

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

MUSIC WEEK

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

Pye launches new-look sales force

A COMPLETE rethink on selling has resulted in the formation of a new sales promotion force for Pye, which officially goes into action next week.

The traditional selling team structure — 19 reps, four area managers, five display reps and five field promotion people — has been abandoned by sales director Trevor Eyles in favour of one integrated team where every rep will handle all aspects of the job.

"The problems with the original system were all down to lack of communication. We did give everyone quite a lot of direction and all the reps had priority lists each week, but by nature people back their own priorities to some extent. Also display, promotion and sales did not keep each other well enough informed of what each was doing at any time in any area."

Eyles decided that rather than deal with three different people in each area he could abolish most of the problems by incorporating all three jobs.

Now, under the four area managers (London and South East, Midlands and South West, North, North East and Scotland) are 24 sales promotion all-rounders, whom Eyles has dubbed territory managers "because that best describes what they do."

The preparations for the new system have been going on for the past few months, during which pluggers have instructed the rest of the team on radio promotion, display reps have taught display and each of these in turn has learned about selling to the dealers. The sales promotion reps almost all live in the areas that they cover.

Eyles has appointed Malcolm Flanagan as sales manager to run the revamped team, and to bring in the new system by stages until it is fully operational in September, in time for the Christmas sell-in period.



THE FIRST Music Week Cup — presented to the winning team in the cup final of the Music Industry League, co-sponsored by Music Week and Adidas — has gone to Ice Records after a close fought match with Pye. The result was 5-2, but Pye was first to score after only five minutes. Michael Charlemaine equalised for Ice in the first of a hat-trick of goals, and at one point the game stood at 2-2. Then Eddy Grant took a ball on the volley from brother Rudolph "Mexicano" Grant and put Ice well on the way to their 5-2 victory. Picture shows Music Industry League chairman Peter Walsh handing over the cup on behalf of Music Week. (The League Championship match between Gas Songs/Heath Levy and Our Price Records last Sunday was an even more exciting match with the final result a 2-2 draw after extra time and the teams decided to share the championship — full report and picture next week).

Virgin & Stiff deals in US

TWO BRITISH independents announce moves into the US market this week — Virgin is building its operation there with a new distribution deal with Atlantic and new marketing and promotion staff, and Stiff has signed a licensing deal with Columbia/Epic. See page four for details.

Dealers lash EMI decision to cut discount rates

RECOILING FROM last week's news of the VAT increase and price rises, dealers this week began to lash back and it is clear that many consider the decision by EMI to reduce its prompt settlement discount from 2½ per cent to two per cent to be the unkindest cut of all.

"Shabby," "petty" and "stingy", were just some of the words used by dealers, many of whom fear that other major companies may follow EMI's lead. Dealer D Bloch, of Record Greetings, Croydon, was so incensed he looked up the dictionary definition of "mean" to best describe EMI's action: "It says 'low-minded,

contemptible, miserly, ignoble and despicable," he told *MW*.

Other dealers warned that EMI could face a boomerang effect with some accounts withholding payment until after the prompt settlement date and choose to owe the company money rather than their banks.

The reaction from GRC secretary Harry Tipple was forceful: "I want to make it quite clear that any company that attempts to put its own economy in order by reducing dealer margins or settlement discounts is in for a bloody nose. My message to the boardroom is put your own house in order and start saving money now. Stop vying with each other to pay huge advances to artists just to prevent someone else getting them, stop knocking the dealer."

He added that artists' royalties were already being paid on a "fictitious retail price" at which few dealers can actually sell records. The

companies can set any level or RRP that they like, in the sure knowledge that the retailers stand little or no chance of making that price," he said "The manufacturers therefore assume that our price cuts will make their profitable levels workable".

Tipple, like many of his fellow dealers, complained also of the slow progress in despatching up-to-date price lists which take into account both the VAT change and company price rises (see *Retailing* in page 10).

Merseyside GRC chairman, Mike Davison, commented: "I can't see any justification for this discount reduction. It's certainly going to encourage people not to pay their bills on time and I would have thought the company would want to increase their cash flow."

The financial implications are not yet clear to some dealers, but many will probably react like Mrs

TO PAGE 4

MPA quick to reply to piracy attack

THE BRITISH music publishing industry has responded swiftly and incisively to Nesuhi Ertegun's demand that music publishers wake up to the threat of piracy and pay up to help the fighting fund needed by the IFPI (*MW* June 23)

"Copyright owners in the UK, through the Mechanical Rights Society, have contributed over £65,000 to the BPI piracy fund during this year and have promised a

further contribution for 1980," says Music Publishers' Association president Ron White.

"Additionally a number of major publishers have also contributed individually to the IFPI fund as a result of Gerry Oord's appeals. Nesuhi is justified in raising the alarm in face of the disaster that is about to overtake the music industry as a result of worldwide piracy, but his comments are misdirected insofar as the UK is concerned.

"By all means let us support Mr Ertegun wholeheartedly to raise the largest amount possible to win the war against the thieves who are stealing our birthright, but please give some credit to British copyright owners who have already recognised the dangers and have taken positive action."

● Nesuhi Ertegun's remarks came during an anti-piracy session at the recent International Music Industries Conference in Monte Carlo, during which it was revealed that although the IFPI is close to raising its original half a million dollars budget, a further two to three million dollars will be needed to fight piracy around the world. *More IMIC reports in page 14.*

Chart action

BEGGARS BANQUET scores its first No. 1 as Tubeway Army knocks Anita Ward off the top spot. Squeeze, with A & M's biggest ever selling single, edge up to No. 3.

Bailey & Hales quit posts

TWO INDUSTRY executives have left their jobs in surprise moves — Peter Bailey leaves his position as commercial marketing director at RCA, and Mike Hales quits as managing director of Barn Records.

According to RCA, Bailey's departure follows "disagreement over basic marketing strategy". At presstime Bailey, who moved into marketing a year ago after several years as RCA's business affairs manager, was not available for comment.

RCA managing director Ken Glancy said the position of commercial marketing director would be discontinued and the marketing, promotion, creative services and artists relations department heads would now report directly to him.

The independent Barn Records, owned by Chas Chandler, loses Mike Hales who intends to pursue a career in freelance journalism and television writing. Hales, a former journalist and director of Polydor International, says his decision to quit came because "the canvas at Barn was too small for me to work on". He is now working from home (01 221 0347) and is developing a TV project for BBC.

Judie Tzuke

Welcome to the Cruise

Including her new single
"Stay With Me Till Dawn"
Single xpres 17

DL.T.
Record
of the
Week.

Album TRAIN 7 Cassette SHUNT 7

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LETTERS

EMI—'out of touch'
with the retailing scene

ALTHOUGH WE appreciate the necessity of price increases and the need for company profitability in order to maintain a reasonable standard of product and service, we are appalled by the massive EMI increases which appear to have been applied with a complete disregard for marketing considerations.

One can only assume that these increases result from purely accounting-orientated thinking or that EMI's marketing people are out of touch with the retail scene. How much more sensible is the new WEA price structure with a flat £5 retail price across the board on full price and deluxe albums and tapes.

Furthermore, to add insult to injury, EMI has decided to reduce the cash discount to two per cent, presumably to help subsidise its overweight sales force. In this connection it is worth noting that each of our four shops receives regular calls from no less than six EMI salesmen — GRD LPs, GRD singles, LRD LPs, LRD singles, CFP/Music Centre and United Artists. Our turnover with CBS is

greater, yet they only send two salesmen as do WEA.

We have two suggestions to make to other retailers: 1. All record shops should curtail their EMI business as far as possible, and order alternative versions where available. 2. At almost £6 per top album, the dealer can expect a serious reduction in potential sales. Therefore, we should drastically reduce quantity ordering and let EMI store the balance and bear the financial penalty.

Perhaps this would prompt EMI to put its own house in order and make some long overdue economies. It might also persuade certain EMI marketing executives to get out and visit the retail scene

and see for themselves what is happening in the market place. *Derek Sinclair/Simon Sinclair, directors, The Record House, High Street, Aylesbury, Bucks.*

LETTERS

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

JOETHOMAS

makes
"Make your move"
and makes it big!

Here comes another disco buster from the phenomenal TK label — "Make Your Move", a great new single from Joe Thomas that's already making waves in the UK disco charts.

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Joe Thomas new single "Make Your Move".

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

No RM subsidies to
help the price-cutters

I READ, with growing disbelief, Mr. Brown's letter headed "What About Record Merchandisers?" on the subject of price cutting (MW June 16).

In case any of your other readers are of the same opinion as Mr. Brown, here are some facts about this company to put them at ease.

1. Record Merchandisers price tag every LP and tape supplied to their normal retail customers and these tags clearly state the manufacturers' recommended retail price.

2. Any indulgence in price cutting by customers is from their own margins and not subsidised by this company in any shape or form.

3. Historically, price cutting was initiated by retailers supplied direct by record companies and our customers only took it up in an

attempt to protect their business.

4. Record Merchandisers is owned jointly by certain record companies. These companies are shareholders, are not involved in the detail of the day-to-day running of the company and are treated on the same basis as other suppliers.

5. The company is not subsidised by its shareholders nor is it in need of any subsidy.

It is our policy to spend as much time as possible in working out solutions to the serious problems that we are all facing and as little as possible in complaining and looking for scapegoats. *S. H. Akhtar, managing director, Record Merchandisers, Hayes, Middlesex.*

Finding the funds

TODAY I received EMI's latest letter concerning VAT and price increases. They also mention a reduction in settlement discount, down to two per cent. Might we all be advised of the date EMI will start to request a sub to fund future operations? *J. E. Ingham, Jon's, Guildhall Street, Theford, Norfolk.*

A united front against
industry's problems

WHILE I do not wish to appear ungrateful for your coverage of the BPI extraordinary general meeting, I must say that I was puzzled by your headline Voting Controversy Splits BPI.

Although the special resolution has undeniably provoked some lively debate in recent weeks, the BPI Council, and indeed its total membership, have been equally aware of the paramount need for total unity within the BPI.

As you are only too well aware, the industry is facing probably one of its most testing periods ever. Piracy and in-home taping are now major problems for which long-term solutions must be found. The decline in album sales is continuing.

Never has there been a greater need for the industry to present a strong and totally unified front to tackle these problems — a need which is felt by every member of the BPI.

Indeed, as Terri Anderson reported, our chairman and several members stressed at the EGM that while there are going to be particular topics from time to time that produce a divergence of

opinion within the BPI, such issues should not distract from the main tasks facing us.

I feel that your headline gave the impression that the votes controversy has created a deep and possibly lasting division for the BPI. This is most certainly not the case and I am anxious that nobody should get the wrong impression from this headline. *John Deacon, director general designate, BPI, London SW7*

The Editor replies: A headline can only give an essence of the news story which follows, and on this occasion I feel sure that anyone reading it in association with the qualifying "strap" line above it and the story below, would have realised that it referred to subject of indies versus majors. I would venture that the word "Split" fairly represented the division of opinion which was expressed on this subject at the meeting.

Quickies. . .

ON A recent album we have released by Ian Raines, With Just A Piano And A Song, we have published incorrect label information for the title Slip Away by Barry Blue and Stephen Worth. The publishing credit should read Bluey Tunes ATV/Stephen Worth Music, and not Bluey Tunes/ATV.

We would appreciate it if you could bring them to the attention of your readers. *Philip D. Foster, Chopper Records, Dean Street, London W1.*

MAY I through your column silence a rumour. I am not, nor have I been, seriously ill during the past few months. I would however like to thank all the telephone order girls, reps., librarians and friends in the trade for the telephone calls, enquiries and good wishes. I am quite well thank you! *Joyce Wright, The Long Playing Record Library Ltd, Blackpool.*

FOR NEWS WITH DEALERS IN MIND
READ
MUSIC WEEK EVERY WEEK

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July launch set for Hammer

A NEW London-based record label, Hammer Records, is to be launched in July by record producer Des Dolan.

The first three releases (retail price £4.25 each) are Mike 'Stand' Douglas (HMR 9001), Fats Domino Golden Greats (HMR 9002) and Chuck Berry 20 Golden Greats (HMR 9003). Further catalogue releases, at the rate of about two albums per month, will include material from Jerry Lee Lewis, Johnny Cash, Bob Marley, Mary O'Hara, The Platters and Johnny & The Hurricanes.

The label is also looking for new talent and their first single features New York new wave band The Mumps on Rock And Roll This And That (HS301).

The directors of the company are Des Dolan and Simon Cohen and Hammer has signed a two-year distributions deal with Pyc.

Russia signs for Sayer LP

CHRYSALIS RECORDS and Mezhdunarodnaja Kniga have reached an agreement for the release of a Leo Sayer album featuring his greatest hits.

This is the first Chrysalis artist to have product manufactured and distributed in the Soviet Union. The deal followed visits to Moscow by Chrysalis' international director Des Brown who commented, "Chrysalis are naturally very pleased to have the opportunity to enter what is currently the fourth biggest record market in the world."

"We are also looking forward to working with the Soviet authorities in developing the vast untapped reservoir of talent in the Soviet Union and gaining exposure in the West for Soviet artists."

PLANT MUSIC, a new British independent label, has signed top Jamaican producer Lloyd Charmers, whose previous hits include Everything I Own, by Ken Boothe. Among the artists committed to Plant through this signing are The Bluesbusters, The Julie Mangos and The Rocstars, all have releases on Plant this month.

Said spokesman for Plant, "We intend to use top independent pluggers, disco promotion and marketing companies on all releases as well as the usual press notices and advertising campaigns." Plant Music is at 60 St James's Street, London SW1A 1LE. (01-499 4341).



SPLINTER, THE Durham based duo who were last in the charts in 1974 with their first single for the Dark Horse label, Costafine Town, have signed a recording contract with Chas Chandler's Barn Records label. A single, Danger Zone, is due out shortly and an album, Streets Of Night, is already in the can.

"This single will be the boys' first record for two years," said Barn MD Mike Hales, "and their first record for the Barn label. We would be delighted to end up with a hit first time out, and so repeat the pattern."

McCutcheon's new venture

CHARLIE McCUTCHEON, formerly head of publicity for Anchor/ABC in London has launched his own company, Box Office Public Relations (UK) Ltd, operating from Suite 4.04, London International Press Centre, Shoe Lane, London EC4A 3JB. Telephone: 01-353 7946/7/8.

Working with McCutcheon are Marion Mason, most recently Ken Evans' assistant at Anchor, and Stan Britt, noted freelance writer. The addition of further staff is expected before September.



SQUEEZE'S SINGLE, *Cool For Cats*, has given A & M its biggest ever selling single in the UK, and that includes all the Carpenters' hits. Pictured at a gold disc presentation are (l to r): Glenn Tilbrook, Gilson Lavis, Derek Green (A and M UK managing director), Miles Copeland (manager), Jools Holland and Chris Difford.

Phil Long takes top job

PHIL LONG, promotion manager for Chrysalis Music for the past year, has been appointed promotions manager for Chrysalis Records, replacing Geoff Goy who becomes professional manager of Chrysalis Music.

Long has had wide experience of the music business, starting his career in retailing, running two record shops in Nottingham. He joined Island Records as their Midland area representative in 1973 and moved on to become northern promotions manager. In 1976 he moved to EMI as promotions manager in charge of the Manchester office. In 1977 he moved to London as promotions manager for the EMI LRD division.



Chris Peters, who has been with Chrysalis for two years, has been promoted to London promotion manager.

Roy Cortell to promotion manager Phonogram International, based at head office in Baarn, The Netherlands, reporting to general manager pop division, Jan Corduener Paul Northcott to exploitation manager Rocket Publishing, reporting to Eric Hall Martin Pursey to EMI Songs as international administration co-ordinator reporting to Ellis Rich. Pursey was formerly assistant secretary to the MPA

Graham Jones to Polydor as press officer replacing Chris Bohn now at *Melody Maker*. Jones comes to Polydor from the Surrey Daily

Maxie moves

MAX NEEDHAM, better known as Waxie Maxie, the legendary rock & roll/rockabilly PR, has resigned as press and promotions manager for Charley Records due to "differences of opinion". Max, who joined Charley Records in 1976, will now return to freelance PR work and can be contacted at Waxie Maxie Publicity, telephone: 01-762 6918.

Lucky Beggar

BEGGARS BANQUET is re-releasing the latest single by Rex Barker and The Ricochets entitled *Jeremy Is Innocent*, "To celebrate the ending of a very dramatic trial in the true tradition of folk songs." Producer is Mr Big Nose and catalogue number BOP 4 which may give a clue to the artists' true identity. The single will be available this week through WEA.

Advertiser Bernard McDonald who has been with WEA for eight years handling all the promotional and point of sale merchandising has left to form his own marketing company, Sneddie Merchandising Ltd, 32 Montgomery Street, Edinburgh 7 (031-557 0577). He will be involved in all aspects of promotion within the record industry, but particularly merchandising and point of sale. David Aspden, head of TV promotions at RCA for the past two-and-a-half years, leaves the company at the end of this month to take up a post with Sound Barrier Ltd, whose principal artist is Bonnie Tyler. Aspden will be looking after the day to day running of the company reporting to directors Steve Wolfe and Ronnie Scott who are Bonnie Tyler's managers and producers. In the near future Sound Barrier will be expanding their activities in production with the purchase of their own recording studio.

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Virgin builds US business

VIRGIN RECORDS is developing its US operation as the next important step in chairman Richard Branson's expansion plans.

Already with its own promotion and publicity departments established in New York, run by Kurt Nerlinger and Sue Byrom respectively, the UK independent has set up a two-tier distribution outlet and will shortly open marketing and production departments.

A long-term distribution pact with Atlantic will cover artists with strong sales potential, while other acts will go through deals with various independents, principally Gem.

"The two systems will work side by side so that once sales reach a certain level", says Branson, "we will switch them from one deal to another. Any artists signed to us here will have the opportunity of distribution in America."

Commenting on the Atlantic agreement, Ken Berry, president of Virgin Records in America, says: "Virgin has been involved in US

distribution for a number of years. However, the major difference with this new agreement is that Virgin will be here in the United States with fully staffed offices.

"Each release will be backed by a substantial advertising campaign and, following European practise, we will continue to emphasise packaging. In most cases, the artists will follow up releases by touring.

Virgin's first releases through Atlantic will be a single from The Records, Starry Eyes, followed by their album in mid-July. Shooting Star is Virgin America's first home-grown US signing and the six piece rock band is currently recording an album with producer Gus Dudgeon for release in the autumn.

Virgin was previously associated with Atlantic from 1973 to 1975, during which time Mike Oldfield's Tubular Bells became such a success.

Oldfield is currently recording a new album in New York and this year will be touring America for the first time.

Despite the great expansion that this step into the US market will entail, with the company already looking for offices in Los Angeles, Richard Branson is determined that Virgin should remain fiercely independent.

"CBS and Warners are two giants eating everything up at the moment", said Branson. "We believe there is room for alternatives. In the States we will be a small independent, but all the money we will be spending will be our own."

Branson adds: "Atlantic started at a time when people were very receptive to that type of music. We are beginning at a time when people are still cynical. We believe in European music and intend to promote it in the US."

EMI rock rolls again

EMI IS to re-promote 11 of its TV albums with a back catalogue campaign spearheaded by the Beach Boys 20 Golden Greats album which has already sold over 1,100,000 units.

National TV advertising, costing £185,000, will promote the Beach Boys LP and discounts of up to 10 per cent plus an unusual browser in the form of a juke box are the incentives for stocking the 10 other items.

The original TV ad used to promote the Beach Boys album when it was first released in June 1976, will again be used and it rolls out nationally on July 9 until mid-August. As an added incentive to consumers, the first 20,000 copies will be available in blue vinyl.

EMI is also making available to prime dealers special dispensers in the form of a juke box containing 120 albums and 32 cassettes for use with the Beach Boys and the other back catalogue TV albums.



ONE OF the juke box-style dispensers being used by EMI in the new Beach Boys and back catalogue EMTV campaign.

Stiff secures American outlet

STIFF HAS secured a North American outlet for its product through a licensing agreement with Columbia/Epic for the US and Canada.

"We have been waiting nine months for this deal and this completes our world domination," comments Stiff managing director Dave Robinson.

Under the three-year agreement, Rachel Sweet will appear on the Stiff/Columbia label, while Lene Lovich, Ian Dury and Ian Gomm will appear on Stiff/Epic. The Stiff logo will be retained, featuring alongside the Epic or Columbia logo on each label. The Rumour have signed direct with Arista for the US and Canada, joining Graham Parker.

First product under the deal will be albums from Lene Lovich (Stateless), Rachel Sweet (Fool Around), Ian Dury (Do It Yourself), and a new Stiff America signing, Ian Gomm, whose British LP, Holiday Album, has been re-titled Gomm With The Wind for the US market.

Some of the American versions feature different tracks from the UK albums and all have different covers. Singles for imminent release include Lene Lovich's Lucky Number, Ian Dury's Hit Me With Your Rhythm Stick and Ian Gomm's Hold On. The Columbia/Epic pact will be administered for Stiff by Allan Frey, based at ARSE Management in New York.

To coincide with US record release dates, Lene Lovich and Rachel Sweet will be touring the country. A tour of radio stations will take Lene Lovich to Boston, Philadelphia, Washington, Chicago, Cleveland, Los Angeles, San Francisco and New York, while Rachel Sweet will be supporting Graham Parker and the Rumour on tour at Portland, Seattle, Vancouver, San Francisco and Los Angeles.

In brief...

PHONOGRAM LAUNCHES a new series of five cassettes under the over-all title, Reels OnWheels. The tape-only compilations are aimed initially at the motorist, but are also designed to appeal to the normal buyer.

The cassettes fall into five categories, with each having a running time of at least an hour and a retail price of £4.25. Titles are Disco (REEL 001), Pop Hits featuring such names as David Essex and Elton John (002), Rock (003), Rock Vol. Two (004) and Easy Listening (005).

The series will be launched in July supported by advertising in the music press. In addition, Phonogram is producing 4,000 posters which will be used in dealer mailings.

WEA HAS announced details of its biggest ever TV campaign — a £250,000 spend stretched over a four week period starting July 4.

The campaign supports the June 29 release of The Best Disco Album In The World. The TV commercial "uses special video techniques never before seen on British television, and was edited in America." An estimated 90 per cent of the viewing population will see the 30-second ad at least five times. The campaign is rounded out with comprehensive instore displays, utilising 3D effects plus posters.

The PRS

IN THE June 2 issue of Music Week we reported that costs of £3,221 must be paid to Trevor Lyttleton by PRS general manager Michael Freeguard in respect of the libel action brought by Freeguard against Lyttleton in July 1976. In this report, we erroneously quoted Lyttleton as saying that Freeguard had "improperly, dishonestly and secretly" discharged his duties at the PRS.

These words did not, in fact, appear in the original article which triggered the libel action and which did not refer to Freeguard by name, but were used by lawyers in interpretation of the article in Freeguard's Statement of Claim against Lyttleton.

Freeguard also points out that although the action was discontinued in June last year shortly before the hearing was due, he had given notice of discontinuance on April 13.

Big rush for Dealer Tour

DEALERS THROUGHOUT the country are already applying for tickets for Music Week's second national Dealer Tour — although the opening day at Bristol's Holiday Inn on September 24 is still three months away.

Last year, thousands of dealers flocked to the venues to meet the participating companies and hear the new autumn product and judging by reaction so far, even more will be attending this year's nine venues.

There will be more exhibitors, ranging from the majors to the smaller independents, with video shows, personal appearances by artists and free refreshments for visiting dealers.

After Bristol, the tour goes on to Brighton (September 26), Newcastle (October 3), Glasgow (4), Leeds (8), Manchester (10), Liverpool (11), Birmingham (15) and London (17 and 18). ● See page 31 for your application form for tickets.

On the War path

JEFF WAYNE'S War Of The Worlds celebrates its first year on the album chart this week with worldwide sales of the double-album set rapidly approaching the 2.5 million mark and UK figures in excess of half a million.

During the last 12 months, the project has also spawned several hit singles including Justin Hayward's Forever Autumn, David Essex with Brave New World, and a couple of instrumentals.

Wayne told Music Week: "There will be a development of the War Of The Worlds album theme, although at the moment I can't say exactly what. However, it will utilise another medium, not necessarily the stage, and I expect plans to be announced in a couple of months time. There has also been preliminary work on a stage version, which is a strong possibility for the future."

Wayne admitted that the success of his project had exceeded his expectations in many ways: "I think what has been surprising is that the albums have been taken off in countries where English isn't the main language," he explains. "It has all

been down to a musical or general interest level.

"In Spain there were two versions of The War Of The Worlds in the Top Five. We re-recorded the narrative into Spanish, using local names, while retaining the original music. Recently I completed another version of the project, using Anthony Quinn as narrator (originally Richard Burton), and which will be released in at least 11 Latin American countries."

He added: "There have also been Italian and French versions of War Of The Worlds which have sold well, alongside the original albums."

Wayne is already working on several new projects — a solo album with Justin Hayward, writing the music for the new Who-backed film, McVicar, and a 90-minute animated film musical based on The Hobbit which will open first in the US.

Discount row FROM PAGE ONE

Penelope Powell, of Stylus 4, in Cheltenham: "I don't think we'll lose out; it will mean we won't buy things in such large quantities. But the discount is a way to encourage business — and we can no longer afford to take the risk of encouraging new artists of theirs."

Shaun Howard, of Recordville, in S.W. London said that there had been no warning to the trade of what EMI was planning, "although there is an agreement for us to be consulted on all substantial matters." EMI's action would, he added, obviously cost dealers differing amounts but should the other majors follow suit Howard estimates that a single shop with a turnover like his could lose about £150 a month.

Answering the dealers, Nick Payne, EMI financial controller said: "We do understand the feel-

ings expressed by the dealers, but we decided to make this reduction in prompt settlement discount only after careful consideration of the costs and benefits. We believe this discount still represents a very fair price for prompt settlement of amounts due to us, and, in the final analysis, dealers will be the judge of this view."

The possibility of other companies following EMI's lead is apparently no more than that at the moment. "We are not changing the discount at this time," said Phonogram MD Ken Maliphant but it is under review."

Richard Robinson, deputy MD of WEA added: "It is the sort of thing we are thinking about. Two and a half per cent discount for payment within a month is a fair chunk — it's better value than investing with a bank."



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NEWS

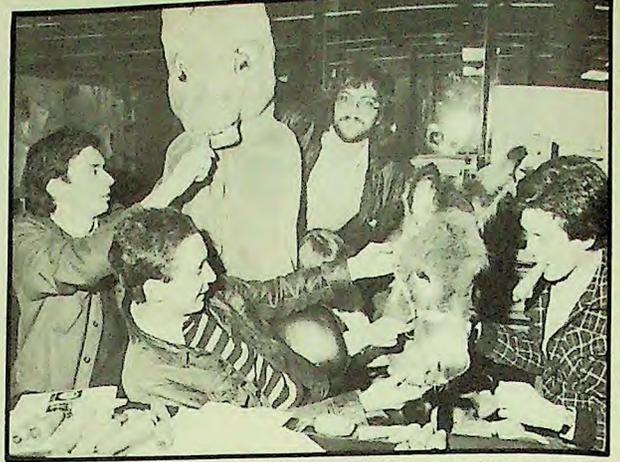
News in brief...



SWEET SUCCESS for Anita Ward was rewarded by a giant cake from EPA to celebrate her number one single, Ring My Bell. The bell shaped cake was presented by EPA's Product Manager Barry Humphries (left) and head of promotion Golly Gallagher on her recent UK visit.



ELO's **JEFF** Lynne made a rare appearance at BBC Radio 1 recently when he recorded a show with DJ Kid Jensen, which was featured on air earlier this month.



THESE ARE, would you believe, the Donkeys. They have just signed to the independent Rhesus Records with an advance of 10,000 carrots and have a single released called What I Want c/w Four Letters. Label boss General Consent looks on as Dave Owen, Neil Ferguson and brother Tony sign the contract. The first 10,000 copies of the single come in a manure-proof picture bag!



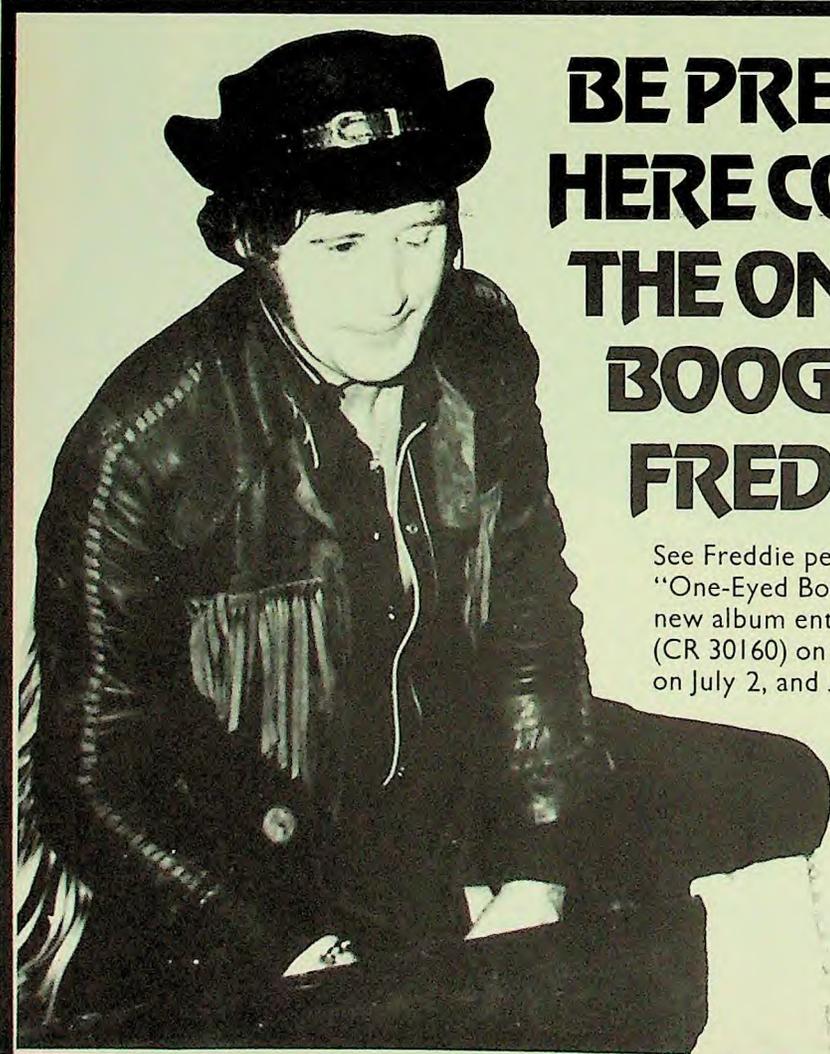
THE ROYAL Philharmonic Orchestra picked up gold discs for their Classical Gold volume 2 at London's Queen Elizabeth Hall, South Bank recently. The award for their four-record box set was made by Angela Rippon. Pictured here from left to right are: Barry Griffiths, Angela Rippon, Frank Shipway — Conductor and Gordon Smith — Ronco's production manager.



TWO SMILING British girls who have received awards for the "foremost personalities behind the artists". They are Lilian Bron (left) who was presented with the award for outstanding co-operation and Sylvia Curd of Arcade Records for top television merchandiser at Germany's top awards presentation — the Musik Information Golden Label awards in Hamburg. They were presented by Musik Information Editor, Harry Schild.

GOSSIP RUMOUR SCANDAL...

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TIP SHEET



SUSAN BLACK: Looking out for a publishing-recording deal

Susan hunts record deal

PHIL SIMMONDS, who launched The Brothers with their Top Ten hit, Sing Me, is now looking for a publishing/recording deal for singer/songwriter Susan Black. Susan established herself on the club circuit in the Manchester area and came to London about a year ago when manager Simmonds took her career in hand.

He describes her writing as "right across the board". She has been writing and working in clubs in the London area and will be performing at Maunkberrys of Jermyn Street on Monday, June 25.

Contact Phil Simmonds, 27 Spedan Close, Branch Hill, Hampstead, London NW3. (01) 435 5302.

Backward chance

DISTRIBUTION IS sought for what is claimed to be "the world's first backward playing record". Perpetrators of this latest gimmick are singer Freda Gothenburg, with the song Like A Dream, and writers Mike Gatton, Roy Hurley and Ken Murray whose GHM Productions was formed to release the record.

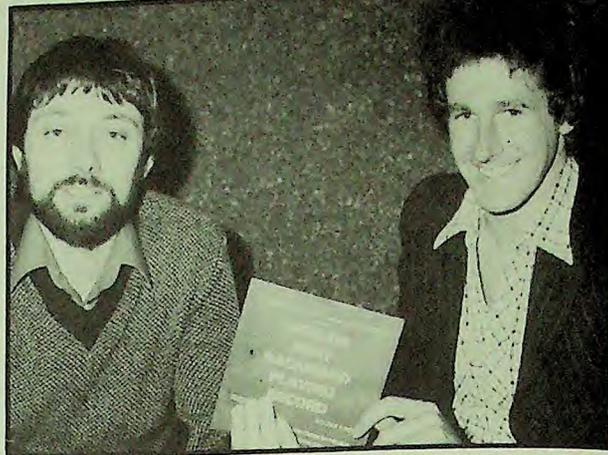
Now Mike Cobb, director of the company's publishing arm, Sesame Songs, is looking for a distribution deal.

GHM Productions in association with Sesame Songs have packaged Freda's unusual rendering of the off-beat song on a single that plays from the centre outwards. For those with machines that can't cope with the inside-out tracking, the B-side is the same song played conventionally.

In addition, the backwards version has a personal message from Freda for those who put the needle on the outside, telling them rather suggestively that they've got it in the wrong place. This message may be as much of a talking point as the backward playing gimmick.

The single was produced by Nigel Gray who set up Sesame Songs with co-director Mike Cobb in 1977 to utilise the facilities of 24 track Surrey Sound Studio in Leatherhead. Both hope this will be the production company's first hit.

Contact Mike Cobb, Sesame Songs, 70 Kingston Road, Leatherhead, Surrey, Tel. Leatherhead 79444.



MIKE GATTON, of GHM, and Mike Cobb, of Sesame Songs, proudly show off Freda Gothenburg's backward record.

New-look Mud seeks rock dates



MUD: A band to be seen!

ROCK CLUB and college circuit gigs are sought by Mud now that they have 'updated' their music and stage performance with new member Margo Buchanan.

The band is signed to Carrere Records which has guaranteed considerable support and promotion of their new 'heavier' music image both here and in Europe. A single, Drop Everything And Run, will be released at the end of the month with an album to follow. What they need now is to get on the road regularly with some dates in major venues and be heard.

"A working band is not a band, without gigs", says Margo, lead vocalist, who joins the group from rock bands Smack, Breaker and Pugma-Ho. Mud still includes Dave Mount, Ray Davies and Rob Stiles but has added Margo and Brian Tatum.

Barry Dunning continues to



Tipsheet is edited by SUE FRANCIS Contact her on 01 439 9756

manage the band who have chalked up some 14 Top Twenty hits over the years.

He says: "What we are looking for now are gigs in rock clubs and on the college/concert hall circuit. We are no longer a cabaret band with the glitter suits we made our name on. We mean to do what Status Quo did, retain our name with our four original members but grow and change musically."

Contact Barry Dunning, Carrere Records, 22 Queen Street, Mayfair, London W1 (01) 493 7406.

Keyboard market sought

IF KEYBOARD instruments had not yet been invented and you asked a logically minded musician to invent a keyboard (to play the various collections of strings, linkages, hammers or electronic guts that we know, he might well come up with the Sohler Keyboard.

Mel Sohler has designed a revolutionary new keyboard that is a rearrangement of all the keys into a symmetrical order and where each octave contains four groups of three keys. The length of the octavespan is essentially the same as the conventional keyboard and is thus easily adapted to existing keyboard instruments, fitting exactly into the same space.

Without getting technical, Sohler also uses another method of notation which simplifies sight reading and the identification of notes. It is not necessary to know the name of a note to know where it is on the keyboard.

Sohler has four working models in use — three on upright pianos and one on a portable electric piano. Reactions from musicians using these models all speak of the ease in learning to use the new keyboard and also of their heightened creative understanding and grasp of music theory through using it.

With British and American patents, Sohler is now ready to market the keyboard. He is interested in hearing from interested manufacturers or from individuals interested in experimenting with or obtaining the Sohler Keyboard.

Contact: Mel Sohler at PO Box 32, Pinos Altos, New Mexico (88) 53, USA. (505) 538 2829.

Nicky Moore has album on offer

SINGER/SONGWRITER Nicky Moore has been involved with several bands and record labels. He's now recorded an album of his own and seeks interested record company involvement.

Moore sang with several major choirs after leaving Exeter Cathedral School. Turning professional in 1969 he was a founder member of the band Hackensack for which he wrote most of the material. After they split up in '74, he worked with ex-Free member Paul Kossof and they with Big Jim Sullivan and Les Walker in Tiger. He co-wrote three

albums with them. In '78, Moore left Tiger to concentrate on writing and a solo album. His musical style is varied. We particularly liked his Rockabye Blues and Dreaming of California.

Moore is signed to EMI Music and is currently involved with a new band, Old Crow. Although he enjoys both writing and recording, he finds himself most at home when playing to an audience.

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

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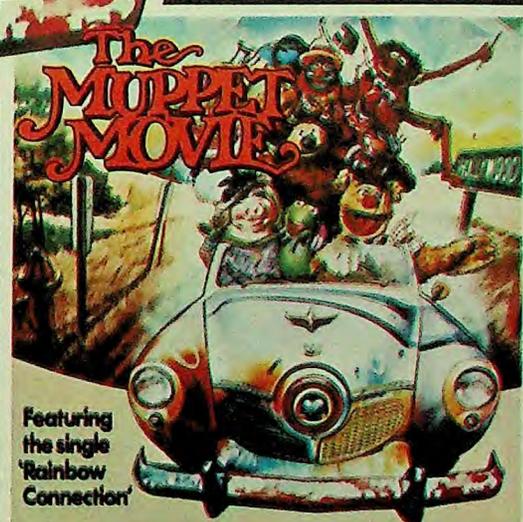
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RETAILING

VAT increases and RRP increases anger dealers

DEALERS AROUND the country were both upset and angry when they found that not only would records and tapes go up in price because of VAT, but the rise would be bigger than expected because the record companies are putting up RRP at the same time.

Dealer's greatest complaints are firstly that they had no warning of these price increases being in the pipeline, and secondly that the new RRP's, particularly on singles, are ridiculously at odds with each other. As Ken Smith of Hudson's in Chesterfield points out, it has been left to the dealer to decide on an average retail price for singles which vary in RRP from 99p (EMI's present price, due to go up when that manufacturer's price list goes up next month) to £1.15 (RCA) with £1.4½ (Pye) and two different prices for members of the same group (Polydor at £1.01 and Phonogram at £1.10) in between. The prospect of explaining different singles prices to customers is not one Smith relishes, and has like many in the trade been forced to avoid it by deciding on one discounted rate, Hudsons have set theirs at 99p.

Smith writes: "Once again the manufacturers have seen fit to treat

the independent (and for all I know the multiples as well) with something approaching contempt. In addition to the Chancellor's burden several companies have taken the opportunity to raise prices — presumably in the hope that the VAT will mask these increases to the consumer.

"Communications from the record companies on prices have been abysmal. Apparently the highly efficient, multi-national, multi millionaires with their computers have trouble supplying us with new price lists — effective from and delivered by June 18 — and the reps we've had in the stores so far seem no wiser. Hopes ran high for a moment on Saturday 16 with the arrival of an envelope from Pye marked 'Urgent, New Price Information'. It turned out to

contain a list effective from May 27!

"In the case of EMI, should I as a dealer have to read in the Sun that their prices are going up from July 1? And it was in the same newspaper

DEALER VIEWPOINT

that I learned that WEA are putting a 'double' price rise into operation, and that CBS are 'still working their rises out'. Really? The tobacco firms, who have as diverse a range of products and prices as any record company, had new price lists in the hands of their dealers by the Saturday after the Budget.

"The prices of singles now vary by

15 per cent from top to bottom RRP's. How do we explain this ludicrous situation to kids asked to pay different prices for the same pieces of seven-inch plastic? They are pressed by economic considerations, despite what Mr Oberstein said in the Sun.

"It would appear in regard to the LP market that the aim with most of the majors' price structures is now to charge the highest conceivable prices for 'premium' releases — policy no doubt dictated by the high advances that even the most mediocre artists are now asking for, and getting.

"The result of what has just happened is that dealers have been left to think up their own prices. The manufacturers are saying that RRP is X — or whatever you like!. They lament poor back catalogue sales, yet those albums are now £5. Will

Tony Christie and the Kings Singers really sell at £5.29? Or do we have to discount everything? The manufacturers say across the board discounting is bad, then put us in a position where we have to discount to exist.

"The question arises: where is the GRRC in all this? No guidance, advice or assurance that Harry Tipple is making the strongest possible representation to the record companies on our behalf.

"Last but not least — the lack of co-operation between the indie retailer and the manufacturers, and the latter's closer liaison with the multiples, have never been as sharply focused as at the present time. We at our stores will be conducting a strict re-examination of our attitude and buying policy. The record companies will be told where to go and sell their rising new stars, who we would normally break for them so that the multiples can later cream off the top profit once those artists are established. So when you bring round your new hand from Boston or Barking, Mr Record Man, don't target us for large quantities because you won't get them. Go to Smith, Woolworths or Boots!"

DISCOVERY RECORDS, the one-man imports/distribution company set up by former CRD senior rep Mike Cox when that major importer folded, has now taken on the French Musidisc label. This was one of the most popular among those which CRD used to handle. Under the Musidisc umbrella are a number of well-known labels — Jazz Anthology, Festival, Arhoolie, Storyville, Milestone, Prestige, Fantasy, Vanguard, and Tripp. While the product is obviously mainly jazz, there is enough of the more popular types of music in the catalogue for Cox to describe the Musidisc output as "across the board".

Cox is pleased to report that the specialist jazz market "is very healthy at the moment". He set up Discovery with the well-defined aim of filling the specialist imports gap left by CRD, and so he is concentrating on jazz, ethnic and classical product. "I bring in some pop, but positively no disco!" Cox adds.

He is careful to point out that he does not want to compete in any way

Discovery takes on Musidisc

with the majors' own imports operations. In fact, he says, he has their blessing for bringing in specialist product in small quantities. Having begun by taking on the whole of the CBS France catalogue, he early this year started bringing in Vogue (including the Legacy jazz label) product, and has now followed up with the third French label, Musidisc.

Cox uses post and courier firms to deliver, although he calls on some of his accounts himself, and business has grown to a point where he will have to be expanding his staff of one soon. He will also probably be importing more labels, but these three first big ones are important, because "these are known to dealers who originally got them through CRD, and they may be wondering where they can get this catalogue now."

Having sold 120,000 copies or more without aid of TV advertising,

Edited by
TERRI ANDERSON

K-tel's Classic Rock Second Movement is now being given its TV campaign (which started in Trident area on June 11), and Lugton's is advising its account holders to stock up. Also given prominence on Lugton's current list are Viking Records releases from New Zealand. These include an album of Maori songs performed by Inia Te Waiaata and the Maori chorus of the NZ Opera Company. (TC SLC 004). There are also several other LPs of Maori music and song, and Maori choirs singing pieces already known in the West. The release of the new Pickwick Disney seven-inch series has been delayed until after the

budget, and will now be higher priced than originally announced, but they will be available from Lugtons soon.

On Flyover Records of Hammersmith current list are a range of original masters, direct cut and limited edition discs from Mobile Fidelity Sound Lab. for which Flyover has exclusive distribution. These include three LPs by The Mystic Moods Orchestra, Supertramp's Crime of the Century, Steely Dan's Katy Lied, and Fleetwood Mac. Also an LP described as "a truly remarkable speaker blower" and titled The Power and The Majesty. As Flyover points out, contemporary rock and pop artists have until now been mostly overlooked in the world of super hi-fi, and audiophiles-cum-maniacs have had to indulge their taste for perfect sound reproduction while listening to organ recitals, sound effects, and some carefully

chosen jazz. The MFSL range appears to move hi-fi closer to general musical taste, with future releases planned by artists including Little Feat, Grateful Dead, Neil Diamond, Maria Muldaur, Alan Parsons, Gordon Lightfoot, The Moody Blues and others.

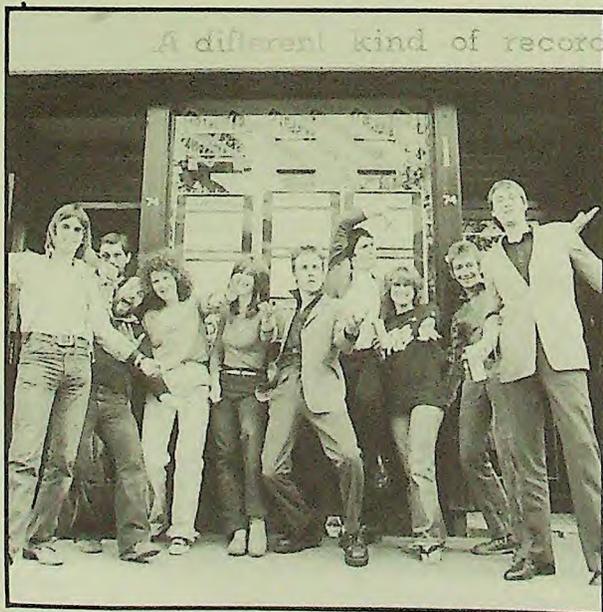
A. J. Berman

NEWS OF the sudden death of Arthur J. Berman, of Solomon and Peres, came as a sad surprise to many dealers and manufacturers last week, especially those in Glasgow and the rest of Scotland who had been in regular touch with him at the S&P office there.

Mr. Berman, who died on June 12, had a career which stretched back to the Thirties when he was with Barnett Samuels (later Decca). After war service he joined Clyde Factors, working with them for many years before setting up his own distribution company, Record Enterprises. He made many friends among manufacturers, artists and retailers, and his knowledge of Irish and Scottish repertoire was unrivalled.

In their own tribute, Solomon and Peres describe his "long-standing personal and business association" with the company, adding "his valuable assistance in the company's formative years will always be remembered by the Solomon family".

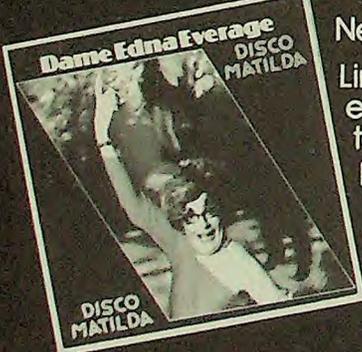
When S&P decided to extend its operation into Scotland in September 1978 he was invited to take part in the venture, and did so to great effect.



HAVING GIVEN the citizens of Birmingham a pavement rock concert, members of Stiff's Lew Lewis Performer, staff of Virgin's Bull Street shop, and others pose for the picture which proves that the band's dealer tour is really happening. Incidentally, the impromptu fresco gig raised £3.30 in the hat for Music Therapy. Lew

Lewis Performer is just completing a stint as support on the Dave Edmonds/Nick Lowe tour, and is obviously hoping that these dealer visits will create a good trade welcome for his Save the Wall album, released this Friday. The group (left to right) are Geoff Pollock of EMI LRD

Dame Edna Everage



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to be continued...

INTERNATIONAL

Holland Festival draws more than 2000 artists

From WILLEM HOOS

AMSTERDAM: More than 2,000 artists from 12 countries have been appearing at this year's Holland Festival which opened in Rotterdam and ended on June 24.

Among its highlights were a reconstruction of Satie's ballet *Relache*, premiered in Paris in 1924 and Italian composer Luigi Nono's opera *Al Gran Solo Carico D'Amore* performed by the Frankfurt Opera and involving over 300 artists and technicians. The baroque music performances included contributions by the English Bach Festival Dancers choreographed by Michael Holmes.

In all, there were 68 events and 259 performances in 13 Dutch cities, and the festival was covered extensively on Dutch radio and TV.

OTHER RECENT festivals have not fared so well in Holland. The international one at Lochem teetered on the brink of disaster when bill-toppers Thin Lizzy cancelled their appearance because they were dissatisfied by the dimensions of the stage. UK bluesman John Mayall cut short his performance when his band were bombarded with beer cans and other missiles, including an apple

which stunned his pianist. A continual downpour of rain heightened rather than dampened the general air of aggro.

Tempers frayed also during the Pink Pop Festival at Geleen when Mick Jagger failed to do a 15-minute spot on stage with Peter Tosh, preferring an impromptu backstage game of soccer with rock band Massada.

HIGHLIGHTS OF the concerts given by US jazzmen Lionel Hampton in Utrecht in May will be released on a live album by Timeless, the independent label run by Dutch jazz promoter Wim Wigt.

Hampton will be here again on July 15 for the last day of the fourth North Sea Jazz Festival at the Congress Centre in the Hague. Wigt will release the Utrecht album in time to catch the benefit of Hampton's Hague appearance. It is his second live album for Timeless, the first being recorded last year and released in the US on the New York-based Muse label and in Japan by Nippon Phonogram.

AT THE peak of its career, Gruppo Sportivo, one of Holland's best-known pop groups, has disbanded. The farewell concert took place earlier this month at the Menken

Icehall in Rotterdam.

According to group manager John van Vueren, the main reasons for disbanding are that the band is bored with the music scene and each other. However, six days after the farewell concert singer-guitarist Hans Vandenburg, who founded Gruppo Sportivo three years ago, started recording a new album at the Relight Studio in the southern Holland village of Hilvarenbeek. The sessions will last until July 7, and Vandenburg's colleagues include most of Gruppo Sportivo. The tentative title for the LP, to be released in the autumn, is *Rocco Exportivo* and it is expected that Gruppo Sportivo will re-form for an American tour in September with the Kinks and the Cars.

TOP DUTCH group Golden Earring's new July album from Polydor will be called *No Promises* . . . *No Debts* and was recorded at Phonogram Holland's Wisseloord Studios in Hilversum and produced by the group.

Golden Earring plays a series of Dutch summer concerts, followed by 10 in West Germany in September plus four in Hungary and two in the Austrian capital Vienna.



COLOGNE: Albums by leading German dance orchestras including the well-known Hugo Strasser will be released in the UK by the Dansan label under an agreement signed by Dansan MD David Marcus (right) with EMI Electrola here. The pact also involves the formation of Rita Music by Dansan and EMI. Songs to handle available dance music copyrights. Seen with Marcus at the signing are Dansan A&R manager Tommy Sanderson and EMI Songs MOR director Kay O'Dwyer.

Pathe Marconi axes jobs in streamlining

From GERARD WOOG

PARIS: As part of a major restructuring operation, Pathe Marconi EMI will dismiss between 100 and 170 employees from all departments of the company.

General manager Michel Bonnet, explained that the company must overcome its serious problems and provide new blood for the French and international artistic scene.

Following the departure of executives Frank Lipsik and Christian Herrgott, Pathe Marconi EMI French and international manager Michel Poulain is leaving to become general manager of Ariola Germany's French company Arabella Eurodisc, where he will be joined as assistant by Jackie Perryman, who has headed the international department of French EMI for the past few months.

NANA MOUSKOURI will celebrate 20 successful years in show business with a worldwide tour, beginning this month in Germany. Dates in Canada and the USA follow during the summer and September and she will star at a special Athens concert on September 28 before climaxing her tour at the Paris Olympia on October 16.

Phonogram will release a double

album comprising her hits over 20 years in September, plus an LP of new songs.

BRIEFS: Jacqueline Polloni-Dagot, previously responsible for French TV promotion at CBS, has been appointed promotion manager at AZ Records, the first of several appointments forecast by general manager Pascal Farcouli to strengthen AZ's media promotion team . . . Pierre Tsatsarounos, responsible for contracts at EMI, has left to become assistant to the manager at SACEM, and is succeeded at EMI by Pierre Henriot, previously in charge of special projects . . . Phonogram planning summer coastal promotional tour to showcase young artists . . . RTL to sell its historic collection of 1,200 78 r.p.m. discs containing highlights of its programmes and French music hall memories between 1908 and 1950 . . . Lyonel Thybaud has joined the international department at RCA France as label manager for Salsoul and 20th Century Fox . . . Nicole Sauzier now handling promotion for Paul de Senneville and Olivier Toussaint at Delphine, which is distributed by AZ.



American
Commentary

RSO promo plan is a gas

by IRA MAYER IN NEW YORK

AS THE record companies tighten their belts re co-op advertising and promotion campaigns, retailers are getting more conservative in their ordering and more imaginative in their use of what monies are available to them.

Store buyers say that deals are almost always being offered, but that they are often passing them up rather than severely overstocking. The co-op dollars, they add, simply aren't enough inducement for the heavy ordering the record companies insist upon.

Two east coast retailers located 20 miles apart, however, are taking advantage of their general proximity. Feeling that they are not in direct competition, they're working with RSO on a joint promotion of John Stewart, pooling their co-op resources and involving the local radio station in contests and give aways as well as by purchasing spots.

RSO has also jumped on a suddenly very popular promotion bandwagon — built around the theme of *If You Can't Give Me Love* (the title of Suzi Quatro's hit single) *Give Me A Full Tank Of Gas*. With gas prices nearly doubled since the first of the year and short supplies making for long lines at those stations that are open, a full tank/no waiting is worth plenty of postcards or phone calls.

Unique on the radio promotion front is Elektra's nationwide debut for the Cars' *Candy-O* album. Elektra lined up some 600 album-oriented and top-40 stations for a simultaneous 6 p.m. airing June 15. Stations received the album in

program form (with introduction by the group) by hand an hour prior to airtime. With *The Cars'* debut album still Top 20 after almost a year, there is good reason to believe *Candy-O* will be well-received.

PEOPLE: Arista has named Richard Palmese vice-president of national promotion and Michael Bone vice-president of AOR promotion. Palmese has been with the label since 1975; Bone had most recently been a partner in Mikes' Artist Management, working with Baby Grand and NRBQ, among others . . . Al di Noble has been named VP of product development at Casablanca, where he had previously been national singles director . . . And although Kip Cohen recently resigned as VP of A&R for A&M, he will continue to act as creative consultant, exclusive to that label . . . Miles Lourie, former manager of Barry Manilow, among others, and Alan Miller, until recently with Aucoin Management working with Kiss, have formed Lourie-Miller Management, Inc. Lourie will work out of New York offices, with Miller handling the Los Angeles wing.

WITH THEIR CBS distribution pact up for renewal in August, Lifesong Records' Terry Cashman and Tommy West have opted to pursue their production interests. Some artists may wind up on other CBS labels, but the pair are

free to place their acts elsewhere. The decision, which in effect dissolves the record company, was termed friendly on both sides.

Among those affected are: Dean Friedman, who has to date met greater success abroad than on these shores; Dion, who has consistently generated much press excitement but who hasn't had a viable hit in some time; Henry Gross and Crack the Sky. Cash/West Productions has reacquired all masters for their entire roster, and of course retains all Jim Croce masters.

MCA GAVE WNEW-FM 500 seats to a pre-opening screening of *The Who's The Kids Are Alright*. As an added attraction, station program director and air personality Scott Muni introduced John Entwistle and Kenny Jones to the crowd.

PRESIDENT AND Mrs. Carter hosted a buffet-dinner on June 7 in honor of the Black Music Association's Founders' Conference. Billy Eckstine, Chuck Berry, Evelyn "Champagne" King, Andre Crouch and Sarah Jordan Powell entertained and in an official proclamation, the President stated:

"Born of the deepest human desires for freedom, black music has given inspiration to millions of Americans throughout our nation's history. These popular art forms — gospel, blues, rhythm and blues and soul — have made significant contributions to American culture. Black music is also the root of contemporary American rock and disco music."



The album **GET THE KNACK**

EST 11948

The single **MY SHARONA**

CL16087



PUBLISHING

WHEN JIMMY Myers wrote the B-side for a Bill Haley & the Comets single in 1954, he could little have realised just what were to be its consequences for the history of pop music.

The little opus that he happened to write was Rock Around The Clock and, apart from Haley himself selling 30 million copies of the record, cover versions of the song amount to another 70 million units being sold.

For a song that changed the course of pop history, it seems ironic that Rock Around The Clock was originally thrown away as a B-side.

Myers explains: "I'd written the song with Bill Haley in mind, and he recorded it in two takes, but when the record company whom he was signed to at the time heard it, they said that there was no way it was going to be a hit!

"The result was that I gave it to a group called Sonny Day and His Knights to record and their version was released. Later Haley switched companies and Decca in the US decided to release Thirteen Women, backed by Rock Around The Clock, in April 1954. In fact, the song was virtually thrown away and trade magazines like *Billboard* and *Cash Box* only revved Thirteen Women.

The rock classic that almost never happened

"It was by a stroke of luck that certain disc jockeys picked up on the flip side and within weeks Rock Around The Clock was a hit. It sold 250,000 copies first time round and then, after it was featured in the film *Blackboard Jungle*, sales went up to one million units. Then Columbia Pictures decided to make a film built around the song and featuring Bill Haley and the Comets, *The Platters* and DJ Alan Freed, and sales of the record just went through the roof."

Since then the statistics have been unsurpassed by any pop record. To date, more than 100 million copies of Rock Around The Clock have been sold — an achievement only equalled by Irving Berlin's *White Christmas*. The song has been recorded in 35 different languages, and there are 350 different versions, ranging from the Osmonds to the Sex Pistols. The song has also been



JIMMY MYERS: Composer of the rock 'n' roll classic *Rock Around The Clock*.

featured in 25 different films including the Pistols' *Great Rock And Roll Swindle*.

Not surprisingly, Rock Around

Kassner recalls: "I thought that he was mad when I first heard the number. Until that time I had been publishing songs like David Whitfield's *Cara Mia* — no one guessed that this new song was going to change the whole face of pop music."

Several years ago Myers gave up the pop business to concentrate on a film career and he has since appeared in 250 feature roles. However, he recently wrote two new songs which he has sent to Bill Haley for recording consideration — and he is writing a book, detailing the history of *Rock Around The Clock* and the artists who have recorded it.

Philosophically, he adds, however: "I don't expect to ever write another big-seller like that song."

CHRIS WHITE

The Clock has earned a place in the Guinness Book of Records.

Since then Myers, who actually penned the song under the pseudonym Jimmy De Knight, has written 200 songs, including several subsequent Haley hits. In the UK and Europe, the publishing rights of Rock Around The Clock were originally picked up by Eddie Kassner, after Myers walked into his office and played him the song.

IMIC

RODNEY BURBECK concludes his reports from the Ninth IMIC

Higher prices urged

THE AMERICAN record industry must adopt a more flexible attitude to pricing and it must sell at the highest price the market will stand — these were two solutions to America's sagging record economy offered by IMIC speakers on the subject of the changing US record scene.

Don Dempsey, CBS vice-president in charge of Epic, Portrait and Associated Labels, ventured the view that the consumer had backed away from catalogue items because with price cutting, catalogue material was now selling at higher prices than new product.

"Pricing policy must be changed and across-the-board increases made on a more realistic basis. There must be release-by-release pricing and artist-by-artist pricing," he said.

Taking the independent's view of the American record scene, the UK's Magnet Record's chairman and managing director Michael Levy told the IMIC delegates that with the crystallising of record distribution into the control of six major companies worldwide, the importance of the creative independent company was even more vital.

Tour costs questioned

THE LIVELIEST discussion at IMIC centred on the subject of artists' tours and who should foot the bill for the rapidly escalating costs of mounting a major tour.

The session was titled *The Growing Importance Of World Tours*, but Chrysalis joint-chairman Chris Wright made the point that while the importance of touring is just as vital as 10 years ago, the cost has grown.

Wright was echoing a strident demand by Bronze Records' international director Lilian Bron that the industry should tackle the question: Who pays for tours?

"Certainly artists and their managers are pricing themselves out of the market," she said.

Bron asked if record companies invest in tours as long term policy support for their artists, or only

when agencies and promoters "scream for help". She asked publishers: "Do you take the money and help with advertising and promotion . . . or are managers and artists squeezing you so hard on unprofitable collection deals that you can no longer afford the cost of taking an active interest in promotion?"

The discussion ranged over the whole subject of how record companies can get involved in tour support, with a number of examples of successes, and Eric Gardner (manager of Todd Rundgren and others) made the point that the cost of touring and promotion should be spread between the artist's record company, its international division and via publishing advances.

Iron Curtain tips

IN A lucid and illuminating talk on doing business with the Eastern bloc countries, Chrysalis Records international director Des Brown gave his IMIC audience a number of tips on trading behind the Iron Curtain.

"The Soviet Union alone is the fourth biggest record market in the world," he said. "And although the State controls every aspect of the music industry there is a very real opportunity for the western music business."

Brown suggested a number of ways of tapping this potentially lucrative new market — by attending song festivals, making contact with cultural attaches, visiting the markets as part of a trade delegation, doing co-production deals and recording in Eastern Europe.

"Your greatest need is patience," added Brown, noting that it took three years to conclude the deal for Leo Sayer's *Greatest Hits* album to be manufactured in the USSR. But, as he pointed out, doing business there has certain benefits — there is no piracy and you are guaranteed receiving payment as you are trading with governments.



SPYRO GYRA

New single

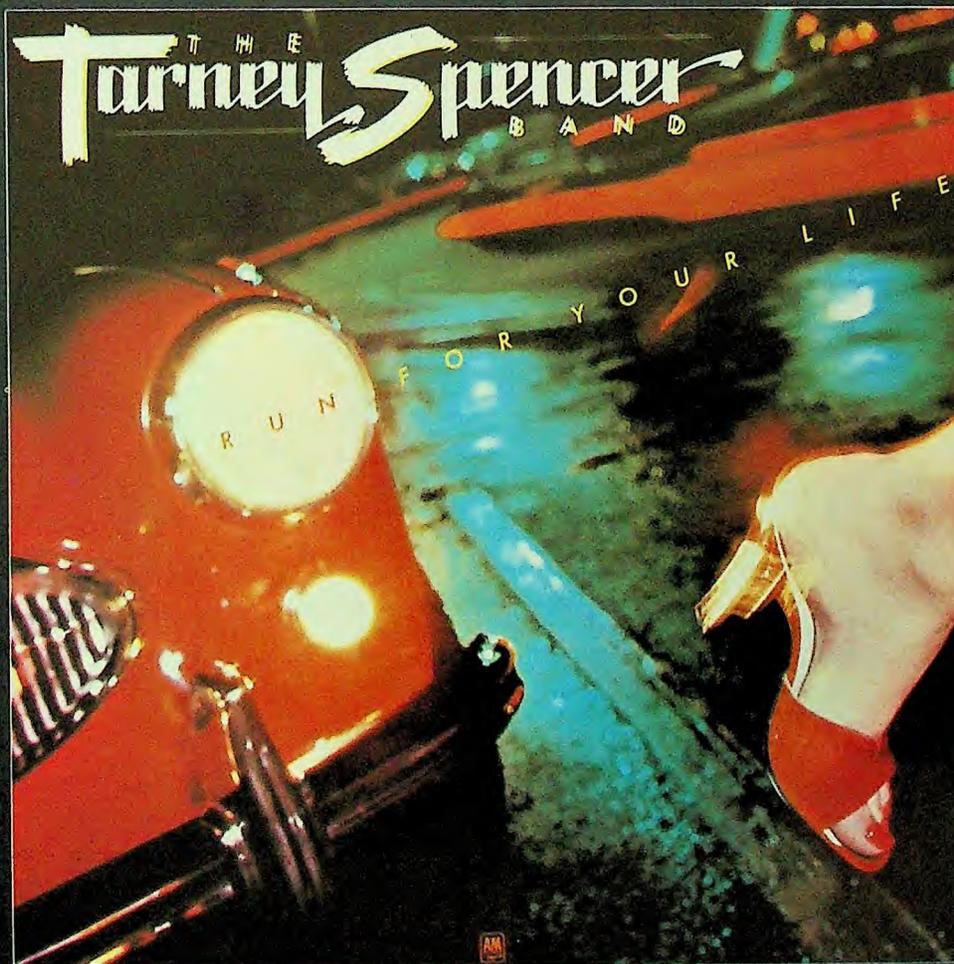
'Morning Dance'

receiving good Radio One airplay INF III



Distributed by CBS

DON'T WALK RUN FOR YOUR LIFE



' RUN FOR YOUR LIFE '
 PRODUCED BY DAVID KERSHENBAUM

THE NEW ALBUM FROM

THE Turney Spencer BAND

CLIMBING FAST IN THE U.S. CHARTS

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ALBUM: AMLH 64757 · CASSETTE: CAM 64757

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DISCOS

McFadden and Whitehead — the jokers

turn up trumps

McFADDEN & WHITEHEAD may sound like a firm of solicitors but they're considered the jokers in the pack at Philly.

No-one is laughing at these performers-turned-songwriters now, though, as their current smash *Ain't No Stoppin' Us Now* has proved to be far more than just another disco hit.

With Anita Ward also in London last week, discos were given the rare opportunity of putting faces to the top two sounds and while Anita started at the Lyceum and went down to Guildford before travelling up country to Manchester and Liverpool, McFadden and Whitehead joined in the bizarre entertainment of Flicks' VE Day party in Dartford, hosted by Robbie Vincent, after a night at the Sundown.

Earlier in the day Gene McFadden had looked decidedly dispirited as he clutched his stiff neck caused, he claimed, by the discomforts of flying Concorde. His serious approach to the interview and philosophical overview of the success of McFadden and Whitehead was counterbalanced by his partner's fast wit and frequent outbreaks of laughter — but the one point they both wanted to emphasise is that *Ain't No Stoppin' Us Now* is no overnight success — nor are McF & W some kind of Philly staff writers turned performers for the performing had always taken

Edited by
JERRY GILBERT
Disco International

priority and the writing was more of an accidental discovery of latent talents.

In England for the first time, primarily to appear on *Top of the Pops*, Gene McFadden emphasised: "This record is a personal song from me and John telling our own story — and there ain't no people gonna stop me and him now."

But after the success of that song comes the parting of the ways, for the UK is unlikely to follow the US' lead of issuing Mr. Music as the follow-up — instead it looks like being *Do You Wanna Dance*.

Gene and John can trace their first meeting back to school days — of playing in the streets of Philly at the age of three and then in 10th Grade merging their own singing groups to form the Epsilons. "John had the Esquires and I was in a fraternity group. I said I could get him into the Fraternity so we merged groups", recalls Gene.

Success was immediate, for after two months they met Otis Redding and became part of his revue. "He gave us the initial professionalism. Otis Redding to me was the master and those two or three months gave us the know how we've got now", says Gene.

The group returned to Philadelphia and signed a management contract which in turn led to an introduction to Gamble and Huff. As The Epsilons they had already made one record for Stax and changing their name to the Talk of the Town they recorded on the Gamble and Huff label around 1970-71 — again to no avail.

In fact John had resorted to taking odd jobs at Philadelphia International when they wrote *Backstabbers*, which became the company's (and the O'Jays') first major success.

"It changed our lives around because suddenly we were making money from another aspect of the business. It was our first song and it was astronomically big. And because we had wives and families to feed we started thinking about writing more and more", recalls Gene. "Huff taught us all we know about writing — he gave us the pattern whereas Gamble taught us more of the business and lyric side."

John Whitehead, who had now joined us, gives a more graphic and fairytale account of the *Backstabbers*' success. "It was Mrs. Gamble's decision — she heard it before the O'Jays after we'd written the song one night in my kitchen. I remember standing outside the office waiting for Huff to come out and I was reading the lyrics while he was pouring himself a soda. Eventually he said 'Let me see that'. So we had a rare opportunity of sitting down with Leon Huff at the piano and we just hooked the tune up."

"The company had just signed the distribution deal with Columbia and



McFADDEN AND WHITEHEAD — ain't no stopping them now.

Gamble and Huff were writing songs with that in mind. Gamble thought that it would be a good song for the O'Jays although when they first heard it they couldn't see the magic. However, it turned out to be everyone's first gold record and something to be proud of."

Success followed success. Philly's latest writing partnership gave the *Intruders* a new lease of life with *I'll Always Love My Mama* and as the label gathered momentum they found themselves writing for Archie Bell and the Drells, the Jacksons, Harold Melvin, Billy Paul, MFSB and more recently Teddy Pendergrass and Melba Moore (*Pick Me Up, I'll Dance*).

"Finally we got around to doing what we do best, which is doing US", laughed John Whitehead, nodding in the direction of their own hit. "I think one of the reasons we

were unsuccessful before is because we were in the hands of another producer, but now we are writing, recording and producing our own songs and record wise it's been the happiest time of our life."

And a prediction of their next success?

"A song called *Strategy* for Archie Bell, which is also the title of his album", came the emphatic reply. "Now we plan to come back to England with a band and by the time we get here we'll really be polished."

And one final little piece of John Whitehead magic as he put the team's successes and failures into perspective. "Before, we were putting the gas in the vehicle but we couldn't ride it ourselves — now we just built ourselves a rocket, and as for the fuel — well we just got our own little pipeline to the master!"

From Britain's fastest rising black stars

LIGHT OF THE WORLD



LIGHT OF THE WORLD
Limited Edition 12" single ENY 29 12

DISCO TOP 30

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

- 1 (1) RING MY BELL, Anita Ward (TK TKR 7543).
- 2 (2) AIN'T NO STOPPING US NOW, McFadden and Whitehead (Philadelphia Int'l PIR 7365)
- 3 (3) BOOGIE WONDERLAND, Earth, Wind and Fire and the Emotions (CBS 7292)
- 4 (4) WE ARE FAMILY, Sister Sledge (Atlantic K 11293)
- 5 (5) SPACE BASS, Slick (Fantasy FTC 176).
- 6 (6) HOT STUFF, Donna Summer (Casablanca CANL 151)
- 7 (15) GET ANOTHER LOVE, Chantal Curtis (Key)
- 8 (29) I'M A SUCKER FOR YOUR LOVE, Teena Marie (Motown 12 TMG 1146).
- 9 (27) LET'S LOVEDANCE TONIGHT, Gary's Gang (CBS 73236)
- 10 (7) HAPPY RADIO, Edwin Starr (RCA TC 1408)
- 11 (21) LIVING ON THE FRONTLINE, Eddy Grant (Ensign ENY 26)
- 12 (—) TRIP TO YOUR MIND, Hudson People (Ensign ENY 27)
- 13 (8) SUNDAY GIRL, Blondie (Chrysalis CHS 2320)
- 14 (9) DANCE AWAY, Roxy Music (Polydor POSP 44)
- 15 (—) WHEN YOU WAKE UP TOMORROW, Candi Staton (Warner Bros K 17370)
- 16 (12) GET IT UP FOR LOVE / I JUST KEEP THINKING ABOUT YOU BABY, Tata Vega (Motown 12 TMG 1140)
- 17 (13) SHAKE YOUR BODY, Jacksons (Epic EPC 7181)
- 18 (18) DANCE TO DANCE/DANCER, Gino Soccio (Warner Bros RFC K 17357)
- 19 (19) FEYER, Roy Ayers (Polydor POSP 53).
- 20 (14) SATURDAY NIGHT, T Connection (TK TKR 7536)
- 21 (26) KNOCK ON WOOD, Amii Stewart (Atlantic Hansa KH214)
- 22 (10) POP MUSIC, M (MCA 413).
- 23 (17) MAKE YOUR MOVE, Joe Thomas (TK TKR 7544)
- 24 (23) PICK ME UP I'LL DANCE, Melba Moore (Epic EPC 7234)
- 25 (11) ONE WAY TICKET, Eruption (Atlantic Hansa K 11266)
- 26 (16) REUNITED, Peaches and Herb (Polydor POSP 43)
- 27 (20) (EVERYBODY) GET DANCIN', Bombers (Flamingo 12FM 1)
- 28 (—) NEVER GONNA SAY GOODBYE, Poussez (Vanguard VSL 5014)
- 29 (—) TELL EVERYBODY, Herbie Hancock (CBS 7229)
- 30 (—) DANCE WITH YOU, Carrie Lucas (Solar FB 1482)
- 30 (—) YOU GONNA MAKE ME LOVE SOMEBODY ELSE, Jones Girls (Philadelphia International)

Showaddywaddy



"SWEET LITTLE ROCK'N'ROLLER"
Showaddywaddy's New Single.

ARIST 278

ARISTA

TALENT

Metro find themselves on the Straits track

IF DIRE Straits have had the hardest job in the pop world recently — having to justify the accolades thrust upon them after the sudden and overwhelming success of Sultans of Swing — then the band with the second hardest job must have been Metro.

This young British group took on the daunting task of supporting the Straits on their European tour which reached a triumphant conclusion in London last week.

Not that they hesitated to jump at the chance when chosen from around 60 hopefuls by Dire Straits' manager, Ed Bicknell. And it would embarrass several well known groups to mention the unsuccessful names.

Metro member Sean Lyons recalls: "Ed Bicknell says he's kicking himself now that he's heard our album. We went to him last year for agency before we signed to our present management and he says he wished he'd done something with us then."

Lead vocalist Peter Godwin and guitarist Lyons are the two original members of the band when signed to Transatlantic and playing with Duncan Browne. The line-up is now completed by guitarist Colin Wright, drummer John Laforge and bassist Tony Adams.

The Straits tour was seen as an excellent launching point for the new look band, its EMI debut album—

by DAVID DALTON
New Love — and single — Girls In Love.

Lyons confirms: "We had been looking for a tour since January. We didn't want to do the usual round of playing pubs — not because we think we're above that — but because we wanted everything to be just right and I don't think we'd come over best in that sort of venue."

The music ranges from the breezy pop of Girls In Love to the more sombre, complex Mystery. The Metro sound — skilled guitar work centred on the deep, rich voice of Godwin — complemented Dire Straits well on tour.

Edited by
CHRIS WHITE

If Metro and Dire Straits seemed well matched, Metro's management match seems more surprising at first. The band eventually declined the offer of a deal by Sire's Seymour Stein and signed with Daylight Robbery, the management pairing of Laurence Aston and Don Mousseau. Aston was deputy to Nat Joseph at Transatlantic and worked for Granada TV for a while before setting up Daylight Robbery mainly to handle jazz performer Mike Westbrook. Mousseau was also at Transatlantic — "In fact, I gave Don his job there," says Aston.

"I first heard the original Metro line-up when they brought tapes in to Transatlantic," recalls Mousseau, "and was impressed then." He monitored the band's progress after they left Transatlantic and re-formed and when they produced a tape of some new songs he contacted Aston.

The band are confident they made the right choice of representation. Godwin comments: "It's very good being with Don and Laurence. As they're not big time, we don't have to make appointments to see them. It's true we were doubtful initially about signing with them as they have no track record. We had an offer from Seymour Stein which meant we would have been able to make an album straight away, but we're glad now that we've had several months working at it to get things right."

A record deal with EMI seemed to happen relatively easily. Aston explains: "Staff producer Mike Thorne liked the band immediately and it was just about the time that Brian Shepherd took over A&R at EMI."

"We signed the band in May last year and the EMI deal was set in August. The company signed Metro without actually seeing the band, I presume because of their faith in Thorne, though we gave them a few demo tapes to convince them."

New Love was produced by Thorne and eventually re-mixed by Richie Gold, a former staff producer at Transatlantic. Explaining the



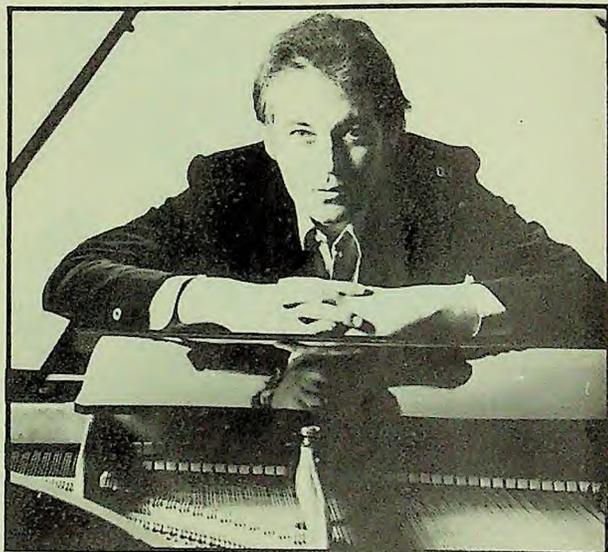
METRO: "We didn't want the usual round of playing pubs — not because we think we're above that — but because we wanted everything to be just right . . ."

final sound John Laforge says: "We didn't want the album over-produced because we wanted to be able to reproduce the sound on stage."

"It's no good having all sorts of marvellous effects if they won't be

there in the live act."

Before settling for the current name the band kept a notebook of possibles, including names like The Police and The Clash since taken up by others. But it seems that the band could be on the right track as Metro.



Gary Brooker

Brooker's flight back

MORE THAN a decade after A Whiter Shade Of Pale was first released, Gary Brooker, former lead singer with Procul Harum, the band which had a worldwide hit with the song, has got round to making his first solo album. The venture, called No More Fear Of Flying (Chrysalis CHR 1224), teams him with another pop music veteran, George Martin — the first time that the two men have collaborated.

It was in the summer of 1967 that Whiter Shade Of Pale first became a hit, when issued on the Deram label. Subsequently it has sold almost ten million copies, been re-released several times and on different labels and won a Britannia Award for the best song of the last 25 years.

Procul Harum enjoyed ten years of success together, scoring such other hits as Conquistador and Homburg, then two years ago the band decided to call it a day. Since then Gary Brooker's distinctive vocals have been notably stilled.

Brooker explains: "Quite simply, I packed it up for a couple of years and got round to doing all the things that I had wanted to do, but had never been able to do in the preceding years. Things like home recording, helping to launch Mickey Jupp (a well-known Southend rocker) as an artist, writing film

music, and composing with other people"

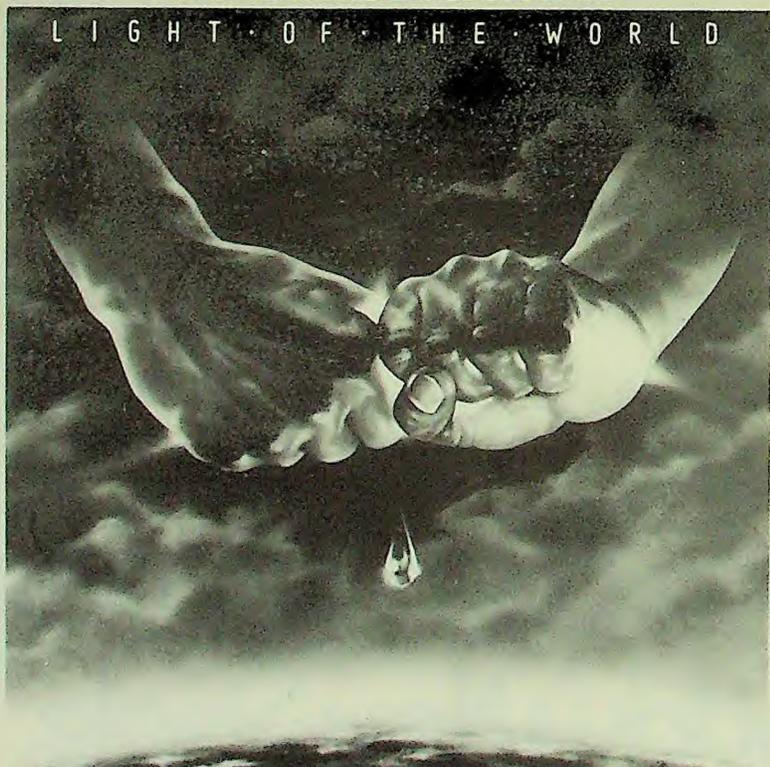
After always working within the confines of a pop band, Brooker has enjoyed the experience of recording solo. "It was a refreshing change to record without having to worry about everyone else, and having the complete freedom to do the songs I wanted to do and the way I wanted to do them."

"To a certain extent when you work in a band, you have to fit in a slot and it didn't happen with this album. I also enjoyed working with George Martin who is the ultimate professional."

Brooker sums up the promotion of No More Fear Of Flying as: 'A lot of hours spent, a lot of words spoken.' In the course of the last few weeks he has visited Holland (twice), Belgium, Norway, Sweden, Finland, Denmark, Austria and Germany. Currently he is in Canada and US, undertaking promotion. He is cautious about the possibility of concerts however: "I would like to do more live dates and, if we could be guaranteed a reasonable crowd, then I'm sure that we would do it. Recording goes hand in hand with performing but at the moment I'd like to wait until I have perhaps another solo album under my belt."

The remixed version of

L I G H T · O F · T H E · W O R L D



MIDNIGHT GROOVIN'
and 7" version ENY 29



BARRY MANILOW



THE NEW SINGLE

"I Write The Songs"

ARIST 280.

Taken from the Album "MANILOW MAGIC. The Best of Barry Manilow"
Album: ARTV 2. Cassette: ARTVC 2.

ARISTA

BROADCASTING

Luxembourg surveys visual transfer

IN AN attempt to persuade traditional advertisers of the so far untapped benefits of combining radio with TV is a co-ordinated campaign, Radio Luxembourg has initiated research into visual transfer.

Visual transfer is the name given to the phenomenon whereby people exposed to a TV campaign can recall visual aspects of a commercial with only the TV soundtrack to trigger their memories.

This latest Luxembourg research — believed to be the first of its kind in this country — showed that the average score for correct recall of one or more visual elements of each commercial was 69 per cent. This figure is slightly lower than previous American and German findings.

Luxembourg concludes from this result that advertisers who currently use television as their primary or sole medium now have an effective means of extending their TV message via the use of radio. Armed with this conviction and the detailed results of the research in audio visual form sales director Tim Bradshaw and the rest of his department will be talking to potential converts to the idea of visual transfer. In the next few weeks they will be contacting managing directors and marketing executives of record companies — in

particular, the TV merchandisers — with the message that for the same budget they could reach more people more often with a combination of TV and commercial radio, even if the recall figure were less than the 69 per cent figure shown in this research.

Using the two media in various combinations is seen as an attractive proposition, particularly for TV advertisers faced with reduced availability of airtime and premium costs.

The study, conducted by Social Surveys (Gallup Poll) Ltd., covered 292 people aged between 16 and 34 — roughly the profile of Luxembourg's audience. The eight commercials chosen ranged from Bird's Eye chicken Pie to Hoover Junior and the results varied a great deal. This would seem to suggest that any advertiser considering this form of advertising would need to use a very cleverly put together soundtrack to make sure it provided the right visual stimuli on radio.

In the past commercial production specialists have criticised the use of TV commercial soundtracks on radio and the idea is bound to stir up controversy among those in the industry.

Radio One changes

AS RADIO One takes to the road next month to visit Britain's holiday resorts, some of the station's DJs will be switching shows.

Radio One will be broadcasting live from 35 resorts from 11am-12.30pm, Monday to Friday. The seven week tour starts in South Wales and the first programmes will be presented by Tony Blackburn. The following weeks will feature Peter Powell, Simon Bates, Paul Burnett, Kid Jensen, Ed Stewart and Dave Lee Travis.

Dave Lee Travis will be taking a holiday from the breakfast show (6-9am) and will take over the Sunday morning programme (10am-1pm). Andy Peebles will take DLT's show for the seven weeks and his evening show (8-9.50pm) will be hosted by Mike Read.

Thursday's "Talkabout" (7-8pm) will be rested during the holidays and is set for a return — in a new form — in the autumn. In its place Al Matthews, the latest Radio One signing, will be presenting his own choice of summer soul music.

All the network's programmes will contain special holiday features. An innovation at the Roadshows will be a "new records for old" exchange scheme.

This will be launched on July 1 when Radio One takes part in a UNICEF spectacular at Wilton House near Salisbury to mark the start of the station's involvement with the Year of the Child.

Visitors will be asked to bring along their old records — 78s, 45s, or LPs — and receive in return a numbered Radio One/Together for Children sticker. Twenty donors will have their number drawn out during the show and they will each receive a brand new copy of ELO's latest album, *Discovery*, from one of the band's members — Bev Bevan.

On that day Tony Blackburn will be comping the Radio One Roadshow live from 1pm to 3pm and Ed Stewart will be literally 'dropping in' on the Roadshow caravan — courtesy of the Royal Navy.

News in brief

MEMBERS OF the IBA will visit Bournemouth next week to hold preliminary interviews with the five sets of applicants for the contract to provide an ILR service in that area. Further interviews will take place in London.

KID JENSEN introduces a new feature to his Radio One programme during July under the heading Rock 'n' Roll Heroes.

First 'hero' under the spotlight will be Eddie Cochran, followed by Gene Vincent, Buddy Holly, The Coasters, Sam Cooke, Ray Charles, Fats Domino, Jerry Lee Lewis, Little Richard and Elvis Presley.

Edited by
DAVID DALTON

How the roadshow reaches the nation

THE RADIO One Roadshow was first put on the road at Newquay, on July 23, 1973. Its purpose is to show as many Radio One listeners as possible their DJ's at work and to actively involve them in programmes. Since its inception the roadshow has visited most of the main towns and resorts in the UK at least once. It has broadcast from as far north as Inverness right down to St. Ives in Cornwall. In 1977, with the inclusion of the Simon Bates' Music Machine Show, over 400,000 people attended one or more roadshows, making it possibly the world's largest travelling radio show. No fee is asked either of the audience or the host town or resort.

So many listeners want souvenirs of Radio One that a 'Goodiemoobile' also makes the trip, carrying Radio One T-shirts, stickers, sunstrips, posters, sweatshirts, hats, mugs, pens, belts, badges, books and bags.

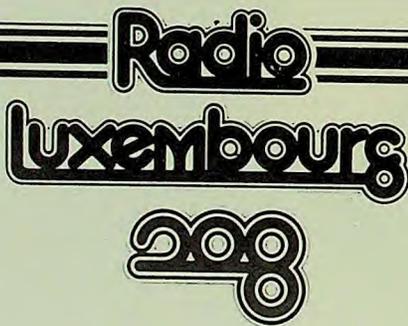
Just eight people travel with the Radio One Roadshow. Apart from the DJ, the producer and his secretary, there are two sound engineers and a driver to run the main Roadshow vehicle.

The roadshow is basically a custom-built mobile studio with the addition of a powerful public address system to enable the audience to hear the show. The DJ's console is built by the BBC and includes the following equipment: three Shure SM58 microphones, two Gates turntables fitted with Gray Research arms and Shure SC35

cartridges, three ITC Tape cartridge machines, one 9-channel mixer with Penny & Giles faders, two stereo amplifiers for the Pioneer SE305 Headphones which can be fed with the following inputs: 1. Console output, 2. Pre-hear on all channels, 3. Radio One from a built-in receiver, 4. Talkback from both the producer and engineers.

The output of this console is fed to two Glen Sound six-channel mixers. One feeds the 'Post Office lines' with the sound signal. These 'lines' are special telephone-type cables which the BBC hires from the Post Office for every show. A Post Office engineer from the local exchange comes along to each roadshow and connects it to a special cable he will have installed the previous day. After travelling down these 'lines' for anything up to 500 miles the sound enters Broadcasting House in London and is fed into the Radio One studio. The second mixer feeds the public address amplifiers.

These have a total output of 400 watts and feed two orange eliminator bins and a pair of Shure SR106 speakers above them. Also on board is a radio microphone and its receiver which is used to hear members of the audience who are out of reach of the stage microphones. Monitoring of the sound output by the engineers is done either on Pioneer SE305 headphones or a specially-designed BBC loudspeaker.



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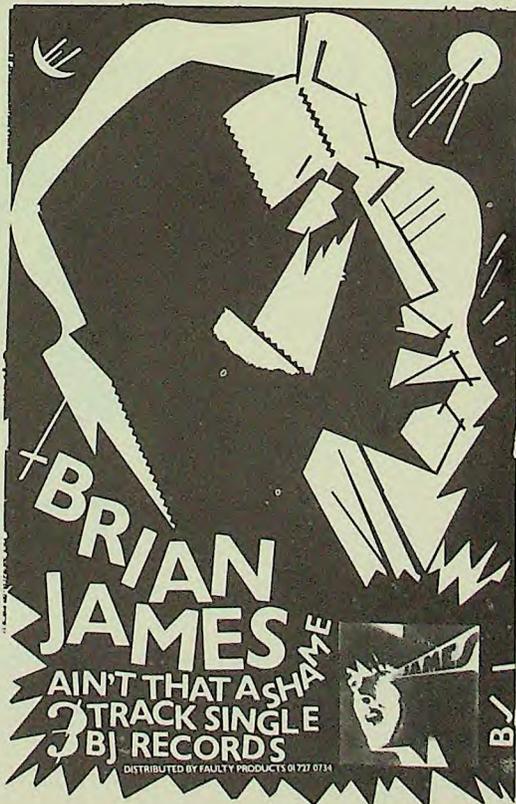
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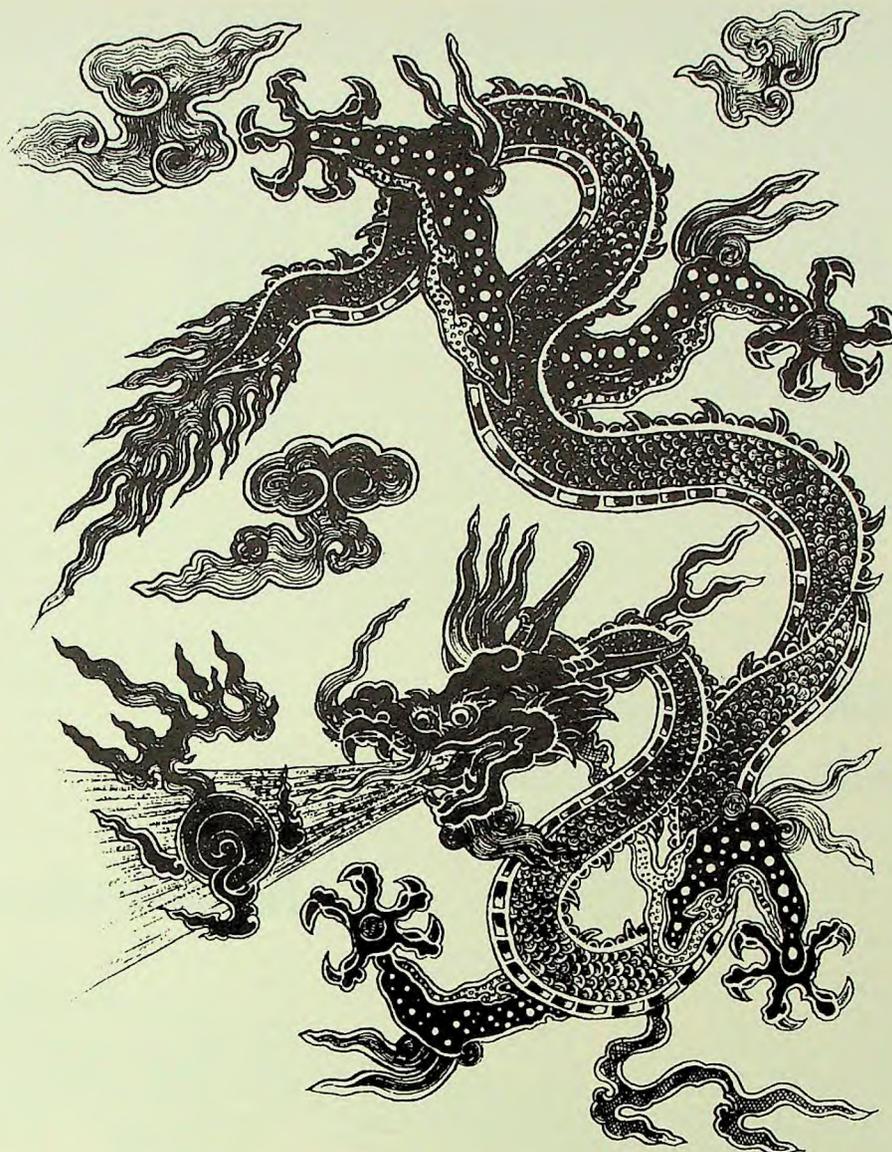
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CLASSICAL

Karajan outlines future recording plans with EMI

THE MAESTRO of all conductors, Herbert von Karajan, took the opportunity while in London to make a rare appearance at a press conference to announce two major new operatic projects to conduct two concerts with the Berlin Philharmonic Orchestra.

In October, EMI is releasing a new recording of Verdi's Don Carlos with a cast headed by Mirella Freni, Jose Carreras, Nicolai Ghiaurov, Agnes Baltsa and Ruggero Raimondi, accompanied by the Berlin Philharmonic Orchestra.

The opera is one Karajan knows well, having directed live performances of it on many occasions — notably in the Salzburg Festspielhaus production originally presented in 1975.

But this new recording is based on the 1978 production, which was the first time that Carreras, singing the title role, had performed under Karajan's baton, with highly acclaimed results. Don Carlos is being released on SLS

5154 (4 LPs).

The second major Karajan release from EMI comes in November with his first recording of Debussy's Pelleas et Melisande with Richard Stilwell and Frederica von Stade as Melisande and Jose van Dam as Golaud (SLS 5172).

At the press conference, Karajan admitted that since he first heard the opera at the age of 17, he had wanted to perform it. "It was a real obsession with me," he remarked. He first did it in a radio broadcast, and then at the Vienna State Opera when he was director in 1962.

Curiously, he has never conducted it since — except when he gathered his own orchestra, the Berlin Phil, and his handpicked soloists in the Philharmonie, Berlin, for the EMI recording in 1978. The 10-day recording session "worked like a spell," said Karajan. "It was like a dream for us."



THE DISTINGUISHED Russian cellist and conductor, Mstislav Rostropovich attended his first signing session arranged by EMI Records at the HMV shop, Oxford Street earlier this month.

He had flown into London from Milan via Paris with his wife, soprano, Galina Vishnevskaya, to make his personal appearance before travelling to Aldeburgh to conduct performances of Tchaikovsky's Eugene Onegin.

The record that prompted the session was the world premiere recording of the complete original version of Shostakovich's Lady Macbeth of Mtsensk which a number of reviewers have already welcomed in fulsome terms, including the oft-used phrase "recording of the century."

Rostropovich, a personal friend of the composer, was asked by Shostakovich himself to make this recording at the earliest possible opportunity, preferably with Vishnevskaya in the title role.

Pictured with Rostropovich are (l to r) Stuart Hartley, HMV Record Shop; Joan Coulson, EMI Records classical promotions manager; John Patrick, EMI Records general manager (Classical Division); Suvi Raj Grubb, EMI Limited producer International Classical Division; Alison Fox EMI Limited producer assistant International Classical Division and Michael Leitchford EMI Records marketing manager (Classical Division).

All barriers broken as VAT turns price levels upside down

THE ADVENT of 15 per cent VAT on records has turned the prices of the classical majors upside down — and not just by courtesy of the Chancellor of the Exchequer for EMI and Decca have incorporated their annual rises with the VAT rises.

And, as expected, a number of the record companies, anticipating annual increases which normally are made on August 1, have combined both to add, in some cases, a hefty £1.00 to record prices.

Everywhere, the magical £5 barrier has been broken, but nevertheless there are some surprises. The top prices albums of Deutsche Grammophon, for some time around the most expensive on the market, become one of the cheapest, with the 25302531 Deluxe single LP's being increased from £4.75 to £5.06. Privilege label moves to £2.93. And that represents just a VAT increase, partly because traditionally DG raises its prices in January. But price rises in other companies — some nearing 20 per cent — still come as a surprise.

EMI's tariffs include an increase from £4.40 to £5.40 for all full-price LP's (ASD, CSD, SAN, EMD); SXLP Concert Classics, Treasury

Edited by
NICOLAS SOAMES

HCM and ESD Greensleeves moves from £2.85 to £3.45.

Decca has also added price increases to VAT. SXDL (Digital) moves from £4.99 to £5.50; SET/SXC/ZRG from £4.50 to £5.20; Phase Four from £4.35 to £4.99. Ace of Diamonds, L'Oiseau Lyre from £3.25 to £3.99; Jubilee from £2.85 to £3.50; Turnabout, £2.35 to £2.99; World of series £2.35 to £2.65.

RCA has decided to take the opportunity given by VAT to "rationalise" its prices — in some cases there have been increases, in others a straight 15 per cent has been added, and in one case some of the Government increase has been absorbed.

RCA's position is complicated by

the fact that it had a general price rise at the end of May. Top price LPs (ZZ price code) which also applies to Erato imports, move up from £4.99 to £5.49, which includes a 15p straight on top of the 50p in the May round of increases.

The HH standard RL's, which generally applies to back catalogue rather than to new releases, moves up from £4.25 (pre-May) to £4.75 (pre-Budget) to £4.99 now. In this case, some VAT has been absorbed.

Other RCA prices are: LSRs, in the upper mid-price, move from £3.50 (pre-May) to £3.75 (pre-Budget) to £3.99 now. And Gold Seal from £2.49, (pre-May) to £2.99 (pre-Budget) to £3.25 now, again involving an increase on top of VAT.

So it appears that if 1978 was the year that broke the £4.00 barrier, 1979 has seen the break of the £5 barrier.

But it is generally felt that although there will be a certain amount of consumer resistance at the beginning, record sales will stabilise, not least because the classical market is going through a fairly stable period.

New Finlandia deal

JOHN GOLDSMITH's Unicorn Records has underscored its Scandinavian connection with the license to import and distribute discs made by Finlandia — including Kokkonen's opera, the Last Temptation.

The first Finlandia release contains seven issues, varying from The Last Temptations, starring Martti Talvela (2740 190 3LP's, £16.69), which though a DG production is handled by Unicorn in Britain; to the New Hope Jazz Mass by Heikki Sarmanto (FA 201 2LP £9.98), and another opera by another leading Finnish contemporary composer Aulis Sallinen, The Horseman (FA 101 3LP £14.97).

In addition, there are a number of single releases, including works for violin and piano by Sibelius played by the Israeli violinist Yuval Yaron, accompanied by Rena Stipelman (FA 301 £4.99) and Shostakovich's Cello Sonata coupled with Schubert's Arpeggione Sonata, played by Arto Noras, cello and Tapano Valsta, piano.

South Bank shows

THE SOUTH Bank Concert Halls' Summer Music Festival is dominated by the talents of Pinchas Zukerman, who appears as conductor, concerto soloist and chamber music player in numerous concerts between August 6 and 25.

And to preview that, CBS is releasing a collection of Baroque concertos by Vivaldi, Nardini and Leclair in which Zukerman is the soloist and director of the Los Angeles Philharmonic Orchestra (76678).

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BOOK REVIEW

All about opera . . .

A GOOD book on opera, set out in reference-style order rather than a considered historical overview has been needed for some time — not least to supercede the still useful but rather outdated volume by von Westerman.

And, in many ways, Phaidon Book of the Opera: A Survey of 780 operas from 1597 (Phaidon Press £14.95), fulfils the requirements admirably.

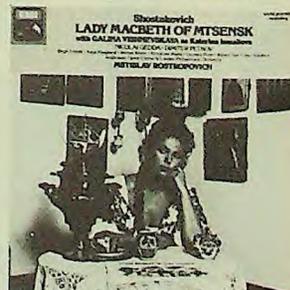
It presents, very clearly, the passage of opera through the centuries in an easily accessible manner. The operas covering the 400 years of the genre are discussed, and basic facts such as the composer, first performance, synopsis and most interesting aspects are mentioned — succinctly, but generally adequately.

Originally an Italian publication, it is lavishly illustrated, but is much more than just a picture book. Though obviously written by many hands, the comments are not only pertinent, but manage to make intelligent comments without resorting to technicalities.

The book is, curiously, set out according to the year the opera was first produced, which I feel is a strange way of presenting the subject. Anyone wanting to use such a book will almost always come with either the composer or title in mind, and in both cases he will have to check first with the index. Surely an alphabetical rather than chronological order would have been better.

However, once one has become accustomed to the system, it seems to work well (the index is very good) and this volume, in the end, turns out to be well worth buying. I can recommend it not only for opera enthusiasts but also for retailers. With the increasing numbers of premiere recordings of really obscure operas coming on to the market, this book could prove invaluable in assisting customers.

EMI
“... NOT JUST ONE OF THE RECORDINGS OF THE YEAR, BUT OF THE DECADE — I'D ALMOST SAY OF THE CENTURY”
Rodney Milnes,
BBC Record Review



World Premiere Recording
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starring Galina Vishnevskaya
Nicolai Gedda & Dimitri Petkov
Ambrosian Opera Chorus
London Philharmonic Orchestra
HMV SLS 5157 (3 LP set)

EVITA - A GREAT YEAR!

On June 21 1978, Elaine Paige made a dazzling entrance into West End theatre history.

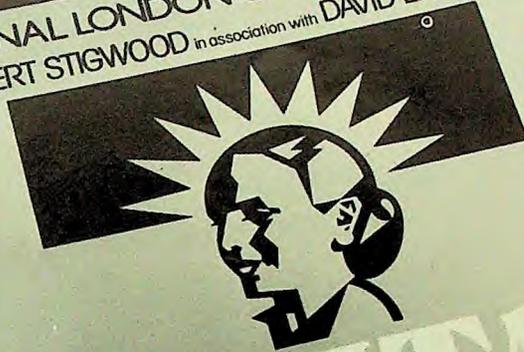
An almost unknown actress became a star overnight through her portrayal of Eva Peron in the smash musical EVITA.

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of her most popular performances, taken from the already gold Original London Cast Recording.

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Music by

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MUSIC WEEK

ALBUMS CHART

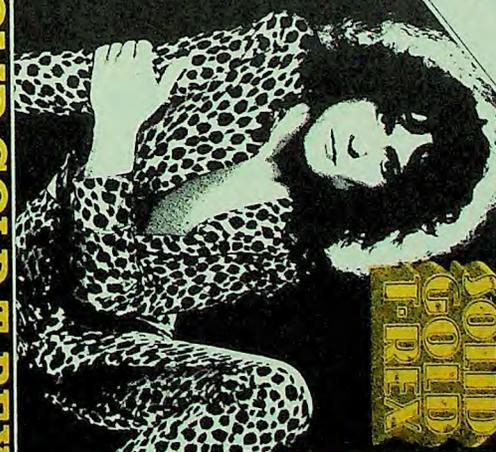
TOP 75

ALBUMS

WEEK ENDING JUNE 30 1979

1	DISCOVERY Electric Light Orchestra	Jet JETLX 500
2	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001
3	PARALLEL LINES Blondie	Chrysalis CDL 1192
4	VOULEZ VOUS Abba	Epic EPC 86086
5	COMMUNIQUE Dire Straits	Vertigo 9102 031
6	BACK TO THE EGG Wings	Parlophone PCTG 257
7	I AM Earth Wind & Fire	CBS 86084
8	LODGER David Bowie	RCA BOW LP 1
9	DO IT YOURSELF Ian Dury	Siff SEEZ 14
10	REPLICAS Tubeway Army	Beggars Banquet BEGA 7
11	MANIFESTO Roxy Music	Polydor POLH 001
12	SKY Sky	Ariola ARLH 5022
13	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222
14	NIGHT OWL Gerry Rafferty	United Artists UAK 30238
15	THIS IS IT Various	CBS 10014
16	AT BUDDOKAN Bob Dylan	CBS 96004
17	MANILLOW MAGIC Barry Manilow	Arista ARTV 2
35	BOOGIE BUS Various	Polystar 9198 174
36	WE ARE FAMILY Sister Sledge	Atlantic K 50587
37	ARMED FORCES Elvis Costello and The Attractions	Radar RAD 14
38	KNUCKLE SANDWICH Various	EMI International EMTV 18
39	THE UNDERTONES The Undertones	Sire SRK 6071
40	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
41	GO WEST Village People	Mercury 9109 621
42	LEMON POPSCICLE Various	Warwick WW 5050
43	GREATEST HITS Creedence Clearwater Revival	Fantasy FT 558
44	RHAPSODIES Rick Wakeman	A&M AMLX 68508
45	LION HEART Kate Bush	EMI EMA 787
46	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
47	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	CBS 10012
48	THAT SUMMER Various	Arista SPART 1088
49	DUTY NOW FOR THE FUTURE Devo	Virgin V2125
50	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409
51	LABOUR OF LUST Nick Lowe	Radar RAD 21
52	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510
53	PLASTIC LETTERS Blondie	Chrysalis CHR 1166
54	CEST CHIC Chic	Atlantic K 50565
55	COOL FOR CATS Squeeze	A&M AMLH 68503
56	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack	Ronco RTD 2038
57	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEEZ 4
58	IN THE SKIES Peter Green	Creole 1PKV PVL5 101

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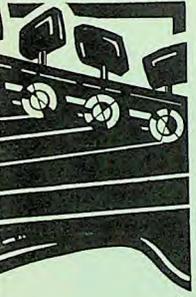


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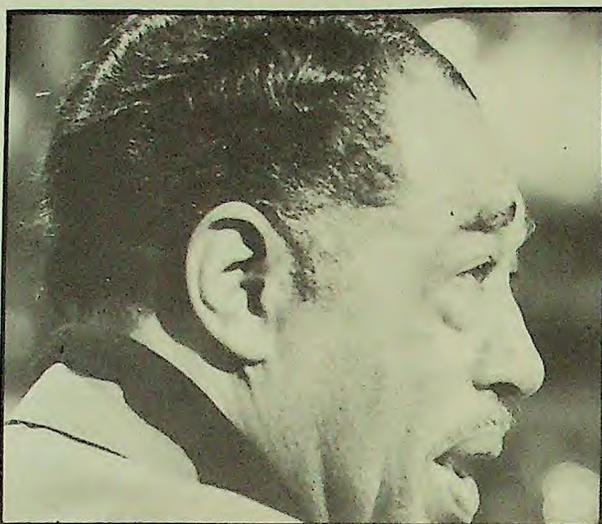
JAZZ

ALBUM REVIEWS

The Duke in triplicate

DUKE ELLINGTON

Live. Affinity AFF (D) 28. Recorded on a European tour during 1959, this double set really conveys the atmosphere of a Duke Ellington concert. Outstanding is the opening medley on side one — Black And Tan Fantasy, Creole Love Call and The Mooch; Walkin' And Singin' The Blues which closes side two and Don't Get Around Much Anymore, the finale to the whole set. **JE**



DUKE ELLINGTON

DUKE ELLINGTON

Carnegie Hall, December 1943. Ember EMBD 2001. A rousing double album set recorded on the occasion of Duke's second Carnegie Hall concert, the first having taken place in the January of the same year. The programme is intentionally not too adventurous, but the band was in cracking form and there are a couple of excerpts from Black Brown and Beige and the premier of New World A'comin so there will be few complaints from Ducal buffs. Duke introduces the numbers with all of his usual panache and this is the first time these particular sides have seen the light of day. Pity the liners are rendered almost unreadable by the choice of printing inks but that's a minor quibble. **PS**

tombone, Johnny Hodges on alto sax, Harry Carney on baritone sax, Aaron Bell on bass and Sam Woodyard on drums. Tracks include

Everything But You, Mood Indigo, Creole Blues, A Flower Is A Lovesome Thing and Tonight I Shall Sleep. **KT**

Live Dexter Gordon

DEXTER GORDON

Live At The Amsterdam Paradiso. Affinity AFF (D) 27. Tenor sax playing as only Gordon can produce. Recorded in 1969, titles include Fried Bananas, What's New, Good Bait (which occupies the whole of side two), Monk's Rhythm-A-Ning, Willow Weep For Me, Junior, Parker's Scapple From The Apple plus enough of the Paradiso atmosphere to fill your living room with thick blue smoke. **TS**

FATS WALLER

A Legendary Performer, RCA PL 19024, Reissue produced by Ethel Gabriel. With Ain't Misbehavin' packing them in at Her Majesty's this can only be termed a timely issue. Waller really makes sense of the series title and this set will explain the reasons why his music remains so popular. There are five excellent examples of the Waller piano expertise plus all the songs he popularised in his heyday. Honeysuckle Rose, Your Feet Too Big, Jitterbug Waltz and the number with which Andre de Shields stops the show every night, Viper's Drag. Lovely stuff. Lavish booklet, full information, a winner. **PS**

ROBERT WATSON

All Because of You, Pye NSPL 28276. Produced by Jim Greene and Artist. Robert Watson is currently a member of the Art Blakey Jazz Messengers and on this set, his second for Pye, he has assembled a good band which includes trombonist Curtis Fuller and Woody Shaw's drummer, Victor Lewis (no, not Vic Lewis). The ensembles are tight and the solos pretty good with some excellent work from Fuller on Henry Mancini's Day of Wine and Roses. **PS**

MCCOY TYNER

The Greeting, Milestone M 9085. Producer Orin Keepnews. Urgent, compelling, abrasive and exciting jazz in the modern vein from one of the music's more adventurous figures. Tyner's music never stands still long enough for some people to catch up with it but, nevertheless, he has managed to win over a large section of the jazz fraternity and is unlikely to lose any followers with this one. All titles, with the exception of John Coltrane's Naima, were penned by the leader and there is a tremendous sense of continuity about the whole thing. Recording was a live gig at the Great American Music Hall, San Francisco during March of last year. **PS**

JON EARDLEY/AL HAIG

Stablemates. Spotlite SPJ LP 11. Produced by Tony Williams. A well recorded, beautifully performed set featuring a brace of American musicians with heavy pedigrees and a trio of British based players well thought of this side of the Atlantic. Al Haig, a pianist of great delicacy, perfect time and graceful imagination, worked extensively with Charlie Parker back in the late forties and early fifties while Eardley, now living in Germany, was once a member of perhaps Gerry Mulligan's best band. Inevitably the music has the flavour of bop and includes a quietly belting Tangerine, a wonderfully cohesive

Don't Blame Me and lots of good things from all concerned. Tenorist Art Themen solos well except when his confidence slips a little and the principals exude class in everything they do. Distribution by Jazz Horizons, JSU Cadillac, Selecta or Projection Records. **PS**

NICK BRIGNOLA

Baritone Madness. Beehive BH 7000. The leader's name will be a relatively new one to many jazz buffs but featured artist, Pepper Adams, currently holds pole position as far as the baritone sax is concerned, so fear not. Beehive is an American label dedicated to preserving all that was good about bebop and there were plenty of fine qualities about that style. A glance at the titles will tell browsers where the Beehive heart lies with three of Charlie Parker's most enduring compositions in Donna Lee, Marmaduke and Billie's Bounce. The remaining tunes on this brilliantly exciting set are Body and Soul and Alone Together. Nice to hear a brace of British players doing their stuff and to report that bassist Dave Holland and pianist Derek Smith fit in with such class players as this very well indeed. Available through Cadillac Music and JSU. **PS**

WOODY HERMAN

Jackpot. Capitol T748 (EMI Imports). A fine set from Herman fronting an eight piece band and recorded in 1955. First rate solos from tenorist Richie Kamuca, bass Cy Touff and the boss, plus fine drumming from Chuck Flores and some wonderful section work which tends to make you forget that Woody didn't still have a big band. Tunes include Broadway, Jumpin' At the Woodside and Earl Warren's 920 Special. Super stuff which has not dated one whit. A forerunner of some terrific material being assembled by EMI Imports. **PS**

JOHN COLTRANE/LEE MORGAN

One Two & Four. Vogue VJD 560. Six tracks here feature Coltrane as a member of a band led by tuba player, Ray Draper, recorded in 1958. At the time, the tenor man who was to exert such an influence on jazz, was himself experiencing a change in style and it is interesting to compare sides one and two with the tracks on side four (hence the album title) made two years later. Side three is a welcome showing for the late Lee Morgan, a trumpeter of wit and sensitivity who never received the recognition he was due. Good band with Wayne Shorter, pianist, Bobby Timmons and drummer Art Taylor produce a lively boppish programme and the set seems an attractive proposition. **PS**



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ELLA FITZGERALD

ELLA FITZGERALD
Fine and Mellow. Pablo 2310 829. Produced by Norman Granz. Well, Mr. Granz has been keeping this one up his sleeve as it was recorded five years ago. No matter, the wait has been worthwhile and I rate this as one of Ella's best for a long time. Miss Fitzgerald makes her customary beautiful job on a selection of classy titles such as the title track, Duke's, Rockin' In

Rhythm, Polka Dots and Moonbeams and Round Midnight, but it is perhaps the sheer quality of the band behind her that makes the important difference. When you have an outfit comprising Zoot Sims and Eddie Davis, tenors; Clark Terry and Harry Edison, trumpets; plus a rhythm section of Joe Pass, Tommy Flanagan, Ray Brown and Louis Bellson, there's no way you can miss. **PS**

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

AIN'T NO STOPPING US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
 BOOGIE WONDERLAND — Earth Wind and Fire (CBS 7292)
 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7541)
 CAN'T STAND LOSING YOU — Police (A&M AMS 7384)
 CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 COUNTRY BOY — Albert Lee (A&M AMS 7443)
 CRACKIN' UP — Nick Lowe (Radar ADA 34)
 DANCE AWAY — Roxy Music (Polydor POSP 44)
 DANCE WITH ME — Carrie Lucas (Solar FB 1482)
 DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
 GEORGY PORGY — Toro (CBS 7378)
 GIRLS TALK — Dave Edmunds (Swan Song SSK 19417)
 GOLD — John Stewart (RSO 35)
 GOOD TIMES — Chic (Atlantic K 11310)
 GO WEST — Village People (Mercury 6007 221)
 HALFWAY HOTEL — Voyager (Mountain VOY 1)
 IF I HAD YOU — Korgis (Rialto TREB 103)
 LADY LINDA — Beach Boys (Caribou CRB 7427)
 LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 LIVING ON THE FRONT LINE — Eddy Grant (Ensign ENY 26)
 LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
 MINUTE BY MINUTE — Doobie Brothers (Atlantic K 17411)
 MY SHARONA — Knack (Capitol CL 16087)
 NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
 NOTHING TO LOSE — U.K. Subs (Polydor POSP 55)
 OLD SIAM SIR — Wings (Parlophone R6026)
 RING MY BELL — Anita Ward (TK TKR 7543)
 SAY WHEN — Lene Lovich (Stiff BUY 46)
 SHE BELIEVES IN ME — Kenny Rogers (United Artists UP 36533)
 SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
 STARS — Sylvester (Fantasy FTC 177)
 SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
 THE AMERICAN POPULAR SONG — Neil Diamond (CBS 7408)
 THE LONE RANGER — Quantum Jump (Electric WOT 33)
 THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
 UP THE JUNCTION — Squeeze (A&M AMS 7444)
 WE ARE FAMILY — Sister Sledge (Atlantic K 11293)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 YOU'RE THE ONLY ONE THAT I EVER NEEDED — Nona Hendryx (Arista ARIBV 253)

RECORDS OF THE WEEK

D.L.T. STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
 Simon Bates: MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
 Paul Burnett: LAY YOUR LOVE ON THE LINE — Pussyfoot (EMI 2952)
 Tony Blackburn: DISCO COMPUTER — Transvolta
 Paul Cambaccini (For Kid Jensen) KID — The Pretenders (Real ARE 9)

Radio 2

ALBUM OF THE WEEK

David Hamilton: SONGBIRD — Ruby Winters (K-Tel NE 1045)

Radio Luxembourg

(A) LIST

RING MY BELL — Anita Ward (TK TKR 7543)
 I'M A SUCKER FOR YOUR LOVE — Teena Marie (Motown TMG 1146)
 NIGHT DANCING — Taka Boom
 SOUND SYSTEM — Steel Pulse (Island WIP 6490)
 I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)
 YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE — Jones Girls (Philadelphia PIR 7361)
 BAD GIRLS — Donna Summer (Casablanca CAN 152)
 BOOGIE WONDERLAND — Earth Wind and Fire (CBS 7292)
 THE LONE RANGER — Quantum Jump (Electric WOT 33)
 LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
 POWER PLAY
 FOUR HUNDRED DRAGONS — The Thieves (Arista ARIGV 266)
 STAR PLAYS
 KISS YOU ALL OVER — Millie Jackson (Spring 2059 091)
 MORNING DANCE — Spyro Gyra (Infinity INS AM1)
 GOOD TIMES — Chic (Atlantic K 11310)

TOP ADD ONS

- 1 GOOD TIMES, Chic (Atlantic K 11310) R1, RL, C, RC, M, T, H, RT, O, V
- 2= CAN'T STAND LOSING YOU, Police (A&M AMS 7381) R1, C, D, M, H, F, MX
- 2= HONESTY, Billy Joel (CBS 7422), M, D, Bb, U, MX
- 4= BRING THE FAMILY BACK, Billy Paul (Philadelphia PIR 7451) T, H, SS, TV, V, Bb
- 4= STAY WITH ME TILL DAWN, Judie Tzuke (Rocket XPRES 17) R1, TV, O, Ms, Bb, MX
- 4= IF I HAD YOU, Korgis (Rialto TREB 103) RL, C, T, F, B, RT
- 4= HERE COMES SUMMER, Child (Ariola Hansa AHA 545) PR, T, H, F, B, SS

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 Humberstone; 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.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

THE GOLDEN LADY — Three Degrees (Ariola ARO 170)
 HONESTY — Billy Joel (CBS 7422)
 COUNTRY BOY — Albert Lee (A&M AMS 7443)
 SINCE I DON'T HAVE YOU — Art Garfunkel (CBS 7371)
 BORN TO BE ALIVE — Patrick Hernandez (Gem GEMS 4)
 LOCOMOTION — Ritz (Epic EPC 7457)
 MY SHARONA — The Knack (Capitol CL 16087)
 HERE COMES SUMMER — Childs (Ariola Hansa AHA 5454)

BRMB

BIRMINGHAM

ADD ONS

ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)
 HALFWAY HOTEL — Voyager (Mountain VOY 1)
 DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
 OLD SIAM SIR — Wings (Sire SIR 6026)
 IF I HAD YOU — Korgis (Rialto TREB 103)
 CRANK IT UP — Peter Brown (TK TKR 7545)
 MINUTE BY MINUTE — Doobie Brothers (Atlantic K 17411)
 I WILL SURVIVE — Billie Jo Spears (United Artists UP 601)
 STAY THE NIGHT — Jane Olivior (CBS 7236)
 LA BAMBAMB — Antonia Rodriguez (Magnet MAG 149)
 I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)
 LET GO THE LINE — Max Webster (Capitol CL 16088)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: DON'T MAKE ME OVER — Jennifer Warners (Arista ARIST 273)
 Phil Easton: ROCK ME — Nick Gilder (Chrysalis CHS 332)
 Johnny Jason: MINUTE BY MINUTE — Doobie Brothers (Atlantic K 17411)
 Norman Thomas: I AIN'T GETTING ANY — Monks (EMI 2972)
 Billy Butler: IF LOVING YOU IS WRONG — Barbra Mandrell
 Mark Jones: GOOD TIMES — Chic (Atlantic K 11310)
 Kevin Curtis: YOU'RE THE ONLY ONE — Dolly Parton (RCA PB 1577)

Capital Radio

LONDON

CLIMBERS

FEAR OF FLYING — Charlie Dore (Island WIP 6476)
 BANG BANG — B. A. Robertson (Asylum K 13152)
 BAD GIRLS — Donna Summer (Casablanca CAN 155)
 I WILL SURVIVE — Billie Jo Spears (United Artists UP 601)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: YOU'RE THE ONLY ONE — Dolly Parton (RCA PB 1577)
 Richard Park: GOOD TIMES — Chic (Atlantic K 11310)
 Dougie Donnelly: CAN'T STAND LOSING YOU — Police (A&M AMS 7384)
 Jeff Cooper: DON'T KILL IT CAROL — Manfred Mann's Earthband (Bronze BRO 77)
 Bill Smith: RENEGADE — Styx (A&M AMS 7446)
 Tim Stevens: THIS COULD BE YOU — Eddie Howell (RCA GEM 6)

CURRENT CHOICE

I AIN'T GETTING ANY — Monks (EMI 2972)

ADD ONS

IF I HAD YOU — Korgis (Rialto TREB 103)
 LOCOMOTION — Ritz (Epic EPC 7457)

Downtown Radio

BELFAST

HIT PICKS

John Paul: RENEGADE — Styx (A&M AMS 7446)
 Trevor Campbell: JUST WHEN I NEEDED YOU MOST — Steve Allan (Arista ARIST 277)
 Michael Henderson: LAVENDER BLUE — Mac Kisson (Carrere CAR 112)
 Eddie West: YOU GONNA MAKE ME LOVE SOMEBODY ELSE — Jones Girls (Philadelphia PIR 7361)
 Lynda Jayne: YOU BRING OUT THE BEST IN ME — Gladys Knight (CBS 7445)

ADD ONS

CAVATINA — John Williams (Cube BUG 80)
 HEAD OVER HEELS IN LOVE — Kevin Keegan (EMI 2965)
 STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
 CAN'T STAND LOSING YOU — The Police (A&M AMS 7381)
 BUSY SIGNAL — Clive Culbertson (Rip 9)
 NOTHING TO LOSE — U.K. Subs (Polydor POSP 55)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: HERE COMES SUMMER — Child (Ariola/Hansa AHA 545)
 Steve Hamilton: LA BAMBAMB — Antonia Rodriguez (Magnet MAG 149)
 Brian Ford: OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)
 Jay Crawford: LET GO THE LINE — Max Webster (Capitol CL 16088)
 Tom Bell: MINUTE BY MINUTE — Doobie Brothers (Atlantic K 17411)

ADD ONS

CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
 JUST WHEN I NEEDED YOU MOST — Steve Allan (Arista ARIST 277)
 I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)
 YOU BRING OUT THE BEST IN ME — Gladys Knight (CBS 7445)
 THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
 BAD CASE OF LOVING YOU — Robert Palmer (Island WIP 6481)
 CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
 IF I HAD YOU — Korgis (Rialto TREB 103)
 SPACE BASS — Slick (Fantasy FTC 176)

MUSIC WEEK

A SIMON BATES' RECORD OF THE WEEK



THE END

DAMBUSTERS MARCH/
LAND OF HOPE & GLORY

A BLUE VINYL SINGLE
IN A FULL COLOUR PICTURE BAG
7P106



BUY IT HERE NOW!

U.S. TOP 10 DISCO SINGLE

SAINT TROPEZ

NOW AVAILABLE HERE AS A 12" SINGLE IN YELLOW VINYL

One More Minute
w/ Je T'aimé

CHS12 2331 ALSO AVAILABLE IN 7"

ORIGINAL SOUNDTRACK MUSIC FROM THE #1 TV SERIAL

KIDNAPPED

SINGLES CHART

TOP 75 SINGLES

WEEK ENDING JUNE 30 1979

1	2	ARE FRIENDS ELECTRIC Tubeway Army	Beggars Banquet BEG 18	35	36	OLD SIAM SIR Wings	Parlophone R 6026
2	1	RING MY BELL Anita Ward	TK TKR 7543	36	NEW	MARRIED MEN Bonnie Tyler	RCA PB 5164
3	6	UP THE JUNCTION Squeeze	A&M AMS 7444	37	54	STRANGLE HOLD UK Subs	Gem GEM 5
4	5	BOOGIE WONDERLAND Earth Wind & Fire/Emotions	CBS 7292	38	18	THE NUMBER ONE SONG IN HEAVEN Sparks	Virgin VS 244
5	8	THE LONE RANGER Quantum Jump	Electric WOT 33	39	33	HALF WAY HOTEL Voyager	Mountain VOY 001
6	3	DANCE AWAY Roxy Music	Polydor POSP 44	40	52	ONE RULE FOR YOU After The Fire	CBS 7025
7	4	SUNDAY GIRL Blondie	Chrysalis CHS 2320	41	53	CHUCK E'S IN LOVE Rickie Lee Jones	Warner Brothers K 17390
8	7	AIN'T NO STOPPIN' US NOW McFadden & Whitehead	Philadelphia PIR 7385	42	NEW	MY SHARONA Knack	Capitol CL 16087
9	12	H.A.P.P.Y. RADIO Edwin Starr	RCA TC 2408	43	63	BABY LAY DOWN Ruby Winters	Creole CR 171
10	13	NIGHT OWL Gerry Rafferty	United Artists UP 36512	44	34	CRACKIN' UP Nick Lowe	Radar ADA 34
11	9	WE ARE FAMILY Sister Sledge	Atlantic K 11293	45	73	LOVE IS THE ANSWER England Dan & John Ford Coley	Big Tree K 11296
12	10	THEME FROM DEER HUNTER (CAVATINA) Shadows	EMI 2939	46	40	DANCE WITH YOU Carrie Lucas	Solar FB 1482
13	14	CAVATINA (Original Soundtrack from Deer Hunter) John Williams	Cube BUG 80	47	30	BRIGHT EYES Art Garfunkel	CBS 6947
14	16	WHO WERE YOU WITH IN THE MOONLIGHT Dollar	Carrere CAR 110	48	26	BOYS KEEP SWINGIN' David Bowie	RCA BOW 2
15	21	LIVING ON THE FRONT LINE Eddy Grant	Ice/Ensign ENY 26	49	43	SHE BELIEVES IN ME Kenny Rodgers	United Artists UP 36533
16	15	MASQUERADE Skids	Virgin VS 262	50	23	POP MUZIK M	MCA 413
17	11	SHINE A LITTLE LOVE Electric Light Orchestra	Jet 144	51	NEW	BREAKFAST IN AMERICA Supertramp	A&M AMS 7451
18	17	LIGHT MY FIRE/137 DISCO HEAVEN		52	68	SUNBURN Graham Gouldman	Mercury SUNNY 1
				53	NEW	GOOD TIMES Chic	Atlantic K 11310
				54	61	BLIND AMONG THE FLOWERS Tourists	Logo GO 350
				55	48	BOOGIE MAN Match	Flamingo/Magnet FM 2/12FM 2
				56	75	GOLDEN LADY The Three Degrees	Ariola ARO 170
				57	42	I'D BE SURPRISINGLY GOOD FOR YOU Linda Lewis	Ariola ARO 166
				58	NEW	GIRLS TALK Dava Edmunds	Swan Song SSK 19478
				59	70	IF I HAD YOU	

KIDNAP FID

DAVID'S SONG

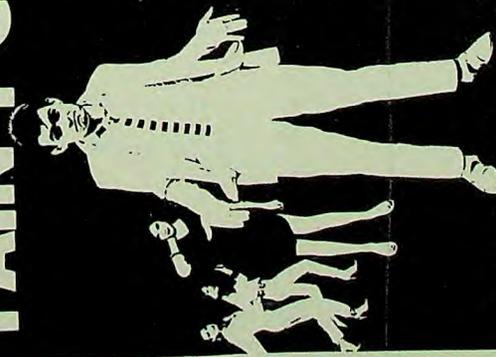


F13841
DECCA

I AIN'T GETTIN' ANY

The new single from

THE MONKS



Their follow-up to
'NICE LEGS,
SHAME ABOUT HER FACE'

EMI 2972

Limited Edition available in full colour picture bag

18	24	LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart	Atlantic/Hansa K 11278
19	19	SAY WHEN Lene Lovich	Stiff BUY 46
20	27	GERTCHA Chas & Dave	EMI 2947
21	25	GO WEST Village People	Mercury 6007 221
22	37	BABYLON BURNING Ruts	Virgin VS 271
23	28	SILLY GAMES Janet Kay	Scope SC 2
24	NEW	C'MON EVERYBODY Sex Pistols	Virgin VS 272
25	22	I FOUGHT THE LAW/GROOVEY TIME Clash	CBS 7324
26	29	MAYBE Thom Pace	RSO 34
27	32	LADY LYNDA Beach Boys	Caribou CRB 7427
28	17	HOT STUFF Donna Summer	Casablanca CAN 151
29	35	DO ANYTHING YOU WANT TO Thin Lizzy	Vertigo LIZZY 4
30	39	SPACE BASS Slick	Fantasy FTC 176
31	55	WANTED Dooleys	GTO GT 249
32	20	REUNITED Peaches & Herb	Polydor POSP 43
33	31	HEAD OVER HEELS IN LOVE Kevin Keegan	EMI 2965
34	57	BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius GEM 4

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

59	70	IT HAD YOU Korgis	Riako TREB 103
60	44	ACCIDENTS WILL HAPPEN Elvis Costello	Radar ADA 35
61	38	PARISIENNE WALKWAYS Gary Moore	MCA 419
62	NEW	FRIDAY'S ANGEL Generation X	Chrysalis CHS 2330
63	NEW	GOLD John Stewart	RSO 35
64	NEW	NO CLASS Motorhead	Bronze BRO 78
65	NEW	DEEPER THAN THE NIGHT Olivia Newton John	EMI 2954
66	47	I WANT YOU TO WANT ME Cheap Trick	Epic EPC 7258
67	NEW	NOTHING TO LOSE UK	Polydor POSP 55
68	56	TALK TO ME Third World	Island WIP 6496
69	NEW	I WAS MADE FOR LOVIN' YOU Kiss	Casablanca CAN 152
70	45	PRIME TIME Tubes	A&M AMS 7423
71	72	SOUND SYSTEM Steel Pulse	Island WIP 6490
72	71	DRIVER'S SEAT Sniff & Tears	Chiswick CHIS 105
73	41	DOES YOUR MOTHER KNOW Abba	Epic EPC 7316
74	46	JIMMY JIMMY Undertones	Sire SIR 4015
75	58	AT HOME HE'S A TOURIST Gang Of Four	EMI 2956

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chartbound single

BILLY JOEL

7422
Records

AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: **HERE COMES SUMMER** — Child (Ariola Hansa AHA 545)
Roger Moffat: **BREAKFAST IN AMERICA** — Supertramp (A&M AMS 7451)
Johnny Moran: **GOOD TIMES** — Chic (Atlantic K 11310)
Colin Slade: **HOT SUMMER NIGHTS** — Night (Planet K 12367)
Ray Stewart: **BRING THE FAMILY BACK** — Billy Paul (Philadelphia PIR 7451)
Bill Crozier: **UNCHAINED MELODY** — George Benson (Warner Brothers K 17409)
Martin Kelner: **CAN'T STAND LOSING YOU** — Police (A&M AMS 7381)
Maggie Mash: **CRANK IT UP** — Peter Brown (TK TKR 7545)

ADD ONS

SUPERCASANOVA — Hot Gossip (Atlantic K 11309)
DO IT AGAIN — Taste Of Honey (Capitol CL 16087)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: **THAT WAS THE GREATEST SONG** — Freeway (Decca FR 13843)
Jon Hawkins: **I WRITE THE SONGS** — Barry Manilow (Arista ARIST 280)
Stuart Freeman: **BRING THE FAMILY BACK** — Billy Paul (Philadelphia PIR 7451)
Steve Dewitt: **HERE COMES SUMMER** — Child (Ariola Hansa AHA 545)
John Sacks: **UNCHAINED MELODY** — George Benson (Warner Brothers K 17409)

ADD ONS

1999 Paul Brett (RCA PB 5167)
BORN TO BE ALIVE — Patrick Hernandez (RCA Gem 5)

Radio Victory

PORTSMOUTH

ADD ONS

I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 155)
CRANK IT UP — Peter Brown (TK TKR 7545)
I WRITE THE SONGS — Barry Manilow (Arista ARIST 280)
FOREVER YOUNG — Bob Dylan (CBS 7473)
STARS — Sylvester (Fantasy FTC 177)
BRING THE FAMILY BACK — Billy Paul (Philadelphia PIR 7465)
I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)
FEAR OF FLYING — Charlie Dore (Island WIP 6476)
FRIDAYS ANGELS — Generation X (Chrysalis CHS 2330)
GOOD TIMES — Chic (Atlantic K 11310)

Manx Radio

HIT PICKS

Andy Mac: **HONESTY** — Billy Joel (CBS 7422)
Stu Lowe: **LOCOMOTION** — Ritz (Epic EPC)
Tony Myles: **THE BOOGIE ROMANCE** — Gidea Park (Ariola ARO 167)
Dave Eager: **THE DAY THAT MY HEART CAUGHT FIRE** — Freddy Cole (Decca)
Su Richardson: **STAY WITH ME TILL DAWN** — Judie Tzuke (Rocket)
Mike Reynolds: **BREAKFAST IN AMERICA** — Supertramp (A&M AMS 7451)

ADD ONS

BRIGHT EYES — Ari Garfunkel (CBS 6947)
POP MUZIK M (MCA 413)
PARISIENNE WALKWAYS — Gary Moore (MCA 419)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
NIGHT OWL — Gerry Rafferty (United Artists UP 36512)

Metro Radio

NEWCASTLE

ADD ONS

GOOD TIMES — Chic (Atlantic K 11310)
CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
WHAT A LIFE — Gibson Brothers (Island WIP 6503)
HONESTY — Billy Joel (CBS 7422)
NOTHING DOING — Cowboys International (Virgin VS 267)
SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
SAY WHEN — Lene Lovich (Stiff BUY 46)
I WRITE THE SONGS — Barry Manilow (Arista ARIST 280)
GET USED TO IT — Roger Voudouris (Warner Brothers K 17348)
LOCOMOTION — Ritz (Epic EPC 7457)

Radio Tees

TEESSIDE

ADD ONS

OLD SIAM SIR — Wings (Parlophone R6026)
IF I HAD YOU — Korgis (Rialto TREB 103)
GOING MY WAY — Driver 67 (Logo GO 353)
GOOD TIMES — Chic (Atlantic K 11310)
UNTOUCHABLE AND FREE — Adrian Gurvitz (Jet 147)
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
HOT SUMMER NIGHTS — Nightfall (Planet K 12367)
I WILL SURVIVE — Billie Jo Spears (United Artists UP)
COOL WATER — Windsor Davies and Don Estelle (United Artists UP 36534)
HONESTY — Billy Joel (CBS 7422)
HERE COMES SUMMER — Child (Ariola Hansa AHA 545)
BRING THE FAMILY BACK — Billy Paul (Philadelphia PIR 7456)

Radio 210

THAMES VALLEY

ADD ONS

GOLD — John Stewart (RSO 35)
BRING THE FAMILY BACK — Billy Paul (Philadelphia PIR 7451)
I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick (Arista ARIST 276)
YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE — Jones Girls (Philadelphia PIR 7361)
UNTOUCHABLE AND FREE — Adrian Gurvitz (Jet 147)
OOH EEB BABY — Stonebridge McGuinness
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
EASY WAY OUT — Roy Orbison
YOU'RE THE ONLY ONE — Dolly Parton (RCA PB 1577)
THIS COULD BE YOU — Eddie Howell (Gem 5)
KISS IN THE DARK — Pink Lady (Elektra/Asylum K 12354)
WORKING GIRL — Christopher Neil (Acrobat)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: **FOREVER YOUNG** — Bob Dylan (CBS 7473)
Keith Rogers: **GOOD TIMES** — Chic (Atlantic K 11310)
Greg Bance: **STAY WITH ME TILL DAWN** — Judie Tzuke (Rocket XPRES 17)
Bernard Mulhern: **RENEGADE** — Styx (A&M 7446)
Tony Valence: **MIDNIGHT GROOVING** — Light Of The World (Ensign)
Tony Gillham: **JECKYLL AND HYDE** — Renaissance (Warner Brothers K 17407)
Nigel Rennie: **I WILL SURVIVE** — Billie Jo Spears (United Artists UP 601)
Patrick Eade: **GET USED TO IT** — Patrick Voudouris (Warner Brothers K 17348)

BBC Ulster

ADD ONS

SUNBURN — Graham Gouldman (Mercury SUNNY 1)
FOREVER YOUNG — Bob Dylan (CBS 7473)
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
JAMAICA FAREWELL — Chris Denning (Atlantic K 11300)
HONESTY — Billy Joel (CBS 7422)
I LOVE TO BOOGIE — Lulu (Rocket XPRES 15)

Radio Wales

HIT PICKS

Dan Damon: **THEY DON'T KNOW** — Kirsty McColl (Stiff BUY 47)
Richard Rees: **MY SHARONA** — The Knack (Capitol CL 16087)

ADD ONS

DANCE AWAY — Roxy Music (Polydor POSP 44)
RING MY BELL — Anita Ward (TK TKR7543)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
LONE RANGER — Quantum Jump (Electric WOT 33)
UP THE JUNCTION — Squeeze (A&M AMS 7444)

BBC Scotland

HIT PICKS

Jimmy Mack: **YOU GONNA MAKE ME LOVE SOMEBODY ELSE** — Jones Girls (PIR 7361)
Tom Ferrie: **CAN'T STAND LOSING YOU** — The Police (A&M AMS 7381)
Rhythm and News: **OOH WHAT A LIFE** — Gibson Brothers (Island WIP 6503)
Nightbeat: **UNCHAINED MELODY** — George Benson (Atlantic K 17409)
Andy Cameron: **YOU'RE THE ONLY ONE** — Dolly Parton (RCA PB 1577)

ADD ONS

LIGHT MY FIRE — 137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
SILLY GAMES — Janet Kay (Scope SC 2)
LADY LYNDIA — Beach Boys (Caribou CRB 7427)
SPACE BASS — Slick (Fantasy FTC 176)
DANCE WITH ME — Carrie Lucas (Solar SB 1482)

Piccadilly Radio

MANCHESTER

ADD ONS

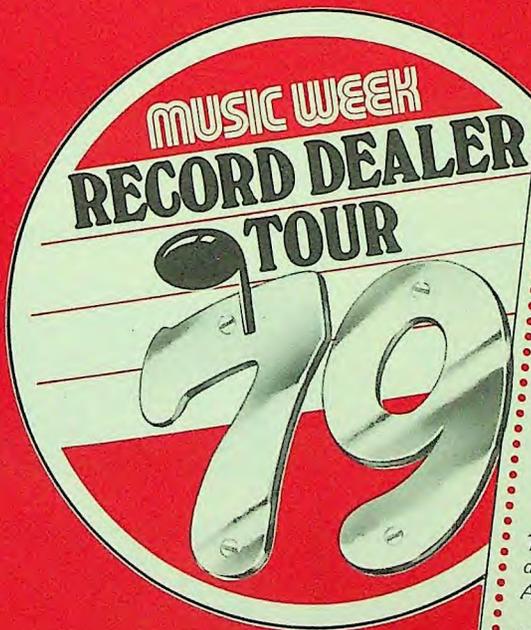
RENEGADE — Styx (A&M AMS 7446)
HERE COMES SUMMER — Child (Ariola Hansa AHA 545)
GEORGY PORGY — Toto (CBS 7378)
YOU GONNA MAKE ME LOVE SOMEBODY ELSE — Jones Girls (Philadelphia PIR 7361)
I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)

Radio Trent

NOTTINGHAM

ADD ONS

HOT SUMMER NIGHTS — Night (Atlantic K 12367)
I WILL SURVIVE — Billie Jo Spears (United Artists UP 601)
IF I HAD YOU — Korgis (Rialto TREB 103)
I WAS MADE TO LOVE YOU — Kiss (Casablanca CAN 152)
RING RING — Chris Rainbow (EMI 2966)
STOP — Pat Rhodens (Ariola Hansa AHA 542)
I'VE GOT THE NEXT DANCE — Deniece Williams (CBS 7399)
LET GO THE LINE — Max Webster (Capitol CL 16088)
DRIVER'S SEAT — Sniff and The Tears (Chiswick CHIS 105)
SILLY GAMES — Janet Kay (Scope SC 2)
GOOD TIMES — Chic (Atlantic K 11310)
WHAT A LIFE — Gibson Brothers (Island WIP 6503)



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 You are invited to attend the Music Week Record Dealer Tour in your area.
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- Wednesday 26 September BRIGHTON Metropole Conference Centre
- Wednesday 3 October NEWCASTLE Centre Hotel
- Thursday 4 October GLASGOW Albany Hotel
- Monday 8 October LEEDS Queens Hotel
- Wednesday 10 October MANCHESTER The Forum
- Thursday 11 October LIVERPOOL Adelphi Hotel
- Monday 15 October BIRMINGHAM Albany Hotel
- Wed/Thurs 17/18 October LONDON Kensington Town Hall

To make sure of your personal invitation for you, your guest and your staff, fill out the coupon now and mail to:
 Avril Barrow, Promotion Manager, Music Week, 40 Long Acre, London, W.C.2.

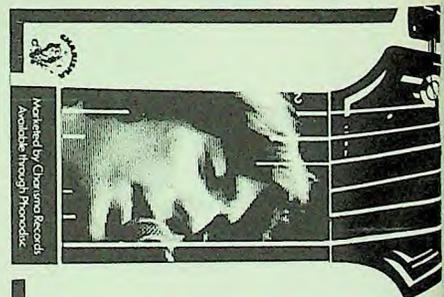
Name _____

Address _____

Please state venue you will attend _____

I will require _____ of invitations

18	18	Biffie Jo Spears	United Artists UAK 30231
19	16	BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708
20	28	BLACK ROSE - A ROSE LEGEND Thin Lizzy	Vertigo 9102 032
21	21	RICKIE LEE JONES Rickie Lee Jones	Warner Brothers K 56628
22	20	DIRE STRAITS Dire Straits	Vertigo 9102 021
23	15	A MONUMENT TO BRITISH ROCK Various	Harvest EMTV 17
24	23	OUTLANDOS D'AMOUR Police	A&M AMLH 68502
25	NEW	BRIDGES John Williams	Lotus WH 5015
26	22	FATE FOR BREAKFAST Art Garfunkel	CBS 86082
27	29	IT'S ALIVE Ramones	Sire SRK 26074
28	24	SPIRITS HAVING FLOWN Bee Gees	RSD RSRG 001
29	25	BAD GIRLS Donna Summer	Casablanca CALD 5007
30	NEW	THE BEST OF THE DOOLEYS The Dooleys	GTO GTTV 038
31	NEW	THE KIDS ARE ALRIGHT The Who	Polydor 2675 179
32	30	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
33	48	COUNTRY LIFE Various	EMI EMTV 16
34	42	SONGBIRD Ruby Winters	K-Tel NE 1045
35	41	Steve Hackert	Charisma CDS 4017
60	68	WINGS GREATEST Wings	Parlophone PCTG 256
61	74	52ND STREET Billy Joel	CBS 83181
62	NEW	PXR 5 Hawkwind	Charisma CDS 4016
63	NEW	SOLID GOLD T. Rex	Nut NUT 5
64	51	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086
65	49	LOVEDRIVE Scorpions	Harvest SHSP 4097
66	NEW	FORCE OF VICTORY Linton Kwesi Johnston	Island ILPS 9566
67	56	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
68	65	MIGHTY REAL Syvester	Fantasy FTA 3009
69	-	REMOTE CONTROL The Tubes	A&M AMLH 64751
70	-	EVEN NOW Barry Manilow	Arista SPART 1047
71	70	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
72	-	INFLAMMABLE MATERIAL Siff Little Fingers	Rough Trade ROUGH 1
73	74	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
74	-	CITY TO CITY Gerry Rafferty	United Artists UAS 30104
75	51	BLONDES HAVE MORE FUN Rod Stewart	Riva RVLP 8



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CB 334

Taken from his chart album (#31 this week)
'SPECTRAL MORNINGS'

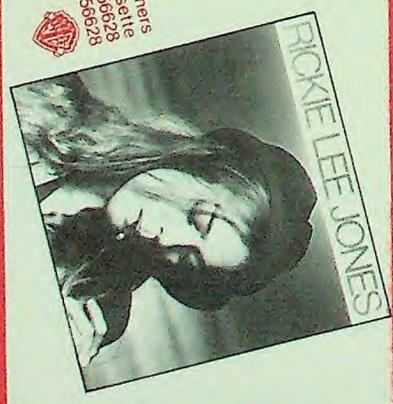
Patti Smith Group
New Album
'WAVE'

Album: SPART 1086
Cassette: TCART 1086

ARISTA

Produced by Todd Rundgren

Rickie Lee Jones



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PB 5163



Carrie Lucas DANCE WITH YOU

(7") FB 1482 (12") FC 1482



Bonnie Tyler MARRIED MEN

(7") PB 5164 (12") PC 5164

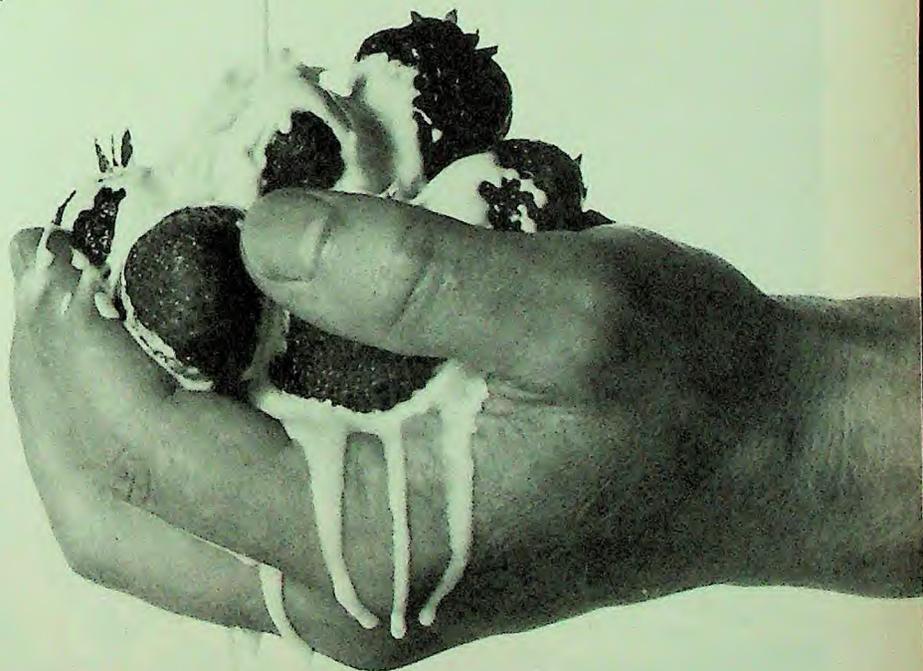


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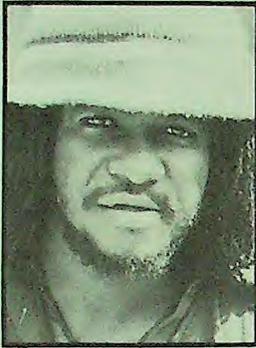


ALBUM REVIEWS

Reggae releases

SLY DUNBAR

Sly Wicked and Slick. Virgin Front Line FL 1042. Jamaica's No.1 drummer and percussionist, Sly is to be heard on around half the product coming out of Jamaica these days. He is in demand for sessions seven days a week and listening to this album, one can see why. And in bassist Robbie Shakespeare he has the ideal partner. Also includes Ansell Collins on keyboards. An essential album for reggae freaks — after all, the essential beat (ie Sly Dunbar) is what makes the music what it is. ***



KEN BOOTHE

Who Gets Your Love? Trojan TRLS 164. Producer: Phil Pratt. Boothe seems to have been out of the limelight since his halcyon days around 1974 when Everything I Own hit the number one spot and Crying Over You made the charts. This new LP, with five new Boothe-penned tracks plus Bob Marley's African Lady, might just put him back where he was. ***

VARIOUS ARTISTS

16 Reggae Rockers. Trojan TRLS 168. A selection of lighter reggae material from the Trojan catalogue includes tracks by John Holt, Ken Boothe, Linval Thompson and Matumbi. **

THE PIONEERS

Greatest Hits. Trojan TRLS 172. 'Pop' reggae from the band formerly known as The Mighty Pioneers. Includes their best album tracks as well as singles

hits. Fine souvenir of a group now down to just two original members. **

TOOTS & THE MAYTALS

Best Of. Trojan TRLS 171. Contemporary reggae. 14 tracks compiled by David Hendley includes Monkey Man (the title of Trojan's first album release in 1970), 54-36, Pressure Drop and Take Me Home Country Roads. **

VARIOUS ARTISTS

Rebel Music (An Anthology Of Reggae Music). Trojan TRLD 403. 28-track double album featuring solid reggae with such artists as Peter Tosh, Dennis Brown, The Heptones, Gregory Isaacs, Big Youth, Leroy Smart and I Roy. Tracks include the original version of Dennis Brown's Money In My Pocket. With an RRP of £4.99 including the recent VAT increases, this double LP is great value for money. ***

JENNIFER WARNES

Shot Through the Heart. Arista SPART 1097. Producers: Rod Frabonia and Artist. Lady rock and country singer who must break big eventually if quality is worth anything. This LP even better than the first. She and the bevy of talented sidemen attracted to play with her handle everything from rock, C&W, some boogie and some ballads in strong style. Excellent production. Try giving customers a chance to hear it. ***

THE KNACK

Get The Knack. Capitol ESTS 11948. Producer: Mike Chapman. Label debut from recent signing and the single cut, My Sharona, is already heavy airplay. At times this band sounds like a high energy version of the Tremeloes, which augers well for chart success. Interest also created by recent visit. Initial pressings are going out with white labels and in plain black and white sleeves which makes for a good selling gimmick, even it is due to production difficulties. ***

BRAM TCHAIKOVSKY

Strange Man Changed Man. Radar RAD 17. Producers: Peter Ker, Nick Garvey and artists. Label debut from three piece led by ex-Motors guitarist Tchaikovsky and the move is likely to pay off for him in the long term. Pacey rock with a good deal of style provides a number of possible single cuts. Girl Of My Dreams stands out, having a distinctly sixties feel. Could well chart. ***

ORIGINAL CAST

The King and I. MCA Coral CDL 8026. Broadway cast including Yul Brynner and Fertrude Lawrence — looks like a good catalogue bet, especially for London dealers now



THE CARS

CANDY-O. Elektra K 52148. Producer: Roy Thomas Baker. This picks up where the last album left off, providing a potent — and profitable — mixture of catchy pop and credible rock. The beat and the theme — women — remains constant throughout and if the band has not progressed much since the last outing, this should not deter the many followers. **

that the show in back in the West End with Brynner in his old role for at least next couple of months. Critics say it will have a long run, which could increase LP's chances. **

CLANCY BROTHERS AND LOU KILLEN

Golden Hour GH 880. All the songs most popularly associated with the original line-up of three Clancys — with the enjoyable addition of famed folk circuit singer Killen. Nice release in the singalong folk area. **

SPOKEN WORD

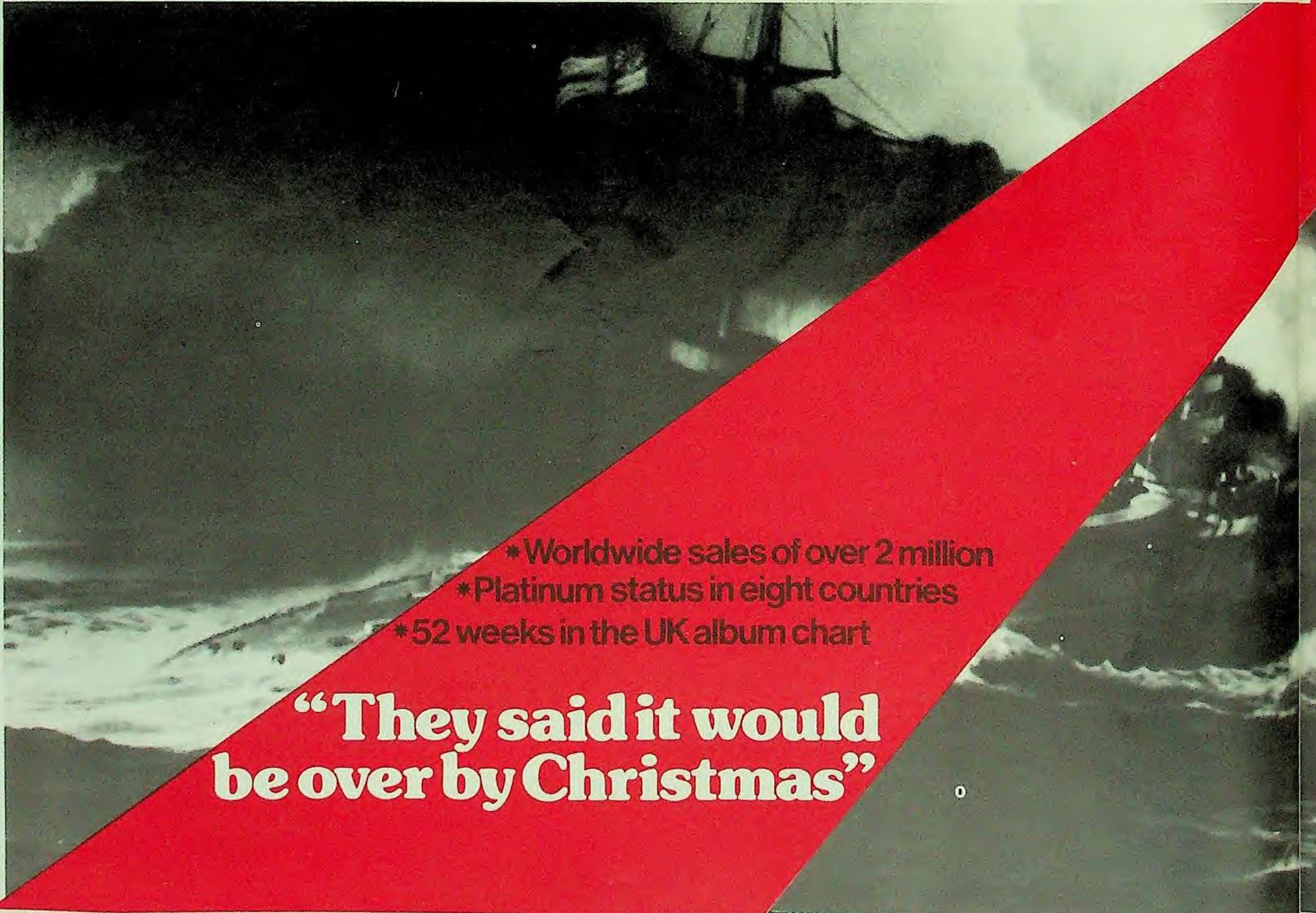
Sir John Gielgud. BBC ARTIUM. REGL 351. Sir Ralph Richardson introduces BBC Sound archives material from his world famous

fellow actor knight, in role in Shakespeare's Hamlet, Lear, Tempest and Richard II as well as modern plays. A valuable addition to the list of dramatic spoken work records, and should sell accordingly. **

THE SHOES

Black Vinyl Shoes. Sire. SRK 6075. Producers: Artists. Very pleasant US pop rock — strong on melody and echo-filled production and reminiscent at times in the lead vocal of a very youthful Gerry Rafferty. At other times sounding like a sweeter version of the R&B revival groups. Good attention grabber so try instore play. **

TO PAGE 36



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 * Platinum status in eight countries
 * 52 weeks in the UK album chart

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THE WAR OF THE WORLDS



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96000
CBS
Records
& Tapes

ALBUM REVIEWS

FROM PAGE 34

RED KRAYOLA

God Bless Red Krayola and All Who Sail In It. Radar RAD 16. Re-release of 1968 LP which gathered some enthusiastic adherents for a band generally thought to have been before its time in rock, and which influenced a number of other artists. Avant garde, and something of a collectors piece for those in the know. New-LP by re-formed band also now out on Radar.

CEDAR WALTON

Animation. CBS 83504. Produced by George Butler and the artist. Walton is one of the few people able to stamp his own personality and style on the electric keyboard and this mixture of jazz, latin and rock shows an attempt to widen his appeal. For me, however, it is the tracks which feature acoustic piano which come off best. Largish backing group contains a good cooking tenor but, alas, no details of line-up are given. Favourite track is March of the Fisherman but almost everything succeeds in this beautifully produced set.

TONY WILLIAMS

The Joy of Flying. CBS 83338. Produced by the artist. Williams is a drummer who slips easily into a variety of musical bags with confidence and complete authority. Here he is joined by some of the many friends he has made in a career which really took off in 1964 when he won the Down Beat, New Star Award. Tracks vary from duets (two with keyboard man Jan Hammer, one with avant garde pianist Cecil Taylor) to a sextet which includes George Benson and a quartet with Herbie Hancock and Stanley Clarke. Rock flavoured jazz with good work from Hancock on Tony

and Benson on Coming Back Home. Superb musicianship, an attractive, well produced set with enough star names to make it a selling item.

RON CARTER

A Song For You. Milestone M 9086. Produced by artist. Carter has played with everyone who is anyone over a long career in jazz and this superb album is full of his imaginative, virtuoso bass playing. Good support to his lead comes from the piano of Kenny Barron who really shines and a background cello section manages to keep out of the way while filling out the ensembles very nicely. Fine arrangements are by Carter who also composed all but two of the numbers.

HARRY JAMES

Radio Years 1943/6. London HMP 5038 (mono). Produced by Wally Heider. Enjoyable hark back to the swing era with one of the most charismatic name bands of the day. James leads a good crew with such excellent musicians as Sonny Berman (trumpet), Corky Corcoran (tenor) and Willie Smith (alto). The leader turns on the schmaltz more than once but the swingers such as Indiana and Shorty George more than compensate. Nostalgia buffs and big band addicts among your customers will enjoy this.

SPYRO-GYRA

Morning Dance. Infinity INS 2003. Produced by Jay Beckstein and Richard Calanra. An intriguing, well produced album with good arrangements of some very interesting material all penned by members of the band. Beckstein plays fine tenor and alto sax and the unusual sound of the marimba wielded by Dave Samuals gives the whole set a touch of individuality.

TATUM/HAMPTON/RICH

Again! Pablo 2310 775. Produced by Norman Granz. Through an unaccountable oversight the tapes of this session have only recently come to light. The performances are outstanding in every way, brimming over with the kind of elation that only musicians experience when everything gels. This set contains all the virtues which make jazz what it is, skill, inspiration, excitement, you name it and it's here. Tunes include Lover Man, Body and Soul and a stunning workout on This Can't Be Love. A winner.

CHARLIE PARKER

Bird With Strings. CBS 82292 (mono). Not to be confused with the recent Verve reissue, this set is made up of airshots and, while the sound is often pretty awful, the playing by Bird is in many cases superior. The altoist really flies on Just Friends and there are three fascinating excursions on Easy To Love. Also included is a fair amount of chat by Parker and the set will be of great interest to Bird fanciers.

CLAUDE THORNHILL

Radio Years 1947. London HMP 5040. Produced by Wally Heider. A good example of what made the Thornhill name synonymous with class. He proved a forward looking leader who used the best arrangers available and this contains a number of early charts by Gil Evans which even then sparkled like the sun on water. Band included such luminaries as trumpeter, Red Rodney and altoist, Lee Konitz. Among the tunes, Adios, Donna Lee, Polka Dots and Moonbeams and Anthropology are all outstanding. As big bands go this was one of the best and the set should prove a popular item.

ARTHUR BLYTHE

Lenox Avenue Breakdown. CBS. 83350. Producer: Bob Thiele. With a lot of saxophonists concentrating on tenor, the alto players seem to have been pushed into the background. With Arthur Blythe that is now being remedied. Backed up by an impressive line-up including Jack DeJohnette Jim Ulmer and Cecil McBee — Blythe has succeeded in producing an album that will put the alto sax back on the map.

GROVER WASHINGTON

Paradise. Electra. K 52130. Producer: artist. This latest offering from one of the most talented reed players around has already made a sizeable impression on the US charts and should be in demand in this country as well.

MAX MIDDLETON AND ROBERT AHWAI

Another Sleeper. Fusion. SHSP 4103.

DICK MORRISEY AND JIM MULLEN

Cape Wrath. Fusion. SHSP 4098. Two new albums from Harvest's new jazz label featuring four names which are well known on the British jazz circuit. Fusion is a good title for the label with both albums offering music that leans heavily towards jazz-rock. Both duos have a steady following on the jazz club rounds and there will be many fans thankful that British talent is being given the opportunity to be captured on vinyl.

AHMAD JAMAL

One. 20th Century Records. T 555. Producer: Bones Howe. Over the years Jamal has built up a steady following and there is little doubt that he is one of the more talented keyboard players around. Stronger tracks on the album are the ones that Jamal has penned himself.

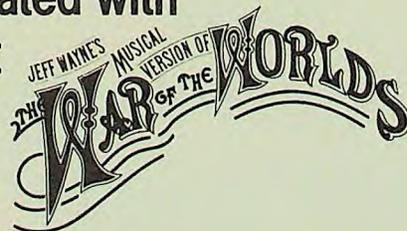
**ROBERT PALMER**

Secrets. Island ILPS 9544. Since the demise of the ill-fated Vinegar Joe Robert Palmer has had less success than his old partner Elkie Brooks. He always seems to be hovering around just outside the charts, only making limited airplay over here. This album is probably the closest he's come to cracking the light, white soul market, especially with the superb single Bad Case Of Loving You. The rest of the album doesn't have the same impact — Palmer should probably push his voice (which sounds like a cross between Stevie Wonder and Paul Rogers) a little harder to extend his audience beyond the thinking man's middle of the road. But with the single picking up airplay it is bound to sell reasonably well. Other strong cuts: The funky Love Stop and Woman You're Wonderful — even though it sounds like a Stevie Wonder rip-off.

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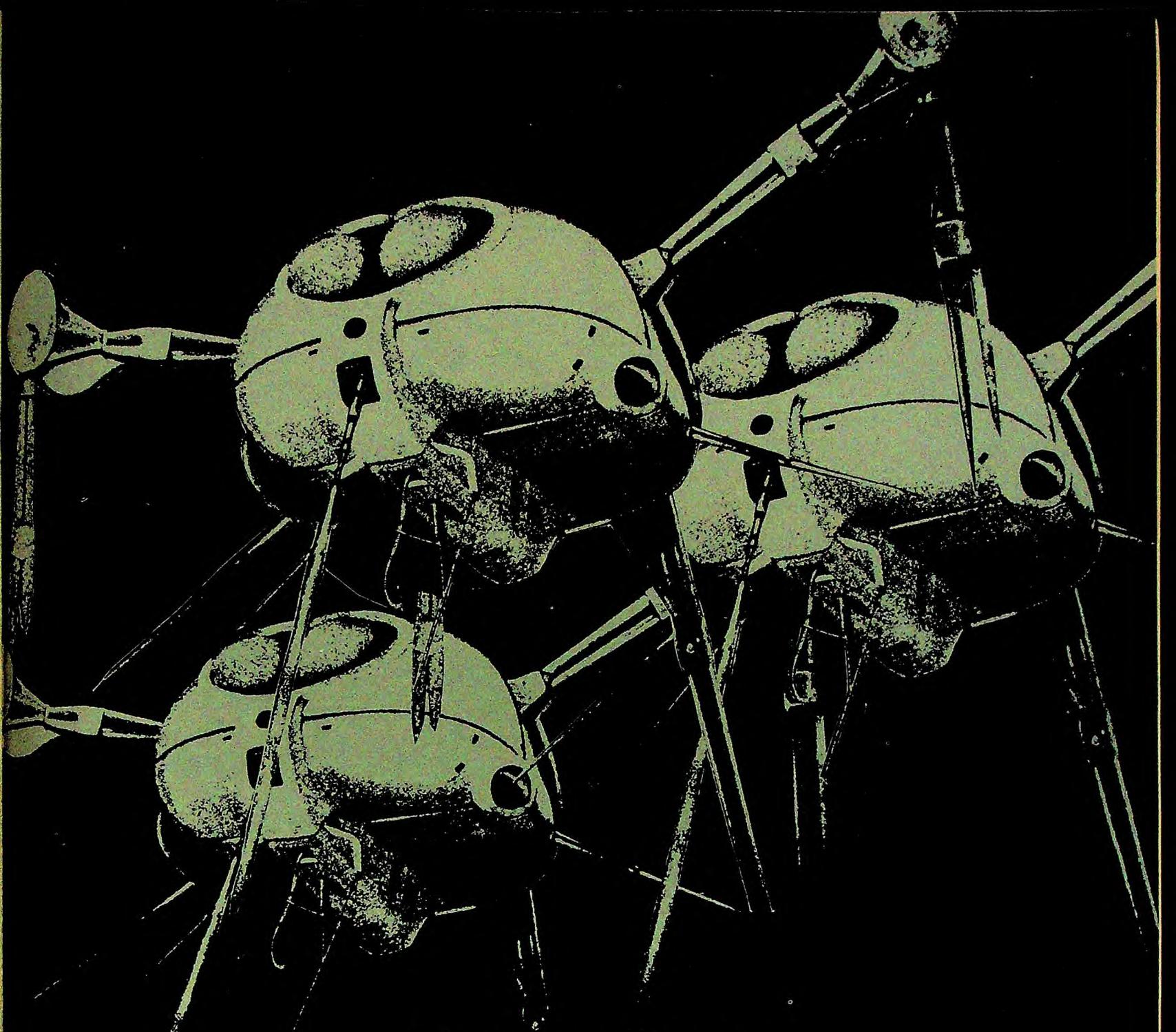
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BLACK SLACKS, The Cat Man, ROBERT GORDON. RCA PB 9408 (R)
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 BOYS DON'T CRY, Plastic Passion. THE CURE. Fiction FICS 2 (F).
C
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 CAN'T DO WITHOUT LOVE, Headlights, THE WHISPERS. Solar FB 1590/FC 1590 (R).
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B
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 BACK OF MY HAND/DOUBLE VISION. Single Vision/What Can I Do. THE JAGS. Island 12WIP 6501 (E).



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MUSIC WEEK FACT SHEETS **COMPILED BY TONY JASPER**

SINGLES				
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
BILLY PAUL Bring The Family Back Philadelphia PIR 7456 - 7* (CBS) Philadelphia PIR 13 7456 - 12* (CBS)	June 22	Debut UK charts, Me & Mrs Jones (12, 1973) with five other hits but last 1977, Only The Strong Survive (33), issued 29.10.77	Unlimited 12". Known artist. Usual company servicing of relevant promotional outlets. 45 from LP, First Class (PIR 83481). AB: Raised Philadelphia, singing in public since 12 years of age, music college student, formed trio with recordings for Jubilee Records. Brief stay Dawn, also in Harold Melvin & Blue Notes before Gamble label, thence to Philadelphia International.	Message song with liberal dosing of corn. Appeal for togetherness once more in 'family' circles. Sung over basic beat with song itself sounding like million others. Good initial airplay reaction. Could well chart giving artist first placing in almost two years.
NICK VAN EEDE All Or Nothing BARN BARN 003 (Pinnacle)	June 22	None	PR, St. Pierre Publicity. Present touring Alan Price, joining Slade for four concerts on group UK tour. AB: Only third artist signed to management deal with Chas Chandler, person responsible for Hendrix, Slade. Self-penned disc, recorded by Chas Chandler in own studio.	Fairly up-tempo record with much use made of title line particularly in latter part of 45. Not hit associated with Small Faces. Not really disco but may lend itself to dance floor for basic rock tinged beat plus that useful title line riff. Good use of sax, drums. Song itself perhaps not distinctive enough in current output. Second Barn release via Pinnacle with first, Coconut Shuffle, Stately Makepeace.
THE SEX PISTOLS C'Mon Everybody Virgin VS 272 (Virgin)	June 22	7 hits from 1976 onwards with recent Silly Thing (6, 1979 8 wks charting), Something Else (3, 1979, 12 wks chart. 79)	Obvious name group with endless publicity from all quarters with early beginning revived by group manager's story in two consumer music press weeklies. This in colour bag with hamburger front-piece though named Vicious - Burger after late Sid Vicious. AB: Group which gave punk its big time, first fronted by Johnny Rotten. Perpetually in news for antics, recording contracts rescinded with Sid Vicious sad victim seemingly of self. Film, Great Rock 'N' Roll Swindle	Another Sid Vicious vocal version of song associated formerly with Eddie Cochran (previous being Something Else) with rock 'n' roll hero charting 1959 to position 6. Similar record treatment to other Cochran recorded hit with early 1950's sparse sound, buzzing guitar which stays for most part where it begins, with general overhaul sound feel. Hit.
JUDIE TZUKE Stay With Me Till Dawn Rocket XPRES 17 (Phonodisc)	June 15	None	Rocket report considerable media buzz, ads with LP, Welcome To The Cruise (TRAIN 7). Colour picture bag with artist face on front, situational context on back. AB: 22. English. Rocket discovey with artist arriving one day with tapes, songs. This month first gigs, Nottingham, Bradford Universities.	One of many fine songs from beautiful LP although perhaps not so immediate as some. Crystal clear artist vocals, genuine ability to reach high notes and hold. Backing, as on LP in general, colours, blends with finesse. On quality one deserves major charting but without quirk or gimmick either in voice, song riff or instrumentation may find acceptance problems. If lady was from States music biz would be there worshipping. Programmers should airplay album in dollops.
SIUXSIE AND THE BANISHES Playground Twist Polydor PSOP 59 (Phonodisc) Mittageison (Metal Postcard) coupled with Love In A Void Available German import	Both UK, German release, June 29	Hong Kong Garden (7, 1978), The Staircase (24, 1979)	Trade, consumer press. Artist continual consumer music press coverage with TOTP on previous hits, constant gigging with general media respect with pre-release programming particularly by DJ like John Peel. AB: Company signing 1978, cult new wave band partly centred around Siouxsie. Beginnings London's, 100 Club. Known for song ambiguity.	Infectious with hit stamped over it although some seemingly find it rather weak compared with previous, though not shared by this reviewer. Like mixing of voice with instrumentation with deceptive relaxed feel. Polydor expect charting for German import although no official release. Main side familiar number, dedicated to German anti-Nazi propagandist John Garfield. Flip never previously issued which should attract UK fans. Both chart 45s.
OLYMPIC RUNNERS The Bitch Polydor POSPX 63 12* (Phonodisc) Polydor PSOP 63 7* (Phonodisc)	July 6	Whatever It Takes (61, 2 weeks from May 13, 1979); Get It While You Can (35, 6 wks, from October 14, 1979); Sir Dancetator (35, 6 wks, from January 20, 1979).	Constant gigging past 12 months with steadily building acceptance via chart entries. 12" advanced disco, DJ copies with servicing of relevant sources, particular interest from black music papers with group having cult following in reggae market. Music from film of same name starring Joan Collins and who, according to Polydor, will help promote record. AB: Came from RCA, 18 months ago, mixed band including Pete Wingfield, of 18 With A Bullet fame, also George Chandler, Mike Vernon responsible for formation.	Relentless toe-tapper with basic strong gutsy drive after quiet beginning. Works better in 12" form where repetitious nature of disc has more time to work itself into consciousness. Good strong handclap beat behind lead vocal with strings more of a sop to general film audience than affecting course of record. Penned by Biddu/Don Black. Hit.
DAVE EDMUNDS Girl's Talk Swan Song SSK 19418 (WEA)	June 8	Hits 1970, I Hear You Knocking (1), Baby I Love You (8), Born To Be With You (5). In 1977, I Knew The Bride (26).	Ads, posters with new LP plus concert tour ads - major venues UK with Rockpile package including Nick Lowe. Known name in spite of relatively few hits. AB: Born Cardiff, once guitarist Love Sculpture with major hit Sabre Dance. Achieved notice for recreating Spector sound for trio of early 70s hits. Own record studios, recorded among others Flamin' Groovies.	Elvis Costello penned, fast up-tempo 60s feel song which with style of old Buddy Holly hits remorselessly grinds its way through into gradual acceptance. Vocals and backing very much one voice. Good song chorus, chugging catchy instrumental break with hallmarks of disc which will gain airplay for year in, year out even if never achieving major chart status. Deserves place though in 75.
THE ADVERTS My Place RCA PB 5160 (RCA)	June 15	Gary Gilmore's Eyes (18, 1977), No Time To Be 21 (34, 4 weeks, chart entry from February 4, 1978). No sign in BMRB charts of press release claimed hit, Television's Over	Band returning to road with major London date past week, June 23. Company hoping band have retained following. Over past few years considerable consumer press attention. Colour bag, group pic. AB: Bass lady Gaye Advert at one-time favourite for music press pin-ups but lady herself more concerned with musicianship. Group's main songwriter TV Smith. Part of group's best moments, wave avalanche several years back.	Almost too laid-back, with no real staying riff, lyric line. Pleasant but rather ineffectual compared with vibrancy of Virgin new wave bands or Siouxsie, Poly Styrene - X Ray Spex. Even basic recording seems low level. Stronger cut needed after lay off than this. Flip, liver version of one of group's best numbers New Church.
FASHION Chimie Fashion FM 002 (Faulty)	June 15	None	Own date Birmingham (June 1) with subsequent dates, June 2/26 supporting John Cooper-Clarke with towns covered, Essex U, Colchester, Plymouth, Exeter, Bradford, Middlesbrough, Edinburgh, High Wycombe, Leicester, Liverpool, Birmingham second date, London, Nottingham, Lancaster, Sheffield, Cheltenham, Manchester. Black & White 'arty' design bag cover. AB: From Birmingham, in consumer music press world seen as sharp dressers, have two lady managers, have own label, design - print own posters.	Lots of electronic tricks with instrumental passages given full reign with vocals pushed back aided by lead singer's way of stretching notes for distinctive feel. Instrumentation almost sounds a brass band, mix of synthesizer, guitar, bass. Perhaps better mix, arrangement of vocals within overhaul general sound might have given disc crossover feel. Perhaps later unwanted, certainly should sell alternative chart circles.
EDDIE HOWELL This Could Be You Gem GEM 6 (RCA)	June 22	None	Special mail out from Gem, pics, biography. Colour bag with artist in differing styles from back. AB: Birmingham born, writing since 17. First 45 for Chrystals, No Love, No Life, 1974. Management David Miers, 1975. Recorded Long Story for Warners, produced by Queen's Freddie Mercury, '76 with Man From Manhattan. Numerous TV shows.	Almost too crafted, too layered with no real surprises even if in record production terms unusual to find girl back-ups in first 30 seconds. Has definite Bee Gees, George Harrison arrangement feel former particularly noticeable when male back-up vocals utilised on title line. Song itself attractive tough somewhat sweet. Struggles to end where that 'surprise' element badly needed.

Congratulations, Norman, on your own magnificent record of success over the last 30 years - long may it continue...

from Steve, Teddy and all your friends at Chappell.



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Newell—thirty years on, and still at the top

IN AN era when most record producers are lucky to have more than a dozen Top 10 hits, and a couple of million sellers, Norman Newell still stands head and shoulders above the competition. CHRIS WHITE meets the man

IT'S DIFFICULT knowing where to begin or where to finish when talking to Norman Newell. Britain's number one record producer has been responsible for so many hit records that it is impossible to give an exact estimate, and as a lyricist his songs have been recorded by hundreds of artists.

Just one alone, More, has become a standard in the 18 years since Newell provided a lyric for the original Italian melody, which became the theme song for the film *Mondo Cane*, and just about every song stylist from Sinatra to Diana Ross has either recorded it or included the song in their repertoire at some time.

Shirley Bassey, Judy Garland, Marlene Dietrich, Noel Coward, Russ Conway, Mrs. Mills, Hinge & Bracket, Claude Francois, Alma Cogan, Mel Torme, Eartha Kitt, Johnny Mathis, Johnny Ray, Donald Peers, Ken Dodd and Gerry

and Jessie Matthews . . . and the list goes on.

In an era when most record producers are lucky to have more than a dozen Top 10 hits, and a couple of million sellers, Newell still stands head and shoulders above the competition. His first production was in 1949 when he made *Put Your Shoes On*, Lucy with Petula Clark — as recently as three years ago he scored a Number One hit with Manuel (alias Geoff Love) and His Music *Of The Mountain and Aranjuez Mon Amour*.

So where does the Norman Newell story really begin?

Newell traces it back to the Second World War when he was in hospital and found himself in the bed next to a comedian called Bill Waddington. "I had always been crazy about showbusiness and at one time had hopes of going to RADA and becoming an actor," he explains. "To find myself next to a

London Transport now, but fortunately for me, Bill Waddington changed everything.

"One day he asked me if I wrote lyrics and I said that I didn't although I did like writing poetry. He played me a tune and asked me to write some words, which I did within 10 minutes. I found that writing lyrics for songs came quite naturally. The result was that he got me a job in Charing Cross Road selling sheet music while also allowing me time to indulge in my newly-discovered talent."

Newell's first hit was *My Thanks For You* which he co-wrote with Noel Gay and which was a hit for Steve Conway. However, even before that there were other successes.

Among his early song-writing credits were *Our Love Story*, *When The World Is Forgotten* and *Nice To Know You Came*, all recorded by Vera Lynn. Newell admits now: "I got very conceited and thought that I was the next Irving Berlin. The result was that I virtually gave up selling music and decided to concentrate on songwriting instead."

But young Newell soon stumbled: "If you have never had money and then you suddenly come into it, then you do one of two things," he says. "Either you save it all or you spend it all, and I did the latter. The result was that I had to get a steady job again and fortunately a lady producer at the BBC told me that EMI was looking for a house producer. I got the job and from then on it was a duel career that I had . . . writing lyrics and producing songs."

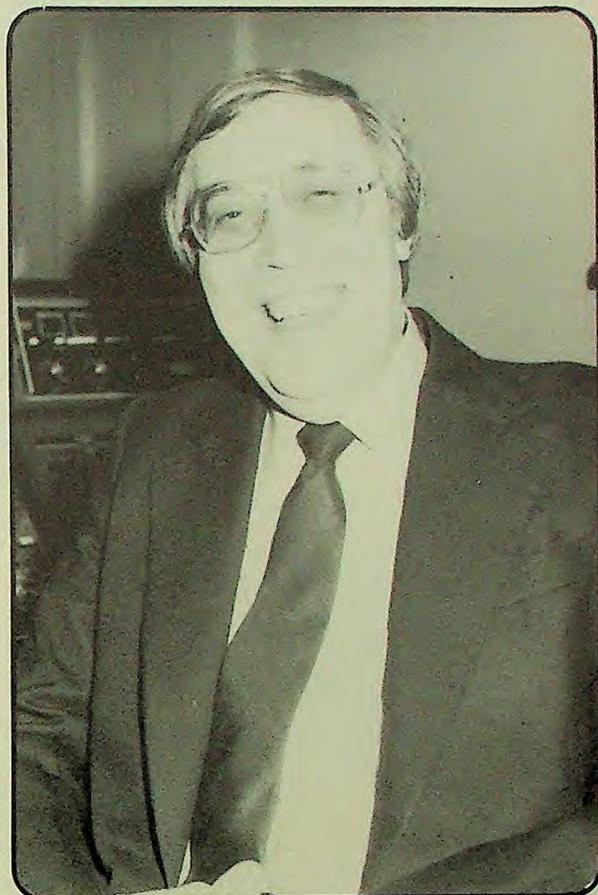
In retrospect, he says: "A lot of people felt that had I decided to concentrate on just a song-writing career, then I would have become a much more famous songwriter than I am. On the other hand, I have always enjoyed the gamble of recording, of perhaps finding a new artist, or matching an act with a hit song. So much of it is down to your actual belief and faith in an artist or song, and that is a challenge I enjoy."

Newell's first big production success was with *Les Compagnions De La Chanson* and *Les Trois Cloches* (The Jimmy Brown Song). It was a million seller — the first of many that Newell was to achieve in his long career — and recalls now that it was actually recorded on wax.

Pet Clark *didn't* have a hit with that first Newell production, but years later Norman was responsible for co-writing her first Number One success, *Sailor* (also a Top 10 hit for Anne Shelton). And two years ago he renewed his partnership with Petula when he produced her version of *What I Did For Love* from the show *A Chorus Line*.

Sadly Newell's first hit song, co-written with Noel Gay, was also the last song that the partnership produced because of Gay's premature death.

Among the artists who worked with Newell during the early days were David Hughes, Pearl Carr and Teddy Johnson, bandleader Ray Martin, Johnny Ray and Jo Stafford. He scored a Number One with *Norman Wisdom and Don't Laugh At Me*, and later produced a duet between Wisdom and Joyce Grenfell called *Narcissis* which has since become a classic.



NORMAN NEWELL — 30 years at the top, both as a record producer and a songwriter. Music Week pays tribute to one of the true giants of the record business.

'I got very conceited and thought I was Irving Berlin. The result was that I virtually gave up. . .'

Dorsey (later Engelbert Humperdinck), have all been produced by Norman Newell during the last 30 years. Some of the other names he has worked with are perhaps more surprising but you name them, Norman Newell seems to have worked with them . . . Dora Bryan, Richard Burton and Liz Taylor, Sean Connery, Wendy Craig, Billy Cotton, Dukes and Lee, Joyce Grenfell, Joe Henderson, Danny La Rue, Michael Redgrave

comedian, someone who was part of showbusiness, was a dream come true for me — even though it was in such surroundings!

"In fact, the advent of the war had made the decision for me . . . there was no chance of becoming an actor and after it was all over, family circumstances meant that I had to go out and make a steady living rather than enter the risky world of the theatre. Actually, by all rights I should have been working for



NEWELL ADMITS that the artist he has most enjoyed working with is Shirley Bassey. Together, the two came up with a long succession of hits including *As Long As He Needs Me*, *I (Who Have Nothing)*, *Big Spender* and *This Is My Life*.

"People think that because there were not a lot of record companies around then that the competition wasn't stiff — but in fact it was just the opposite," Newell recalls. "EMI then was really several companies, Columbia, His Masters Voice and Parlophone, and each was competing with the others. It was quite possible for both HMV and Columbia to have a version of the same song in the Top Ten. People like myself, Wally Ridley and George Martin were competing against each other. Looking back now, it seemed a silly situation."

"I remember I was earning £11 a week as a house producer and I got a phone call from Sir Edward Lewis at Decca offering me £15 a week. I went to my boss and he said that I was free to go! But somebody from Columbia sent my mother a hamper of food and that made up my mind for me — how could I leave a company who would do such a thing

returning to Britain to tell his mother of his decision to live in the US.

Newell recalls: "It was a decision I didn't want to make because it meant leaving my family and friends, but then Joseph Lockwood at EMI sent for me, and it was an offer I couldn't refuse. He offered me a full *carte blanche* deal to work for any label within the group, and with complete freedom to record what or whom I liked."

During his long career, Newell says that three people have always stood by him and during troubled periods he has always been able to count on their support . . . Richard Armitage, now head of the Noel Gay Organisation, which looks after his business affairs, Teddy Holmes of Chappell and the late Sid Coleman of the Cinephonic Music Company in Charing Cross Road, where he first worked. "They never lost faith in me, and were always the first to

Bassey: 'Norman knows more about me than I do. He wrote every line of *This Is My Life with me in mind*'

for my mother, whom I adored!"

Newell did leave EMI soon afterwards however, to go to Philips. Leonard Smith, who first employed him, asked him to go with him to the competition to handle the American Columbia label product which had transferred from EMI to Phillips. Smith became commercial manager and Norman was in charge of A&R. At that time, Philips was virtually operating from a single office. One of Newell's production successes there was *Winifred Atwell's Let's Have A Party* which sold a million copies in three weeks.

After two years at Philips, Newell decided to go and live in the US. "In order to learn about writing". He had signed a five year contract with MGM films for lyric-writing, and spent three months in New York and three months in Hollywood before

phone if there was any trouble," he says.

Such have been Norman Newell's many successes that it is difficult to know which to name next. His song-writing successes have included *More*, Shirley Bassey's *This Is My Life*, *Never Never Never*, *Born To Lose* and *Natali*, *Matt Monro's Portrait Of My Love* and of course *Sailor*.

To confuse matters even more, at one time he was writing under no less than 30 different pseudonyms until, in the early 1960s, the Musicians' Union clamped down on people using more than one alias. The tactic of writing under another name was not a tax dodge either but rather because someone from a rival

PLEASE TURN OVER

NEWELL SPECIAL

company would perhaps not touch a song written by Norman Newell, knowing that he worked for EMI. This was a situation many record company producers-cum-songwriters found themselves in, at that time. And both Sailor and Portrait Of My Love, and With You in Mind and Cowboy Jimmy Joe (both hits for Alma Cogan), were composed under the name David West.

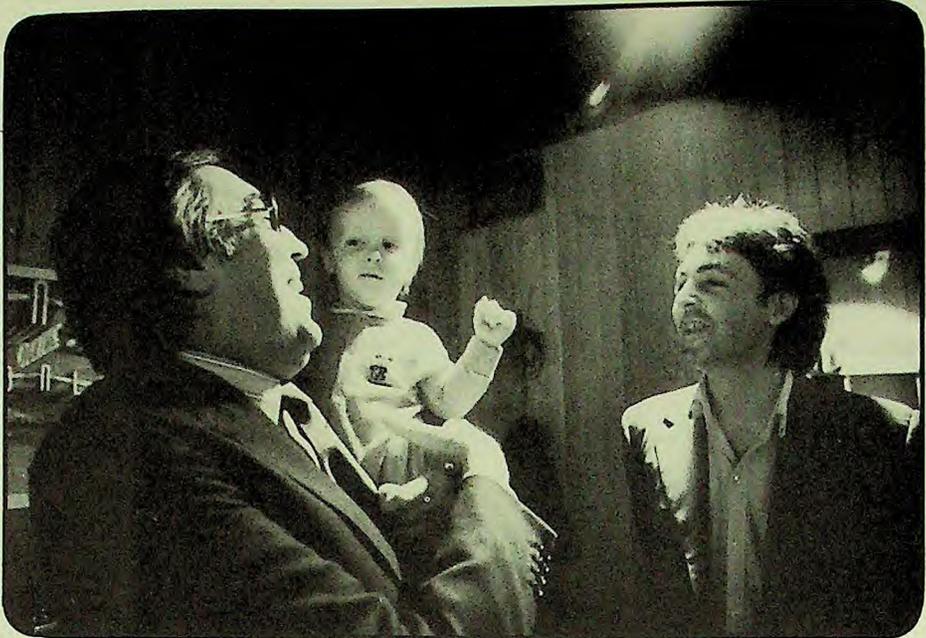
In addition, during the last 30 years, Norman Newell has collaborated with many different composers. One of the most recent was the French singer/songwriter Claude Francois — Newell penned English lyrics to Francois' melodies, and produced an album by the French star, only weeks before his tragic death.

Perhaps his biggest songwriting success however was More. Roland Rennie at Chappell gave him an album of Italian music and said that if he (Newell) liked what he heard, perhaps he might consider doing some lyrics. Newell did like what he heard, and one of the hits of that music became More which was featured in the film Mondo Cane

penned English lyrics and the song has since become a standard, having also been performed by Lovelace Watkins and Vic Damone. Whenever Shirley Bassey performs This Is My Life — she usually closes her act with it — she always acknowledges the fact that Newell penned the lyrics, and she once admitted: "Norman knows more about me than I do. He wrote every line of This Is My Life with me in mind."

While Newell's general songwriting and production activities are more than well-known, it may perhaps come as a surprise to some people to learn that he has also produced 15 Sadlers Wells operas for EMI. In addition, he has produced many Original Cast albums for such West End shows as The King And I, South Pacific and Hans Anderson.

"I like doing classical recordings, because of the challenge that is involved," Newell admits. "A few years ago Teddy Holmes took me to see a performance of The Merry Widow by the Sadlers Wells Opera Company, and afterwards we went



TWO MUSICAL giants, and perhaps a future one. Newell meets McCartney junior while proud dad Paul looks on. Picture by Linda.

'I hope it does not sound conceited when I say that I have not produced my last world success yet'

and earned Newell an Academy Award nomination.

Another big success was This Is My Life which has virtually become Shirley Bassey's personal anthem — although strangely her recording of it back in 1968 was never actually a hit. The original Italian song was called La Vita and Ms Bassey performed it at the San Remo Music Festival in 1967, and literally brought the house down. Newell

backstage to chat to some of the people involved in the production. I discovered that they had not recorded the opera and could not get a contract so I went to EMI and asked if I could do an album. The company wasn't too keen so I said that I would finance the recording myself and they could give me a royalty. The album was made, it became a huge seller and Sadlers Wells were given an EMI recording

contract!"

He adds that recording stage musicals has always been his biggest love. "That really is production work because you have to take the show to the people who are listening to the music in their homes. It was Goddard Lieberson who first got me involved in that area of music.

"I had to produce the English cast version of Camelot, and I was given a copy of the American album to listen to. My problem was making a recording which would be as good as, if not better than, the American equivalent. As I listened I realised

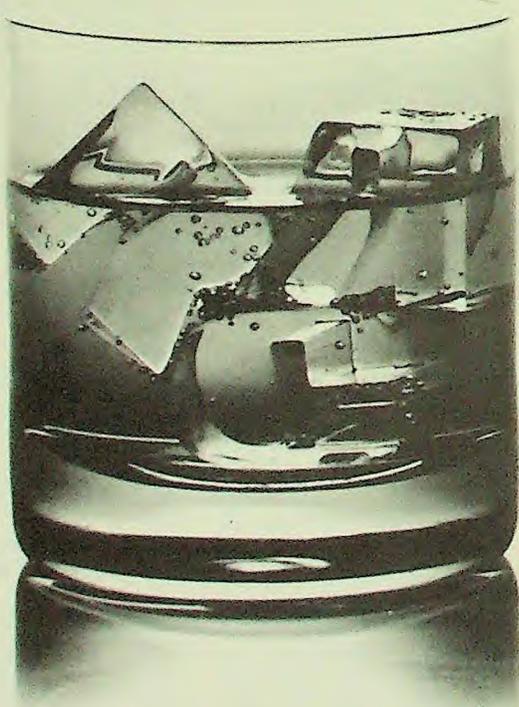
that although Queen Guinevere in the musical started as a young girl and at the finish was an old woman, in fact there was nothing in her voice to suggesting that this ageing process had taken place. The voice had to have a different timbre. Elizabeth Larner was playing the Guinevere role here, and she rose to the challenge magnificently. I was very pleased with our final recording of Camelot."

For the future, Newell has one outstanding ambition left — to write a hit musical: "I've had attempts before and I am determined to do it

before I finally bow out. I hope that it does not sound conceited when I say that I have not produced my last world success yet. When I go, I'm going to go out with a big bang. My background is very humble, I came from a poor family and I have always believed that I was put on earth to do something with my life.

"I hope that my work over the years has brought a lot of happiness to people, and I hope that I have many more years left working with new and old artists, continuing to write music and bringing pleasure to people."

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NEWELL SPECIAL

Memoirs of a ladies' man!

NORMAN NEWELL has worked with some of the biggest ladies — metaphorically speaking of course — in the entertainment world and here are a few colourful anecdotes about them.



SHARING A quiet moment with Judy Garland whom Newell worked with several times during the 1950s.

Judy Garland: "It was, naturally, very exciting working with her although it is always difficult with someone who has, or in Judy's case had, all the acclaim in the world. I worked with Judy on three albums, each of which featured re-recordings of her best-known songs. In particular, I recall when she did Happiness Is A Thing Called Joe — she came out of the studio upset with us, and asking why we didn't tell her that she had done a great job.

"I said: 'Judy, I think that you could do even better' and that upset her even more. We went back into the studio and she was in such an emotional state that she was crying through the re-take, but that recording was magical. It was so full of emotion and it was the Judy that everyone loved.

"Judy was a lovely person although of a strange breed. Either she was all over you or she was very difficult to handle. Basically she was just a very nervous lady."

Shirley Bassey: "The most exciting person I have ever worked with, and yet despite her much-publicised temperament, I never had any

problems with Shirley in the studios. We always had a marvellous rapport. I am devoted to her.

"When Shirley signed to EMI, after Philips, we booked the studio for a session but when the time came there was no star. I managed to get on the phone to Shirley's flat and it transpired that she had forgotten about the recording session and had gone to the cinema somewhere in London! I had to phone several cinemas to ask them to page Miss Bassey. She eventually arrived at the studio, breathless, but looking and sounding great. Within the hour we had her first EMI hit in the can — As Long As He Needs Me."

Marlene Dietrich: "I first met her by introduction at a flat in Hampstead — when I arrived she was wearing rubber gloves and doing the washing up! Marlene did a season at the Cafe De Paris in the West End, and was introduced by Noel Coward. I did a live recording of the event which is still available now."

Vera Lynn: She's the most amazing person to work with, and of course so very different from many of the other ladies I have been associated with. If you book three hours studio time for Dame Vera, then you can rest assured that the recordings will be completed in less than that time. She is the total professional. I'm only sorry that she doesn't record more nowadays."

Alma Cogan: "She was a fun lady, we had some great times together. When Alma switched from His Master's Voice to Columbia, I wrote

her first single, Cowboy Jimmy Joe, which was a hit for her. She was very popular in Japan and so we decided to do the song in Japanese as well. Naturally, Alma didn't speak Japanese, so she had to learn the lyrics phonetically and we had three little Japanese chaps in the studio, telling her whether she was singing it all right! The results were successful however because Alma enjoyed a big Japanese hit with Cowboy Jimmy Joe."

Dorothy Squires: "I've recorded Dorothy in several stages of her career — in the 1950s when we had a hit with Billy Reid's Tree In The Meadow, in the early 1960s with Say It With Flowers, and then a couple of years ago when we recorded an



NEWELL WITH Marlene Dietrich — he produced her album recorded at the Cafe de Paris.

album, Rain Rain Go Away. She's a very flamboyant character, which upsets a lot of people, but she's also very lovable — and you always know where you stand with her. The only thing we argue about is that she likes to let rip when she's singing in the studio, and I prefer her singing quietly. She always says, 'Well you let Shirley sing loud', so I try to explain to her that it is something to do with the texture of the voice."

Barbara Cartland: "We did an album together last year, and despite what people may say, there was not one note faked! Not many people could do what she has at the age of 78. When we were doing the recordings, Mrs Cartland used to turn up at the studios in her Rolls Royce with a white-gloved butler at hand. When we had finished the LP, she gave all the musicians special food hampers which was a wonderful gesture."

Bette Davis: "I fell in love with her as a child, so you can imagine what it was like to work with her! When I heard that she was coming to London, I asked Billy Marsh the agent if he thought that she would like to make an album. He said we could but ask her. Her immediate reaction was: 'I've always wanted to make a record, why didn't you ask



AT THE age of 76, novelist Barbara Cartland recorded her first album, and Norman Newell was the man responsible for her venture into the studios. They are pictured above celebrating the album's release.

me before?' Since then we have become good friends."

Joyce Grenfell: "A wonderful character and a very funny lady in the studio. You can actually hear me laughing on one of her records!"

Newell has worked with many other "first ladies" of entertainment including **Jessie Mathews**, **Anna Neagle** and **Gracie Fields**, and even **Liz Taylor** — although the record by the latter was never released! He says that there is only one other female singer with whom he would like to work, and whom he has not already done so — Gladys Knight. His own personal listening tastes centre on the late Dinah Washington. And given the chance, he says, he would also like to produce an album by Frank Sinatra.

Labours with Love

THE WORKING relationship between Norman Newell and musical director Geoff Love must be one of the happiest and longest in the music business. The two men first worked together in the early 1950s when Newell produced the very first record on Philips by a singer called Johnny Brandon — and found at the last minute that he was without a musical director.

Newell and Love had known each other for a couple of years then — from the time when the former was working for Cinephonic Music in Charing Cross Road. At that time Love was writing songs and playing in a band called Pieces Of Eight.

"Norman had moved to Philips which was then just setting up operations in the UK and his first record for the company was with Johnny Brandon," Love recalls. "Unfortunately, he found himself without an MD and so my services were hurriedly called for. In fact, it was the first session I ever did as a musical director!"

The Newell/Love partnership blossomed during the 1950s and the pair were involved with many hits for EMI. Geoff Love arrangements graced all the early Shirley Bassey hits for Columbia, as well as Laurie London's Whole World In His Hands (a Number One around the world), Ken Dodd's Tears, Peter And Gordon's World Without Love and Des O'Connor hits like Careless Hands and I Pretend.

In addition, Love has recorded many albums in his own right — all, naturally enough, produced by Newell — as well as dozens under the name, Manuel And His Music Of The Mountains, and more recently, Mandingo. Love even had a hit with The Birthday Cake Walk under the pseudonym, Papa Joe, and three years ago enjoyed his biggest single success with Aranjuez Mon Amour.

Together the two men now have their own production company, Supertunes, which records a lot of up-and-coming talent.

Their admiration for each other is, naturally enough, very strong. Love says of Newell: "I don't think



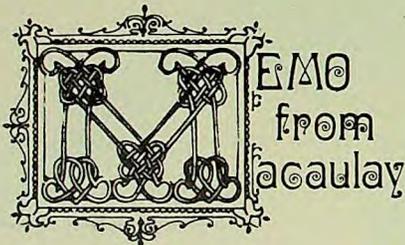
THREE MAGIC ingredients — Norman Newell and musical director Geoff Love, outside the Abbey Road studios. A potent recipe for 30 years of international hits.

anybody has produced more hit singles or artists as Norman Newell has — his is just an incredible achievement, and yet the nice thing is that he has never changed. He is always the same, whether working in the studio or in his rare moments of relaxation — kind, patient and understanding.

"Norman never has to scream at anyone for results, they are all glad to work for him and the atmosphere in the studio is always very easy, with Norman making jokes all the time. I respect his judgement completely.

And of Love Newell says: "Geoff was first recommended to me as an arranger by Teddy Holmes of Chappell, and our partnership since then has been very happy — I hope that it will go on for a long time yet. What is important is that we trust each other implicitly, we have a complete understanding which so far hasn't gone wrong.

"I don't look upon Geoff Love as an artist but rather as a friend. He is one of the nicest people that I know."



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Tommy Macaulay

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POSITIONS

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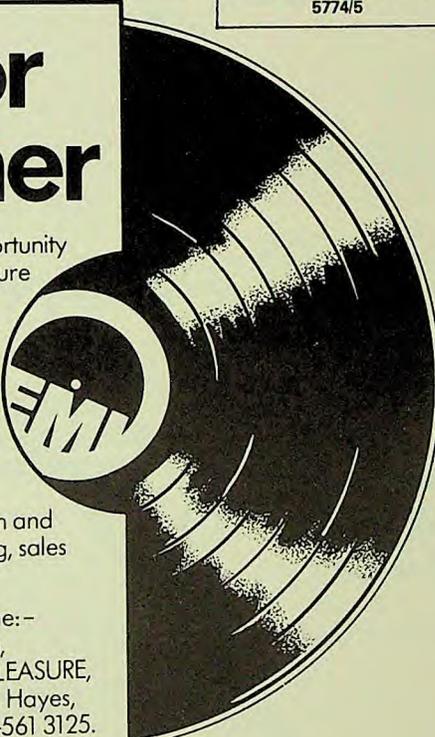
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If you have record company or music publishing experience in any of these areas we should like to hear from you:

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MARKETING and SALES ● A. & R.
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Personnel Officer,
EMI RECORDS (UK),
Seymour Mews House, Seymour Mews,
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CLIVE
CULBERTSON

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MUSIC WEEK

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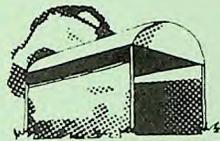
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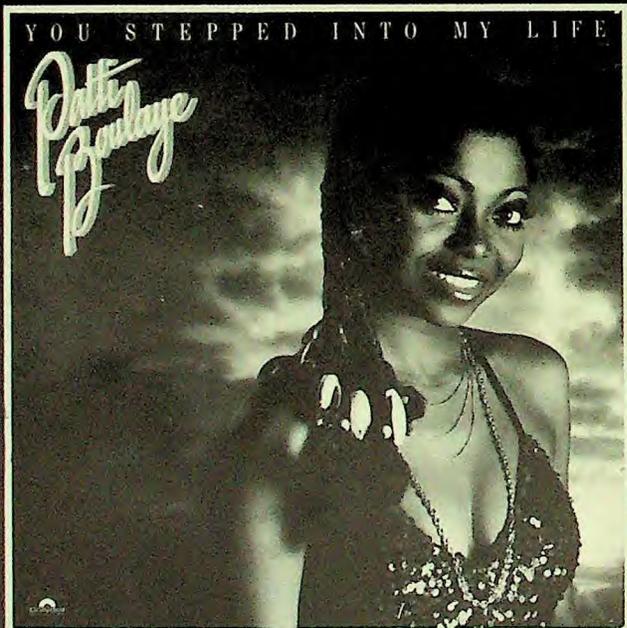
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CHART FOR PERIOD JUNE 11-16

TOP 75 ALBUMS

NEW ENTRY
 PLATINUM LP (300,000 units as of Jan '79)
 GOLD LP (100,000 units as of Jan '79)
 SILVER LP (50,000 units as of Jan '79)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	2	2	DISCOVERY Electric Light Orchestra	Jet JETLX 500 (C)
2	4	12	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
3	3	40	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
4	2	7	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
5	6	2	COMMUNIQUE Dire Straits	Vertigo 9102 031 (F)
6	27	2	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas)	Parlophone PCTC 257 (E)
7	11	2	I AM Earth Wind & Fire	CBS 86084 (C)
8	5	4	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
9	7	5	DO IT YOURSELF Ian Dury	Stiff SEEZ 14 (E)
10	17	4	REPLICAS Tubeway Army	Beggars Banquet BEGA 7 (W)
11	10	15	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
12	9	5	SKY Sky	Ariola ARLH 5022 (A)
13	13	8	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
14	14	5	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)
15	8	5	THIS IS IT Various	CBS 10014 (C)
16	12	6	AT BUDOKAN Bob Dylan (D. De Vito)	CBS 96004 (C)
17	34	18	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
18	18	7	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)	United Artists UAK 30231 (E)
19	16	14	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)
20	28	9	BLACK ROSE - A ROSE LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)
21	21	3	RICKIE LEE JONES Rickie Lee Jones	Warner Brothers K 56628 (W)
22	20	17	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
23	15	6	A MONUMENT TO BRITISH ROCK Various	Harvest EMTV 17 (E)
24	23	11	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
25	25	1	BRIDGES John Williams	Lotus WH 5015 (K)
26	22	11	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	CBS 86082 (C)
27	29	3	IT'S ALIVE Ramones	Sire SRK 26074 (W)
28	24	30	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
29	25	5	BAD GIRLS Donna Summer	Casablanca CALD 5007 (A)
30	30	1	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO GTTV 038 (C)
31	31	1	THE KIDS ARE ALRIGHT The Who (J. Entwistle)	Polydor 2675 174 (F)
32	30	84	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
33	48	11	COUNTRY LIFE Various	EMI EMTV 16 (E)
34	42	2	SONGBIRD Ruby Winters	K-Tel NE 1045 (K)
35	40	7	BOOGIE BUS Various	Polystar 9198 174 (F)
36	37	8	WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers)	Atlantic K 50587 (W)
37	35	25	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
38	19	5	KNUCKLE SANDWICH Various	EMI International EMTV 18 (E)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	26	7	THE UNDERTONES The Undertones	Sire SRK 6071 (W)	
40	31	26	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	
41	39	8	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)	
42	1	1	LEMON POPSICLE Various	Warwick WW 5050 (M)	
43	43	1	GREATEST HITS Creedance Clearwater Revival (J. Fogarty)	Fantasy FT 558 (E)	
44	32	5	RHAPSODIES Rick Wakeman	A&M AMLX 68508 (C)	
45	47	30	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)	
46	46	52	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
47	38	16	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)	
48	36	4	THAT SUMMER Various	Arista SPART 1088 (F)	
49	59	2	DUTY NOW FOR THE FUTURE Devo	Virgin V 1215 (C)	
50	71	2	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409 (W)	
51	59	2	LABOUR OF LUST Nick Lowe (Nick Lowe)	Radar RAD 21 (W)	
52	44	17	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)	
53	45	4	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1186 (F)	
54	43	22	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)	
55	1	1	COOL FOR CATS Squeeze	A&M AMLH 68503 (C)	
56	56	1	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack	Ronco RTD 2038	
57	49	26	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)	
58	33	4	IN THE SKIES Peter Green	Creole 1PVK PVL5 101 (C/CR)	
59	41	7	SPECTRAL MORNINGS Steve Hackett (S. Hackett/J. Acoc)	Charisma CDS 4017 (F)	
60	68	28	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)	
61	74	31	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)	
62	62	1	PXR 5 Hawkwind (Hawkwind)	Charisma CDS 4016 (F)	
63	63	1	SOLID GOLD T. Rex (M. Bolan/T. Visconti)	Nut NUT 5 (E)	
64	51	5	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)	
65	49	11	LOVEDRIVE Scorpions (Dieter Dierks)	Harvest SHSP 4097 (E)	
66	66	1	FORCE OF VICTORY Linton Kwesi Johnston (D. Bovell)	Island ILPS 9566 (E)	
67	56	27	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)	
68	65	2	MIGHTY REAL Sylvester	Fantasy FTA 3009 (E)	
69	61	5	REMOTE CONTROL The Tubes	A&M AMLH 64751 (C)	
70	1	1	EVEN NOW Barry Manilow	Arista SPART 1047 (F)	
71	70	25	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	
72	1	1	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (RT)	
73	74	78	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)	
74	1	1	CITY TO CITY Gerry Rafferty	United Artists UAS 30104 (E)	
75	51	29	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVLP 8 (W)	

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

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 1	2	7	ARE FRIENDS ELECTRIC Tubeway Army (Beggars Banquet/Andrew Heath) G. Numan	Beggars Banquet BEG 18 (W)
2	1	5	RING MY BELL Anita Ward (F. Knight) Island	TKTKR 7543 (C)
3	6	5	UP THE JUNCTION Squeeze (Squeeze/John Wood) Rondor/Deptford Songs	A&M AMS 7444 (C)
4	5	8	BOOGIE WONDERLAND Earth Wind & Fire/Emotions (Maurice White/Al McKay) Rondor	CBS 7292 (C)
5	8	5	THE LONE RANGER Quantum Jump (P. Hine) Chrysalis	Electric WOT 33 (A)
6	3	10	DANCE AWAY Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
7	4	7	SUNDAY GIRL Blondie (Mike Chapman) EMI	Chrysalis CHS 2320 (F)
8	7	7	AIN'T NO STOPPIN' US NOW McFadden & Whitehead (J. Faith) Carlin	Philadelphia PIR 7365 (C)
9	12	6	H.A.P.P.Y. RADIO Edwin Starr (Edwin Starr) ATV	IRCA TC 2408 (R)
10	13	6	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty) Island/Belfern	United Artists UP 36512 (E)
11	9	6	WE ARE FAMILY Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11293 (W)
12	10	10	THEME FROM DEER HUNTER (CAVATINA) Shadows (Shadows) Robbins	EMI 2939 (E)
13	14	7	CAVATINA (Original Soundtrack from Deer Hunter) John Williams (S. Myers) Robbins	Cube BUG 80 (A)
14	16	7	WHO WERE YOU WITH IN THE MOONLIGHT Dollar (C. Neale) Copyright Control	Carrera CAR 110 (E)
15	21	5	LIVING ON THE FRONT LINE Eddy Grant (E. Grant) Marco	Ice/Ensign ENY 26 (W)
16	15	6	MASQUERADE Skids (Bill Nelson/J. Leckie) Virgin	Virgin VS 262 (C)
17	11	7	SHINE A LITTLE LOVE Electric Light Orchestra (J. Lynne) Jet	Jet 144 (C)
£ 18	24	3	LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart (B. Leng) Rondor/ATV	Atlantic/Hansa K 11278 (W)
19	19	8	SAY WHEN Lene Lovich (Stateless Prod.) Rondor/Oval	Stiff BUY 46 (E)
£ 20	27	6	GERTCHA Chas & Dave (Chas & Dave) Big Jim/Merlin/Chappell	EMI 2947 (E)
£ 21	25	3	GO WEST Village People (J. Morali) Zomba	Mercury 6007 221 (F)
22	37	3	BABYLON BURNING Ruts (M. Glossop) Virgin	Virgin VS 271 (C)
23	28	4	SILLY GAMES Janet Kay (Arawak Prod.) Arawak	Scope SC 2 (W)
24	NEW		C'MON EVERYBODY Sex Pistols (Cook/Jones) Burlington	Virgin VS 272 (C)
£ 25	22	7	I FOUGHT THE LAW/GROOVY TIME Clash (Clash/Bill Price) Acuff Rose/Riva	CBS 7324 (C)
£ 26	29	7	MAYBE Thom Pace (D. Perry) Standard	RSO 34 (F)
27	32	3	LADY LYNDA Beach Boys (Johnston/Beach Boys/J. Geurico) Carlin	Caribou CRB 7427(C)
28	17	8	HOT STUFF Donna Summer (Giorgio Moroder/P. Bellotte) Heath Levy	Casablanca CAN 151 (A)
£ 29	35	3	DO ANYTHING YOU WANT TO Thin Lizzy (Tony Visconti/Thin Lizzy) Chappell/Pint	Vertigo LIZZY 4 (F)
30	39	3	SPACE BASS Slick (James/Barry/Rubens) Bocu	Fantasy FTC 176 (E)
£ 31	55	3	WANTED Dooleys (Ben Findon) Blacksheep	GTO GT 249 (C)
32	20	11	REUNITED Peachers & Herb (Freddie Perrin) ATV	Polydor POSP 43 (F)
33	31	4	HEAD OVER HEELS IN LOVE Kevin Keegan (Chris Norman/Pete Spencer) Smokey/Chinnichap/RAK	EMI 2965 (E)
34	57	3	BORN TO BE ALIVE Patrick Hernandez (Jean Van Loo) Evensound/Leosongs	Gem/Aquarius GEM 4 (R)
£ 35	36	3	OLD SIAM SIR Wings (McCartney/Thomas) McCartney/ATV	Parlophone R 6026 (E)
36	NEW		MARRIED MEN Bonnie Tyler (Scott/Wolfe) Pendulum/Sea Shanty/Chappell	RCA PB 5164 (R)
£ 37	54	2	STRANGLE HOLD UK Subs (John McCoy/UK Subs) Famous Chappell	Gem GEM 5 (R)
38	18	10	THE NUMBER ONE SONG IN HEAVEN Sparks (Giorgio Moroder) Heath Levy/Island	Virgin VS 244 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	33	6	HALF WAY HOTEL Voyager (G. Dudgeon) Elger/Panache	Mountain VOY 001 (F)
£ 40	52	4	ONE RULE FOR YOU After The Fire (R. Hine) Heath Levy	CBS 7025 (C)
£ 41	53	2	CHUCK E'S IN LOVE Rickie Lee Jones (Lennie Waronker/Rus Titelman) Eaton	Warner Bros K 17390 (W)
42	NEW		MY SHARONA Knack (M. Chapman) 80's Music/Small Hill	Capitol CL 16087 (E)
£ 43	63	3	BABY LAY DOWN Ruby Winters (S. Shulman/D. Thompson) EMI	Creole CR 171 (C/CR)
44	34	4	CRACKIN' UP Nick Lowe (Nick Lowe) Plangent Vision	Radar ADA 34 (W)
£ 45	73	2	LOVE IS THE ANSWER England Dan & John Ford Coley (Kyle Lehning) Warner Brothers	Big Tree K 11296 (W)
46	40	3	DANCE WITH YOU Carrie Lucas (D. Griffey) Chappell	Solar FB 1482 (R)
47	30	18	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
48	26	9	BOYS KEEP SWINGIN' David Bowie (David Bowie/Tony Visconti) Bawley Brothers/Fleur/EG	RCA BOW 2 (R)
49	43	5	SHE BELIEVES IN ME Kenny Rogers (Larry Butler) ATV	United Artists UP 36533 (E)
50	23	13	POP MUZIK M (Midascar Prod.) Copyright Control	MCA 413 (E)
51	NEW		BREAKFAST IN AMERICA Supertramp (Supertramp/Henderson) Rondor	A&M AMS 7451 (C)
£ 52	68	2	SUNBURN Graham Gouldman (G. Gouldman) St. Anne's	Mercury SUNNY 1 (F)
53	NEW		GOOD TIMES Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
£ 54	61	4	BLIND AMONG THE FLOWERS Tourists (Conny Plank/Tourists) Logo Songs/Amakata	Logo GO 350 (R)
55	48	3	BOOGIE MAN Match (C. Rael/F. McDonald) Macrae/Peterman	Flamingo/Magnet FM 2/12FM 2 (E)
56	75	2	GOLDEN LADY The Three Degrees (R. Blanchflower) Chappell/Aznavour/Sando	Ariola ARO 170 (A)
57	42	5	I'D BE SURPRISINGLY GOOD FOR YOU Linda Lewis (Mike Batt) Erita	Ariola ARO 166 (A)
58	NEW		GIRLS TALK Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
£ 59	70	2	IF I HAD YOU Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 103 (S)
60	44	8	ACCIDENTS WILL HAPPEN Elvis Costello (Nick Lowe) Plangent Vision	Radar ADA 35 (W)
61	38	11	PARISIENNE WALKWAYS Gary Moore (C. Tsangarides/G. Moore) Mr. Sam/Heath Levy/Pint/Chappell	MCA 419 (E)
62	NEW		FRIDAY'S ANGEL Generation X (I. Hunter) Chrysalis	Chrysalis CHS 2330 (F)
63	NEW		GOLD John Stewart (J. Stewart) Bugle/RSO/Chappell	RSO 35 (F)
64	NEW		NO CLASS Motorhead (J. Miller) Motor	Bronze BRO 78 (E)
65	NEW		DEEPER THAN THE NIGHT Olivia Newton John (John Farrar) Rondor	EMI 2954 (E)
66	47	9	I WANT YOU TO WANT ME Cheap Trick (-) Screen Gems/EMI	Epic EPC 7258 (C)
67	NEW		NOTHING TO LOSE UK (E. Jobson/Wetton) E.G.	Polydor POSP 55 (F)
68	56	3	TALK TO ME Third World (Third World) Blue Mountain/Catibo	Island WIP 6496 (E)
69	NEW		I WAS MADE FOR LOVIN' YOU Kiss (Vin Ponzal) EMI	Casablanca CAN 152 (A)
70	45	10	PRIME TIME Tubes (Todd Rundgren) Rondor	A&M AMS 7423 (C)
71	72	2	SOUND SYSTEM Steel Pulse (C. Pitterson/P. King) Blue Mountain	Island WIP 6490 (E)
72	71	2	DRIVER'S SEAT Sniff & The Tears (Luigi Salvoni) Rockin' Music	Chiswick CHIS 105 (E)
73	41	9	DOES YOUR MOTHER KNOW Abba (B. Anderson/B. Ulvæus) Bocu	Epic EPC 7316 (C)
74	46	10	JIMMY JIMMY Undertones (Roger Bechirian) Warner Brothers	Sire SIR 4015 (W)
75	58	3	AT HOME HE'S A TOURIST Gang Of Four (Gang Of Four) Gang Of Four	EMI 2956 (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

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- Accidents Will Happen (E. Costello) ... 60
- Ain't No Stoppin' Us Now (Whitehead/McFadden) ... 8
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- Dance Away (Ferry) ... 6
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- Lady Lynda (A. Jardine/R. Altbach) ... 27
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- Masquerade (Jobson/Adamson) ... 15
- Maybe (T. Pace) ... 26
- My Sharona (D. Fieger/B. Avner) ... 42
- Night Owl (G. Rafferty) ... 10
- No Class (Kilmister) ... 64
- Nothing To Lose (E. Jobson/Wetton) ... 67
- Old Siam Sir (P. McCartney) ... 35
- One Rule For You (Piercy/Banks) ... 40
- Parisienn Walkways (Phil Lynott/Gary Moore) ... 61
- Pop Musik (Robin Scott) ... 50
- Prime Time (Tubes) ... 70
- Reunited (Dino Fekaris/Freddie Perrin) ... 32
- Ring My Bell (F. Knight) ... 2
- Say When (J. O'Neill) ... 19
- She Believes In Me (S. Gibb) ... 49
- Shine A Little Love (J. Lynne) ... 17
- Silly Games (D. M. Bovell) ... 23
- Sound System (D. Healds) ... 71
- Space Bass (L. Barry/L. D. James) ... 30
- Strangle Hold (Harper) ... 37
- Sunday Girl (C. Stain) ... 7
- Sunburn (G. Gouldman) ... 52
- Talk To Me (Clark) ... 68
- The Lone Ranger (Perry/Morais/Hina/Warner/Maciver) ... 58
- Theme From Deer Hunter (S. Myers) ... 12
- The Number One Song In Heaven (Russell & Ron Mael) ... 38
- Up The Junction (Diford/Tilbrook) ... 3
- Wanted (Findon/Myers/Puzey) ... 31
- We Are Family (Rodgers/Edwards) ... 11
- Who Were You With In The Moonlight (Courtney) ... 14

Hot Wax

GUARDIAN ANGEL Laser China Gate
DAVE EDMUNDS Swan Song SSK19418
VAN HALEN Warners K17371
BRAM TCHAIKOVSKY Radar ADA37

LASER **SWAN SONG** **WARNERS** **RECORDS**

PERFORMANCE

Manfred Manns Earth Band: Hammersmith Odeon

THE CLIMAX of the MMEB tour came with the obligatory dates at London's Hammersmith Odeon. Before a packed adoring audience, the band gave a full-blooded rock and roll performance which was simple in concept, but 100 per cent entertaining and musically satisfying.

The new line-up indicates that the Earth Band have lost none of their magic. The success of the latest Bronze album, *Angel Station*, is also evidence that on record the band still have a lot of selling power. Hits like *Oh Carol*, *Davy's On The Road Again*, *Blinded By The Light* and the oldie, *Mighty Quinn*, sound as fresh as ever.

The music is backed by an excellent lighting show and animated film clips — which don't distract from the music but simply act as additional entertainment. The

overall package is one of the best shows to be seen on the road during the last 12 months.

Manfred Mann is... well, Manfred Mann. Surrounded by a team of excellent musicians, he delivers the goods and pleases the fans. The fact that he has now been making hit records for 15 years is testimony to his talents. Whatever personnel changes occur again in the future, he has the ability to pull through and continue producing good rock music.

CHRIS WHITE

Fischer-Z: Dingwalls

CHART SUCCESS has come at just the right time for Fischer-Z who seem at last to be fulfilling their live potential and doing justice to John Watts' quirky, catchy songs.

The confidence of that success — albeit minor, so far — showed through in this performance at Dingwalls and the late night audience were quickly won over. Numbers like *Pretty Paracetamol* — due to be the next single, re-titled *First Impressions* — suit perfectly

the high pitched voice and almost demented stage movements of lead singer/guitarist Watts. If there is one limitation, is that the sound relies too heavily for virtuosity on the vocals of Watts and keyboards.

That reliance does not matter, however, if both are going well, which was the case during *Lies*, *The Worker*, *Remember Russia* and *Lemmings* — the pick of their material from current UA album *Word Salad*. The Worker, with its white reggae beat, is the current chart single, though *Remember Russia* is perhaps their best song and there are plenty in reserve for a second album in the autumn.

Running out of songs, they reverted to rock 'n' roll for encores and then provided reprises of their best up-tempo tunes.

More performances like this are bound to convert into healthy record sales.

DAVID DALTON

Darling: Brighton

DARLING, AFFRONTED by the enigmatic and energetic Alice

Spring, have now completed their second round of support-touring. Last year they played on the Frankie Miller tour and now, they have just completed a series of dates with Manfred Mann. To complete their apprenticeship, they must now step out on their own, perhaps play the smaller club circuit. No matter how good a support band plays, it is always an uphill battle — the punters have come to see the bill-topper.

At Brighton's Dome, Darling played a fast shortish set that seemed to go down well with the Manfred Mann audience. Featuring material from their new *Charisma* album. *Put It Down To Experience*, the band showed that they have matured considerably as a unit over the past year. Perhaps it is working with producer Richard Gottelher that has tightened/polished them up. Ms Spring is one of rock's characters and deserves a wider audience as well as having a powerful voice, she moves tantalisingly and in between numbers builds rapport with the audience. All Darling need now are the right breaks...

JIM EVANS

John Otway: Maunkberrys

THE LAST British appearance of John Otway for some months — he's about to embark on a US visit — was a surprisingly low-key event, held in the rather confining atmosphere of Maunkberrys Club in Jermyn Street, W.1. The venue is ideal for acts which require a degree of intimacy, and perhaps surprisingly the bold experiment paid off.

Without the aid of a backing band and no room for the dare-devil acrobats which are becoming his stage trademark, Otway had to rely solely on his own talents. His brand of music is an acquired taste and even his stage appearances take some getting used to, but once a fan of Otway, one is probably a fan forever.

His choice of material, sensibly, was already well-known to fans and he employed his usual brand of histrionics. The vocal style is... well, different but at least you don't forget it.

A good 'farewell' performance from Otway which will be remembered by those who saw it. I wonder what the Americans will think.

CHRIS WHITE

Thing: Real Hammersmith Odeon

THE REAL Thing have always had a reputation for producing good commercial pop music but the last 12 months have brought several additional surprises concerning the band, not least being their emergence as Britain's best soul/funk band, the closest we have to Earth Wind and Fire.

The evidence was there for all to see at the band's Hammersmith Odeon gig: a 90-minute performance which proved that Real Thing have come of age and have a big future ahead of them.

The band's real strength lies in the songwriting talents of the Ammoo brothers, Eddie and Chris, which were revealed in their full glory on the *Can You Feel The Force?* album and its immediate predecessor. That, combined with some good tight sounds, and a general feeling of *joi de vivre* from the band members, made for a memorable evening.

One slight criticism is that Real Thing could improve on the visual aspects of the show. Musically, they are spot on, but more imaginative use of lighting and perhaps a more interesting back-drop would add greatly to the overall result. Presumably, however, that will be one of the next steps in their career.

The set included many old favourites including *You To Me Are Everything*, *Can't Get By Without You* and the excellent *Liverpool 8* trilogy of songs. The audience, which contained a large younger element, loved every minute of it — as did this reviewer.

Real Thing have changed from being just a pop group to one of the best live bands in the UK today.

CHRIS WHITE

Dionne Warwick: Theatre Royal

THE VOICE is as seemingly effortless as ever it was, the vocal technique remains highly individual — often imitated but never bettered. Dionne Warwick's return to London, via two concerts at the Theatre Royal, Drury Lane, was a delicious love affair between artist and audience.

Not many artists would dare to present a non-stop 33-minute medley of songs but she did, and gave a tantalising glimpse of 22 songs associated with her career... *Don't Make Me Over*, *Walk On By*, *Message To Michael*, *Anyone Who Had A Heart*, *Then Came You* and *You'll Never Get To Heaven* included.

The up-to-date Warwick style was put to good use with songs from her new Arista album, Dionne, including a disco-influenced version of the *Box Tops'* old hit, *The Letter*, and *I'll Never Love This Way Again*.

The only disappointment was that Ms Warwick did not see fit to play an encore, leaving the audience with a slight feeling of anti-climax. But then she had left herself with no well-known hit to finish with, having included them in that marathon medley.

It was a great performance however, which indicated that Dionne Warwick's music is timeless, and she would always be capable of making a comeback on record. Hopefully, she won't wait another five years before returning here.

CHRIS WHITE

Pussyfoot



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MUSIC WEEK

DOOLEY'S DIARY

Sonet's red sales set

AS THE season of mists, mellow fruitfulness and sales conferences inexorably approaches, news reaches us of the most unlikely venue yet for a record company convention — aboard a boat in Leningrad Bay in the Soviet Union.

This will be the setting for an international convention organised by the Swedish Sonet Records and will be attended by delegates from nine countries including UK representatives of Island, Virgin, Bronze, Chiswick, Pye and Chrysalis.

It's about this time of year that marketing and sales managers develop noticeable twitches as they attempt to dream up some new way of doing tape and slide presentations which will hype up the sales force to sell-in product which probably isn't even recorded, let alone scheduled.

At the time of writing, it looks as if the CBS boys are in for the best treat with a trip to Madrid (August 18-23) for a CBS International organised European conference during which the UK company will hold its own domestic meet.

Mind you, EMI LRD marketing men usually manage something tasteful, and although they are still in the planning stage, they promise their conference will be "low key but at somewhere really nice". EMI GRD is also still planning but is likely to repeat something like last year's even at a Heathrow hotel.

Geographically convenient hotels are favoured by Decca/Selecta (Birmingham, July 11-14), United Artists (Birmingham, August 3-5) and WEA (Cheltenham, September 6-7). While, opting for airport locations, are RCA (Gatwick Park, August 30 — September 1), and Pye (Heathrow Centre Hotel, September 6-7).

Polydor is giving its lads a breath of sea air at the Dormy Hotel, Ferndown, near Bournemouth (August 29-3), and Phonogram is still yet to reveal its plans.

New venue

A NEW, small venue is being added to the London live rock circuit with the decision by Riverside Studios in Hammersmith to launch a series of concerts by artists such as Roy Hill; the Blues Band (featuring Paul Jones, Tom McGuinness, Jo Ann Kelly and Hughie Flint); S.E. London funk band Raaw; the Melanie Harrold Band, Toyah (progressive rock) and Michael Nyman Band.

All these will be performing at Riverside's 250-seater Studio 2 during next month, the first two groups doing three nights each and the others one date each.

YESTERDAYS

TEN YEARS AGO

ABOLITION OF re-sale price maintenance on records marks the tentative beginning of price cutting and unfamiliar "10s off albums" and "four singles for 30s" signs start appearing in record shop windows across the country Steve Gottlieb moves from managing director of EMI's Italian company to be manager, international music of Ardmore and Beechwood CBS to launch John Peel's own Dandelion label Nems releases single by cricketer Fred Truman.

FIVE YEARS AGO

DON WARDELL quits UK Records to join London Records in America as head of promotion Nigel Hunter appointed editor of *Cassettes and Cartridge* magazine Gareth Harris appointed Polydor pop marketing manager Ray Stevens' *The Streak* tops singles chart Mark Abbott appointed EMI general manager of international promotion and sales John Merritt moves from Burlington Music to head of RCA's Sunbury Music.



WINNERS — so far — of a just-invented Music Week competition for the most original contract-signing photograph goes to Stiff Records for this Runyonesque gathering at a New York hot dog stall celebrating the inking of a deal between Stiff and Columbia/Epic (see page four for details). Left to right are Lennie Petze (head of Epic A and R), Dick Wingate (Stiff A and R, Epic), Ron McCarrell (marketing, Epic), Allan Frey (Stiff), Barry Taylor (Stiff), Dave Robinson (Stiff managing director) and Don Dempsey (head of Epic).

When success seems a foregone conclusion

AFTER THE White Witch who recently embarked upon a recording career, now a clairvoyant makes her debut on vinyl. She's Kim Tracey, who claims to have predicted the death of Elvis Presley, and her first single on Freerange Records isn't called *I Can See Clearly Now* or *I Can See for Miles* but the equally prophetic-sounding *Through The Looking Glass*.

Ms Tracey is currently racing around the country, plugging both the record, a book she has written about rune stones, and a fortune-telling game marketed by Waddingtons.

According to the lady, her life changed dramatically at the age of 19 when she went to Germany as a singer with a pop group, and met Presley. The late singer had a great interest in the occult

and encouraged her to be a seer. Since then, she has always maintained an interest in promoting her singing career as well, although this is the first time that she has actually made a record.

Ms Tracey's single tells of the prophecies for herself — and the future for us all. And she predicts a great future for the record too: "It is going to sell very well," she confidently says.

Forest branches out

BRUSSELS: Nottingham Forest Football Club, which won the European Cup by beating Swedish champions Malmö in the final, is now a big hit in Belgian discos through an off-beat single cut by the players as a thank-you message to their fans.

Edward Van de Wijngaert, owner of The Stones disco in Antwerp and The Beatles disco in Blankenberge, began playing the hand-clapping single after picking up a copy in the UK. He persuaded WEA Brussels to release the single and it sold 6,000 copies inside a few days in the Antwerp area alone.

Tinned tape

WALKING THROUGH the streets of Edinburgh recently wearing a *Music Week* bomber jacket, our ad man David Johnston was intercepted by a MW reader and presented with some (literally) canned music. The man was from Alba Records and the can, labelled *Flavour of Scotland*, apparently contains a cassette of Scottish reels and music. The tin does rattle, but nobody here has the heart to take an opener to such a brilliant packaging idea.

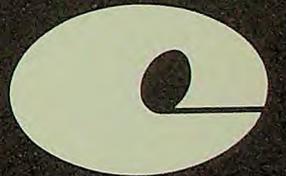
POLYGRAM TOP brass apparently miffed because Dr Henry Kissinger, guest speaker at their recent Palm Beach managing directors' talk-in, used the occasion to make a US foreign policy speech rather than focusing on music . . . but he did reveal that although he took piano lessons for eight years and cannot now read a note of music, he does possess a large collection of classical records, 75 per cent of which, he guessed, were on Polygram labels . . . Phonogram MD Ken Maliphant turned up at the conference in floor-length kilt and when asked what was worn under it, replied: "Nothing is worn, it's as good as it always was."

GOOD TO see Virgin expanding and Stiff following Radar into the US market — can we now expect new assault on American charts by UK artists? . . . Incidentally, interesting to note that each voice similar complaints about the length of time it takes some supposedly go-ahead American execs to make decisions . . . Also refreshing to hear Stiff MD Dave Robinson claiming that expansion will not change his company's irreverent image: "The last thing we want is to start acting like a normal record company on the creative side!" . . . According to *Sun* feature on trends of '79, Kenny Everett is "in" but Capital Radio is "out".

AT EMI awards dinner in Los Angeles for writers and producers of the most performed songs of 1978, Barry Gibb, Robin Gibb, Maurice Gibb, Andy Gibb, Eric Clapton, Gerry Rafferty, John Farrar, John Lennon and Paul McCartney among recipients . . . Britain's youngest pop tycoons, Members' managers Robin Eggar and Buzz Carter, getting excited about their next venture — a new girl singer . . . McIntyre Massey Associates now officially appointed PR consultants to K-tel . . . Publicist Bess Coleman back in town after six month working holiday in Australia and contactable on 01 693 0275 . . . CBS/Epic press man Johnny Black and fiancée Carol White inevitably being dubbed the monochrome couple.

GUESTS FROM all over the world flew in for party at David Arden's Wimbledon home to celebrate ELO's *Discovery* going platinum within four days of release and guests included Don Arden, Britt Ekland, Jeff Lynne, Bev Bevan, Maurice Oberstein and David Betteridge . . . UA to release a musical interpretation of the Apollo 11 Moon landing including extracts of original soundtrack talk-back between astronauts Buzz Aldrin, Neil Armstrong and Michael Collins . . . At Arista post-concert party for Dionne Warwick among guests were several ex members of Ready Steady Go production team including Vicki Wickham who was there with another new Arista signing, Nona Hendryx, whom she manages . . . Patti Litten of Red Shadow Music has wed Steve Taylor of Gentle Mathias . . . BASF darts team won its own knockout trophy and DJM were league toppers . . . Golfers wishing to participate in *Music Week*/Phonogram tournament urged to contact Sandie Meikle on 491 4600 immediately . . .

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Ashford & Simpson	Flashback
Rose Royce	Love Don't Live Here Anymore

Side Two

Sister Sledge	We Are Family
Chic	I Want Your Love
Eruption	I Can't Stand The Rain
The Pointer Sisters	Fire
Rose Royce	Wishing On A Star
Candi Staton	Young Hearts Run Free
Mick Jackson	Weekend
Amii Stewart	You Really Touched My Heart
Boney M	Hooray, Hooray It's A Holi-Holiday

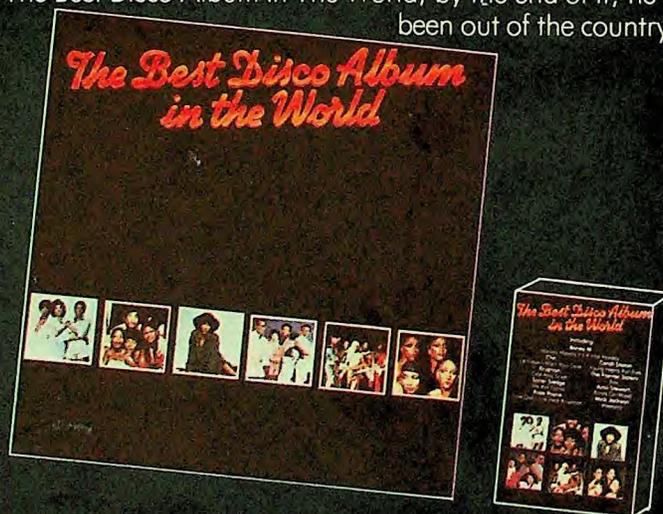
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