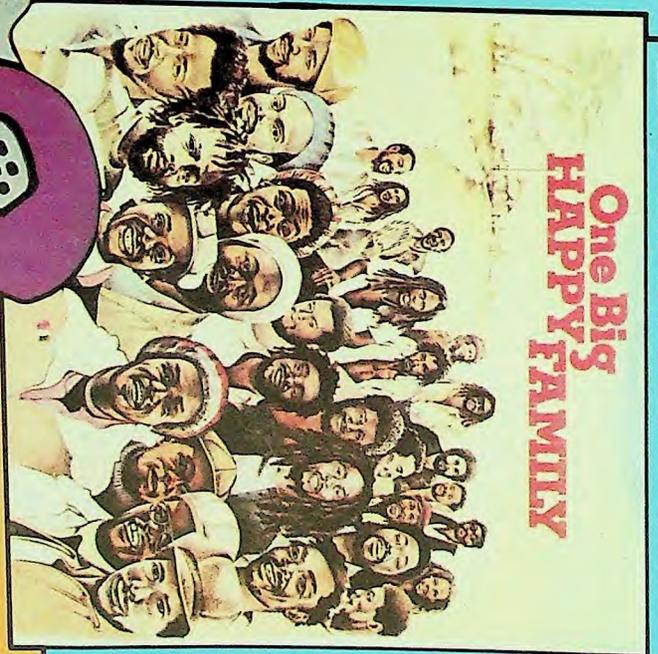
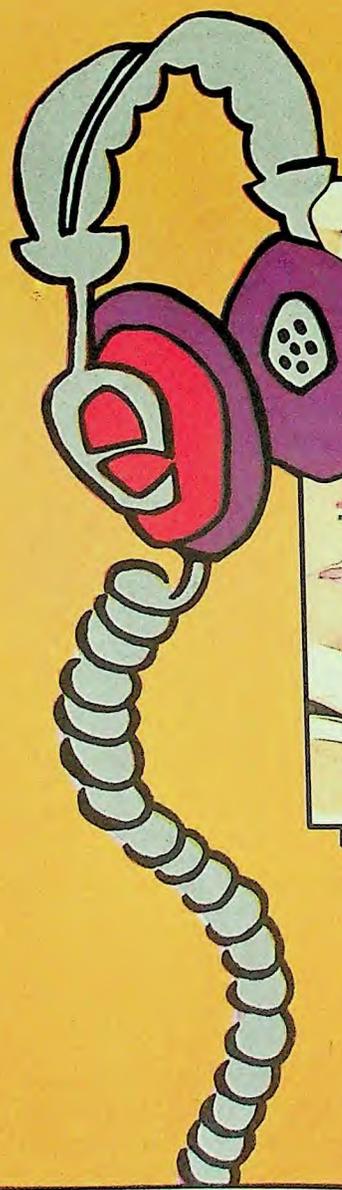
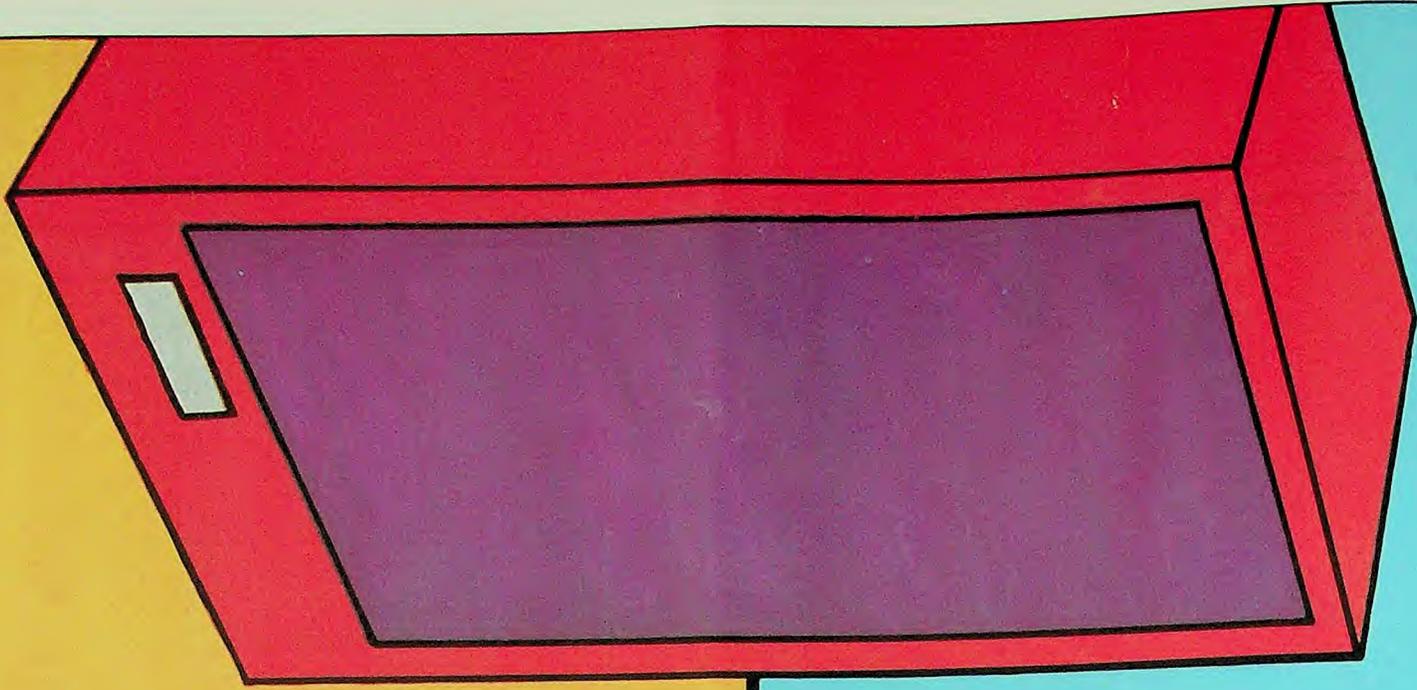
SINGLES

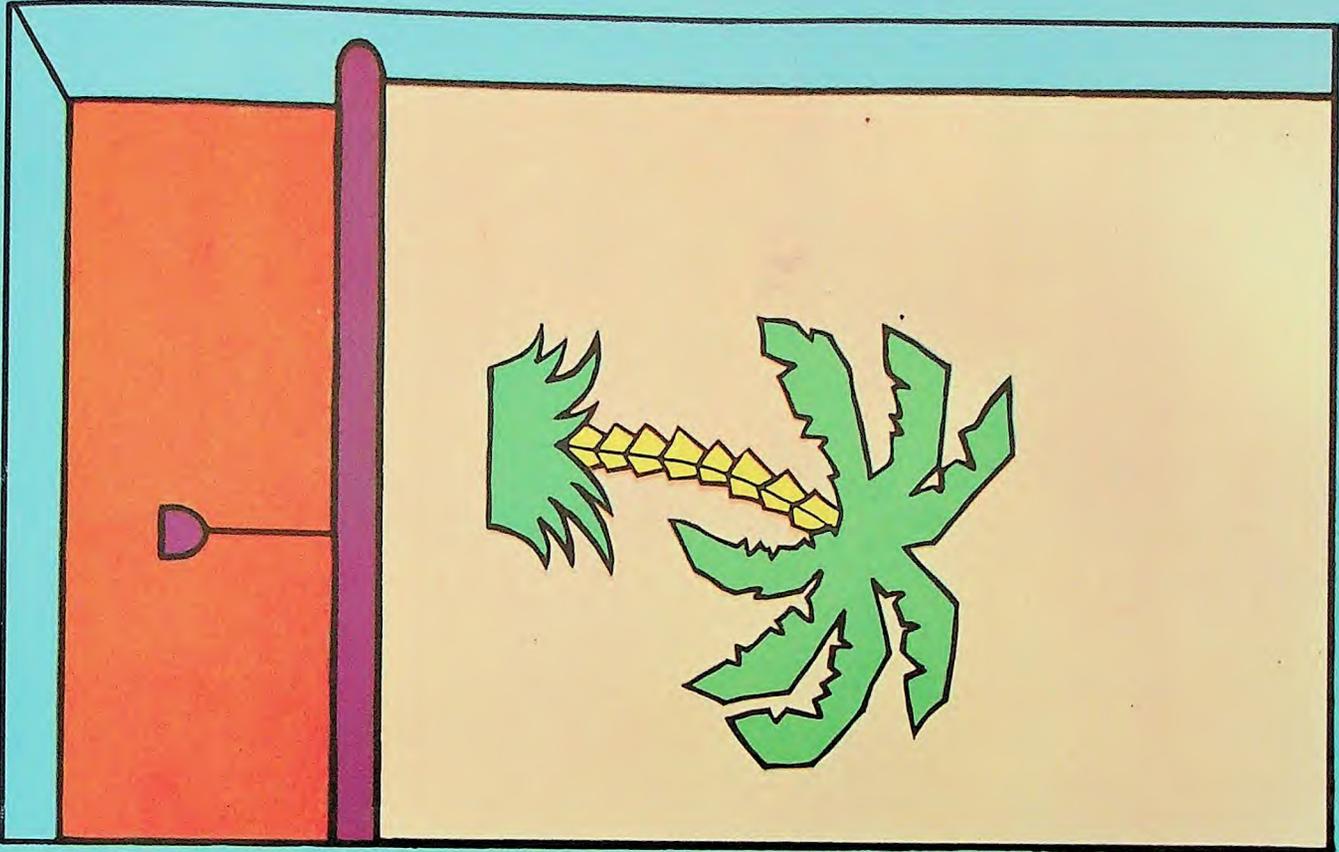
WEEK ENDING MARCH 10 1979

1	TRAGEDY Bee Gees	•	RSO 27
2	OLIVER'S ARMY Elvis Costello & The Attractions	•	Radar ADA 31
3	I WILL SURVIVE Gloria Gaynor	•	Polydor 2095 097
4	LUCKY NUMBER Lene Lovich	•	Stiff BUY 42
5	CAN YOU FEEL THE FORCE? Real Thing		Pye 7N 46147
6	HEART OF GLASS Blondie	•	Chrysalis CHS 2275
7	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols	•	Virgin VS 240
8	CONTACT Edwin Starr		20th Century BTC 2396
9	CHIQUITITA Abba	•	Epic EPC 7030
10	PAINTER MAN Boney M		Atlantic/Hansa K11255
11	GET DOWN Gene Chandler		20th Century BTC 1040
12	GET IT Darts		Magnet MAG 140
13	INTO THE VALLEY Skids		Virgin VS 241
14	KEEP ON DANCING Gary's Gang		CBS 7109
15	I WANT YOUR LOVE Chic		Atlantic LV 16
16	SOUND OF THE SUBURBS Members		Virgin VS 242
17	I WAS MADE FOR DANCIN' Leif Garrett	•	Scotti Brothers/Atlantic K 11202
18	WOMAN IN LOVE		

35	HOLD THE LINE Toto		CBS 6784
36	JUST WHAT I NEEDED Cars		Elektra K 12312
37	STOP YOUR SOBBING Pretenders		Real ARE 6
38	DON'T CRY FOR ME ARGENTINA Shadows	•	EMI 2890
39	SHAKE YOUR GROOVE THING Peaches & Herb		Polydor 2066 992
40	TRASH Roxy Music		Polydor POSP 32
41	TURN THE MUSIC UP Players Association		Vanguard VS 5011
42	WEEKEND Mick Jackson		Atlantic K 11224
43	KING ROCKER Generation X		Chrysalis CHS 2261
44	EVERYBODY'S HAPPY NOWADAYS Buzzcocks		United Artists UP 36499
45	SULTANS OF SWING Dire Straits		Vertigo 6059 206
46	EVERYTHING IS GREAT Inner Circle		Island WIP 6472
47	BRISTOL STOMP Late Show		Decca F 13822
48	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads	•	Stiff BUY 38
49	AMERICAN GENERATION Ritchie Family		Mercury 6007 199
50	BRIGHT EYES Art Garfunkel		CBS 6947
51	GIMMIX PLAY LOUD John Cooper Clark		Epic EPC 7009
52	MY LIFE Billy Joel	•	CBS 6821
53	AT MIDNIGHT T-Connection		TK TKR 7517
54	BLUE MORNING BLUE DAY Foreigner		Atlantic K 11236
55	DISCO NIGHTS (ROCK FREAK) G.O.		Arista ARIST 245
56	BOOGIE TOWN F.L.B.		Fantasy FTC 168
57	CUBA Gibson Brothers		Island WIP 6483
58	KEEP REACHING OUT FOR LOVE Liner		Atlantic K 11235

**One  
Big  
Happy  
Family**







## ONE BIG HAPPY FAMILY

Island's first big album of 1979 is a real bargain. It's called 'One Big Happy Family' and we've included eight classic tracks featuring only the finest Jamaican music. And all for a mere £2.85. Why do we do it? Easy. If you got it, flaunt it.

### ROOTS MAN REGGAE

ZAP POW

Taken from the band's new album, 'Zap-Pow,' this track typifies the sheer power and intensity of the group's music. Zap-Pow feature Jamaica's tightest horn section (with guys like Glen Da Costa, whose sax playing has graced many of JA's finest albums) together with a driving, roots rhythm team and the superb vocal talents of Beres Hammond.

### ONE COLD VIBE (COULDN'T STOP DIS YA BOOGIE)

THIRD WORLD

One of the killer tracks from Third World's brilliant 'Journey To Addis' album. And also one of the standout numbers from the band's stage show - a Third World classic. 'One Cold Vibe,' of course, was also the B-side of the 12-inch 'Now That We Found Love,' and original pressings of that single are now fetching upwards of £30.

### ONE BIG HAPPY FAMILY

INNER CIRCLE

These boys are going to be big - in more ways than one. The three front guys, Roger and Ian Lewis and Jacob Miller, make Meatloaf seem like a candidate for Oxfam. More important, however, is the band's music; Inner Circle are Jamaica's most versatile band, combining rock, funk and reggae and coming up with a wholly original style.

### EXODUS

BOB MARLEY & THE WAILERS

You will, of course, know all about this song. It was a massive hit for Bob Marley back in 1977; this version is taken from the band's live double-album, 'Babylon By Bus,' recorded during the Wailers' world tour last summer. This was originally released as a 12-inch limited edition (2000 copies) single in the autumn.

Inner Circle make their British debut on the Average White Band tour in February be sure not to miss out on one of the great musical experiences of the year. In the meantime, check out 'One Big Happy Family,' a natural airplay cut; and it won't be featured on the band's debut album for Island, which is released in March. Inner Circle are Jamaica's next major band, that we promise.

Well, that's it. The first big album of 1979. Fantastic music, extraordinary value and superb packaging. It's loaded with airplay potential - Third World, Bob Marley, Toots - and, at £2.85, we're almost giving it away.  
Album IRSP 1 Also available on Cassette

### JAH IS NO SECRET

IJAHMAN

This track is a pure celebration of Rastafari, devotional music which, despite its Rasta theme, is universal in appeal. Ijahman's evocative vocals, coupled with a beautifully understated musical arrangement, make this one of the highlights from the 'Haile I Hymn' album, which received much critical acclaim last year.

### NO DIFFERENCE HERE

TOOTS

A brilliant track taken from Toots' forthcoming album, provisionally titled 'Pass The Pipe', Toots, of course, should need no introduction: a legendary figure in Jamaican music and one of the great reggae innovators. Toots & The Maytals' new single, 'Famine', is already getting incredible airplay and looks a real candidate for chart success.

### SOCIAL LIVING

BURNING SPEAR

Originally available as a 12-inch disco-mix on Island's IPR series, this track won incredible critical applause when it was released - indeed, it jumped straight to number two in the reggae charts during the first week it was available. Essential Burning Spear.

### MACKA SPLAFF

STEEL PULSE

A real collectors' item. This is a live version of one of the standout tracks from Steel Pulse's 'Handsworth Revolution' album. And, if you've seen Steel Pulse on stage, you'll know just how powerful this song can be; a brilliant track which captures the full intensity of Steel Pulse. And it's available only on 'One Big Happy Family.'



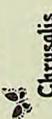
ISLAND

Manufactured and distributed by EMI Records Limited



Saturday Night Beneath  
The Plastic Palm Trees

THE FIRST SINGLE FROM THE WINNERS OF THE SUN NEWS PAPER  
& RADIO ONE BAND OF HOPE & GLORY CONTEST  
CHS 2288



L O V E · T H E · M U S I C

*Freeway*

If you love music, you'll love  
the single "I LOVE THE MUSIC."  
The first single from FREEWAY.

**DECCA**

Cat. no. F13824

18	9	WOMAN IN LOVE Three Degrees	•	Ariola ARO 141	59	NEW	RIKKI DON'T LOSE THAT NUMBER Steely Dan	ABC 4241
19	33	YOU BET YOUR LOVE Herbie Hancock		CBS 7010	60		SING SING Gaz	Salsoul SSOL 116
20	13	AIN'T LOVE A BITCH Rod Stewart	•	Riva 18	61	42	CAR 67 Driver 67	Logo GO 336
21	17	BAD OUT OF HELL Meat Loaf		Epic EPC 7018	62	59	FURNITURE MUSIC Bill Nelson's Red Noise	Harvest HAR 5176
22	28	DON'T STOP ME NOW Queen		EMI 2910	63	NEW	OVERKILL Motorhead	Bronze BRO 67
23	16	TAKE ON THE WORLD Judas Priest		CBS 6915	64	47	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt	Elektra K 12331
24	15	MILK AND ALCOHOL Dr. Feelgood	•	United Artists UP 36468	65	62	B.Y.O.F. Fantastic Four	Atlantic LV 14
25	46	WAITING FOR AN ALIBI Thin Lizzy		Vertigo LIZZY 3	66	75	SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) Leyton Buzzards	Chrysalis CHS 2288
26	36	MONEY IN MY POCKET Dennis Brown		Atlantic LV 5	67	69	POPS, WE LOVE YOU Ross/Gaye/Smolkey Robinson/Wonder	Motown TMG 1136
27	32	HONEY I'M LOST Dooleys		GTO GT 242	68	NEW	BLOW AWAY George Harrison	Warner Brothers K 17327
28	39	ENGLISH CIVIL WAR Clash		CBS 7082	69	30	YOU NEEDED ME Anne Murray	Capitol CL 16011
29	40	CLOG DANCE Violinski		Jet 136	70	52	COOL MEDITATION Third World	Island WIP 6469
30	22	MAY THE SUN SHINE Nazareth		Mountain MAZ 003	71	53	YMCA Village People	Mercury 6007 192
31	37	WHAT A FOOL BELIEVES Doobie Brothers		Warner Brothers K 17314	72	63	FIFTY-FOUR Sea Level	Capricorn POSP 28
32	55	IMPERIAL WIZARD David Essex		Mercury 6007 202	73	54	DESTINY Jacksons	Epic EPC 6983
33	60	FOREVER IN BLUE JEANS Neil Diamond		CBS 7047	74	44	(OUR LOVE) DON'T THROW IT ALL AWAY Andy Gibb	RSO 26
34	35	HEAVEN KNOWS Donna Summer		Casablanca CAN 141	75	51	WE'VE GOT TONITE Bob Seger	Capitol CL 16028

• MILLION (PLATINUM) • 1/2 MILLION (GOLD) • 1/4 MILLION (SILVER)

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

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# ART GARFUNKEL

new single 'Bright Eyes'



6947  
Records

# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: IN THE NAVY — Village People (Mercury 6007 209)  
Roger Moffat: NO TELL LOVER — Chicago (CBS 7050)  
Johnny Moran: RUN RUDOLPH RUN — Keith Richards (Rollingstone RSR 102)  
Colin Slade: WHO LISTENS TO THE RADIO — The Sports (Stiff AUS 1)  
Ray Stewart: NADINE — Waylon Jennings (RCA PB 9367)  
Bill Crozier: YOUNG AND RUSSIAN — The Korgis (Rialto TREB 101)  
Martin Kelner: AIN'T NO SUNSHINE — Jimmy Lindsay (Gemtoby GEMS 1)  
Maggie Mash: FOLLOW THE WIND — John Jolliffe (Rocket XPRES 9)

### ADDS ON

GREEN LIGHT — Cliff Richard (EMI 2920)  
DISCO NIGHT — GQ (Arista ARIST 245)

## Metro Radio

NEWCASTLE

### ADDS ON

TOTALLY HOT — Olivia Newton Hohn (EMI 2923)  
IN MY LIFE — Phoebe Snow (CBS 7175)  
BLUE BLUE NIGHTS — Mark Ashton (Ariola ARO 151)  
NO TELL LOVER — Chicago (CBS 7050)  
HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)  
RIKKI DON'T LOSE THAT NUMBER — Steely Dan (ABC 4241)  
GREEN LIGHT — Cliff Richard (EMI 2920)  
HOLD THE LINE — Toto (CBS 6784)  
CLOG DANCE — Violinski (Jet 136)  
LUCKY STAR — Odyssey (RCA PB 1444)

## Radio Orwell

IPSWICH

### HIT PICKS

Anthea Clarke: DON'T IT MAKE IT BETTER — Bill Withers (CBS 7052)  
Keith Rogers: SOMETHING ELSE — Sex Pistols (Virgin VS 240)  
Greg Bance: PROTECTION — Graham Parker and The Rumour (Vertigo 6069 219)  
Bernard Mulhern: WARM FEELING — Lindisfarne (Mercury 6007 205)  
Tony Valence: THINGS WILL BE BETTER — Tito Simon (Pearl)  
Tony Gillham: LIFE IS A DANCE — Chaka Khan (Warner Brothers K 17320)  
Nigel Rennie: WHAT'S A NICE GUY LIKE ME — Paul Evans (Spring POSP 39)  
Patrick Eade: ROCK 'N' ROLL FANTASY — Bad Company (Swan Song SSK 19416)

## Radio Tees

TEESIDE

### ADDS ON

IDON'T WANNA LOSE YOU — Candidate (RAK 289)  
TURN THE CORNER SINGING — Catherine Howe (Ariola ARO 152)  
MONEY IN MY POCKET — Dennis Brown (Lightning LIG 554)  
JUST A GIGOLO — Village People (DJM DJS 10889)  
MY MAN IS A SWEET MAN — Millie Jackson (Spring POSP 29)  
LIVIN IT UP — Bell and James (A&M AMS 7424)  
IN MY LIFE — Phoebe Snow (CBS 7175)  
JET SET — Nightshift (Zoom ZUM 9)  
SOMETHING TO LIVE FOR — Hollies (Polydor POSP 35)  
GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)

## Radio 210

THAMES VALLEY

### ADDS ON

JUST A GIGOLO — Village People (DJM DJS 10899)  
FIRE — Pointer Sisters (Planet K 12339)  
WHAT'S A NICE GUY LIKE ME — Paul Evans (Spring POSP 39)  
WARM FEELING — Lindisfarne (Mercury 6007 205)  
GREEN LIGHT — Cliff Richard (EMI 2920)  
RUN RUDOLPH RUN — Keith Richards (Rollingstone RSR 102)  
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)  
STRANGERS IN TOWN — Blue (Rocket)  
WANNA FALL IN LOVE — White Plains (Creole PV 19)

## Radio Victory

PORTSMOUTH

### ADDS ON

ONE RULE FOR YOU — After The Dark (CBS 7025)  
NO TELL LOVER — Chicago (CBS 7050)  
POWER AND THE GLORY — Eddie and The Hot Rods (Island WIP 6474)  
HOT NUMBERS — Foxy (TK TKR 7532)  
DISCO NIGHTS — GQ (Arista ARIST 245)  
KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)  
READY TO TAKE A CHANCE AGAIN — Barry Manilow (Arista ARIST 242)  
IN MY LIFE — Phoebe Snow (CBS 7175)  
GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)

## BBC Blackburn

### HIT PICKS

Jude Bunker: CRAZY LOVE — Poco (ABC 42401)  
Nigel Dyson: BODY HEAT — Alicia Bridges (Polydor POSP 38)  
Kath Dutton: YOU ANGEL YOU — Manfred Mann's Earthband (Bronze BRO 68)  
Phil Scott: THIS YEAR — Curtis Mayfield (RSO 28)  
Gerald Jackson: BLUE MORNING BLUE DAY — Foreigner (Blue Sky 11236)  
Ken Snowdon: AIN'T NO SUNSHINE — Jimmy Lindsay (Gemtoby GEMS 1)  
Mark Hurrell: OVERNIGHT SENSATION — Raspberries (Capitol CL 16066)  
Pat Gibson: KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)

## BBC Medway

### PRESENTER PICKS

Brian Faulkner: ONE FADED PHOTOGRAPH — Poacher (RK 1016)  
Son Durbridge: THERE'S A TIME — Nana Mouskouri (Philips 6176 002)  
John Thurston: I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)  
Mike Brill: FEAR OF THE DARK — Gordon Giltrap Band (Electric WOT 29)  
Dave Brown: HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)  
Ian Pearson: TURN THE CORNER SINGING — Catherine Howe (Ariola ARO 152)

### ADDS ON

WARM FEELING — Lindisfarne (Mercury 6007 205)  
ONE FADED PHOTOGRAPH — Poacher (RK 1016)  
HAWAIIAN COWBOY — Bowles Brothers Band (Decca F 13823)  
TURN THE CORNER SINGING — Catherine Howe (Ariola ARO 152)  
THE GAMBLER — Kenny Rogers (United Artists UP 36490)  
THERE'S A TIME — Nana Mouskouri (Philips 6176 002)  
I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)  
WHEN THEY PULL THE STRINGS — Romeo (Chrysalis CHS 2301)  
MISTY SUNSET — Johnny Pearson (Rampage RAM 39)  
I'VE DANCED WITH A MAN — Jenny Wren (RK 1017)

## BBC Merseyside

Dave Porter: DON'T IT MAKE IT BETTER — Bill Withers (CBS 7052)  
Alan Jackson: WHAT'S A NICE GUY LIKE ME — Paul Evans (Spring POSP 39)  
Chris Jones: THIS YEAR — Curtis Mayfield (RSO 28)

## Radio Wales

Richard Rees: LIFE IS A DANCE — Chaka Khan (Warner Brothers K 17320)  
Dan Damon: TIME TRAVELLER, Aviator (Harvest HAR 5180)

### ADDS ON

TRAGEDY — Bee Gees (RSO 27)  
OLIVER'S ARMY — Elvis Costello (Radar ADA 31)  
I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)  
HEART OF GLASS — Blondie (Chrysalis CHS CHS 2275)  
AIN'T LOVE A BITCH — Rod Stewart (Riva 18)  
WOMAN IN LOVE — Three Degrees (Ariola ARO 141)  
CHIQUITITA — Abba (Epic EPC 7030)  
DON'T CRY FOR ME ARGENTINA — Shadows (EMI 2890)  
CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)  
I WAS MADE FOR DANCING — Leif Garrett (Atlantic K 11202)

## BBC Scotland

### HIT PICKS

Jimmy Mack: SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)  
Tom Ferrie: WARM FEELING — Lindisfarne (Mercury 6007 205)  
Nightbeat: GAMES PEOPLE PLAY — Lex (Warner Brothers K 17341)  
Rhythm & News: READY TO TAKE A CHANCE AGAIN — Barry Manilow (Arista ARIST 242)

### ADDS ON

KEEP ON DANCING — Gary's Gang (CBS 7109)  
PAINTER MAN — Boney M (Atlantic K 11255)  
HOLD THE LINE — Toto (CBS 6784)  
WHAT A FOOL BELIEVES — Doobie Brothers (Warner Brothers K17314)  
CLOG DANCE — Violinski (Jet 136)

## BBC Ulster

### ADDS ON

GAMES PEOPLE PLAY — Lex (Warner Brothers K 17341)  
CASABLANCA — Geraldine (Coma CUT 002)  
KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)  
SURRENDER TO ME — McGuinn Clark and Hillman (Capitol CL 16065)  
I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)  
NO TELL LOVER — Chicago (CBS 7050)

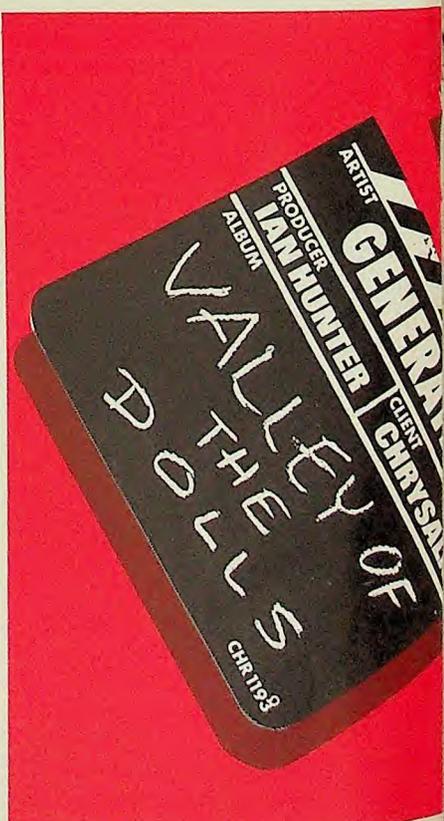
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**BLACK SABBATH**  
are happy to announce that  
they have appointed  
Don Arden  
their personal and business manager.

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**Black Sabbath**

18	11	Jean Michel Jarre	•	Polydor	POLD 5007
19	19	THE INCREDIBLE SHRINKING DICKIES Dickies		A&M	AMLE 64742
20	<b>NEW</b>	THE GREAT ROCK 'N' ROLL SWINDLE Sex Pistols		Virgin	VD 2510
21	25	52ND STREET Billy Joel	□	CBS	83181
22	16	WAR OF THE WORLDS Jeff Wayne's Musical Version	⊕	CBS	96000/WOW 100
23	20	20 GOLDEN GREATS Neil Diamond	⊕	MCA	EMTV 14
24	8	MARTY ROBBINS COLLECTION Marty Robbins	□	Lotus	WH 5009
25	27	NIGHTFLIGHT TO VENUS Boney M	⊕	Atlantic/Hansa	K 50498
26	47 =	DIRE STRAITS Dire Straits	□	Vertigo	9102 021
27	14	INFLAMMABLE MATERIAL Siff Little Fingers		Rough Trade	ROUGH 1
28	23	GREASE Original Soundtrack	⊕	RSD	RSD 2001
29	36	AT THE BUDDOKAN Cheap Trick		Epic	EPC 86083
30	24	YOU DON'T BRING ME FLOWERS Neil Diamond	•	CBS	86077
31	30	PLASTIC LETTERS Blondie	•	Chrysalis	CHR 1166
32	35	FORCE MAJEURE Tangierne Dream		Virgin	V 2111
33	61	FEET'S DON'T FAIL ME NOW Herbie Hancock		CBS	83491
34	58	NEW DIMENSIONS Three Degrees		Arivola	ARLH 5012
59	41	BOOMTOWN RATS Boomtown Rats	•	Ensign	ENVY 3
60	31	CRUISIN' Village People		Mercury	9109 614
61	44	SINGLES 1974-78 Carpenters	⊕	A&M	AMLT 19748
62	66	GREATEST HITS Steely Dan		ABC	ABCD 616
63	40	GREATEST HITS Showaddywaddy	⊕	Arista	ARTV 1
64	-	A NEW WORLD RECORD Electric Light Orchestra	⊕	Jet	JETLP 200
65	<b>NEW</b>	SHEIK YERBOUTI Frank Zappa		CBS	88339
66	54	LIVE HERALD Steve Hillage		Virgin	VGD 3502
67	57	GREATEST HITS Commodores	•	Motown	STML 12100
67	65	GERM FREE ADOLESCENTS X Ray Spex	□	EMI INT.	INS 3023
69	-	NIGHT GALLERY Barron Knights	•	Epic	EPC 83221
70	49	INCANTATIONS Mike Oldfield	⊕	Virgin	VDT 101
71	<b>NEW</b>	CARS Cars		Elektra	K 52088
72	-	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC		Atlantic	K 50532
73	-	PUBLIC IMAGE Public Image Ltd.		Virgin	V 2114
74	-	INNER SECRETS Santana	•	CBS	86075
75	-	BLONDIE Blondie		Chrysalis	CHR 1165



TITO SIMON is back hot on the scene with his brand new single 'Things Will Be Better' (PFU 8000) and album 'When The Heat Is On' (PFULP 8501) on the PEARL record label, so get it while it's hot! Order NOW from any of the following distributors: PYE RECORDS LTD., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344. SPARTAN 37, London Road, Wembley, Middx. Telephone 01-903 4753/6. JETSTAR: 01-961 4422

*George Benson*

INSIDE GEORGE BENSON IS A 'LOVE BALLAD'

THE NEW SINGLE (K17333) FROM THE NEW ALBUM 'LIVIN' INSIDE YOUR LOVE' (K66085)

GEORGE BENSON Available on Warner Brothers Records and Tapes



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IN AMERICA

This exquisite platinum platter features 10 prime cuts, skilfully blended by master chefs using only the finest ingredients available.

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Album AMLK 63708 Cassette CKM 63708



## FEATURE

# RCA forms single sex promotions team

VARIOUS SHAPES and sizes of singles promotions forces have been formed, and later reorganised or disbanded, by the majority of companies in the past two years. The most distinctively shaped team so far, however, must be RCA's all-female singles promo force, which went on the road this week.

The legally-trained mind of divisional director, commercial marketing, Peter Bailey has an instant retort to any suggestion that RCA had recruited only women as a deliberate policy: after all, few would deny that it is an attractive and attention-grabbing idea. "Remember the Sex Discrimination Act," he counters, but adds that the way RCA went about its recruiting meant that the new reps would almost inevitably have been women — and anyway he is in favour of strong female representation in business at all levels.

The RCA team is also notable in that it is part-time; the idea is to tap a source of experienced sales staff who are kept from applying for full-time rep or promotion work because they have young children. The RCA ladies include a few with previous promotion experience in the record industry, but all have worked in the same field in one business or another. Each has a call cycle and journey plan that she must fulfill, but she can do so to a timetable which suits herself.

This plan offers RCA the promotion it wants, and obviously keeps what is anyway "a new, substantial investment for us" down to a minimum.

Bailey describes the new sales promo team as part of a planned line of development at RCA. "At the time I took over the marketing director's job we did not have much

By TERRI ANDERSON

in the way of a marketing department. We have been restructuring the company in stages. The first was getting in top people for marketing sales and promotion departments, and making a new appointment from within for the creative services department. Then we had to make the move into our new offices. The single sales promotion force is the third stage; we have been planning it and discussing its structure since last September — how to make it most effective."

The nine-strong team is working under Roger Semon, who will direct and co-ordinate their routine, and they will ultimately be controlled, like the sales force and the telephone sales department, by sales director John Howes.

The three area supervisors are based in Edinburgh, Manchester and London, and the ladies are spread across the country according to the demands of call cycles. These allow for regular singles promo calls on 400 of RCA's prime dealers — the proven best shifters of singles product. The cycles do not require long journeys; all are grouped in major conurbations, so the ladies can get round a large number of shops in a fairly short space of time. Bailey emphasises that, while the new reps will carry some stock, they

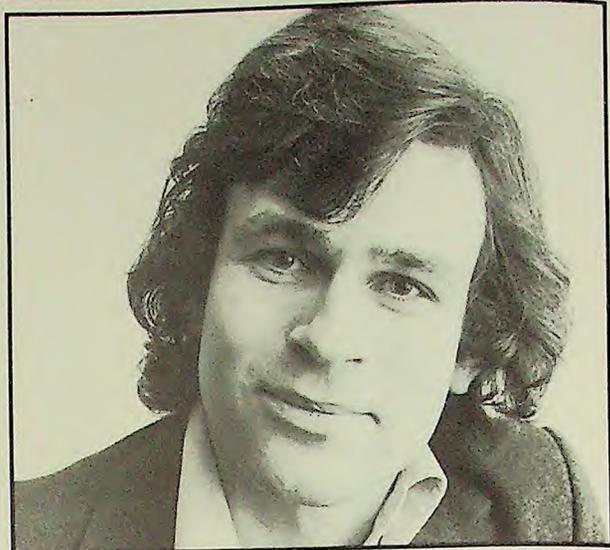
are not selling, their role is purely promotional.

They will be working the newest form of RCA's free singles promo scheme. Originally, dealers could apply for three free copies of any single, and return any of these not sold. But, as Bailey admits: "We found that dealers preferred to sell records rather than do the paperwork involved." So the promo team will hand over the free copies and the dealers will be charged for them only if the release charts, the reasonable assumption being that they are therefore bound to have sold them. They can otherwise keep them without payment.

The team will also distribute promotion material and point of sale aids. "They will use their own discretion to some extent," Bailey points out. "Stores which respond well to the promo scheme and which sell a lot of our singles will get preference."

The RCA ladies, like all singles promotion teams, will have a dual role. They will pass on to the dealers any useful information about the marketing department's plans, national and local promotion, touring, radio play being picked up, etc. They will report to the company dealers' reactions and opinions, and any local sales developments.

Bailey's reasons for setting up the



PETER BAILEY: RCA's divisional director, commercial marketing.

new team are those behind all similar sales promotions exercises. "For a record company to exist it needs a strong catalogue, but it also needs new career artists and the odd one-off singles hit — to make money immediately and to keep revitalising the catalogue," he explains.

"This new force is a response to the fact that the LP chart is full of albums selling on the back of hit singles (apart from some TV LPs). It is very unlikely that any company will chart an LP any other way. We have recently broken Gerard Kenny, and have almost done it with the Average White Band. Our product is improving, but there is certainly lots of room for strong new artists. Our sales promotion force is to be the last link in the chain; we now have all the facilities for breaking new artists. After that it is down to

the A and R department."

With the market for records still in something of a depressed state, he adds, it is even more important to promote singles. People are spending notably less on entertainment and luxuries, and where records are concerned, album sales are suffering most. "But singles are bought mostly by kids," says Bailey, "many of them young enough to be on pocket money — and in hard times it seems pocket money is the last thing to be cut back on!"

Albums, however, are where the manufacturers and the dealers make the only really worthwhile profit margin. The new RCA team is part of a sales strategy which must ultimately sell LPs, so there will be times when they will be required to work on albums as well as singles.

# The Poodles find out that every dog has its day

By TERRI ANDERSON

FOLLOWING A strong British tradition which sent underprivileged younger sons to the colonies to make their fortune, four Deptford lads left an apparently dedicatedly indifferent UK public behind to try out their music on the Americans. British bands have done it before, and have been paid off handsomely. It looks like it could happen again for the Pye act the Fabulous Poodles.

The band still occasionally feels it has to defend (but not actually explain) its choice of name, usually by pointing out just how daft names like the Beatles, Steeleye Span, or Led Zeppelin sounded once. But judging by the chorus of enthusiastic lap dog yelping which greeted their appearance at New York venues recently the name is a point in the band's favour. It is hard to forget — even in the slightly repellent abbreviation of the Poos, which is being adopted by Pye people and others who now have to say the name rather a lot — and it lends itself to interesting promotional gimmicks, like performing poodles outside the famous downtown NY venue the Bottom Line on the night of the band's first appearance there.

Inside the club the band was doing itself, Pye, its manager Bryan Lane and his Park Lane label, and Epic (to which the current LP *Unsuitable* is leased for the US), a great deal of good. As they had been the night before at My Father's Place on Long Island, the Fabulous Poodles were being pretty rapturously received. The LP is a hit in America, and if the big venue audiences they have played to on this first US tour were as familiar with the songs as the club crowds, it is not only selling, but being played ragged.

Also, as had happened the night before, the odds against a good performance were high. At a Boston gig two days previously the band had

been the victims of a van-and-gear thief. They had lost instruments and sound equipment worth some 25,000 dollars including the violins Bobby Valentino had made for himself, and lead vocalist and guitarist Tony de Meur's precious old Stratocaster. A frantic morning had been spent replacing everything in time to play at the Long Island Club.

At the Bottom Line just about everything technical which could go wrong went wrong, but the band still managed a set which brought the cheering audience to its feet at the end.

Valentino, de Meur and their compatriots, drummer Bryn Burrows and bassist Ritchie Robertson, understandably described themselves as "knocked-out" by America and by the reception they are having there.

Having been signed to Pye in June 1977; been the subject of a media campaign for their first LP a few months later; toured conscientiously for three months that year (and again the following year as support to Meat Loaf's UK appearances); then spent extra long over making the second LP because producer Muff Winwood had to leave the project to take over as head of CBS A and R and new producer Howard Kilgour had to be found; then again been at the centre of a promotion campaign for this album, the Poodles felt that they had held the

title of "most likely" group for quite long enough.

The band has clearly been in the uncomfortable position that others — particularly those who try to combine an ability to play tightish contemporary rock with witty lyrics and a stage act which includes much humorous musical parody — have found themselves trapped in before. On one hand there are influential radio and TV presenters (Freeman, Harris, Peel) and some pop press writers who express appreciation. While on the other hand, there is a great British public which didn't really want to know, and could not apparently cope with a band which looked and occasionally sounded rather punk while obviously not really deserving that label.

The Poodles signed with Bryan Lane for management in August last year, and after the first house at the Bottom Line his granite features indicated that he was possibly satisfied with the way this US launch of the band is progressing. "They'll probably always do better in America than in Britain," he said. "The kids there are not hung up on what label to put on the band, they were never into new wave the way the kids at home were."

Lane also indicated, in his well-known and straight from the shoulder manner, that he as manager was not exactly staying awake nights wondering whether the British consumer will be won round



THERE IS nothing faked about the perished expressions on the faces of the Fabulous Poodles as they enjoy a picture session in New York's 16 below winter conditions. They are (left to right) Bryn Burrows, Tony de Meur, Bobby Valentino and Ritchie Robertson.

now that the Poodles have cracked both the live circuit and the charts in America. "This is a much bigger country, and the world is a much bigger place to make money in, than Britain."

Pye, while anything but unhappy with the lease deal with Epic through Park Lane Records for the US, is very keen to break the band at home and elsewhere; the deal with Pye is worldwide.

The record company's plans for the prodigals return have to be finalised after discussions with them and with Lane, but they certainly include, as Pye's UK product manager Eddie Foster confirmed, "a very high budget campaign" for the new single, *Workshy*. This was

one of the numbers given a particularly good reception at the gigs and has been remixed in America. It will be issued here, as a picture disc, in the first week of April. The company has high hopes of its doing well on the back of the band's transatlantic success.

Much of that was predictably due to the FM radio exposure the Poodles had; it catapulted the LP chartwards, and running ahead of the band's tour appearances it created a lively interest in the concerts. If UK radio play is won again (and the US hit makes this likely), the Poodles could reappear in the British public's eye to find that it is third time lucky in the marketing campaign stakes.

THE NEW SINGLE FROM

# Eric Clapton

"IF I DON'T BE THERE BY MORNING"

B/W

"TULSA TIME"

RSO 024



TAKEN FROM THE ALBUM "BACKLESS" AVAILABLE ON RSO RECORDS AND TAPES



# ALBUM REVIEWS

## Harrison heads for another hit

**GEORGE HARRISON**  
**Dark Horse. K56562. Producers: Dark Horse. K56562. Producers: Artist and Russ Titelman.** Always worth careful aural attention, whatever he is working on or exploring, Harrison has this time come up with an uncontroversial nicely laid back collection of very well-produced tracks, of which the strongest is probably *Faster*. Should enter the 75, but its exact level of commercial appeal is difficult to judge.

**TINA TURNER**  
**Rough. United Artists. UAG 30211. Producer: Bob Monaco.** The raunchy, highly commercial sound of this lady is delivered throughout at high energy level and a pace which seldom slackens, on 11 tracks which include *The Bitch Is Back*, *Fire Down Below*, *Earthquake and Hurricane*, *Night Time Is The Right Time* — a selection of titles which describe the mood this powerful singer is in. Plenty of attention from press and public recently should help it chartwards.

**CAROLE KING**  
**Writer. Epic EPC 82318.** A re-issue via Epic — the album was previously available through A&M Records. The immediate predecessor to the classic *Tapestry* album, it reveals Ms King in her formative years. Best tracks are *No Easy Way Down*, *Child Of Mine*, *Goin' Back* (written several years earlier for Dusty Springfield), *Can't Hear You No More* and *Up On The Roof*.

**FRANK ZAPPA**  
**Sheik Yerbouti. CBS 88339. Producer: Artist.** Impressive double which marks Zappa's debut with new label after long association with WEA. It is all there — the superb musicianship, the endless overdubs (even on live material), the humorous irreverent lyrics, plus several commercial cuts. Now a frequent visitor to the UK and this will sell very strongly.

**VARIOUS**  
**The Magical Motown Music Machine — Various Artists. Music For Pleasure MFP 50416/50423.** A series of eight budget albums from MFP featuring early Motown material, and which represents very good value for money. The evergreen appeal of Motown music, and of these star names in particular, combined with the recent big success of EMI's *Big Wheels Of Motown* compilation, must focus consumer attention on these albums. Plus that *Music For Pleasure* is mounting an important press and radio advertising campaign. The best LP is *Gladys Knight & The Pips' The Look Of Love*, which includes some classic tracks from one of the world's top female singers. Other titles include *The Supremes' Stoned Love*, *Stevie Wonder: Light My Fire*, *The Temptations Live At London's Talk Of The Town*, *Smokey Robinson & The Miracles: The Tears Of A Clown*; *Jackson 5: Zip A Dee Doo Dah*, *Four Tops: It's All In The Game*; and *Marvin Gaye: How*

*Sweet It Is (To Be Loved By You)*. Attractive album packaging adds to the quality feeling surrounding these albums.  
 \*\*\* (Each album)

**DUSTY SPRINGFIELD**  
**Living Without Your Love. Mercury 9109 617.** With plans well in advance for Dusty to return to the UK for concert and television appearances, it may well be that this album will restore her to where she rightly belongs — in the charts. Unfortunately it lacks the impact of her "comeback" LP last year, *It Begins Again*, mainly because of the weakness of the material — and despite the songwriting credits including *Carole Bayer Sager* and *Barry Gibb*. The programme of songs kicks off with a laidback version of the old *Smokey Robinson* hit, *You Really Gotta Hold On Me*. The title track is more up-tempo and maybe worthy of being chosen as a single. Perhaps not the best album the singer has made in her career but it is always good to hear her fine vocals again, and she does retain a huge fan following.  
 \*\*\*

**DAVE SANCIOS & TONE**  
**True Stories. Arista SPART 1082.** Debut album on Arista from Sancious and his first LP for almost three years. For several years Sancious worked with *Bruce Springsteen* and he is joined here by producer *Eddy Offord* who worked with *Yes* on their *Fragile* and *Close To The Edge* albums. Exposure will be important but Sancious does have several concerts lined-up and the appeal of *True Stories* is very likely to spread by word-of-mouth.  
 \*\*

**SHIRLEY BASSEY**  
**21 Hit Singles. EMI EMT 105.** Hot on the heels of the recent *United Artists TV-promoted Bassey* package, which included all the hits

she has made in a recording career spanning 22 years, EMI has now issued its own mid-price LP which apart from the hits that she made for Columbia also features her early Philips offerings — *As I Love You*, *Kiss Me Honey*, *Banana Boat Song*, *You Romeo You*. Also included: *As Long As He Needs Me*, *I (Who Have Nothing)*, *Goldfinger* and *You'll Never Know*. Bassey's entire recording catalogue has been milked to death over the years, but the interest focused on her recent 25th anniversary celebrations, plus a forthcoming TV series, should stimulate sales here.  
 \*\*\*

**THE RUMOUR**  
**Frogs Sprouts Clogs And Krauts Stiff SEEZ 13. Producers: Artists and Roger Bechirian.** The title may not go down too well with foreign licensees but this nifty rocker will please fans who have followed the individual progress of *Graham Parker's* backing outfit. Classy guitar comes from *Brinsley Schwarz* and *Martin Belmont*. Look out for healthy sales in areas where the group are touring.  
 \*\*\*

**CAROLE KING**  
**Music. Epic EPC 82319.** Reinstated in the catalogue after an absence of several months, *Music* features some lesser known songs, and as such probably will not sell as well as the *Tapestry* and *Writer* re-issues. However, for fans of the lady who don't have the album it is a vital addition to any collection.  
 \*\*

**GLORIA GAYNOR**  
**Love Tracks. Polydor Super 2391 385. Producer: Dino Fekaris.** One of the original first ladies of disco with hits like *Never Can Say Goodbye*, *Honey Bee* and *Reach Out — I'll Be There*, *Gloria Gaynor* has made a fine comeback via the well-crafted *I*

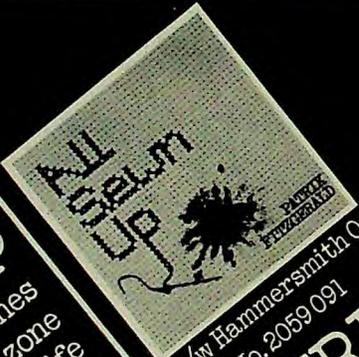
*Will Survive*, included here in a remix version. The LP also includes a disco update of *Going Out Of My Head*. The singer is due in Britain for a concert tour; that, combined with a big hit single, must mean fairly strong sales for the album.  
 \*\*\*

**CATHERINE HOWE**  
**Dragonfly Days. Ariola ARL 5013. Producer: Richard Hewson.** Her song, *Harry*, gained a lot of airplay a few years ago and earned an *Ivor Novello* award, without actually being a hit. Now, after a recording lay-off, she returns with a new LP which indicates that her song-writing talents have matured considerably. A lot of care has gone into this and with exposure Ms Howe could become one of the UK's best singer-songwriter talents. The fact that she is currently touring with *Chris De Burgh* should focus additional attention on this.  
 \*\*

**CHANSON**  
**Don't Hold Back. Ariola ARL 5018. Producers: David Williams & James Jameson.** *Chanson* — alias *Williams* and *Jameson* — recently had a big disco and chart hit with the title track, so expect consumer interest. The remaining five tracks, including *All The Time You Need* and *I Love You More*, follow in the same disco mould. Maybe another single from the LP would bolster interest in this LP.  
 \*\*\*

**MELBA MOORE**  
**Melba. Epic EPC 83269.** This singer deserves a big hit with *You Stepped Into My Life*, the *Bee Gees* song which is her latest single and picking up a lot of airplay nationwide. It is included here along with *I'll Never Dance*, *Where Did You Ever Go* and *There's No Other Like You*. A good mixture of material which highlights her up-tempo and ballad styles.  
 \*\*

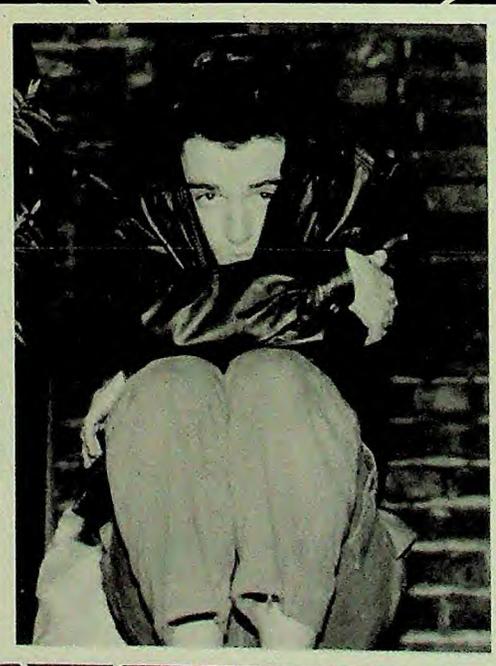
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 Is a bus to take me home"



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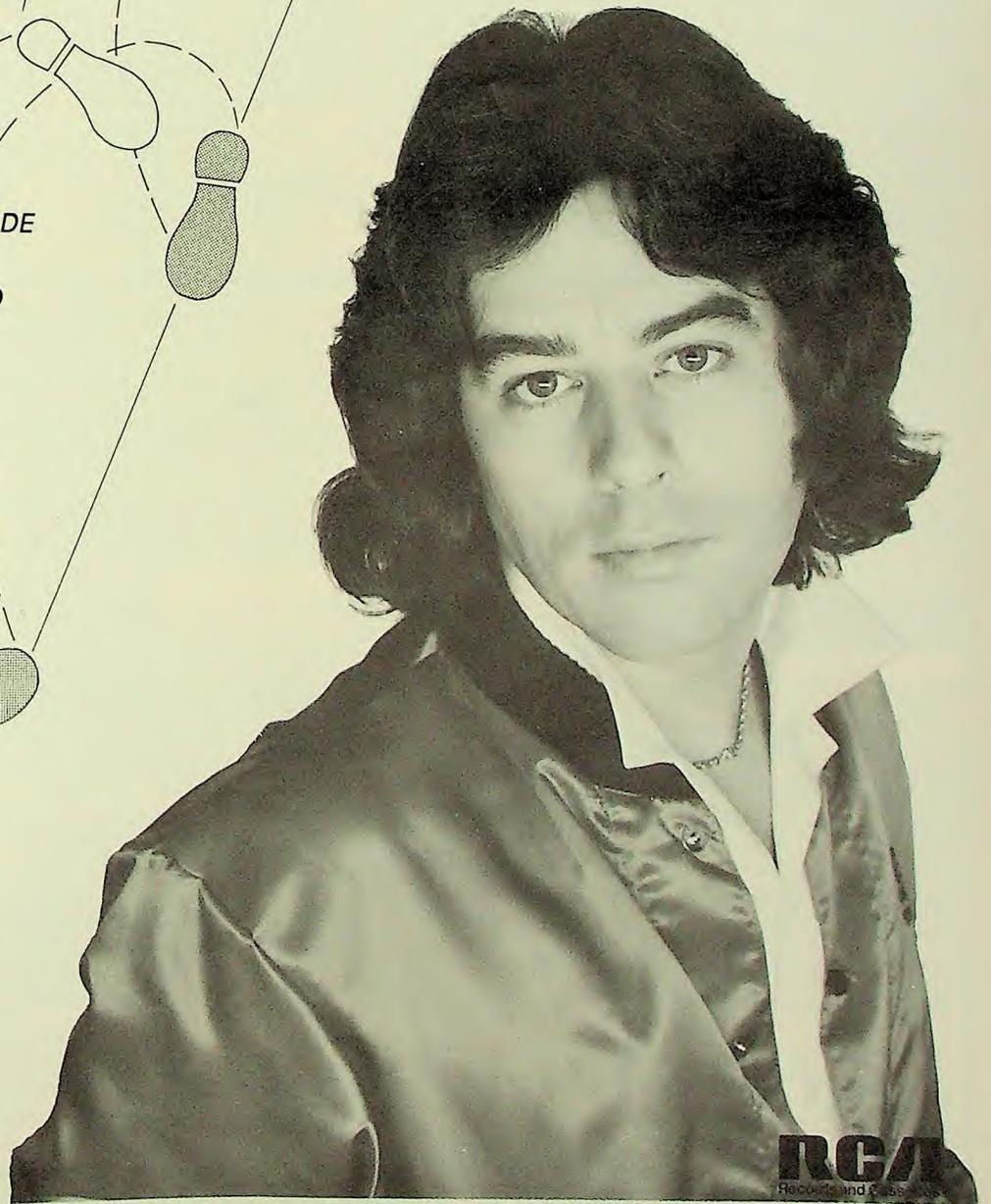





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**DISTRIBUTORS CODE**

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

BODY HEAT, We Are One, ALICIA BRIDGES. Polydor POSP 38 (F)

**C**  
 CAVATINA, Song For Anna, SEVILLIA. Polydor POSP 41 (F)  
 CHOOSE BETWEEN TWO LOVERS, Shame, CARL DOUGLAS. Pye 7N 46155 (A)  
 CRAZY WEEKEND, Pleasant Valley Sunday, STAA MARX. Cherry Red CHERRY 4 (S)  
 CUT LOOSE, The Beat (Part 2), HAMILTON BOHANNON. Mercury 9198 082 (F)

**D**  
 DIAMONDS, Cleveland Calling, CHRIS REA. Magnet MAG 144 (E)  
 DISCO REALLY MADE IT, Tokyo/I Don't Know, GRUPPO SPORTIVO. Epic EPC 7180 (C)

**GH**

GOT MY DANCING SHOES, So Easy, PLAZA. Sidewalk SID 101 (E)  
 HE'S THE GREATEST DANCER, Somebody Loves Me, SISTER SLEDGE. Atlantic K 11257 (W)  
 HEADLIGHTS, Tailights, DRIVER 67. Logo GO 347 (R)  
 HEY LITTLE WAY OUT GIRL, Beggars Can't Be Choosy, THE GIRL CAPRIS/EULA COOPER. Grapevine GRP 112 (R)  
 HONESTY, Root Beer Rag, BILLY JOEL. CBS 7150 (C)  
 HOT NUMBER, Call It Love, FOXY. TK TKR 7532 (C)

**IL**

IF I DON'T GET THERE BY MORNING, Tulsa Time, ERIC CLAPTON. RSO 24 (F)  
 I'M LEAVING, Upside Down, Inside Out, PASSION. Avi AVIS 101 (A)  
 IN MY LIFE, Random Time, PHOEBE SNOW. CBS 7515 (C)  
 IN THE NAVY, Manhattan Woman, VILLAGE PEOPLE. Mercury 6007 209 (F)  
 LITTLE THINGS MEAN A LOT, Make Love The Way We Used To, MARGO SMITH. Warner Brothers K 17319 (W)  
 LOVE BALLAD, You're Never Too Far From Me, GEORGE BENSON. Warner Brothers K 17333 (W)  
 LOVELY CRASH, Feeling In Your Heart, DAZZLERS. Charisma CB 330 (F)  
 LOVELY DAY, Night Song, VICK MORRISSEY/JIM MULLEN. Harvest HAR 5182 (E)

**MN**

MISS CAROLINE NEWLEY, Miss Caroline Newley, M SQUAD. Ariola/Hansa ARO 150 (A)  
 MISTY SUNSET, First Love, JOHNNY PEARSON & HIS ORCHESTRA. Rampage RAM 39 (S)  
 MR. ROCK 'N' ROLL, Driving Music, SAMSON. Lightning GIL 553 (W)  
 MOVING IN THE DIRECTION OF LOVE, Sophisticated Lady, CRAIG PRUESS. Ariola/Hansa AHA 535  
 NADINE, Well Alright/It's So Easy/Maybe Baby/Peggy Sue, WAYLON JENNINGS. RCA PB 9367 (R)

NANU, NANU, The Real Thing, DADDIE DEWDROP. Pye International INT. 7N 25803 (A)

**O**

ONE COLD VIBE, Feel A Little Better, THIRD WORLD. Island WIP 6485 (E)  
 ONLY YOU, Caroline, DANNY KIRWAN. DJM/DJS 10896 (C)

**P**

POPS WE LOVE YOU, Pops We Love You Instrumental, DIANA ROSS/MARVIN GAYE/SMOKEY ROBINSON/STEVIE WONDER. 12 TMG 1136 (E)

**R**

ROCKING CHAIR (IT'S GONNA BE ALRIGHT), Shopping Bag Ladies, DEAN FRIEDMAN. Lifesong LS 405 (C)

**S**

SHAKE YOUR BODY, All Night Dance, JACKSONS. Epic EPC 7181 (C)  
 SHE'S BEYOND GOOD AND EVIL, 3.38, THE POP GROUP. Radar ADA 29 (W)  
 SHEIK OF CHICAGO, Hey Baby, JOE STAMPLEY. Epic EPC 7191 (C)  
 SIGNED SEALED, DELIVERED, I'M YOURS, I've Got The Music In Me, MARCIA HINES. Logo GO 328 (R)  
 SPEND SPEND SPEND, You're Number One, VIVIAN NICHOLSON. SRT SRTS 79414 (H/L)  
 STRANGE TOWN, The Butterfly Collector, THE JAM. Polydor POSP 34 (F)

**T**

TAKE IT ANYWAY YOU WANT IT, Cry Some More, OUTLAWS. Arista ARIST 234 (F)  
 THE TOUCH, Going Down, JUDGE DREAD. EMI 2913 (E)  
 THE SPORTS EP/WHO LISTENS TO THE RADIO EP, So Obvious/Suspicious Minds, THE SPORTS. Stiff LAST 5 (E)  
 THIS IS YOUR LIFE, Because Of You, GLAXO BABIES. Heartbeat PULSE 3 (Cherry Red)

THIS TIME I'LL BE SWEETER, Baby I Need Your Love, ANGELA BOFILL. Arista ARIST 238 (F)  
 TREASURE THE MOMENT, Treasure The Moment Pt. 2, MEXICANO. Ice GUY 18 (L)

**V**

VIDEO LIFE, Frontal Lobotomy, CHRIS SPEDDING. RAK 290 (E)

**W**

WHENEVER I'M AWAY FROM YOU, Goodnight Mr. Moon, JOHN TRAVOLTA. Polydor POSP 30 (F)  
 WALKING ON SUNSHINE, Front Line Symphony, EDDIE GRANT. Ice GUY 2412 (L)  
 WE'LL MAKE THE SAME MISTAKE AGAIN, Summer Magic, GOLDIE. Bronze BRO 71 (E)  
 WOW, Full House, KATE BUSH. EMI 2911 (E)

**Y**

YOU ARE NO ANGEL, A Place At The End Of The World, RONNIE JACK. Galaxy GY 157 (C)  
 YOU CAN'T KEEP A GOOD MAN DOWN, Sweet Lorraine, JOHN MILES. Decca F 13827 (S)  
 YOUR LEAVING IS SOMETHING ELSE, You're The Party, PIONEERS. Ice GUY 25 (L)

**TOTAL ISSUED**

Singles notified by major manufacturers for week ending 9th March, 1979.

	This Week	This Month	This Year
EMI (LRD)	4 (10)	7 (13)	23 (81)
EMI (LTD)	4 (10)	12 (17)	33 (82)
Decca	1 (2)	1 (3)	6 (10)
Pye	7 (5)	14 (8)	41 (64)
Polydor	6 (8)	10 (10)	31 (65)
CBS	6 (8)	13 (11)	46 (79)
Phonogram	3 (4)	7 (7)	28 (28)
RCA	2 (3)	4 (4)	21 (25)
WEA	5 (11)	11 (23)	71 (76)
Others	20 (8)	40 (25)	110 (132)
<b>Total</b>	<b>57 (85)</b>	<b>119 (121)</b>	<b>410 (682)</b>

# LISTINGS

**A**  
 A DIFFERENT DREAM, Ollie's Party, GEORGIE FAME. Pye 7N 46184 (A)  
 AIRBEAT, Stop Being A Boy, SQUARES. Sire SIR 4011 (W)

**B**  
 BACK ON THE ROAD, My Mama Told Me, JOE EGAN. Ariola ARO 153 (A)  
 BE MINE, Kick Me One More Time/Only For Me, TOO MUCH. Lightning GIL 552 (W)  
 BLOW OUT THE CANDLE, The Singer Not The Song, COLIN BALDWIN. Gold GD 014 (Wynd-Up)  
 BOBBIN GIRLS, BOBBIN BOYS, Up And Down, TONY LAUREN. Alaska ALA 2017 (S)

# MUSIC WEEK FACT SHEETS

# COMPILED BY TONY JASPER

## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
FRANK MILLS Music Box Dancer Polydor 2121 370 (Phonodisc)	February 23	None	Special press letter with follow-up. Considerable air play with tune noticed background TV programme links. Billboard Hot 100 riser.	Should be major instrumental hit with cross-over possibilities of taking in pop, MOR programmes as its simple but infectious melody gradually weaves its way into sub-conscious. Artist, Canadian, prolific writer, successful in own country.
AFTER THE FIRE One Rule For You CBS 7025 (CBS)	March 2	None	Debut single with good reviews for live gigs in past year; from consumer music press. Group recorded, merchandised own solo album with first for CBS under way. Some advertising, special press kit with considerable expectation in many circles for band success. Picture bag with group pic on flip.	Given enough airplay should find sales, chart life, with basic strength coming from haunting synthesizer line plus increasingly (on repeated playing) attractive lead vocals. Vague lyric slight minus factor. Key change near end with accompanying vocal aggression plus guitar might have given disc that extra strength to make exceptional 45.
THE POLICE Roxanne A&M AMS 7348 (CBS)	February 23	Can't Stand Losing You (42, 1978)	12" limited edition, current Billboard Hot 100, with short UK tour. Considerable consumer music press in past year with particularly good live gig reaction to band.	Not likely to possess much appeal outside of Police fans — good stirring live gig number with appeal in repeated girl name, forceful drumming and underlying repetitive but catchy beat. Not commercial, melodic enough for general programming. Might enjoy brief chart life as previous, then four weeks.
STEELY DAN Rikki Don't Lose That Number Anchor ABC 4241 (ABC/CBS)	February 23	Do It Again (39, 1975), Haitian Divorce (17, 1976), FM (41, 1978, on MCA).	Picture bag with for media enclosure of garter to supplement visual happening displayed on front record sleeve. Yellow vinyl limited edition. Company say disc re-issued after airplay reaction.	Major album sellers-band with mysteriously few 45 successes produce yet another commercial cut which should have charted first time round. Ought to now but unless coloured vinyl can give extra lift may become as previous, like other tracks, airplay favourite but chart failure. Good flip, Any Major Dude Will Tell You.
TOM ROBINSON BAND Bully For You EMI 2916 (EMI)	February 23	2-4-6-8 Motonway (5, 1977), Don't Take No For An Answer, Glad To Be Gay Etc (18, 1978).	Several recent TV programmes on artist, massive consumer, plus alternative, general, national coverage with artist gay following.	Another catchy slogan style song with basic chorus seemingly from elsewhere. Usual punchy vocals plus strident guitar work with latter given more reign on flip titled Our People. Should see chart life although not commercial success in same way as debut smash, back in '77.
MAGAZINE Rhythm Of Cruelty Virgin VS 251 (Virgin)	February 23	Shot By Both Sides (41, 1978, 4 weeks)	Picture bag, press information, numerous gigs with heavy now wave orientated press coverage. From album Secondhand Daylight (V 2121) with consequent ads, displays along with this release. Popular in home Manchester — Granada area.	Hard driving 45, lovely commercial instrument breaks, laid-back effective vocals. Gradual heightening of basic record elements with effective drumming helping to give increased push as record progresses. Should find way into bottom end of 75 with some chance of higher placing given special DJ push.
PETER CRISS You Matter To Me Casablanca CAN 139 (Pye)	February 23	None	Crisis, member Kiss group with usual arresting Kiss style pic of him, front of colour bag. Limited edition green vinyl. Free enclosed Criss mask inside. From LP, solo Peter Criss (INBLP 7122).	When Kiss solo albums reviewed Fact Sheet this cut mentioned as most commercial on all four LPs. Hardly heavy Kiss, rather pop flavoured, melodic number with basic simple uncomplicated beat with strong emphasis on the 'up' of title line.
FISCHER — Z Remember Russia United Artists UP 36486 (EMI)	February 23	None	Picture bag with satirical drawing front, group on back.	Presumable political message hidden in at times rather muffled lyrics but vocal colouring allied to gorgeous musical backing produces unusual, more than acceptable 45 amidst general surfeit of disco bland. Reggae feel at beginning soon becomes embellished in exquisite musical instrument scoring with appealing catchiness. Given more general lyric this would in its laid-back commerciality constitute major chart possibility.
JOHN COOPER CLARKE 1 Gimmix, Play Loud Epic EPC 12 — 7009 (CBS) Epic 7009 (CBS)	February 23	None	Major campaign mounted by CBS toward end of 1978. High press coverage, special publicity handouts. Artist frequent gigs. This 45, Superman vest shape cut orange vinyl or alternatively similar to large slab frozen breadcrumbed fish in picture sleeve.	Main side not available elsewhere but whilst amusing not his best. Flip much better, delicious witty Cooper with new mix of (If I Married A) Monster From Outer Space. Presumably vinyl — disc shape will give debut chart placing for talented JCC from Manchester.
VOYAGE Let's Fly Away GTO GT 245 (CBS)	February 23	From East To West (13, 1978); Souvenirs (56, 1978).	Major disco push. Excellent airplay situation with 14 station pick-up including majors, Radio 1, 2.	Major US disco — pop chart smash with increased emphasis this time of sweet sounding girl vocals set against rhythmic, floor, beat with use of harmonies. Simple, uncomplicated, almost MOR material. With wide audience coverage should sell enough for chart place.
GIRLSCHOOL Take It All Away City NJK 6 (Spartan)	March 2	None	Numerous gigs, South-East with coverage some sections consumer music press. Picture bag with girls' photograph.	Before mid-disc heavy driving rock riffs with prominent guitar work-out girls with boogie beat sound female Status Quo. They sound good with catchy slightly clipped title line. Lively disc which deserves notice and some chart life.

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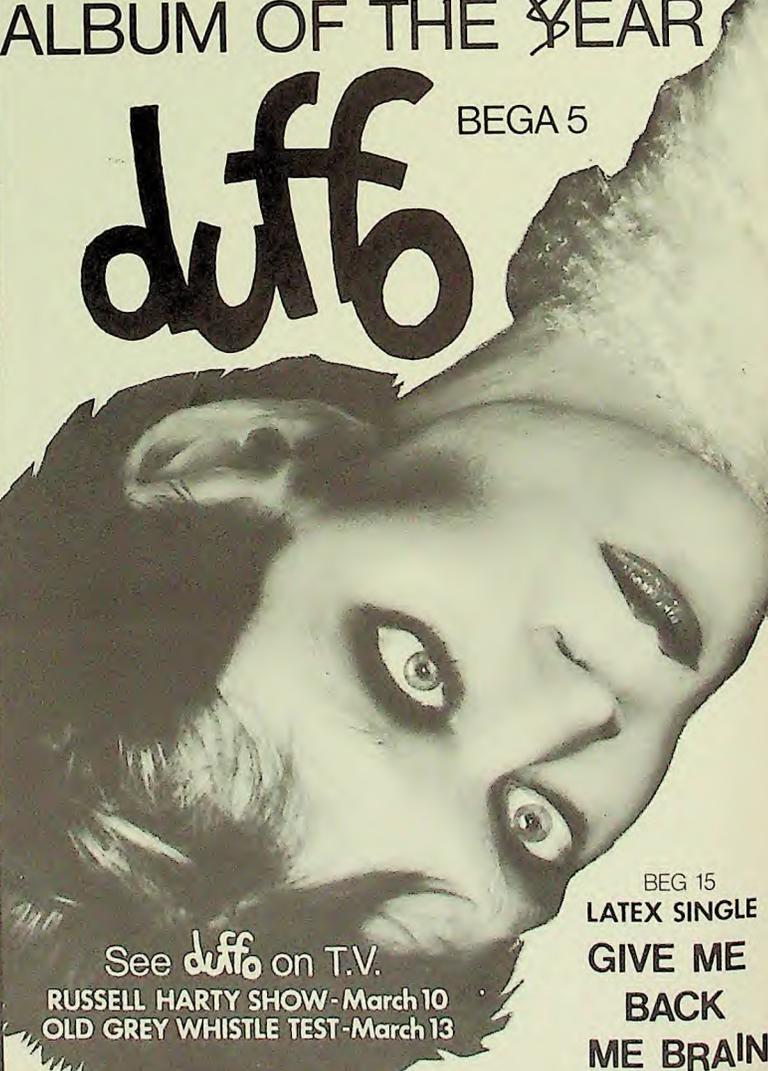
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## COPY DEADLINE

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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IS SEEKING A  
SALES

## REPRESENTATIVE

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Write now with details of your career to date to:  
Mike Edwards, National Sales Manager,  
**UNITED ARTISTS RECORDS LTD**  
37-41 Mortimer St., London W1A 2JL



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Brian Batchelor, Publicity/Promotions Director,  
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- 1) Design of sleeves, point of sale and advertising
  - 2) Purchasing of all advertising and bulk display material
  - 3) Display of product throughout the UK
  - 4) Administration and media planning
- Applicants aged 27+, should have first class management skills, the ability to control, direct and motivate staff, and a good understanding of all the above-mentioned areas. Previous experience in a similar position is essential. A knowledge of the music industry would be an advantage.

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Personnel Officer, Polydor Limited,  
17-19 Stratford Place, London W1.  
Tel: 01-499 8686.

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(Recording and Publishing)

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01-736 3311 ext 238

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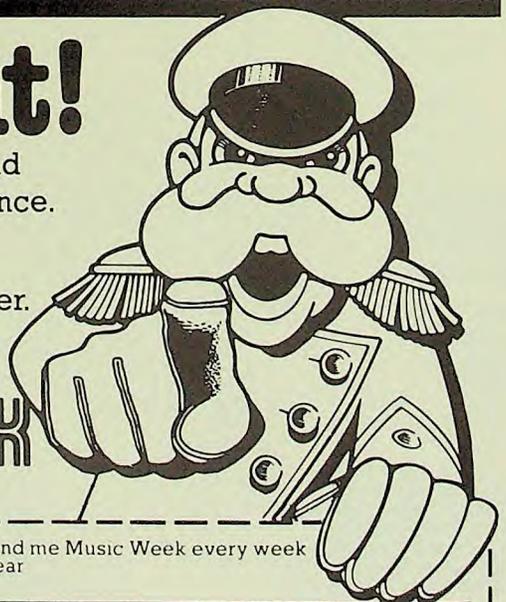
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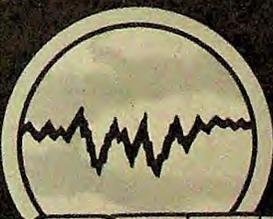


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CHART FOR PERIOD FEB. 19-24

# TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	24	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
2	2	4	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
3	18	2	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
4	3	8	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
5	5	4	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows	EMI EMTY 15 (E)
6	9	6	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)
7	7	13	LIVE (X CERT) Stranglers (Martin Rushent)	United Artists UAG 30224 (E)
8	7	13	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVL P 8 (W)
9	6	10	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
10	4	8	ACTION REPLAY Various	K-Tel NE 1040 (K)
11	10	12	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
12	12	5	STRANGERS IN THE NIGHT UFO (Ron Nevison)	Chrysalis CJT 5 (F)
13	17	68	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
14	59	2	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)
15	21	10	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
16	13	16	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)
17	15	12	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
18	11	12	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)	Polydor POLD 5007 (F)
19	19	4	THE INCREDIBLE SHRINKING DICKIES Dickies (John Hewitt/The Dickies)	A&M AMLE 64742 (C)
20	20	15	THE GREAT ROCK 'N' ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
21	25	15	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
22	16	36	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
23	20	20	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
24	8	5	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
25	27	32	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
26	47	1	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
27	14	2	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (SP)
28	23	35	GREASE Original Soundtrack	RSO RSD 2001 (F)
29	36	3	AT THE BUDOKAN Cheap Trick (Gary Lodinsky)	Epic EPC 86083 (C)
30	24	10	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	CBS 86077 (C)
31	30	5	PLASTIC LETTERS Blondie (Mike Chapman)	Chrysalis CHR 1166 (F)
32	35	4	FORCE MAJEURE Tangerine Dream (Edgar Froese/Chris Franke)	Virgin V 2111 (C)
33	61	3	FEETS DON'T FAIL ME NOW Herbie Hancock (David Rubinson)	CBS 83491 (C)
34	58	3	NEW DIMENSIONS Three Degrees	Ariola ARLH 5012 (A)
35	28	11	EVEN NOW Barry Manilow (Ron Dante/Barry Manilow)	Arista SPART 1047 (F)
36	36	1	FEEL NO FRET Average White Band	RCA XL 13063 (R)
37	29	26	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)
38	1	1	THE BEST OF JASPER CARROTT Jasper Carrott	DJM DJF 20549 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	62	10	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)		Virgin V 2001 (C)
40	37	9	THE KICK INSIDE Kate Bush (Andrew Powell)		EMI EMC 3223 (E)
41	32	52	SATURDAY NIGHT FEVER Various		RSO 2658 123 (F)
42	39	3	SOUND ON SOUND Bill Nelson's Red Noise (John Leckie/Bill Nelson)		Harvest SHSP 4095 (E)
43	26	5	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra (Jeff Jarratt/Don Reedman)		K-Tel NE 1039 (K)
44	46	15	JAZZ Queen (Queen)		EMI EMA 788 (E)
45	50	3	20 OF ANOTHER KIND Various		Polydor POLS 1006 (F)
46	45	10	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)		Warner Brother K 56344 (W)
47	34	6	NO MEAN CITY Nazareth (Manny Charlton)		Mountain TOPS 123 (F)
48	52	15	LION HEART Kate Bush (Andrew Powell)		EMI EMA 787 (E)
49	33	34	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)		K-Tel ONE 1009 (K)
= 50	53	9	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
= 50	42	9	THE ALBUM Abba (B. Andersson/B. Ulvaeus)		Epic EPC 86052 (C)
52	22	18	A SINGLE MAN Elton John (Elton John/Clive Franks)		Rocket TRAIN 1 (F)
53	51	4	VALLEY OF THE DOLLS Generation X (Ian Hunter)		Chrysalis CHR 1193 (F)
54	43	31	IMAGES Don Williams (Don Williams/Garth Fundes)		K-Tel NE 1033 (K)
55	38	4	EVITA Original London Cast		MCA MCG 3527 (E)
56	67	2	KILLING MACHINE Judas Priest (James Guthrie/Judas Priest)		CBS 83135 (C)
57	64	13	TOTALLY HOT Olivia Newton-John (John Farrar)		EMI EMA 789 (E)
58	41	21	THE STRANGER Billy Joel (Phil Ramone)		CBS 82311 (C)
59	56	7	TONIC FOR THE TROOPS Boombtown Rats (Robert John Lange)		Ensign ENVY 3 (F)
60	31	7	CRUISIN' Village People (Jacques Morali/Can't Stop Prod.)		Mercury 9109 614 (F)
61	44	14	SINGLES 1974-78 Carpenters		A&M AMLT 19748 (C)
62	66	14	GREATEST HITS Steely Dan (Gary Katz)		ABC ABCD 616 (C)
63	40	13	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy)		Arista ARTV 1 (F)
64	1	1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
65	65	1	SHEIK YERBOUTI Frank Zappa		CBS 88339 (C)
66	54	2	LIVE HERALD Steve Hillage (Steve Hillage)		Virgin VGD 3502 (C)
= 67	57	14	GREATEST HITS Commodores (Various)		Motown STML 12100 (E)
= 67	65	13	GERM FREE ADOLESCENTS X Ray Spex (Falcon Stuart/X Ray Spex)		EMI INT. INS 3023 (E)
69	1	1	NIGHT GALLERY Barron Knights (Pete Langford)		Epic EPC 83221 (C)
70	49	13	INCANTATIONS Mike Oldfield (Mike Oldfield)		Virgin VDT 101 (C)
71	1	1	CARS Cars (Roy Thomas Baker)		Elektra K 52088 (W)
72	1	1	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)		Atlantic K 50532 (W)
73	1	1	PUBLIC IMAGE Public Image Ltd. (Public Image Ltd.)		Virgin V 2114 (C)
74	1	1	INNER SECRETS Santana (Lambert/Potter)		CBS 86075 (C)
75	1	1	BLONDIE Blondie (Richard Gottehrer)		Chrysalis CHR 1165 (F)

### ARTISTS

ABBA ..... 50=  
 AC/DC ..... 72  
 ACTION REPLAY ..... 10  
 AVERAGE WHITE BAND ..... 36  
 BARRON KNIGHTS ..... 69  
 BEE GEES ..... 2  
 BLONDIE ..... 1,31,75  
 BONEY M ..... 25  
 BOOMBOWN RATS ..... 69  
 BUSH, Kate ..... 40,48  
 CARPENTERS ..... 61  
 CARROTT, Jasper ..... 38  
 CARS ..... 71  
 CHEAP TRICK ..... 29  
 CHIC ..... 6  
 COMMODORES ..... 67  
 COSTELLO, Elvis ..... 4  
 DIAMOND, Neil ..... 23,30  
 DICKIES ..... 19  
 DIRE STRAITS ..... 26  
 DON'T WALK - BOOGIE ..... 16  
 DURY, Ian ..... 9  
 EARTH WIND AND FIRE ..... 11  
 ELECTRIC LIGHT ORCHESTRA ..... 64, 13  
 EVITA ..... 56  
 FLEETWOOD MAC ..... 46  
 GALWAY, James ..... 37  
 GENERATION X ..... 53  
 GREASE ..... 28  
 HANCOCK, Herbie ..... 33  
 HILLAGE, Steve ..... 66  
 JARRE, Jean Michel ..... 12  
 JOEL, Billy ..... 68,21  
 JOHN, Elton ..... 52  
 JUDAS PRIEST ..... 56  
 LONDON SYMPHONY ORCHESTRA ..... 43,49  
 MANILOW, Barry ..... 3,35  
 MEAT LOAF ..... 15  
 NAZARETH ..... 47  
 NELSON, Bill & The Red Noise ..... 42  
 NEWTON-JOHN, Olivia ..... 57  
 OLDFIELD, Mike ..... 70,39  
 PUBLIC IMAGE LTD ..... 73  
 QUEEN ..... 44  
 RICHARD, Cliff ..... 5  
 ROBBINS, Marty ..... 24  
 SANTANA ..... 74  
 SATURDAY NIGHT FEVER ..... 41  
 SEX PISTOLS ..... 20  
 SHOWADDYWADDY ..... 40  
 STEELY DAN ..... 62  
 STEWART, Rod ..... 8  
 STIFF LITTLE FINGERS ..... 27  
 STRANGLERS ..... 7  
 TANGERINE DREAM ..... 32  
 THIN LIZZY ..... 50  
 THREE DEGREES ..... 34,14  
 20 OF ANOTHER KIND ..... 45  
 UFO ..... 12  
 VILLAGE PEOPLE ..... 60  
 WAYNE, Jeff ..... 22  
 WILLIAMS, Don ..... 54  
 WINGS ..... 17  
 X RAY SPEX ..... 67=  
 ZAPPA, Frank ..... 65

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<p><b>LENE LOVICH</b>                  THE SINGLE "LUCKY NUMBER"                  7" BUY-42 AND THE 12" 12-BUY-42                  RECOMMENDED RETAIL PRICE £1.40 DEALER PRICE 82½p                  THE ALBUM "STATELESS"-SEEZ-7</p>	<p><b>THE SPORTS</b>                  SPECIAL GUESTS ON THE GRAHAM PARKER TOUR                  NEW EP "THE SPORTS"-LAST 5 RELEASED ON MARCH 9th</p>	<p><b>RACHEL SWEET</b>                  NEW SINGLE TO FOLLOW "BABY" INTO THE CHARTS                  "I GO TO PIECES"                  THE SINGLE BUY-44 RELEASED ON MARCH 16th</p>	<p><b>THE RUMOUR</b>                  THE SINGLE "FROZEN YEARS"                  THE ALBUM "FROGS SPROUTS CLOGS AND KRAUTS"                  THE SINGLE BUY-43 AND THE ALBUM SEEZ-13                  NOW ON TOUR WITH GRAHAM PARKER</p>
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her new single is

# WOW

EMI 2911

taken from her album

# LIONHEART

EMA 787



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APRIL

- |                          |                          |
|--------------------------|--------------------------|
| 3 LIVERPOOL, EMPIRE      | 10 MANCHESTER, APOLLO    |
| 4 BIRMINGHAM, HIPPODROME | 12 SUNDERLAND, EMPIRE    |
| 6 OXFORD, NEW THEATRE    | 13 EDINBURGH, USHER HALL |
| 7 SOUTHAMPTON, GAUMONT   | 16 LONDON, PALLADIUM     |
| 9 BRISTOL, HIPPODROME    | 17 LONDON, PALLADIUM     |
|                          | 18 LONDON, PALLADIUM     |





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# TOP 75 SINGLES

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 1	4	4	<b>TRAGEDY</b> Bee Gees (Bee Gees/Richardson/Galuten)	RSO/Chappell	RSO 27 (F)
2	3	6	<b>OLIVER'S ARMY</b> Elvis Costello & The Attractions (Nick Lowe)	Plangent	Radar ADA 31 (W)
£ 3	4	6	<b>I WILL SURVIVE</b> Gloria Gaynor (D. Fekaris)	ATV	Polydor 2095 097 (F)
£ 4	8	4	<b>LUCKY NUMBER</b> Lene Lovich (The Statesless)	Rondor/Oval	Stiff BUY 42 (E)
5	14	4	<b>CAN YOU FEEL THE FORCE?</b> Real Thing (Ken Gold)	Open Choice	Pye 7N 46147 (A)
6	2	7	<b>HEART OF GLASS</b> Blondie (Mike Chapman)	EMI	Chrysalis CHS 2275 (F)
7	24	2	<b>SOMETHING ELSE/FRIGGIN' IN THE RIGGIN'</b> Sex Pistols (S. Jones)	Burlington/Warner Bros.	Virgin VS 240 (C)
8	6	7	<b>CONTACT</b> Edwin Starr (Edwin Starr)	ATV	20th Century BTC 2396 (A)
9	5	6	<b>CHIQUITITA</b> Abba (B. Andersson/B. Ulvaeus)	Music For Unicef	Epic EPC 7030 (C)
10	26	2	<b>PAINTER MAN</b> Boney M (Frank Farian)	Arsenal	Atlantic/Hansa K 11255 (W)
11	11	6	<b>GET DOWN</b> Gene Chandler (C. Davies)	Gaetama/Leosongs	20th Century BTC 1040 (A)
12	10	5	<b>GET IT</b> Darts (T. Boyce/R. Hartley)	Magnet	MAG 140 (E)
£ 13	20	4	<b>INTO THE VALLEY</b> Skids (David Batchelor)	Virgin	Virgin VS 241 (C)
£ 14	23	3	<b>KEEP ON DANCING</b> Gary's Gang (Eric Matthews)	April	CBS 7109 (C)
£ 15	25	3	<b>I WANT YOUR LOVE</b> Chic (Edwards/Rogers)	Warner Brothers	Atlantic LV 16 (W)
16	12	6	<b>SOUND OF THE SUBURBS</b> Members (Steve Lillywhite)	Virgin	Virgin VS 242 (C)
17	7	8	<b>I WAS MADE FOR DANCIN'</b> Leif Garrett (Michael Lloyd)	Carlin/Warner Bros.	Scotti Bros./Atlantic K 11202 (W)
18	9	9	<b>WOMAN IN LOVE</b> Three Degrees (G. Moroder)	Sea Shanty/Pendulum/Chappell Ariola	ARO 141 (A)
£ 19	33	6	<b>YOU BET YOUR LOVE</b> Herbie Hancock (H. Hancock/D. Rubinson & Friends Inc.)	Panache/Rondor	CBS 7010 (C)
20	13	7	<b>AIN'T LOVE A BITCH</b> Rod Stewart (Tom Dowd)	Riva	Riva 18 (W)
21	17	5	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	DJM	Epic EPC 7018 (C)
£ 22	28	5	<b>DON'T STOP ME NOW</b> Queen (Queen/Roy Thomas Baker)	Queen/EMI	EMI 2910 (E)
23	16	8	<b>TAKE ON THE WORLD</b> Judas Priest (James Guthrie)	Arnakata	CBS 6915 (C)
24	15	8	<b>MILK AND ALCOHOL</b> Dr. Feelgood (Richard Gottehrer)	Rock/Message Choice	United Artists UP 36468 (E)
25	46	2	<b>WAITING FOR AN ALIBI</b> Thin Lizzy (T. Visconti/Thin Lizzy)	Chappell/PUK	Vertigo LIZZY 3 (F)
26	36	2	<b>MONEY IN MY POCKET</b> Dennis Brown (Joe Gibbs)	Lightning/Heath Levy	Atlantic LV 5 (W)
27	32	5	<b>HONEY I'M LOST</b> Dooleys (Ben Findon)	Black Sheep/Heath Levy	GTO GT 242 (C)
28	39	2	<b>ENGLISH CIVIL WAR</b> Clash (Sandy Pearlman)	Riva/Ninedan	CBS 7082 (C)
29	40	4	<b>CLOG DANCE</b> Violinski (Violinski)	Aviation	Jet 136 (C)
30	22	7	<b>MAY THE SUN SHINE</b> Nazareth (Manny Charlton)	Naz Songs/Panache	Mountain NAZ 003 (F)
£ 31	37	4	<b>WHAT A FOOL BELIEVES</b> Doobie Brothers (Ted Templeman)	Intersong/Warner Bros.	Warner Brothers K 17314 (W)
£ 32	55	2	<b>IMPERIAL WIZARD</b> David Essex (D. Essex/C. Neal)	Imperial Wizard Songs	Mercury 6007 202 (F)
£ 33	60	2	<b>FOREVER IN BLUE JEANS</b> Neil Diamond (Bob Gaudio)	ATV	CBS 7047 (C)
34	35	4	<b>HEAVEN KNOWS</b> Donna Summer (G. Moroder/P. Bellotte)	Heath Levy	Casablanca CAN 141 (A)
35	31	6	<b>HOLD THE LINE</b> Toto (Toto)	April	CBS 6784 (C)
36	29	4	<b>JUST WHAT I NEEDED</b> Cars (Roy Thomas Baker)	Carlin	Elektra K 12312 (W)
37	34	5	<b>STOP YOUR SOBBING</b> Pretenders (Nick Lowe)	Edward Kassner	Real ARE 6 (W)
38	19	12	<b>DON'T CRY FOR ME ARGENTINA</b> Shadows (Shadows)	Evita	EMI 2890 (E)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	27	8	<b>SHAKE YOUR GROOVE THING</b> Peaches & Herb (F. Perrin)	ATV	Polydor 2066 932 (F)
£ 40	43	2	<b>TRASH</b> Roxy Music (Roxy Music)	E. G.	Polydor POSP 32 (F)
41	NEW	1	<b>TURN THE MUSIC UP</b> Players Association (Danny Welss)	Silkie	Vanguard VS 5011 (A)
42	41	6	<b>WEEKEND</b> Mick Jackson (S. Levay)	Rondor	Atlantic K 11224 (W)
43	18	8	<b>KING ROCKER</b> Generation X (Ian Hunter)	Chrysalis	Chrysalis CHS 2261 (F)
44	NEW	1	<b>EVERYBODY'S HAPPY NOWADAYS</b> Buzcocks (Martin Rushent)	Virgin	United Artists UP 36499 (E)
45	NEW	1	<b>SULTANS OF SWING</b> Dire Straits (Dire Straits)	Rondor/Straight Jacket	Vertigo 6059 206 (F)
46	50	3	<b>EVERYTHING IS GREAT</b> Inner Circle (Blackwell/Inner Circle)	Blue Mountain	Island WIP 6472 (E)
£ 47	65	2	<b>BRISTOL STOMP</b> Late Show (R. Hartley/T. Boyce)	Carlin	Decca F 13822 (S)
48	21	13	<b>HIT ME WITH YOUR RHYTHM STICK</b> Ian Dury & The Blockheads (Jankel/Jenner)	Blackhill	Stiff BUY 38 (E)
49	49	4	<b>AMERICAN GENERATION</b> Ritchie Family (J. Morali/H. Belolo)	Zomba	Mercury 6007 199 (F)
£ 50	66	2	<b>BRIGHT EYES</b> Art Garfunkel (Mike Batt)	April/Waterstep Prod.	CBS 6947 (C)
51	NEW	1	<b>GIMMIX PLAY LOUD</b> John Cooper Clark (Martin Hannett)	April/Split Beans/MCPS	Epic EPC 7009 (C)
52	38	9	<b>MY LIFE</b> Billy Joel (Phil Ramone)	April	CBS 6821 (C)
£ 53	64	3	<b>AT MIDNIGHT</b> T-Connection (C. Wade)	April	TK TKR 7517 (C)
54	45	3	<b>BLUE MORNING BLUE DAY</b> Foreigner (Olsen/Jones)	Warner Brothers	Atlantic K 11236 (W)
55	NEW	1	<b>DISCO NIGHTS (ROCK FREAK)</b> G.O. (Jimmy Simpson/Beau Ray Fleming)	Arista/Chrysalis	Arista ARIST 245 (F)
56	NEW	1	<b>BOOGIE TOWN</b> F.L.B. (Larry James)	Bocu	Fantasy FTC 168 (E)
57	NEW	1	<b>CUBA</b> Gibson Brothers (D. Vangerde)	Blue Mountain/Heath Levy	Island WIP 6483 (E)
58	NEW	1	<b>KEEP REACHING FOR LOVE</b> Liner (Aris Marden)	Desert Songs/ATV	Atlantic K 11235 (W)
59	NEW	1	<b>RIKKI DON'T LOSE THAT NUMBER</b> Stealy Dan (Gary Katz)	Anchor	ABC 4241 (C)
60	72	3	<b>SING SING</b> Gaz (Jurgens/Korduletsch)	ATV	Salsoul SSOL 116 (E)
61	42	11	<b>CAR 67</b> Driver 67 (Tax Loss)	Logo Songs	Logo GO 336 (R)
62	59	3	<b>FURNITURE MUSIC</b> Bill Nelson's Red Noise (Leckie/Nelson)	Arnakata	Harvest HAR 5176 (E)
63	NEW	1	<b>OVERKILL</b> Motorhead (Jimmy Miller)	Motor	Bronze BRO 67 (E)
64	47	7	<b>EVERY WHICH WAY BUT LOOSE</b> Eddie Rabbitt (Snuff Garrett)	Campbell Connolly	Elektra K 12331 (W)
65	62	3	<b>B.Y.O.F.</b> Fantastic Four (D. Coffey)	Warner Brothers	Atlantic LV 14 (W)
66	75	2	<b>SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES)</b> Leyton Buzzards (Steve Lillywhite)	Bam/Chappell	Chrysalis CHS 2288 (F)
67	89	3	<b>POPS, WE LOVE YOU</b> Ross/Gaye/Smokey Robinson/Wonder	(Sawyer/McLeod) Jobete	Motown TMG 1136(E)
68	NEW	1	<b>BLOW AWAY</b> George Harrison (G. Harrison/R. Titleman)	Ganga	Warner Brothers K 17327 (W)
69	30	13	<b>YOU NEEDED ME</b> Anne Murray (Jim Norman)	Chappell/Ironside	Capitol CL 16011 (E)
70	52	10	<b>COOL MEDITATION</b> Third World (Blackwell/Sadkin)	Blue Mountain/Cat	Island WIP 6469 (E)
71	53	15	<b>YMCA</b> Village People (J. Morali/H. Belolo)	Zomba	Mercury 6007 192 (F)
72	63	3	<b>FIFTY-FOUR</b> Sea Level (Stuart Levine)	Carlin	Capricorn POSP 28 (F)
73	54	6	<b>DESTINY</b> Jacksons (Jacksons)	Carlin	Epic EPC 6983 (C)
74	44	7	<b>(OUR LOVE) DON'T THROW IT ALL AWAY</b> Andy Gibb (Barry Gibb)	RSO/Chappell	RSO 26 (F)
75	51	6	<b>WE'VE GOT TONITE</b> Bob Seger (Bob Seger)	Warner Brothers	Capitol CL 16028 (E)

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

A-Z (TOP WRITERS)

Ain't Love A Bitch (Stewart/Grainer)	20
American Generation (Morali/Belolo/Hurt)	49
At Midnight (Cockley/Mackay)	53
Bat Out Of Hell (Jim Steinman)	21
Blow Away (George Harrison)	68
Blue Morning Blue Day (Jones/Glenn)	54
Boogie Town (L. James/D. James)	56
Bristol Stomp (Appell/Mann)	47
Bright Eyes (Mike Batt)	50
BYOF (Coffey/Eppal/Home)	65
Can You Feel The Force? (Chris & Eddie Amoo)	5
Car 67 (P. Phillips/Pete Zorn)	51
Chiquitita (B. Andersson/B. Ulvaeus)	9
Clog Dance (John Marcangelo)	29
Contact (Starr/Pullen)	8
Cool Meditation (Cooper)	70
Cuba (J. Kluger/D. Vangerde)	57
Destiny (Jacksons)	73
Disco Nights (Rock Freak) (E. Rahaim Lablanc)	55
Don't Cry For Me Argentina (Rice/Walton)	38
(Our Love) Don't Throw It All Away (Bee Gees)	74
Don't Stop Me Now (F. Mercury)	22
English Civil War (Stummer/Jones)	28
Everybody's Happy Nowadays (Shelley)	44
Everything Is Great (Wildier)	46
Every Which Way But Loose (Dorff/Brown/Garrett)	64
Forever (R. Bennett/N. Diamond)	33
Fifty-Four (J. Nalls)	72
Furniture Music (Bill Nelson)	62
Get Down (J. Thompson)	11
Get It (Nigel Trubridge)	12
Gimmix Play Loud (Clarke/Ferrari/Hannett)	51
Heart Of Glass (Harry/Stein)	6
Heaven Knows (Summer/Moroder/Balotte)	34
Hit Me With Your Rhythm Stick (Dury/Jankel)	48
Hold The Line (D. Paich)	35
Honey I Lost (B. Findon/M. Myers)	27
Imperial Wizard (David Essex)	32
Into The Valley (Jobson/Adamson)	13
I Want Your Love (Edwards/Rogers)	15
I Was Made For Dancin' (M. Lloyd)	17
I Will Survive (D. Fekaris/F. Perrin)	3
Just What I Needed (Ric Ocasek)	36
Keep On Dancing (Matthews/Turner)	14
Keep Reaching For Love (T. Farmer/D. Farmer/E. Golgal)	58
King Rocker (B. Idol/T. James)	43
Lucky Number (Lovich/Chappell)	4
May The Sun Shine (Nazareth)	30
Milk & Alcohol (Lowe/Mayo)	24
Money In My Pocket (Joe Gibbs)	26
My Life (Billy Joel)	52
Oliver's Army (E. Costello)	2
Overkill (Klimaster/Clarke/Taylor)	63
Painter Man (Pickett/Phillips)	10
Pops, We Love You (Sawyer/McLeod)	67
Rikki Don't Lose That Number (Becker/Fagen)	59
Saturday Night (Deana/Jaymes)	66
Shake Your Groove Thing (Fekaris/Perrin)	39
Sing Sing (Babson/JoeKlund/Korduletsch)	60
Something Else (Sheeley/Cochrane)	7
Sound Of The Suburbs (Teeaco/Carroll)	18
Stop Your Sobbing (Ray Davies)	37
Sultans Of Swing (M. Knoppler)	45
Take On The World (Tipton/Halford)	23
Tragedy (Gibb Brothers)	1
Trash (P. Manzanera/B. Ferrie)	40
Turn The Music Up (L. Dann/C. Hills)	41
Weekend (T. Mayer/M. Jackson)	42
Waiting For An Alibi (Phil Lynott)	25
We've Got Tonite (B. Seger)	75
What A Fool Believes (McDonald/Loggins)	31
YMCA (J. Morali/H. Belolo/V. Willis)	71
Woman In Love (Bugatti/Musker)	18
You Bet Your Love (Hancock/Rubinson/Willis/Cogen)	19
You Needed Me (Randy Goodman)	69



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# PERFORMANCE

## Queen: Paris

QUEEN'S PARIS gig was on the last leg of a long exhausting European tour, but you couldn't have guessed it by the vitality of the performance.

The venue was a former abattoir — a hall of similar proportions to Wembley Arena — but there was no dead meat on display with more than 6,000 very lively bodies eager to be thrilled and entertained. They were not disappointed.

Many were already on their feet shouting and whistling appreciation just at the spectacular lighting and effects which heralded the group's arrival. Dry ice was swirling around the stage to the sound of thundercrashes as the huge lighting rig rose from the stage and Queen burst on stage.

Gimmicks they certainly were and the band has acquired something of a reputation for relying more on show and elaborate presentation than on musicianship. It was soon apparent, though, that this reputation is undeserved as the group proved itself capable of dealing out high quality music of a variety of styles in a performance much more full of driving rock than one might imagine listening to the hit singles.

With lead singer Freddie Mercury looking like an extra from Easy Rider, the band went straight into the attack with We Will Rock You and proceeded to unleash a string of hits and favourite album tracks lasting well over two hours and including tracks from current EMI album *Jazz*. Mercury discarded his shirt as the pace hotted up. He is a powerful figure on stage able to direct the mood of the audience and on this occasion he was determined to make sure the Parisians enjoyed themselves, periodically getting them to sing, clap or stomp at his will.

The only lull in the fast moving set came during a brief acoustic set which allowed Queen to build up again to a powerful finale with John Deacon on bass and Roger Taylor on drums providing a driving relentless backing for Brian Mey's heavy, often bluesy guitar on numbers like It's Late, Brighton Rock and Tie Your Mother Down. The latter ended in an almost literally blinding flash which would have contravened at least three dozen UK fire regulations.

Old rock 'n' rollers were chosen as encores leading into the only hit they had omitted — We Are The Champions. They were certainly winners hands down that night.

DAVID DALTON

## YESTERDAYS

### FIVE YEARS AGO

RICHARD OGDEN leaves Atlantic press office to go into independent management and PR . . . Muff Winwood appointed managing director of Island Studios and Richard Williams succeeds him as Island's A and R manager . . . Robert Stigwood Group profits up and Stigwood says RSO label continues to expand . . . Fred Marks appointed marketing manager of Walt Disney Productions music division . . . Don Dive leaves Chappell to return to native Australia . . . Jealous Mind by Alvin Stardust tops singles chart.

### TEN YEARS AGO

EMI IS to divest itself of the talent agencies it acquired when it took over the Grade Organisation in 1967 . . . Gordon Mills announced he is to launch a MAM record label . . . Pye captures distribution rights to Disneyland and Buena Vista labels . . . A political battle is looming over the possibility of commercial radio in Britain following revelation of Tory party plans for at least 100 independent local radio stations if they get back into power . . . Cream's Goodbye album tops charts.

## Earth, Wind & Fire: Wembley

VISUALLY, THE effects are stunning, and musically there are few criticisms which can be aimed at them. Earth, Wind & Fire were in London over the weekend, playing two concerts at a packed Wembley Empire Pool, and there can be no doubt that their appearances will go down as being among the best rock events during 1979.

After a succession of albums for CBS, which sold only to the dedicated hardcore of EW&F fans, the band finally broke out of the confines of minority appeal via the single *Fantasy*, and the last six months have seen an incredible escalation in their record selling popularity.

Sunday's concert indicated that Earth, Wind & Fire are more than capable of consolidating this success with a stage act which is never less than exciting. After literally grabbing the audience and subjecting it to more than two hours of non-stop jazz-funk-rock music, the band left everyone screaming for more. They encored with their most recent hit, *September*.

Yes, there was some levitation thrown in the act along the way, and the finale involved the EW&F members disappearing individually into a spaceship pyramid, and then "mysteriously" re-appearing on stage. But it was all down to the music in the end — and that is where Earth, Wind & Fire emerged totally triumphant. The talk is that these two London dates will serve as an appetiser for a UK tour later this year.

There is an act that no one should miss.

CHRIS WHITE

## Billy Joel: The Royal Albert Hall

BILLY JOEL breezed back into London again last week, and managed to find time to slip in a sell-out concert at the Royal Albert Hall. It was, of course a triumph as expected and endorsed the already-held opinion that Joel is high in the top league of pop performers and songwriters.

His performance is, by any standards, a marathon. He held the stage for more than two hours non-stop, pounding out hit after hit, and featuring material from all his CBS albums. Just *The Way You Are* remains the pop standard to emerge during the late 1970s,

Moving Out, My Life, New York State Of Mind and the new single, *Honesty*, are all vivid examples of Joel's highly creative work.

Throughout, Joel remains jaunty and confident, occasionally leaping about the stage among the keyboards, and even indulging in the odd bout of shadow-boxing. He doesn't engage in chat very often which, for an audience that has come primarily to hear the music, is just fine.

It took almost six years for Billy Joel to break through in the UK and now that he has finally succeeded, it seems almost impossible to understand why it took so long. Maybe it was because many of his songs are a personal statement, but most of them also have the essential quality of commerciality. One thing is clear — he's here to stay — and barring a disaster he must become one of the rock superstars of the 1980s now that the foundations have been laid.

CHRIS WHITE

## Average White Band: Rainbow

THE PERFORMANCE of the Average White Band at the Rainbow with support act Inner Circle was, unfortunately, irritatingly average. Despite the large attendance of obviously old-time supporters there was just not the excitement there that AWB can, and have, produced in the past.

The stage seemed rather bare after Inner Circle's roots/rock/reggae set which filled the Rainbow stage to its fullest. It was annoying to have to try and concentrate on the beginning of AWB's set while Inner Circle followers left the Rainbow with some commotion and the large Scottish contingent urged everyone to shut up and be quiet.

After the third number of the set it was possible to hear the band and to start enjoying favourites like *Person To Person* and *Cut The Cake*. Hamish Stuart and Alan Gorrie complement one another so much on stage and it is impossible to fault the professionalism of the band. Malcolm Duncan and Roger Ball provided their usual excellent standard with the brass section, and the audience supported them with good hand clapping and cheering.

AWB have a well produced album in *Feel No Fret* on RCA and tracks that came over best were *Atlantic Avenue*, *Please Don't Fall in Love* and an excellent rendering of *Walk On By*. However, I still left the Rainbow with a feeling of frustration and disappointment with the set, and knowing I wasn't carrying the inner glow that a good gig leaves with you.

JUDY WILLAN

### The Music Industry Football League

#### EAST DIVISION

TEAM	P	W	D	L	F	A	P Goal Diff.
ICE Records	8	7	0	1	49	8	14 +41
Gas Songs-Heath-Levy	8	5	2	1	38	14	12 +24
Lightning Rec.	7	6	0	1	31	19	12 +12
C.B.S. Records	7	4	0	3	25	19	8 +6
H.M.V. Records	8	3	1	4	22	31	7 -9
Different Records	7	2	1	4	16	23	5 -7
E.M.I. Records	9	2	0	7	14	51	4 -37
Decca Dynamos	5	0	0	5	4	33	0 -29

#### WEST DIVISION

TEAM	P	W	D	L	F	A	P Goal Diff.
Magnet Darts	8	5	2	1	50	15	12 +35
Our Price Rec.	8	5	2	1	45	14	12 +31
Pye Pirates	7	5	0	2	38	12	10 +26
D.J.M. Records	8	4	0	4	32	21	8 +11
W.E.A. Wanderers	8	2	1	5	16	59	5 -43
Epic Eagles	7	2	0	5	7	30	4 -23
Chappell Cosmo	8	1	1	6	17	54	3 -37

# DOOLEY'S

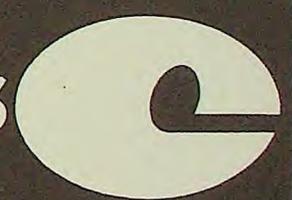
THE WEMBLEY gigs by Earth Wind and Fire at the weekend must rate among most spectacular seen in Britain for a long time and CBS continued the excitement on Sunday night with a party at the Embassy Club . . . but choice of venue hardly warranted CBS' cloak of secrecy . . . although they did go to great lengths to make the party as spectacular as the show with dry ice and lighting effects . . . Ironically, the band themselves did not indulge in the copious champagne available — drinking and smoking is against their faith — but they did gratefully accept gold discs for the September single and Best Of LP, and silver discs for All 'n' All and *Fantasy*.

EARLIER IN the week, over in Paris, members of Queen and EMI execs from UK and Europe were delighted at end-of-tour entertainment laid on by Pathe Marconi at night spot l'Alcazar complete with bizarre revenue (allegedly seen on French TV) featuring topless girls, boys and "others" . . . head of EMI International Paul Watts distinguished himself with after-dinner linguistics, unlike another EMI staffer who when asked if he was staying at the Georges Cinq Hotel replied: "No, I'm at the George the Fifth" . . . and EMI UK publicity chief Brian Southall bemused by shopping request from fellow PR Bob Hart for macarons and sugar-free toothpaste — presumably he uses the latter after eating the biscuits.

AT NEXT week's 1st British International Song Festival at Shrewsbury MW's Tipsheet editor Sue Francis is among the distinguished judging panel . . . Radio One rock producer John Walters becoming an on-air personality himself with witty pieces on Radio 4 Start The Week prog . . . At Pickwick International sales conference presentations made to Ken Thompson as car salesman of the year and Jeff Wilson as van salesman of the year . . . Melody Maker's veteran jazz writer Max Jones — the rockin' beret himself — was 62 last week and after guesting on LBC's Jazz After 8 went on to a party in his honour at Pizza Express . . . Anthony Newley and Juliet Prowse star at London Palladium for one week in May in concerts promoted by Barry Dickens.

THE GIZMO — the musical instrument developed by Lol Creme and Kevin Godley — achieved some sort of fame as the subject of a question in the BBC's International Mastermind and in fact is soon to go on sale commercially in Britain . . . Will EMI staffers demand communal bathing facilities having seen pic of Japanese exec bathing with his fellow (female) workers in staff newspaper feature on EMI's Japanese company? . . . Buzzcocks' Pete Shelley to produce Alberto Y Lost Trios Paranoias . . . FOOTBALL RESULTS: After a total of five and-a-half hours play Lightning beat Gas/Heath Levy 6-4 and go on to meet Ice in semi-final of Cup. Other results: Ice 6 Different 1; Our Price 6 DJM 1; Pye 6 Chappells 0.

## MUSIC BEGINS WITH



A SONG FOR EUROPE

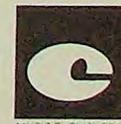
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