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MUSIC WEEK

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

Merseyside's militants black all Polydor product

by SIMON HILLS

SANCTIONS AGAINST Polydor in retaliation to its proposed cutting of dealer margin to 30 per cent escalated last week with a decision by Merseyside GRRC for an outright "blacking" of all Polydor product.

The traditionally militant Merseyside dealers held a heated gathering which ended with the dramatic pronouncement by chairman Mike Davison: "As from 9.00 am tomorrow we are cancelling all Polydor orders."

This was the first regional GRRC

ONE OF the issues debated at last week's Liverpool GRRC meeting was the price-cutting of singles indulged in by the multiples, but there was some cheer in the revelation from an HMV man present that they would shortly be raising prices from 85p (chart) and 95p (non chart). HMV head office confirmed prices would rise but would not specify by how much.

And a spot check of London stores this week revealed a common price of 99p at Our Price, Harlequin and Smiths; 90p at Woolworths; and 79p at Boots and Virgin — although the lady at Boots in Regent Street said the price was a "special offer".

Virgin charges £1.10p for non-chart singles and Chappell in up-market New Bond Street charges £1.05p for all singles.

meeting since the dealers' protest in London last month and those present made it clear from the start that they were not satisfied with talks that have taken place and

action taken so far.

"It's a question of what we, the dealers, think what action needs to be taken in response to the companies. We can take the lead for

the rest of the country. We have tried a conciliatory approach and it has got us nowhere," Davison said.

The meeting considered three courses of action — to black all manufacturers; to black Polydor product; and to sell all records at RRP.

After a lively debate it was Colin Hiron, of the Music Shop, (North West) Ltd., who proposed that they should stop ordering Polydor product. The agreement on a show of hands was virtually unanimous, but representatives of HMV and W. H. Smith made it clear that they could not make policy decisions on behalf of their central buying offices.

In London this week, GRRC chairman Laurie Krieger welcomed the Merseyside decision.

"It is up to the individual dealer but I hope as many dealers as possible can search their consciences to support it," he told *MW*.

Other GRRC branches were being contacted by Merseyside officers to inform them of their decision and seek support. West Midlands MTA secretary, Joyce Bailey, reported that her shop, Pied Piper, was taking its own action against Polydor, as were many shops in the area.

"If we dropped our orders by 20 per cent there would be a big effect," she said. "We are not buying anything we don't have to buy from Polydor and we are not seeing their reps."

Polydor managing director A. J. Morris would make no comment on the Merseyside decision this week, nor would he reveal if the blacking action was having any noticeable effect on sales.

French plan levy on blank tapes

PARIS: The French Government has acceded to representations from the French record industry for a bill to impose a levy on blank tape sales which the Minister of Cultural Affairs has been instructed to draft.

Commenting on this development, Pathe Marconi EMI managing director, Michel Bonnet, said: "It seems to reflect the Government's concern over declining record sales, but I'm afraid it will not do very much to ease the depressed state of the business. I cannot see that the imposition of a royalty on blank cassettes will cause people to abandon home taping and buy records instead."

Bonnet believes a better measure would be a reduction in the French VAT rate on records which, at 33 per cent, is one of the highest in Europe. "So far," he added, "the Government has shown no sign of heeding the industry's plea for a VAT reduction."

Swiss film coup landed by Fantasia

by NIGEL HUNTER

AN INTERNATIONAL music industry coup has been achieved by London-based Fantasia Productions, the film and theatre division of the Maiden group of companies, in landing a contract in association with the Ring Workshop in Holland, for a multi-million dollar film fantasy, The Enchanted Orchestra.

The project represents Switzerland's debut in big-budget films and is part of a new venture called the Leuk Creative Arts Centre, for which Fantasia Productions has been selected to handle all creative production.

Leuk Creative Arts (LCA) is part of a new large world centre operating in conjunction with the

TO PAGE FOUR

Stop doom talk—Davis

TALK OF doom and gloom in the record industry, on both sides of the Atlantic, has gone far enough. This is the stridently expressed opinion of Arista president Clive Davis who says: "The problems we face in music and records were caused by mismanagement, not a gigantic fall-off in consumer demand."

Davis argues his point in an "open letter" in *Billboard* magazine, replying to recent pessimistic pronouncements from other US industry executives and in particular Joe Smith, president of Elektra/Asylum, whom Davis describes as "the most prominent voice in almost every article and TV broadcast lending credibility to the age-old press concern: is rock dying?"

Davis accuses Smith: "I frankly can't understand the logic of your position or your spearheading the steamrolling panic that seems to be unnecessarily underway." While agreeing that business is suffering from the general recession and has problems needing immediate



CLIVE DAVIS: "Business leaders went astray".

attention, Davis points out that last year brought highly unusual market conditions — in the US two million LPs were sold by only two releases.

If in the following year there is difficulty in topping such a turnover figure, does that mean a decline?

TO PAGE FOUR

DJM extra margin aid for dealers

AS DEALER backlash over trading terms continues to reverberate through the industry, DJM Records this week announces a scheme to give the dealer a bigger margin — with no strings attached.

As of October 1, all DJM albums released prior to that date will carry a mark up of 40 per cent, although future new release albums will remain at 33 1/3 per cent. At the same time DJM is rationalising standard and deluxe album prices at £4.99 — an increase of 20p for standard albums and a cut of 20p on deluxe product — and tapes also come down from £5.19 to £4.99.

Additionally, DJM will give a 35 per cent margin on all back catalogue and new release tapes, and it reduces the RRP of singles to 99p

REASONS TO BE CHEERFUL

from £1.05. The facility for five per cent returns and 2 1/2 per cent prompt settlement discount, via distributor CBS, remain untouched.

Hitting out at other record companies which have "pointed their fingers for the downward trend in the wrong direction", DJM's Stephen James says he feels the companies should be helping the dealers through a situation which is not of their making.

"I am giving the dealer more by taking less profit for myself, but at the same time I hope to sell more

product. But, of course, the dealer has to help. I shall review the scheme at the end of the year and its continuance will depend on dealer acceptance," he said.

James said that under his new terms, dealers could not pay 17p less on standard back catalogue albums and 40p less on deluxe back catalogue. This could be taken as extra profit or used to discount.

Stop press

DESPITE INDUSTRY problems, Virgin will announce setting up new music company this week, headed by Virgin Music's director Carol Wilson, to launch new label with different product profile to established Virgin label. Full details next week.

Chart action

ALL CHANGE at the top as Cliff Richard scores his first No. 1 since Congratulations topped the charts in 1968. The Boomtown Rats and Ian Dury each move down a place to 2 and 4, and B. A. Robertson jumps from 11 to No. 3.

Sylvie Vartan

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RCA

INSIDE

CLASSICAL SUPPLEMENT — centre pages • Tipsheet 6 • Retailing 8 • International 10
• Publishing 12 • Broadcasting 14 • Disco/talent 16 • Album reviews 18 • Jazz 23 •
Factsheet 26 • Singles/albums listings 28.

LETTERS

Thanks record companies

WE HAVE been in the record business for four and a half years and have been constant readers of your paper and we really feel it is about time that somebody wrote to actually thank the record companies for their support.

We would like to say a special thanks to all the reps that call on us as every one of them is a credit to their companies, friendly and a great help to us. Thanks, lads!

Thanks also to the telephone girls; they are polite, quick, pleasant and helpful. How they always get their numbers right is a mystery.

Thanks to the display people who certainly keep the shops bright and are always cheerful (and a special mention to CBS — the girl they employ is the best).

Thanks to the people who pack the parcels and get them off in record time. What a fantastic delivery service — two days at

most. Where else do you get such service these days?

We think it's about time that some of the record dealers stopped complaining and got down to putting their own mistakes in order instead of trying to pass the buck.

Of course record companies make mistakes, who doesn't? Of course they will put prices up to meet inflation — what businessman wouldn't?

REASONS TO BE CHEERFUL

The big boys in the retail trade have had the cream in the days when there was RPM and hardly any competition. Now things are different and they have to move with the times.

Business is more competitive

and we have to work harder for what we get. Is that really so bad?

Yes it is hard work and at times a positive headache what with overheads, VAT, staff, stock control, faulty returns etc. We all have these problems but that's hardly the record companies' fault is it?

And let's face it, after all is said and done this is still a FUN business to be in.

So once again we would like to say "thank you record companies" for your help and considerations over the past four and a half years and we look forward to a long and pleasant association with you.

Pauline and John Tandy,
Golden Disc Record Shop, Queens
Road, Southend-on-Sea, Essex.

● Help stamp out doom — write to *Music Week* with your reasons to be cheerful

PRS voting system is fair — Mike Batt

WITH APOLOGIES to my fellow directors on PRS council, on whose wise advice I have often refrained from leaping into print with my opinions about the rights and wrongs of PRS matters, I feel I must reply to Trevor Lyttleton's letter (*MW* August 11).

If Trevor is saying it is impossible for a rank-and-file writer or publisher member of the PRS to stand as a council member, and be elected without being proposed by the council, may I draw his attention to the fact that I myself stood completely uninvited two years ago, and was elected with a very strong vote.

The purpose of my standing was that I felt the council needed some normal non-political writer-members. Since joining the council I have discovered that in fact the council is composed mostly of normal non-political people, who try extremely hard to do a very fair job.

It worries me to think that the few (but loud) "dissenters" who assail the PRS with criticism, do not realise that there are many other people, who, like themselves, are also members of PRS and just as interested in the proper running of the society. I think I can count every council member in that number, judging by the contact with other writers and publishers, who enjoy a balanced and reasonable rapport with the Society.

I used to think that the purpose of a general council such as this, was that society members could contact councillors in order to have their grievances raised at the various council meetings. For the amount of grumbling from the floor, I would have expected to have been contacted by at least one member since I joined the council. Not one of the complainers has bothered to call or write to me to raise any objection to anything regarding PRS since I

became a councillor. Is this not the normal democratic channel?

Further, on Trevor's point about the holders of extra votes, may I say that when the system came in, I (and he can write my name down) found myself to be the holder of 20 votes by virtue of the weighted voting system, whereby the higher earners have the biggest say in the affairs of the society. Although the setting-up of this system was before my time, I do think it is a fair system. Of course, there are other ways it could be done, but this is as good a way as any. It is certainly better than "one man one vote", which sounds good in political terms, but is totally unworkable. Any fool can join PRS. Why should he have undue influence over the way we all run our music business? PRS is basically a money-collection agency, not a People's Republic.

So, why do PRS keep the list of weighted vote holders a secret? I'll tell you why. At the moment I have 20 votes; one day I may easily lose that privilege by becoming less successful. I entrust PRS with the protection of my copyrights, the collection of my income, nothing else. If and when I lose my voting privilege, I do not think it is a matter for anybody else to know about. It is between me and PRS and, as a writer, I will not allow them to give information about my earnings. The only purpose that this knowledge would serve to anybody, would be to save a few stamps when lobbying for election, and make "fixing" easier. Let them buy the stamps. Personally, when I stood the stamps cost less than £1.

I should like to add that I am writing this letter without having consulted PRS, and that these are my own personal views.

Mike Batt, Langley Avenue,
Surbiton, Surrey.

Re-election explained

TREVOR LYTTLETON'S latest diatribe against the PRS Council (August 11) is the old, by now familiar, mixture and will only further irritate his fellow PRS members.

What, in reality is "the council's proxy method"? It is that a standard company proxy form is sent to every voting member, enabling those unable to attend the AGM to nominate any other voting member as their proxy to vote on their behalf and — if they so choose — as they direct. The proxy form sent out this year specifically provided space for members to designate the candidates for election to the council for whom they wished their proxy to vote, and many members took advantage of this facility.

The picture painted by Mr Lyttleton of the council "assiduously gathering up their proxies while those outside the charmed circle sat helplessly about", is simply ludicrous. To my certain knowledge, no single retiring council member — let alone the entire council — has ever, over at least the past 15 years, even so much as looked at a list of the voting members for this purpose. In fact, until last year no list showing their addresses even existed!

As regards the 1978 AGM, contrast the Lyttleton version ("the

members, by an overwhelming vote, directed the council to release the names of the voting members...") with the reality (the council itself recommended to the membership that this should be done). In fact, on a show of hands the majority needed to carry this motion was insufficient, and it was only the proxies — so much maligned by Mr Lyttleton — which had been given to council members that enabled the proposal to be carried!

As regards the "20-vote" members, Mr Lyttleton has been told clearly that if he can produce evidence of significant support for his view that their identity should be "released", the council would gladly put forward an appropriate resolution to be voted on at the next AGM. No such evidence has been forthcoming.

The consistent history of the PRS constitution has been one of sensible evolution in line with general wishes of its membership, and no doubt this is one reason why retiring council members have, as Mr Lyttleton correctly states, been consistently re-elected. Of course it would never occur to him that this might be because PRS members were actually happy about the way their affair had been managed by the council Michael Freegard, general manager PRS, London, W1.

Music Week welcomes letters on all subjects relating to the music industry. If you have something to say write to the Editor, 40 Lor Acre, London WC2. Note: the Editor reserves the right to shorten or edit letters. We cannot print anonymous letters but will withhold names and addresses from publication if requested.

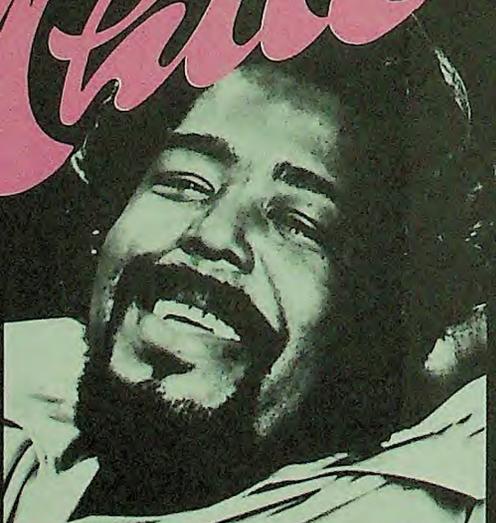
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NEWS

More deals for growing Pinnacle

THE FAST growing Pinnacle Records has announced more deals for licensing and distribution including Neil Rushton's Inferno label, Voyage International and Big Bear.

Inferno signs with Pinnacle for pressing and distribution plus the option to license singles. The deal gives Pinnacle exclusive distribution on all future Inferno releases including Gil Scott Heron's *The Bottle*, Freda Payne's *Band Of Gold*, The Showstoppers' *Gotta Get Closer To My Love* and The Chairman Of The Board hits EP.

The Battersea-based Voyage International label is signed to Pinnacle for UK and Eire distribution with first releases

including The Russians Are Coming by A.D. 1984, The Cool Notes' *Like A Fool*, Clinton Grant's *Keeping On Grooving* Me Girl and The Kushites' *Under Control*.

Pinnacle's deal with Big Bear, the Birmingham-based label, is for exclusive UK distribution and kicks off with new albums by Snooky Pryor, Doctor Ross, a blues compilation and a number of singles.

All the deals have been negotiated by Pinnacle's Tony Berry.



BRITISH-BASED soul band *Hot Property* has signed an exclusive worldwide management contract with Jack Stewart Grayson's *Privilege Management*. Seen after the signing are (back row) singers Maria and Ginya and (from left) Julian Subero (percussion), Jack Stewart Grayson and Roddy Matthews (guitar). The other group members are David McShera (guitar), Sedley Francis (bass guitar), Fernando Bustamante (drums) and vocalist Jimmy Chambers.

RCA picks up Plotkin

AMERICAN WRITER/producer/keyboards player Jerome Plotkin has been signed to RCA (UK) for a long-term production and recording deal and has been picked up by United Artists Music for publishing worldwide.

Plotkin, managed by Peter Kuys, of the Kuys Entertainment Corporation and former owner of Stallion Records, has linked with fellow American, vocalist Larry Falco, to form a band called Jerome which will feature Falco as lead singer.

RCA expects to have the first Jerome album out early next year with tracks currently being recorded at Opal Sound in New York and mixed at RCA Studios there. A single, *It's Alright*, is scheduled for release next month.

WEA gives new life to Mingus' music

A DEAL described as "the first signing of its kind for our company" by WEA International president Nesuhi Ertegun, has brought the Mingus Dynasty band to the company for recording and worldwide distribution.

After the death of revered jazz bassist and composer Charles Mingus, the band was formed by his widow Susan to perpetuate his musical style. The seven-strong outfit comprises former Mingus sidemen, with Charlie Haden coming in to play bass.

Ertegun, commenting that the deal is

"a great and special opportunity for WEA International to produce and distribute the living legacy of Charles Mingus' music", added that negotiations for US distribution are still in progress, and studio work has just been completed on the band's debut LP for the label.



DISCO GROUP Unique have been signed to DJM and have an album released in October entitled *Makes Me Higher*. The deal was finalised by the general manager of DJM US, Carmen LaRosa and the album is produced by Freida Nerangis and Britt Britton — who produced Crown Heights Affair.

THE MOVIES have been signed by RCA/GEM and are recording a new album which will be released early next year. The group have had two albums released on RSO and were at one time Joan Armatrading's backing band. They are due to appear at Reading Festival this Saturday (Aug 25).

SIDEWALK RECORDS are releasing the popular import single *Feel The Real* by David Bendeth this week which will be followed by an album release. The single, available on both 12 and seven inch will satisfy demand that has not been met because of production

difficulties in Canada, says Sidewalk.

THE PUMPHOUSE Gang, an Isle Of Wight rock band, have signed to Splash Records. A single, *Spotlight* (SP001) is released August 17, with distribution through Pye.

RIFF CHANTELLE, former lead singer of the Chantelles, has formed Aggro Records as a subsidiary of her Chantelle Music company. Distribution is by Pinnacle, and the first release last Friday (17) was *La La Love To Love Ya* by singer-songwriter Nola York (AG 1).

EDDIE AND The Hot Rods have signed a long-term recording deal with EMI Records. The band will record their debut album for EMI in the autumn for release early 1980.

THE MEKONS have signed to Virgin Records. A statement from the record company said: "After several false starts The Mekons have at last found a record company who are prepared to flash the cash and bite the bit."

Their first single will be released in early October, and in keeping with their two records on Fast Product, Bob Last will be involved in the recording. A second Virgin single will follow before Christmas and an album is planned for release in January 1980.

Binnie fills new post at WH Smith

THE W. H. Smith chain store has appointed Stewart Binnie, formerly its group sales and marketing manager, to the newly-created post of sounds merchandise manager responsible for records, tapes, hi-fi, camera equipment and video hardware which the store intends to begin stocking later this year.

White to leave Arista for Zoom Records

ROBERT WHITE, business affairs manager and legal officer at Arista Records for the



past three years, has left the company to form a partnership with Bruce Findlay and Zoom Records and will co-manage the Zoom act Simple Minds. He is also acting as business manager for a number of acts including Cafe Jacques and Faye Fife, and Eugene Reynolds of the Rezillos. He is also retained as business adviser for Rialto Records. White will be based in Edinburgh at Suite Six, Castle Cliff, 25 Johnston Terrace, Edinburgh 1. BUYING RESPONSIBILITY for the 200 Tesco record and tape departments has been taken over by Stuart Kotchie who was previously with City Electronics and WEA Records and is now based at Tesco's head office in Cheshunt, Hertfordshire. . . . Pye Records has appointed John B. House as director of

the A & R department. House was previously business affairs director of Richcourt Music; worked with Thames TV on The Beatles Story and the ELP movie Pictures At An Exhibition, and was associated with Don and David Arden in the formation of Jet Records. EAMONN SHERLOCK to professional manager, Jobete Music (UK), from Chappells, Track Records and Compass Music. . . . Phyllis Morgan promoted to senior personnel officer, CBS Records, and Lorraine Gold promoted to personnel assistant. . . . PAT PRETTY to sales and marketing manager Mulligan Music, from general manager Claddagh Records. MICHELLE FREIDMAN to Island Records' promotion department, responsible for radio and TV promotion, from Decca Records TV promotion. . . . Jeremy Ensor to Phonogram as an A & R manager, previously tour/sound manager for various bands including Manfred Mann, staffer at CBS, Pye, and producer of Greenslade. . . . Henry Semmence promoted to Phonogram singles product manager, from singles coordinator.

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SALLY OLDFIELD

You set my gypsy blood free
BRO 79. *Cw Water Bearer*

The follow-up to her hit single 'Mirrors' is out now.
Limited edition special colour bag



Bronze Records Ltd. Available from EMI.

TV advertisers remain cool as dispute drags on

THE TV album companies were remaining cool and calm in the face of the continuing ITV strike at presstime. Some campaigns which should be transmitted this week have obviously been put back, and the companies believe they can be rescheduled without much difficulty, providing the dispute is not prolonged beyond the end of this month.

Complications will arise at its termination by the fact that the ITV companies will need to accommodate the advertising blacked off the screen during the past fortnight, and there is a belief that all advertising time will be charged at prime rates as a measure to recoup the considerable ITV losses sustained during the blackout.

K-tel had intended its Don Williams campaign for his new album, *New Horizons*, to be screened this week, but a spokesman told *Music Week* that it had begun selling well without the benefit of ITV exposure. Other K-tel campaigns due to open this week were the A&M compilation *Seasons and the teen compilation Hot Tracks*.

"At the moment we're putting things back a week," explained the spokesman, "but if it's to be a long dispute, it will seriously affect us. We've also had to postpone a Toni Dall test run in the Harlech area."

"If it is a prolonged affair, we'd be looking at radio as a first shot alternative and press advertising."

Island's area managers team disbanded

ISLAND RECORDS is disbanding its four-man team of area managers "because of the current economic climate within the music industry". Instead, the company is to depend on distributor EMI for out-of-London sales promotion and is to switch emphasis to expanding its A & R activities.

Staff affected include Tony Michaelides (Manchester), Stewart Bell (Edinburgh), Barry Partlow (Birmingham) and Neil Storey (tour liaison).

"They were a brilliant and loyal team and working with them was a privilege," said Island managing director Tim Clark this week. "But with the present economic conditions, A & R must be our priority and our plans for expansion must lie in that area."

● A & M is giving up single sales promotion and creating a newly organised 14-strong on-the-road

team which will handle both album and singles-product from September 1.

Sales director Bill Groves told *MW*: "It is a positive rather than a negative move and is one we have been considering for some time. Two separate forces just wasn't working. More dealers will be called on by the expanded force and I myself will be spending more time in the field rather than on the phone."

Alan Firth has been promoted to sales manager and is currently re-organising the areas to be covered by the 14 salesmen — seven in the North and seven in the South.

Parsons' press parcel

READERS OF a variety of magazines and newspapers will be offered a special three-track sampler EP for 20p as part of Arista's campaign for the new Alan Parsons LP. Entitled *Eve* it is the third in the trilogy which began with *I Robot* and continued with *Pyramid*.

Eve's press advertising campaign will be run in *Private Eye*, *Punch*, *Time Out*, *the Guardian*, *Evening Standard*, *Melody Maker*, *Mayfair* and *Hi-Fi News*. Arista marketing manager Denis Knowles sees the campaign as an answer to this country's lack of FM radio — traditionally appealing to the 30-35 age group in the US.

It is intended to give that age group a chance to sample something which is unlikely to be featured on radio. The ad campaign is backed up in shops by two different full colour posters.

VCL Video Services, best known for music productions on video cassette have now opened a new video studio in the heart of London, combining full studio facilities and production services.

Our rates are really competitive, so why not come and see us or at least contact Patricia Elsesser who will send you our brochure.

VCL Video Studios Limited
58 Parker Street,
London, W.C.2.
Tel: 01 404 0777

Pye reports £43,000 loss for 1979

THE DOWNTURN in the record industry is graphically illustrated this week with the news that Pye Records has turned in a loss of £43,000 for the 1979 financial year, compared with a profit of £1,160,000 in 1978.

The figures, revealed in the annual report and accounts of Associated Communications Corporation, show that Pye's turnover dropped from £12,417,000 to £12,233,000.

ACC chairman Lord Grade blames "the general recession in the record industry" but adds that "the

Ronco marketing manager Laurie Freeman said the company was not affected at the moment, but has an album scheduled for promotion in two ITV regions from September 5.

"We're finding we're going to have to pay top rate even in off-peak time with no discount," he added. "But we will only spend our allocated budget."

There's no alternative to TV in terms of reach and impact." Arcade Records has no campaigns on the stocks at present, and neither has Multiple Sound.

● AT THE time of going to press there was the distinct possibility of commercial radio unions following the example of their TV counterparts and putting stations off the air. Last week the three unions involved — ABS, ACTT and NUJ — rejected an offer from AIRC representing all Independent Local Radio stations which included an increase of scale rates by 15 per cent.

An AIRC spokesman said: "There are at this time no plans for further meetings." And John Whitney, chairman elect of the organisation, reiterated on Monday that there would be no improved offer from the companies.

The unions gave seven days notice of industrial action which runs out today (Wednesday) and have been holding meetings this week to determine what form their action should take.

Cheaper imports

DIRECT-CUT records imported to the UK from the California-based Crystal Clear label by Metrosound Audio Products are to benefit from price cuts up to 25 per cent as a result of the strengthening pound.

"With most releases now costing only about 50 per cent more than standard albums, greater interest and increased sales are anticipated," said a Metrosound spokesman. Prices now range from £7.75 to £9.75.

Wrong number

THE TELEPHONE numbers for the *Magnus Jazz Festival at Wembley* were incorrect in last week's *Music Week Talent* page. The correct numbers are: box office — 902 1234; DVC Ltd — 240 2430.

Industry mourns Beatt

THE MUSIC industry has been saddened by the recent death of Desmond Beatt, founder and managing director of Beatt International, the international recording and publishing company (not the magazine).

Beatt, born and educated in Glasgow, joined Redtune in 1955 as sales promoter. He subsequently held the posts of operations manager and music and export manager before transferring to Rediffusion International Music in 1968 as general marketing manager. Beatt left the following year to start his own company.

WEA meeting eases imports deadlock

THE DEADLOCK between manufacturers and wholesalers and dealers who trade in imports has been eased following a meeting between the Record Wholesalers Association and WEA.

A statement is to be issued later this week which will give full details of a deal between RWA and WEA.

So far, WEA is the only major record company to take the olive branch offered by the Record Wholesalers Association and discuss peace proposals.

After the meeting, Paul Feldman, the Association's spokesman, told *Music Week*: "We were very pleased with the outcome of the meeting

strength of the company's catalogue, both in terms of established artists and fresh talent, gives confidence for the future."

By contrast, ACC's music publishing company, ATV Music, has upped its profit from £2,033,000 in 1978 to £2,314,000, a record for the company.

with John Fruin and WEA. A lot of credit must be given to WEA who have been willing to talk on a most amicable and understanding basis. They have been very reasonable about the whole thing.

"If the same progress is made with other record companies, peace will come." Feldman added that the association was hopeful of hearing from the other majors with a view to discussions.

Enchanted — FROM PAGE ONE

World Health Organisation for medical research, education and the arts, and administered by a consortium of leading Swiss lawyers, economists, financiers and medical specialists.

Fantasia's first specific brief is to organise The Enchanted Orchestra which will be shot in the UK beginning next summer and will involve live action, optical and special effects and full animation sequences incorporating a new process known as optical synchronisation.

Stop doom talks — FROM PAGE ONE

Davis asks. The industry's reaction to the huge selling LPs practically ensured a worrying looking slump a little later, he says. Huge numbers of formula "sure-fire" sellers were shipped, only to be returned in embarrassingly large quantities.

"Companies inflated their payrolls to prepare for the next explosion. Guarantees with giant royalties were offered to major artists to switch labels at Pyrrhic victory profit margins, trade and tip-sheet advertising was conducted

The Enchanted Orchestra will also feature classical themes by Beethoven, Wagner, Tchaikovsky, Mozart, Verdi, Handel, Puccini and other famous composers in a story, written by Malden managing director Barry O'Keef, about the orchestral instruments coming to life. Much of the footage will be shot in the Royal Albert Hall, and a world-famous conductor and piano soloist will be featured. The main theme and incidental music has been written by 20-year-old Max Early, whose work is published by Malden

Music.

An album of the original story upon which the film is to be based is due for release at the end of next month narrated by David Niven on the Maiden label, complete with a 16-page book of the text illustrated in colour. It will be released in Holland through Theo de Vos's Ring Workshop, which will also be handling all world sales and the merchandising aspects of the film. A double album of the film soundtrack will be issued to coincide with the movie's release.

in lumps of ads to the same audience repeatedly. We all were, and would be, affected by the manic, grab bag approach to operations."

But, he insists, "the public's interest in our music is still there. It's just that the business leaders went astray. The layoffs that are taking place were inevitable. The fact that some companies' sales are way down or non-existent was also inevitable. How can anyone absorb three million returns of a 15.98 dollar album and not be affected?"

"This is, and will always be, a

business that reflects artistic acumen. You've got to get the artist on his or her way up, not down. We are involved in a business of supply and demand. There is no guaranteed longevity to any artist or guaranteed number of sales of any particular album."

In his opinion rock is not dying any more now than it was in 1972. The current industry shake-up was needed and will force a more sensible attitude to making and selling records and dealing with artists.

MANFRED MANN'S 20 GREAT HITS OF THE SIXTIES

FOR SALE

MANFRED MANN

SEMI-DETACHED SUBURBAN

DETAILS AVAILABLE ON REQUEST



The record is EMTV19, Manfred Mann's 20 great hits of the sixties. A compilation of some of the most memorable R&B/Pop sounds that became musical landmarks of that great era. Ten of the tracks charted in the top five with three of them at Number One.

And £300,000 is the cost of the massive advertising support with a National TV. campaign that breaks on August 27th.

The campaign is completed by Radio and TV. promotion, outstanding POS and window display material and a special souvenir inner bag for the album.

The R.R.P. of £5.29 and the Dealer Price of £3.45 (ex Vat) is the same across discs, cassettes and cartridges and there's delayed invoicing, with initial orders received in August not being invoiced until September.

Side 1.

1. Do Wah Diddy Diddy.
2. 54321.
3. Sha La La.
4. Hubble Bubble (Toil and Trouble).
5. Hi Lili Hi Lo.
6. The One In The Middle.
7. Got My Mojo Working.
8. With God On Our Side.
9. Come Tomorrow.
10. If You Gotta Go, Go Now.

Side 2.

1. Pretty Flamingo.
2. Semi-Detached Suburban Mr. James.
3. There's No Living Without Your Loving.
4. Just Like A Woman.
5. Oh No Not My Baby.
6. Ha Ha Said The Clown.
7. My Name Is Jack.
8. Fox On The Run.
9. Ragamuffin Man.
10. Mighty Quinn.



Available on disc and tape from:

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

Telephone:

01-561 4646 area A. (North & Scotland), 01-848 9811 area B. (Wales & N. Midlands),
01-573 3891 area C. (E. Midlands), 01-561 4422 area D. (South West),
01-561 2888 area E. (South East).

TIP SHEET

Coconut Airways want commercial pop talent

GERAINT HUGHES and Jeff Calvert have just signed a three year production/publishing deal between their company, Coconut Airways, and RAK Records. Within both aspects they are looking for talent.

Says Hughes: "On the co-publishing side, all our songs will be jointly published by RAK Songs and Coconut Airways. We are looking to sign writers whose speciality is good, snappy, instantly commercial pop

songs suitable for new young bands to record for singles. If we had to describe the material we are after by comparing it to other songs, then I'd say we want a song like My Sharona (The Knack) or product put out by such bands as Elvis Costello, Dave

Edited by
SUE FRANCIS
Tel: 439 9756

Edmunds, Nick Lowe, The Cars, Joe Jackson, etc."

The production company will be producing acts provided by RAK and will also bring in artists to produce, subject to RAK's approval.

Commented Calvert: "The type of bands we are looking for are commercial bands with music as mentioned in the publishing side. However, it must be stressed that we are after bands with long term as well as strong instant appeal. Perhaps there is some modern day Sweet or even a new Marc Bolan! What we don't want are one-off's in any form. There must be scope to develop the band over a long period. We are currently going out almost every night to see bands and so far we haven't had any luck, but we refuse to get disheartened as we know that there are some good bands out there."

The Hughes/Calvert latest success, over Christmas, was I Lost My Heart To A Starship Trooper, which they wrote. It was produced by Steve Rowland for Hansa. In the not too distant past they had a No 1 for Gull Records with their Typically Tropical.

Coconut Airways would like to receive demo tapes from young bands and songwriters who "fit into this category".

Contact: Coconut Airways Prods., c/o RAK Records, 42/48 Charlbert Street, London NW8. (01)586 2012.



Bob's Angels

THESE LEGGY lovelies are The Angels who made their debut two weeks ago on British television in Seaside Special. Says manager Bob Holmes: "This harmony act are in the Hot Gossip mould. They have done extensive work on television on the continent and I feel sure would be a good proposition to a record company." Contact Holmes at Forrester-George, Suite 34, 140 Park Lane, London W1. (01) 499 9915/8.

Infinity signs deal with Plateau

NEW YORK: Infinity Records has signed a long term production/label deal with Eddie O'Loughlin's New York based Plateau Records and O'Loughlin will be in London to acquire talent in early October.

Plateau will produce contemporary music acts and this is the time for enterprising UK companies to contact O'Loughlin with tapes and information on British acts.

"We are looking for melodic new wave, rock and roll artists", he advises.

Eddie O'Loughlin most recently served as executive vice-president of Midsong International Records. Lou De Blase will be in charge of Plateau's administration and business affairs. First product from Plateau is expected this autumn.

Contact: Plateau Records, 200 West 57 Street, New York 10019, USA (212)541 7640.

Fancy a Fixation?

THROUGH THE summer there has been an abundance of mod bands touring the South Coast towns. One band that have decided to concentrate on the London scene are the Fixations. This young band, which writes its own material, has been appearing at all the local venues, and manager Simon Guest feels it will be only a short time before a recording and publishing company picks up on them.

"Their music has the mod elements but it is also concerned with mainstream rock. Their lyrics pick up on everyday life, personal relationships, etc."

Unlike many bands who recently drifted into mod from punk, this band has been writing for some time, has built up a good catalogue of songs and a sizeable following.

"They are very much into melody, The Who of the 70's", describes Simon. "Their equipment is good, so all we really need is a back-up situation that an interested record company would provide."

The writers in this four-piece band, with an average age of 19, are Paul Cattini and Paul Cathcart who also share lead vocals. Ken Gamby and Richard Sharp complete the line-up. The Fixations have been support for such heavy metal bands as Sports and Here and Now.

Simon, or The Prof to friends, passes along another tip to the uninitiated. "Quite often the skin-heads are on hand at our gigs. They're okay as long as they have their braces up but if you ever see them down, you'd better cross the street. It means they're looking for a rumble." Contact Simon Guest for The Fixation dates at (01) 741 0011.

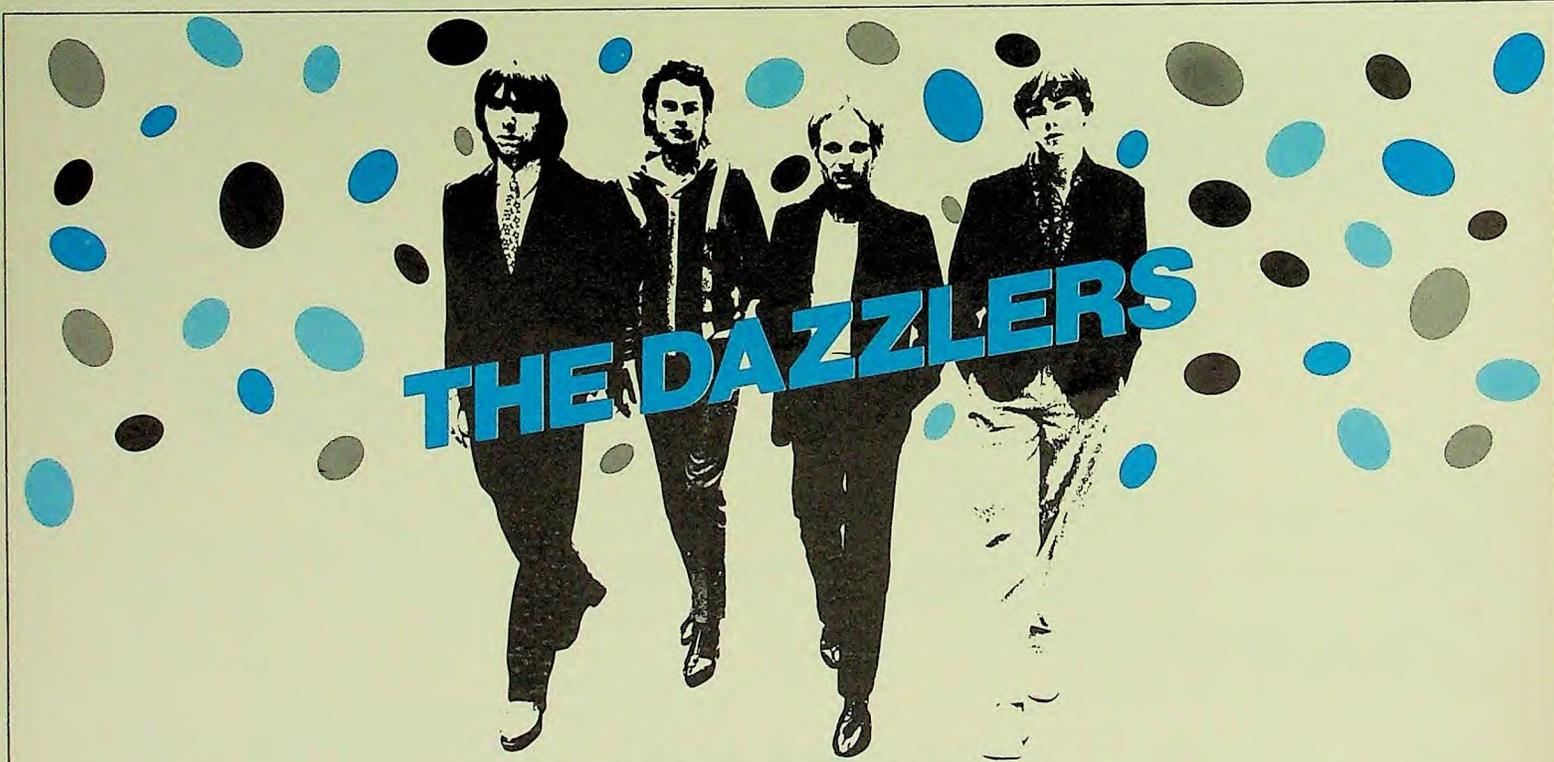
Opening in Switzerland

BB RECORDS AG, a young but experienced distributor of records (both LP and single) in Switzerland, is looking for companies which want labels distributed in this territory.

"Our company delivers to most Swiss record shops including all big record shop chains, warehouses and supermarkets. BB Records AG already represents one of Germany's and France's largest rock labels, our own BB Records label and a big manufacturer of blank cassettes. Our service includes sales representatives, telephone sales staff and computerised storage which guarantees fast delivery to the customers.

"We are mainly interested in rock and pop product but jazz and MOR could be interesting as well."

Contact Hanns Hanneken, BB Records AG, Tribtschenstr. 11, CH-6005 Luzern, Switzerland. Tel. 041/44 44 50 or Telex 65209.



NEW SINGLE: 'FEELING FREE' CB 338

ON TOUR

Birmingham Barbarellas	August 18 (With Straight 8/Roy Sundholm)	Manchester Apollo	11 (With XTC/The Yachts)
Scarborough Penthouse	24 "	Sheffield Top Rank	12 "
Manchester The Factory	25 "	Wolverhampton Civic	13 "
West Runton Pavilion	27 "	Peterborough Werrina	14 "
London Music Machine	29 "	Guildford Civic	16 "
Dudley JB's	31 "	London Rainbow	17 "
East Retford Porterhouse	Sept. 1 "	Bristol Colston Hall	18 "
Clapham 101 Club	4*	Edinburgh Odeon	20 "
Fulham Golden Lion	5*	Newcastle Mayfair	21 "

*Solo appearances

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Steve Hackett is alive and ticking!

New single.
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b/w two previously
unreleased LIVE tracks
'ACOUSTIC SET'
and 'TIGERMOTH'
CB 341 12

Also available 7" version
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CB 341



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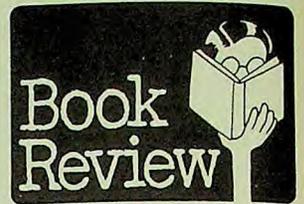
RETAILING



LIVING UP to its chosen namesake of a small, lively monkey, Rhesus Records, the recently-formed Manchester label, is throwing itself enthusiastically into promoting its single by the Donkeys. The release, *What I Want*, is picking up airplay, and a pantomime donkey has already made press well aware of it. Rhesus announces that it is now going into Phase Three of its campaign (while conducting negotiations with big labels which want to license the single) and intends to submit various hapless dealers to a visit from the company's Donkey Merchandisers, who will install "memorable displays". The first store to be victimised was Virgin Records in Manchester, and for helping the Donkey to set up the display, singles counter buyer Tommy Richards and manager Gordon Montgomery won the opportunity to have several hours of live donkey window display. Other available pictures showing reaction of passers-by are a tribute to the calm and aloofness of Manchester citizens, who apparently refused to be moved by the sight of a panto donkey cavorting in a record shop window. But it was a good idea anyway.

Over-appreciative look at Ronstadt

LINDA RONSTADT has yet to achieve the status — and the huge LP sales — in the UK that she has earned over the past few years in America. However, a recently-published biography of the artist, by Connie Berman, deserves some kind of accolade for being one of the most indigestibly written pieces of slavishly enthusiastic prose ever. The tone of the first chapter would probably bring an embarrassed blush to the cheek of the most excitable fanzine writer and the rest of the book — even when dealing with straightforward biographical fact and presumably direct quotes from the singer herself — also tends to gush with the force of Niagara.



This illustrated biography has the virtues of being neatly and sufficiently attractively produced for its potential market, although the price of £3.95 is probably the upper limit of what the casual buyer of softcover books will stand. The good paper and clear typeface makes it pleasant to look at and handle — important with this type of book. The pictures include some nice colour pages, but the b&w shots which make up the majority of those used look as though they all came from maybe two or three photo sessions. Shot after shot of the lady in Cub Scout uniform in front of the microphone give a steadily growing attack of *deja vu*; ditto shots of Ms Ronstadt in white dress with microphone, and Ms Ronstadt on a sofa with Andrew Gold (they are singing...)

Rightly or wrongly the text puts across a picture of a singer whose talent deserves to be appreciated (even if not in such huge lumps of fulsome prose) but who has not really led that eventful a life. Her personality appears to be at the likeable end of sexy brat and she certainly has every right to show her beautiful legs off in shorts at every opportunity.

While demand for a Linda Ronstadt book is unlikely to be very great here at the moment, the book is a reasonable prospect for a regular stockist of recording artist blogs.

Linda Ronstadt by Connie Berman, Proteus (Publishing) Ltd Bremlar House, Sale Place, London W2 Price: £3.95.

Mind Your Own Business . . . or how to survive the lean times

INDEPENDENT RETAILERS are having a hard time at present. In the face of heavy competition from multiple chains, inflation, and the public having less money in their pockets while still looking for the besy buy, it is not surprising that the small shop owners are hit the hardest.

A recently re-published book, *Mind Your Own Business*, might help the man and his shop. Although it doesn't claim to give them, solutions are what are offered — all too rare in so many publications.

It is published by the Distributive Industry Training Board and "endeavours to show how the intelligent shopkeeper, by making best use of his local knowledge and employing a few simple techniques, can considerably add to the efficiency and profitability of his shop." And the introduction goes on, "Management by the seat of one's pants is not the answer."

At times, the book reads a little like a fourth form introduction to business studies, but the information is sound and although relatively simple it might well have eluded the less-successful shopkeeper until now. By the same token, not all of the book applies to the record dealer

— there is very little brand variety or product variety in his shop. Where the brands differ, so do the acts, generally speaking.

It is split into three basic sections: Know The Market; Providing The Goods; and Watch Those Costs. The first section provides diverse means of finding out just how big your catchment area is, what your potential market is and how much your competitors have. It all comes down to relativity — if one shop, for example offers cut-price Top Twenty albums, maybe you have to look for alternative means to compete — perhaps by giving special offers, lower price singles and so on.

Edited by
TERRI ANDERSON

As the book says in its Assessing The Market section: "Retailing is concerned with satisfying the needs of the consumers (the market) and the retailer who knows the market best is much more likely to be successful. Until quite recently manufacturers made goods which retailers stocked in the hope that consumers would buy. "Today the most successful retailers are those who study the market and set out to cater for its known, specific demands."

The point isn't as obvious as it first appears. Do you know what proportion your takings make up of the total available market? And do you know what proportion your competitors are taking? By using Government figures, it's possible to find out exactly what the spending power of families in various income groups is. And the book gives advice on how the retailer can go about looking at his own environment. How many council homes are there? How many young people are there? What the main industries and what sort of incomes do people have? Are there a large number of teenagers in the area? All these are crucial in good small business management.

Having assessed the market stock assortment is the most important consideration. "The larger the stock assortment, the more stock you have to carry; the slower the stock will be turned over; the higher your capital investment in stock; the greater your stock wastage; the higher your insurance premiums; the higher your handling and clerical charges; the more cluttered and untidy your shop; the higher your prices will have to be to make sufficient profit to cover these stock."

Again, obvious. But a large assortment of goods in theory attracts more customers. And the book sets out to give a few guidelines as to where large stock might become unprofitable — a graph shows that whereas profits rise steeply and level off, costs start shallow and rise steeply — the knack is finding the balance.

Finally it looks at space allocation and basic business ratios: return on capital employed, liquid ratio, rate of stock turnover, gross profit margin, net profit margin and expense ratios. Perhaps this is of less interest to most dealers, who probably have worked out their break-even points and profit margin for themselves. These chapters are basically a "how to do it" section, of more use to the new business man.

But the earlier chapters do give an insight into how the small business might be able to compete against the big guns. And at £1.50 the book could be of great investment for a simple idea that could save you, or make you, pounds.

Mind Your Own Business Distributive Industry Training Board £1.50 available from: DITB Head Office, MacLaren House, Talbot Road, Stretford, Manchester M32 0FP. Tel: 061 872 2494.

Retailing supplement next week

magnus RECORDS

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Britain's Premier Indoor Jazz Festival
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THE NATIONAL YOUTH JAZZ ORCHESTRA
RONNIE SCOTT

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Three Great Acts Every Concert
Luxury Seating
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Seats: £3 to £8
Programme Information: Magnus Records (0487-831451) DVC Ltd (01-240-2430)
BOX OFFICE NOW OPEN Booking information from Wembley Conference Centre, Wembley HA9 0DW (01-902-1234) and Agencies.



SOME PUZZLEMENT greeted the announcement from the Liverpool based family music retail business Rushworths Music House that another son had joined the board. Those outside the company were worried that David Rushworth, known to many as secretary of the Merseyside dealers committee and a GRRC committee member, had somehow been expelled from the family fold, as he was not mentioned among the existing directors. Tactful enquiries revealed that family harmony is intact — within the company William David Rushworth is known by his first name only. The latest addition to the board is Richard Rushworth, who becomes finance director and secretary of the group of companies. Family members pictured in the boardroom are (left to right) chairman; David, MD of the Music Houses; Richard and his father, James, group of the Music Houses; and Andrew, general manager of the Music Houses.

Don't look blank

when they ask for the bag that plays!

**John Townley's
debut single
Shine On**

EMI 2958

from the album 'TOWNLEY' EMC 3298

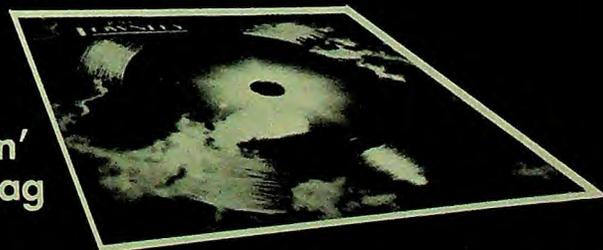
EMI'S first single to come in a colour Picture Playing Bag

Shine On

c/w

Evil Angel

Bonus track 'You've Let Me Down'
pressed on outside of full colour bag



Consumer press advertising commences August 31st

Marketed by EMI Records (UK), 20 Manchester Square, London W1A 1ES. Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.



INTERNATIONAL

A rock 'n' roll analysis

From IRA MAYER in New York
TRENCH SEEKERS should note a series of developments that point towards record industry expansion in new areas even as general revenues and profits decline.

A recent analysis of *Billboard's* top 25 LPs disclosed that 19 were rock 'n' roll, with a clear emphasis on heavy metal and the generally hard rock sounds of the Knack, Supertramp, Cheap Trick, Kiss, the Who, Bad Company, Queen and the like. Only three were disco albums (Donna Summer, Anita Ward and McFadden & Whitehead).

This contrasted with the top 25 singles, where there were 16 disco songs and 13 rock tracks the top 10 was evenly divided between disco and rock. Clearly disco sales are concentrated at the singles level, despite efforts at increasing live exposure of disco acts. The latter is a perilous venture anyway since in many cases there are no "groups" because many of those who do tour just lip-synch to the recorded tracks and also because business at the traditional venues — where new acts once started, is slow.

Here in New York there are currently at least six major rock discos — large, loft-like spaces

accommodating from 200 to 1,500 people. They feature a combination of live and recorded music and while the bulk of industry people have yet to feel comfortable in the relatively loosely structured environments, adventurous labels such as A&M and Warner Bros. are channelling appropriate acts into Hurrah's, the Mudd Club, Club 57, and — newest and most ambitious among these spaces — Heat.

The historic need for escapist entertainment in times of recession is boosting film industry receipts and fuelling the rock discos. Dance music (not necessarily disco) is back and dance palaces using the technical facilities that discos have developed, appear to be on the rise and ready to spread. Most major cities already have at least one rock disco, whether equipped for live performances or not.

ELEKTRA/ASYLUM has been going to great lengths to squelch rumours that the three-years-incoming Eagles album, now promised for September, would

bear a \$9.98 (approximately £4.99) list price, a notion that frightened retailers hoping the record would create store traffic.

But Fleetwood Mac's digitally mixed double LP will ring in at a hefty \$15.98 (£7.99), and — as one industry person put it — "that's

benefit concerts (\$18.50 top) aren't selling well, either.

A projected seven-week Broadway Opry country music concert series died on the Great White Way after four poorly attended Tanya Tucker shows and two SRO Waylon Jennings concerts. Even after lowering the tickets from a \$19 (£9.50) top to \$12 (£6), there was no public response. The promoters begged out with a loss "in excess of \$300,000 (£150,000)" though insiders suggest \$500,000 (£250,000) is closer to the mark.

Around the country those acts that announced their tours in spring and early summer — Yes and Van Halen, for example — had little trouble on the road. Those starting out now, especially those with \$12 (£6) ticket prices, are increasingly facing empty houses.

Record company support is being offered more selectively than ever before — an aspect of the situation applauded by everyone except those managers and artists most directly affected — with product tie-ins now an absolute necessity and with most companies testing the waters for a few weeks with a given act and pulling them in if the response isn't good enough.

Business is booming, however, for promoter Ron Delsener's Dr. Pepper Festival in Central Park here, the outdoor series that carries a \$4.50 (£2.25) general admission

ticket, and where Blondie, the Ramones, Talking Heads, Southside Johnny and the Asbury Jukes (for two nights) and Joan Baez have been among the regular sell-outs. And, surpassing anybody's expectations, James Taylor drew 250,000 people for a free concert in Central Park, a peaceful, twilight event.

THE RECORDING Industry Association of America (RIAA) estimates that 3,100 singles (including 160 12-inchers) and 4,200 albums were released in 1978. The new pre-recorded cassette total was 3,000, and there were 2,500 cartridges.

Based on list price, dollar volume increased 18 per cent over 1977, while unit volume rose four per cent. Most significant was the growth of cassettes, where dollar volume increased by 80 per cent to \$449.8 million (approximately £224.9 million) and unit sales rose six per cent to 61.3 million. Unit sales of albums dropped one per cent, singles remained steady, and cartridges rose by 4.9 per cent.

THE RECORD division of MCA Inc. made a loss during the first half of 1979 of \$1,759,000 (approximately £879,500) compared with a profit of \$5,517,000 (£2,758,500) for the same period in 1978. This is despite an increase in sales of 36 per cent from \$51,693,000 (£25,846,500) in 1978 to \$70,880,000 (£35,440,000).

The loss was attributed to "increased costs to enhance the MCA position in the record industry and higher overall operating costs which have been adversely affecting record company profitability."



three other albums that aren't going to be sold". There is evidently no truth in the rumour that Led Zeppelin's end-of-August disc will go for \$19 (£19.50), though an as yet unconfirmed tour may try to carry a Broadway-type \$17.50 (£8.75) top ticket.

Concert tickets aren't doing any better than album sales. In recent weeks at Madison Square Garden Kiss failed to sell out two shows (and had a hold on the arena for an additional three nights) and Peter Frampton and Ted Nugent found themselves with seats to spare.

You can get all the Bee Gees tickets you want at the Garden box office for that group's five-night stand in September (\$15 top), and except for the one show featuring Bruce Springsteen and the E Street Band, the anti-nuclear power plant

Electrola takes honours

From MICHAEL HENKELS

HAMBURG: EMI Electrola takes top honours for the first six months of this year in terms of best LP and music cassette sales, according to statistics published by the trade magazine *Musikmarkt*. These statistics are compiled with the co-operation of the German Phonographic Association and Media Control.

Although the percentage share of EMI Electrola dropped to 16.99 in the first half of 1979 compared with 20.31 per cent for the same period in 1978, it still retains the No. 1 LP/cassette position, followed by Deutsche Grammophon with 13.93 per cent. The survey points out that this year 15 companies are competing for "a piece of the cake" as opposed to 11 in 1978.

Playing a major role in EMI Electrola's success were Pink Floyd, whose *Wish You Were Here* album sold over one million units; Alan

Dateline: Hamburg

Parsons with nearly 500,000 units sold on *Pyramid* and over 400,000 on *I Robot*; Smokie with over 450,000 units sold on *The Montreux Album*; and Queen's *Jazz* with over 330,000 sales.

The survey also revealed again that international repertoire is outstripping German national product in the local marketplace.

MINGUS DYNASTY, recently signed by Atlantic's Nesuhi Ertegun and premiered at the Montreux Jazz Festival, will take part in the Berlin Jazztage in November.

The band comprises former Charlie Mingus sidemen Don

Pullen, Jimmy Owens, Jimmy Knepper, Danny Richmond, Joe Farrell and John Handy with Charlie Haden playing bass.

Atlantic is to distribute worldwide Emerald City Records owned by Charles Green and Brian Stone, who brought Buffalo Springfield, Sonny and Cher and Iron Butterfly to the Atlantic stable.

LEADING ELECTRONIC musician Klaus Schulze, recently signed by Metronome Records, will tour Germany during the month of October, followed by three weeks of appearances in France, where he first came to prominence years ago.

TELDEC MAY double its German sales for the first half of this year compared with 1978, thanks to songwriter Peter Maffay, pianist Clayderman and most of all to Patrick Hernandez, who has scored 750,000 sales of *Born To Be Alive*.

Muscle Shoals celebration

From MIKE REYNOLDS

LOS ANGELES: Muscle Shoals Sound, celebrating its 10th anniversary this year, has agreed terms of a production deal with Capitol Records, whereby Capitol will own, manufacture and distribute MSS Records, a series which will bear a combined Capitol/MSS logo on its labels.

The famous Muscle Shoals rhythm section of Barry Beckett, Jimmy Johnson, David Hood and Roger Hawkins, who also run Muscle Shoals Sound's 31,000 square foot studio complex, are heading the new MSS production operation which will be administered by Michael Barnett.

Beckett recently co-produced Dire Straits' *Communicate* and Bob Dylan's *Slow Train Comin'* albums as well as producing Joan Baez's *Honest Lullaby* LP by himself and Johnson has been producing the

Dateline: Buenos Aires

Amazing Rhythm Aces.

First product from the new joint venture with Capitol is expected to be released in February next year.

THE CONTROVERSY over the Burbank city council's decision to ban most of a proposed series of concerts at the Burbank Starlight Amphitheatre (*Music Week* August 4) on the grounds that the artists concerned would attract undesirable elements in their audiences seems to be heading for the courts.

The promoters, Wolf & Rissmiller, the Amphitheatre owners Cine Vision and possibly some of the artists affected including Patti Smith

are taking out a lawsuit against the City of Burbank and councilman Jim Richman, alleging that they have been deprived of their constitutional rights, freedom of speech, association and protection by the ban on seven of the nine projected rock concerts, and claiming \$19 million damages (approximately £9,500,000).

MARC SIMON, former vice-president for special projects at Casablanca, has formed his own company to be called Ear Marc.

It will concentrate on dance music product, and its repertoire will be distributed by Casablanca. Brenda Tharp has been named administrative assistant and Kevin Burke, based in New York, is national promotion director.

The first releases from Ear Marc will feature the Duncan Sisters, a Memphis duo, and Carol Lloyd.



LOS ANGELES: CBS International president Dick Asher (right) was here recently to present Earth Wind & Fire with CRI's platinum passport signifying outstanding achievement in terms of touring, promotion and sales in the world marketplace. Holding the passport is Maurice White, producer and leader of EW&F.

Your chance to prove you've got muscles!

Chappell Music, the 1978 Champions challenge all-comers in

THE 4th ANNUAL MUSIC INDUSTRY

TUG-OF-WAR

COMPETITION

(in aid of Music Therapy Charity Ltd)

HYDE PARK

13th September at 6.30pm

(opposite the Barracks)

- * Handsome Bill Felly Cup to be won * Under Tug-of-War Assn. Rules
- * Teams of 8 - house teams only - no ringers * Ladies teams of 6
- * Entry Fee £10 per team. £7.50 ladies teams
- * Cheques payable to: 'Music Therapy Charity Ltd.'
- * More details: Kim Magnus 629 7600 Ext. 314

Complete this form and send to: Kim Magnus, Chappell Music Ltd., 5D New Bond St, London W1A 2BR

Name _____ Company _____

Address _____ Phone No _____

I am entering a Men's Team/Ladies Team (delete as applicable) I attach my cheque for £ _____

THIS SPACE KINDLY DONATED BY MUSIC WEEK



MICHAEL JACKSON

NEW SOLO ALBUM & CASSETTE

Hot on the heels of the Jacksons' recent successes. Michael's new solo album is crammed with great songs, including tracks written by Paul McCartney and Stevie Wonder and the current single written by Michael himself 'Don't Stop 'Till You Get Enough.'

OFF THE WALL

... and ready to move. 83468



FREE PICTURE SINGLE! Gain sales with 'You Can't Win', one of Michael's songs from the film 'The Wiz.' It's on a **FREE PICTURE DISC** available exclusively with the first 20,000 albums.

PUBLISHING

Recognising RAK

ANOTHER PUBLISHING enterprise anxious to make it quite clear that it is an active publishing operation and not just a safe deposit point for royalties is Rak Publishing.

This twin of Rak Records is run by Dave Most, with Jon Crawley as professional manager and Brenda Brooker in charge of contracts. It's a small, tight operation with a prime asset in Most, who brings the same magic alchemy to the task of promotion as his brother Mickie does to producing hit records.

"We're not a collection agency for Rak Records," Jon Crawley pointed out. "Obviously we're tied up with the record side, but we're looking for versatile new writers and artists to work on generally."

Crawley has been with Rak Publishing for two years, and previously worked at Carlin Music and Lorna Music. He has a wide brief in his talent seeking, with Mickie Most obviously interested in whoever he finds on a first option basis.

"We've signed Geoffrey Calvert, formerly connected with Starship Trooper and Barbados, and Geraint Hughes as an in-house writing and producing team," Crawley disclosed. "They'll also be involved in finding new artists and writers."

Rak Publishing shares the same premises as Rak Records in London's St. John's Wood district. There are two highly regarded studios in the building already to which it has access for demos, and another demo studio is being prepared.

Others on Rak's writing roster include Ronnie Scott and Steve Wolfe, who compose exclusively for RCA star Bonnie Tyler, John Miles for certain territories, and arranger-composer John Cameron. Rak Publishing also administers the Chinnichap catalogue belonging to the hit writing and producing team of Nicky Chinn and Mike Chapman.

"The bulk of our catalogue is commercial popular songs," explained Crawley, "but we are interested in diversifying right across the board. We recently signed two acts, Tennis Shoes and Amilcar Amaral, and also three American boys, Jimi Gray, Jerome Everette and James Farr. They are in the Gamble & Huff mould, and we've done some demos with them already."

"We're a small set-up run on an efficient basis, and we're actively involved in getting covers on all our writers' material."

Edited by
NIGEL HUNTER

AC/DC rights for Zomba

ZOMBA PUBLISHING has acquired the UK publishing rights to material written by AC/DC and new American band Tycoon. The agreements include AC/DC's new Atlantic album, *Highway To Hell*, which charted this week at No. 8, and Tycoon's Arista single *Such A Woman*.

I Don't Like Mondays by the Boomtown Rats on Ensign is Zomba's third No. 1 single during the last nine months.



INTERWORLD MUSIC president Mike Stewart (right) has signed producer-composer-singer Eugene Record (seated) to a worldwide co-publishing pact through Record's Angelshell Music company. Record has been leader and mastermind behind the Chi-Lites for the past seven years, with hits such as *Have You Seen Her*, *Give More Power To The People*, *Lonely Man* and *Oh Girl*. His songs have also been interpreted by artists such as Leo Sayer, George Benson, Smokey Robinson, Deniece Williams and Peaches & Herb. Record is currently completing his fourth solo album for Warner Bros. The Interworld pact was negotiated by his attorney Steven Machat (second from left) and Interworld director of business affairs Jeff Brabec (left).

RMO representatives

RMO MUSIC, the publishing company recently formed by Ron McCreight, has set representation for its catalogue in most major territories.

Sub-publishing deals concluded are with Bob Reno's Midsong International (USA and Canada); Peter Kirsten's Global Music (Germany, Austria and Switzerland); Pacific Music (Japan); Rondor Music (Australasia); Intersong-Basart (Benelux countries); Clive Calder's Musicpiece (South Africa), and Frost Music (Scandinavian countries). All the pacts cover both RMO and associated catalogues for a maximum period of three years.

RMO, which also has a management function, was launched

by McCreight last January, and publishes copyrights by Gary Benson, Charlie Whitney, Patsy Gallant, Dwayne Ford, Charlie McCracken, Bunk Dogger, Hratch and Steve Dryer, and also administers Dave Williams' Jigsaw Music and Aaron Sixx's Aura Music.

The management division represents Eddie Hardin, Charlie Whitney, Charlie McCracken and Rob Townsend who are now recording for RCA under the name of Axis Point, and Tony Cox's Golant Records.

Catalogue chaos

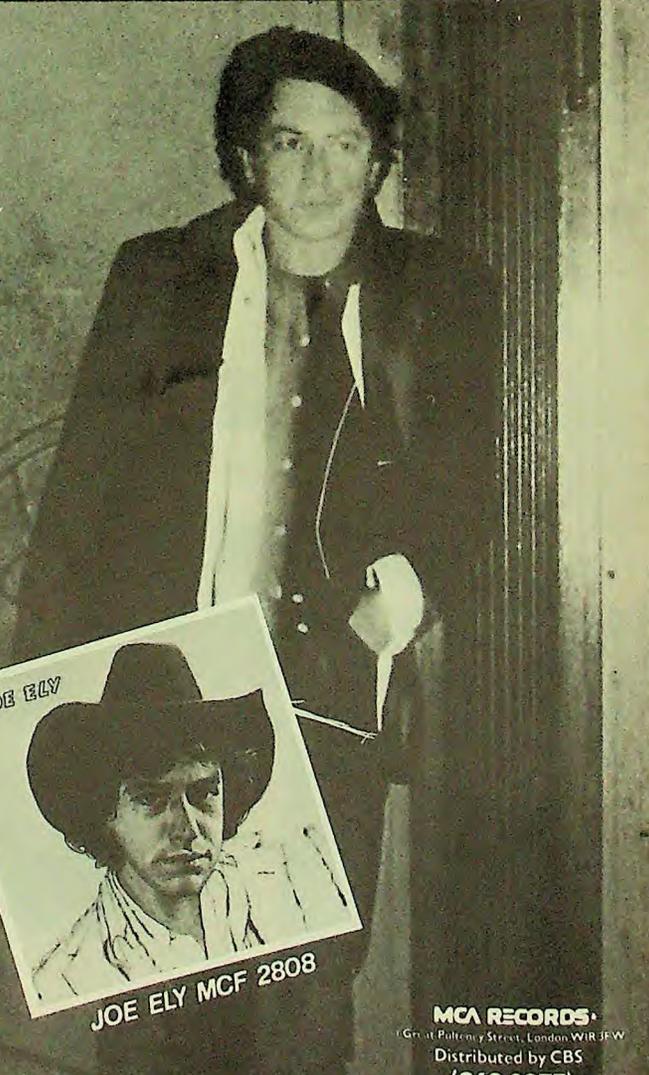
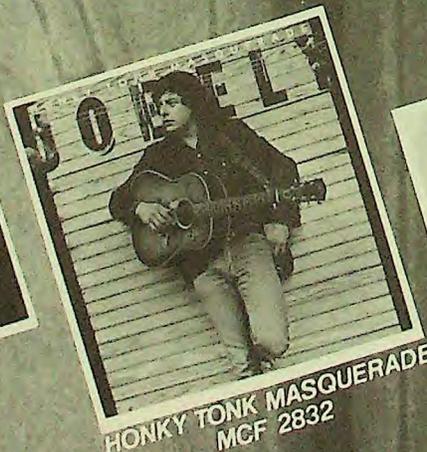
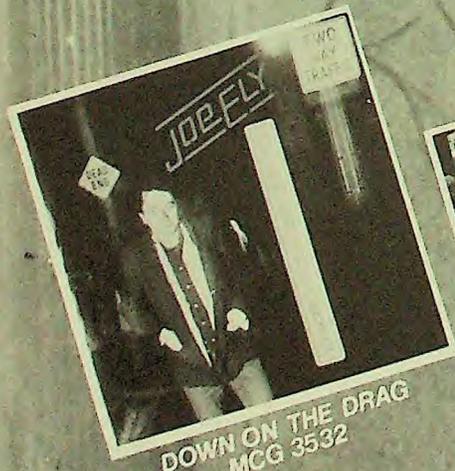
MUSIC PUBLISHERS are strangely reluctant to circulate their catalogues, according to the music librarian of the British Library Lending Division.

The BLLD buys a considerable amount of music each year — the figure for 1978 was £19,500 — but still finds difficulty in obtaining up-to-date information about what music is in print and available, and has to rely mainly on its suppliers for catalogues.

Publishers who do supply their catalogues can find it worth their while, as one discovered recently when he received a £600 order. Those who don't bother are obviously much less likely to receive any orders. The address is Music Library, British Library Lending Division, Boston Spa, Wetherby, West Yorks LS23 7BQ.

JOE ELY

DON'T MISS THE JOE ELY SPECIAL ON BBC2 AT 9.00pm ON AUGUST 27th



MCA RECORDS
Great Pultney Street, London W1R 9JW
Distributed by CBS
(969 3277)



SINGLES WITH DRIVE

AVERAGE WHITE BAND
 WHEN WILL YOU BE MINE
 7" XB 1096 12" XC 1096
RCA PICTURE BAG AND SLEEVE

TRIUMPH
 HOLD ON
RCA PB 1569
 PICTURE BAG

HARRY NILSSON
 WITHOUT YOU
RCA PB 9348
 AS FEATURED IN THE HIT MOVIE 'PORRIDGE'

STEPHANIE MILLS
 PUT YOUR BODY IN IT
 C/W WHAT CHA GONNA DO WITH MY LOVIN'
 12" TCD 2415 COLOURED SLEEVE
 7" TC 2415

GENE CHANDLER
 WHEN YOU'RE NO. 1
 7" TC 2411 12" TCD 2411
 LIMITED EDITION YELLOW VINYL



TELEPHONE ORDERS: 021-525 3000

RCA

BROADCASTING

News in brief...

JON ROSEMAN production company is still looking for material for its Juke Box series for US television. The production is being handled in London by Lexi Godfrey who should be contacted by managers interested in putting forward their artists.

ARTISTS LINED up for the Radio One Star Special slot for the coming Sundays are Harry Chapin (August 26), Edwin Starr (September 2), Johnny Nash (September 9), Elvis Costello (September 16), John Miles (September 23), Michael Palin (September 30), Tim Curry (October 7), Britt Ekland (October 14), Russel Mael (October 21) and Amil Stewart (October 28).

IN PRESENTING a cheque for £2,500 to music student Janis Kelly — chosen to receive the Anna Instone Memorial Grant — Capital Radio's chairman, Sir Richard Attenborough, said: "This demonstrates the interest and the width of interest Capital takes in all sorts of music. We are sometimes thought to be purely a pop station — I don't mean to be derogatory about pop — but we really are very much more than that."

The award is made to enable post graduate music students to continue their studies.

BEACON RADIO has re-vamped its Saturday afternoon sports programme, and the accent is now more on sport than music. Mike Stewart, head of news, explains: "We are no longer using a disc

Tower sets its sights on Preston/Blackpool

ONE FRANCHISE group, Tower Radio, has already declared itself as a strong contender for the Preston/Blackpool ILR contract.

The group committee, chaired by Chris Hope, supply manager at the Howe Group of Companies, was formed in 1976 and has already held public meetings, canvassed local MPs and businessmen, and conducted a survey of 1,000 in the area.

Setting out its aims, Tower Radio states that it would prefer the station to be based in Blackpool, backed by

medium or small investors to avoid domination by large companies or a small clique.

The group prefers not to name several potential investors and a prospective station manager is currently in an executive position with an existing ILR station. Tower is against any idea of linking Preston/Blackpool with either Manchester or Liverpool, but points out that when a station is appointed for the area, it will then be possible for regional advertisements to cover almost all the Granada TV area with the three North West stations.

Steel Pulse head BRMB show

MIDLANDS BASED bands Steel Pulse and Specials top the bill at the third annual charity rock show — Lark In The Park '79 — organised by BRMB.

Set for Saturday, August 25, at Cannon Hill Arena, Edgbaston, Birmingham, the line up also includes local up-and-coming acts Ricky Cool and the Icebergs and The Denizens.

Comper for the event at the 1,000 capacity open air venue will be BRMB's rock DJ, Robin Valk.

Deputy MD for Capital

CAPITAL RADIO has appointed a deputy managing director from the firm of solicitors which has looked after the company's affairs since its inception. He is 41-year-old Brian Morgan who lists his musical taste as "everything from popular classical music to modern pop."

Manx makes own survey

FOLLOWING THE announcement of audience research results by the BBC and the ILR stations, Manx Radio has come up with a survey of its own, prepared by the Economics and Statistics Department of the Isle of Man Treasury.

Following the same format as used in JICRAR, it indicates a weekly reach of 79 per cent, compared to last year's figure of 82 per cent. Average listening hours for Manx are shown to be 22.6 hours per week.

Local BBC radio roadshow

THE BBC Local Radio network has launched its second roadshow mobile which will exclusively serve stations in the North.

The roadshow — unveiled recently at Radio Manchester by BBC Local Radio's deputy general manager, Peter Redhouse — is a caravan which converts to a studio, theatre and mobile exhibition. It will travel thousands of miles this summer visiting villages, shopping areas, seafont promenades and county showgrounds, where listeners will be invited to meet producers and presenters. Also on hand will be films and displays about local radio activities.

First event for the new mobile this month has been the Oldham Carnival at which Radio Manchester's Peter Sharriff presented a disco.

jockey on the show, just sports editor Pat Foley to link the information, as we feel he is a strong enough personality in his own right."

THE NEW talks studio planned by Capital Radio to cope with the station's widening scope of output will be completed by the end of August. Work has also started on a new record library which will become part of the programme area, with purpose built desks for DJs. Helpline staff will move into their own office, with special desks based on a design used at Scotland Yard.

Lennaine keeps on Truckin'

TERRY LENNAINE — soul and disco DJ with BBC Radio Merseyside — has decided upon the bold plan of distributing free a magazine with which he claims to reach 6,500 listeners/listeners/record buyers/disco goers, most record shops in the North West, more than 200 record companies and promotion persons, plus 200 acts and artistes worldwide.

Titled 'Keep On Truckin' — as is his Monday evening Merseyside show — the magazine is

described by Lennaine as "an informing and entertaining venture".

He adds: "I think you'll admit it's a little ambitious to start a magazine without any experience, but with the help of others it's all come together."

The first 16 page issue includes a feature by Rex Bawden, manager of BBC Radio Merseyside, on the purpose-built station planned for the area at a cost of £1,000,000.

MCA/INFINITY AIRPLAY GUIDE

THE HAPPENING SINGLES



		RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO	HALLAM	FORTH	BEACON	TEES	TRENT	VICTORY	PENNING	SWANSEA	ORWELL	210	PLYMOUTH	DISCO CHART	ALBUM
1	MORNING DANCE SPYRO GYRA	F 40	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	12 16	INFINITY INF 111
2	BETTER NOT LOOK DOWN B. B. KING		•	•	•	•	•		•				•		•	•	•		•				75	MCA 515
3	STREETLIFE CRUSADERS		•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	19 14	MCA/ MCAT 513
4	EVERYBODY NEEDS SOME MUSIC ORLEANS		•	•					•										•					INFINITY INF 114
5	RADIO GIRL JOHN HIATT		•	•						•							•	•		•				MCA 502
6	POCO HEART OF THE NIGHT				•	•				•								•	•					MCA 509
7	YOU CAN DO IT AL HUDSON		•	•															•					ABC/ ABCT 4256

SIMON BATES RECORD OF THE WEEK

MUSIC WEEK

ALBUMS CHART

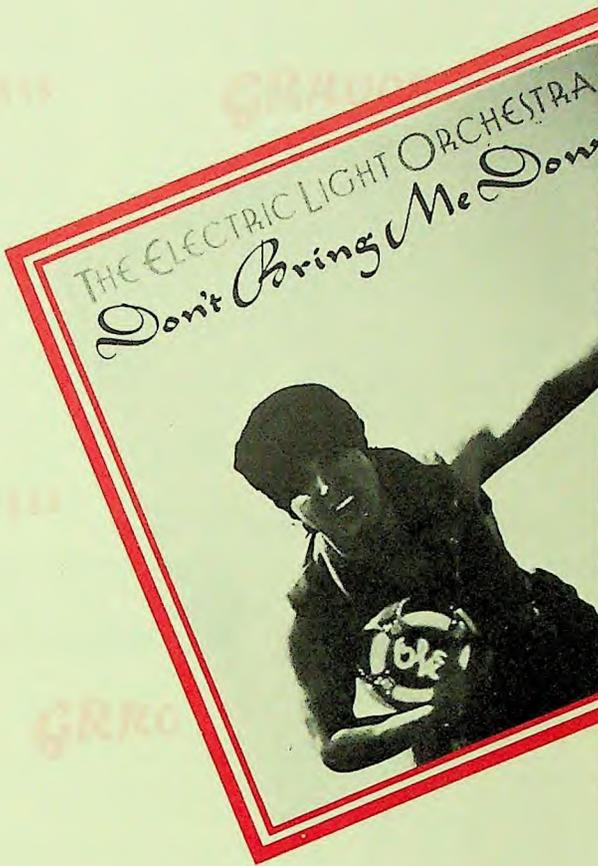
TOP 75

ALBUMS

WEEK ENDING AUGUST 25 1979

35	29	LAST THE WHOLE NIGHT LONG	•	Polydor PTD 001
36	31	DIRE STRAITS	•	Vertigo 9102 021
37	32	OUT OF THE BLUE	•	Jet JETDP 400
38	27	RUST NEVER SLEEPS		Reprise K 54105
39	NEW	TUBEWAY ARMY		Beggars Banquet BEGA 4
40	39	SKY	•	Ariola ARLH 5022
41	55	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086

GRRROO



THE ELECTRIC LIGHT Don't Bring Me Down

Rush released due to overwhelming demand
Available initially as both a 12 inch and 7 inch
full colour picture disc

12" JET 12 153 RRP £1.59

7" JET 153

Order from CBS Order Desk: Tel. 01-960 2155 CBS Distribution



THE POLICE

ALBUM

INCLUDES THE HIT SINGLES
ROXANNE



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Discodeck ditches records and turns to equipment

THE GROWING problems facing record retailers were graphically illustrated this week when one of North London's most well-known disco dealers, Discodeck in Barnet, decided to throw in the towel.

The problems facing the shop's proprietor Philip Yates may be no worse than those of any other retailer, and the inevitable decision could be the one taken by shop owners throughout the country, but Yates has come up with an interesting alternative.

Having developed a predominantly DJ clientele over the past five years, Yates is simply replacing vinyl with hard and software — disco consoles, fuzz lights, speakers, projectors and light boxes. A large clearance sale poster takes up much of his present window display and Yates estimates by the end of October he will have sold off his stock of records.

"I made the final decision about six months ago," he told *Music Week*. "There has been a growing disillusionment and the problem arises not just in retailing and discounting, but with the manufacturers themselves. It now entails a lot of extra work and with the manufacturers cutting their margins it's just not worth it anymore."

"The problems, funnily enough, have nothing to do with the heavy discounting by the chains or the increase in disco output — although albums don't really sell. The fact is that there's a lack of new product — in terms of quality and quantity — to keep up the sales. Middle of the roads sales have dropped right off, and even allowing for the seasonal drop it's bad."

"The retailer can't win," he explains. "The manufacturer puts up his prices, which means that we

have to discount more heavily — and then they cut their discounts. Overheads are climbing all the time and the whole thing is a squeeze on the dealer."

Bad postal deliveries lead to unfulfilled orders and thus, Yates now spends one day a week buying his stock from One Stop. Another reason that he prefers to shop in this way is that when confronted with record company reps his tolerance level drops since he is no longer prepared to "try three or four copies of a record to see how they go, and I hate being pressurised."

He adds ruefully: "Nowadays all the promises of a record receiving back-up promotion generally don't materialise and thus a record I've taken a chance with remains unknown and unsold. At One Stop I could buy exactly what I want — it's a bit of a bind driving into the West End but it's time well spent and when manufacturers' sales offices don't even answer their phones, which has happened to me several times, it's been the only alternative."

But all this is in the past now — despite a healthy sale of 12" disco discs. Even in that area, he says, the chart return shops appear to get preference on the limited editions.

"The only salesmen welcome here now are disco equipment salesmen," he says. "With the impulse record buyer a thing of the past I gave a lot of thought to boosting the equipment side, and once I've learnt a little bit more about equipment retailing, that will be the way I shall go."

And so the only good news is for the record buyer, who has suddenly been drawn back into Discodeck in the hope that he will pick up an album that had previously shot past the £5 barrier — at discount price.

MCA/INFINI

THE HAPPEN

SINGLES

MCA RECORDS

- 1 MORNING DANCE
SPYRO GYRA
 - 2 BETTER NOT LOOK DOWN
B. B. KING
 - 3 STREETLIFE
CRUSADERS
 - 4 EVERYBODY NEEDS SOME M
ORLEANS
 - 5 RADIO GIRL
JOHN HIATT
 - 6 POCO
HEART OF THE NIGHT
 - 7 YOU CAN DO IT
AL HUDSON
- SIMON BATES RECORD OF

Rub shoulders with the stars

LEADING NAMES in the disco field will be in London on September 12 when the trade magazine *Disco International* holds its first Gala Awards Presentation evening.

The venue is the Embassy Club in Old Bond Street and guest of honour will be self-styled Disco Queen Amanda Lear, while other guests will include Spoonch, who will be providing the cabaret, and top American remix engineer John Luongo, who is expected to show off his skills with a demonstration to DJs on mixing techniques. There are still tickets available, and are obtainable at £8.50 each from *Disco International*, 37 Foley Street, London W1P 7LB, to whom cheques/Postal Orders should be made payable.

SHORT SPINS...

FOLLOWING LAST week's report on cutbacks and revisions of mailing lists and disco departments in various major companies, WEA has now announced a complete suspension of its disco mailing list indefinitely.

AFTER THE confrontation between popular Lyceum DJ Steve Walsh and his namesake from Peterborough, the former has been asked to represent the South of England against Bill Swift from the North back in Peterborough this Friday (24th). If he wins there will be a dual celebration as Steve also celebrates his 21st birthday next month.

LATE SUMMER, early autumn sees the arrival of a number of disco acts including Brass Construction, Chic, Sister Sledge, and James Brown. In addition, Edwin Starr will be playing a national tour in October and RCA will be releasing *The Rock* as a single, taken from Edwin's H.A.P.P.Y. Radio album. Latest band in line to visit are GQ, who are rumoured to be visiting the UK in mid-September.

THE RECENT dispute between the East Anglian Disc Jockey Association and the Disco Jockeys Federation (GB), to whom they were affiliated, reached its conclusion last week at the council meeting of the DJF when East Anglians' resignation was tendered and reluctantly accepted by the DJF. The meeting, held at Scamps, Chatham, confirmed the affiliation of two new associations — North West Mobile DJs and the Cornish Association (KODJAK). The DJF also discussed various promotional activities over the coming months.



The Merton Parkas

"Having said that, we know that in three months they will have to develop themselves. But they have the potential to do that. Later this year we will release the first mod album and the single will not be included. It's another bit of Beggars' reverse psychology — although we've shipped 12,000 copies of the single, we still don't think it is good enough to go onto the album."

With the success Beggars Banquet and Nick Austin have had, they are not resting on their laurels. The company is seen as a long-term thing and like the band they have just signed they feel they ought to develop too. And they know only too well, that if they have had their last three releases in the charts it is going to be even tougher to do the same again.

Tour news

A VENTURE to promote three new bands takes off this week. Called the Baby Monster Tour, fans will hear three bands for the price of one.

Featured are Straight 8 who release their No Noise From Here album on Pete Townsend's Eel Pie label this month; Roy Sundholm and his band who releases his debut album on Ensign next month; and the Dazzlers whose latest single, Feeling Free, comes out on Charisma this week.

They play Scarborough, Manchester, West Runton, London Music Machine, Dudley and East Retford from August 24 to September 1 on consecutive dates.

TOYAH Wilcox, who starred in the punk film Jubilee, releases a unique alternative play record (AP) under her musical name Toyah this week. It features 20 minutes of music on a seven inch disc which plays at 33 1/3rpm. Titled Sheep Farming In Barnet it is priced at £1.50 and comes out on Safari Records.

1 Great Pulteney Street, London W1R 3FW.

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING AUGUST 25 1979

1		THE BEST DISCO ALBUM IN THE WORLD		Warner Brothers K 58062	
2	DISCOVERY	2	Electric Light Orchestra	•	Jet JETLX 500
3	BREAKFAST IN AMERICA	3	Supertramp	•	A&M AMLK 63708
4	VOULEZ VOUS	4	Abba	•	Epic EPC 86086
5	I AM	5	Earth Wind & Fire	•	CBS 86084
6	SOME PRODUCT CARRI ON SEX PISTOLS	6	Sex Pistols	•	Virgin VS 2
7	DOWN TO EARTH	7	Rainbow	•	Polydor POLD 5023
8	REPLICAS	8	Tubeway Army	•	Beggars Banquet BEGA 7
9	OUTLANDOS D'AMOUR	9	Police	•	A&M AMLH 68502
10	PARALLEL LINES	10	Blondie	•	Chrysalis CDL 1192
11	HIGHWAY TO HELL	11	AC/DC	•	Atlantic K 50628
12	THE BEST OF THE DOOLEYS	12	The Dooleys	•	GTO GTTV 038
13	20 GOLDEN GREATS	13	Beech Boys	•	Capitol EMTV 1
14	STREET LIFE	14	Cruaders	•	MCA MCF 3008
15	NIGHT OWL	15	Gerry Rafferty	•	United Artists UAK 30238
16	MORNING DANCE	16	Spyro Gyra	•	Infinity INS 2003
17	EXPOSED	17	Mike Oldfield	•	Virgin VD 2511
35	LAST THE WHOLE NIGHT LONG	29	James Last	•	Polydor PTD 001
36	DIRE STRAITS	31	Dire Straits	•	Vertigo 9102 021
37	OUT OF THE BLUE	32	Electric Light Orchestra	•	Jet JETDP 400
38	RUST NEVER SLEEPS	27	Neil Young and Crazy Horse	•	Reprise K 54105
39	TUBEWAY ARMY	39	Tubeway Army	•	Beggars Banquet BEGA 4
40	SKY	39	Sky	•	Arista ARLH 5022
41	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	55	Sex Pistols	•	Virgin V 2086
42	WAR OF THE WORLDS	37	Jeff Wayne's Musical Version	•	CBS 96000/WOW 100
43	THE GREAT ROCK AND ROLL SWINDLE	45	Sex Pistols	•	Virgin VD 2510
44	BOB TILL YOU DROP	36	Ry Cooder	•	Warner Brothers K 56691
45	MIDNIGHT MAGIC	35	Commodores	•	Motown STMA 8032
46	RICKIE LEE JONES	38	Rickie Lee Jones	•	Warner Brothers K 56628
47	BLACK ROSE - A ROCK LEGEND	43	Thin Lizzy	•	Vertigo 9102 032
48	BACK TO THE EGG	41	Wings	•	Parlophone PCTC 257
49	RUMOURS	59	Fleetwood Mac	•	Warner Brothers K 56344
50	FATE FOR BREAKFAST	50	Art Garfunkel	•	CBS 86082
51	J. J. Cale	5	J. J. Cale	•	Shaker ISA 5018
52	SPIRITS HAVING FLOWN	46	Bee Gees	•	RSD RSBG 001
53	EDDIE COCHRAN SINGLES ALBUM	61	Eddie Cochran	•	United Artists UAK 30244
54	INFLAMMABLE MATERIAL	—	Stiff Little Fingers	•	Rough Trade ROUGH 1
54	IN THE SKIES	46	Peter Green	•	Creole 1PK PVL5 101
56	LIVE AND DANGEROUS	64	Thin Lizzy	•	Vertigo 6641 807
57	TONIC FOR THE TROOPS	70	Boontown Rats	•	Ensign ENVY 3
58	REPEAT WHEN NECESSARY	48	Dave Edmunds	•	Swansong SSK 58409

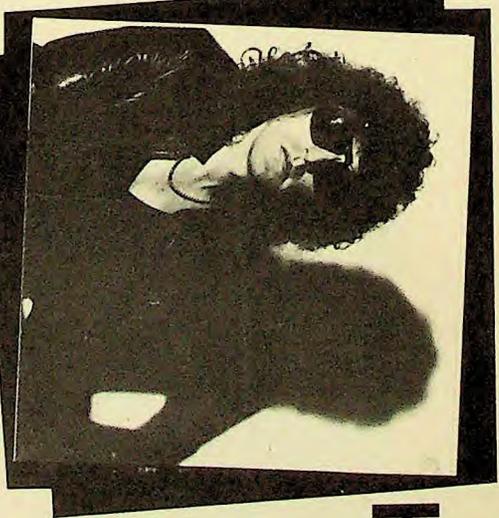


THE POLICE

ALBUM

INCLUDES THE HIT SINGLES
ROXANNE
& CAN'T STAND LOSING YOU

OUTLANDOS D'AMOUR



IAN HUNTER

NEW SINGLE
ships

CHS 2346
AVAILABLE NOW
Produced by Ian Hunter & Mick Ronson

Chrysalis

THE CONTINUING SAGA OF THE

AGING ORGANAZ

TINLIZZY

ALBUM REVIEWS



BOB DYLAN: Extra interest in this long awaited album will be whipped up by the guesting of Dire Straits personnel Pick Eithers and Mark Knopfler.

A TASTE OF HONEY
Another Taste. Capitol EST 11951. Producers: Larry and Fonce Mizell. Not just another taste, but a large dose of disco and highly danceable soul. The infectious rhythm and sultry harmonies are still there but none of the tracks seems to contain a hook quite as catchy as that on their big single hit Boogie Oogie Oogie. Sales for disco albums have been generally disappointing but in this case another single success could make all the difference.

HERMAN BROOD AND HIS WILD ROMANCE
Herman Brood and his Wild Romance. Ariola ARL 5029. It probably wouldn't be unfair to say that Brood is probably best known in this country for his affair with German chanteuse, Nina Hagen. But if the latter's music makes small steps to the future of rock 'n' roll, Brood's makes giant leaps back to the past. Anyone who sings about Rock 'n' Roll Junkies has got his feet planted firmly in the past. May pick up sales because of the Hagen connection. Pressed in Lifebuoy-coloured vinyl.

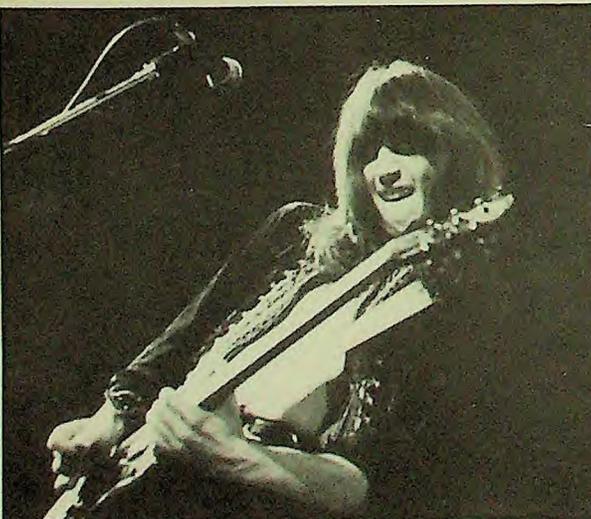
VARIOUS
Instrumental Gems 1959-1970. EMI NUTM 22. Apt choice of original Hit And Miss (Juke Box Jury theme) by John Barry Seven for first cut, as whole LP is a glorious wallow in the tons of twang which filled the ears in the coffee bars and dance halls of the Sixties. All splendid simplistic stuff, including the Scorpions' Riders In The Sky, B, Bumble's Nut Rocker and offerings (not always the obvious choice, which adds to the

interest for aficionados) from such as Duane Eddy, the Krew Kats, Shadows, Fontones and Dakotas. Strong chance in nostalgia market.

JOHN BARRY SEVEN & ORCHESTRA
Best of EMI NUTM 21. Producers: Norman Newell/John Burgess. A master of the art of turning out simple instrumentals with wickedly strong hooks, Barry did much to give the UK pop of the half decade before the Beatles its own very distinctive sound and feel. A package of lightweight mementos of the days before pop started to take itself musically, socially and emotionally seriously, but for that reason it's hard to see it reaching a new audience now.

WAR
The Music Band. MCA MCG 4001. Producer: Jerry Goldstein. War have been around a long time and have gone through so many changes musically that there can be few people who have enjoyed them in all their incarnations. But the group is probably more popular now than at any stage in its history, and sales of this slick album should reflect this. An easy listen to blend of disco, jazz and funk. If you liked Good, Good Fellin', you'll love this.

CURTIS MAYFIELD
Heartbeat. RSO. 1 3053. Producers: Mayfield, Bunny Sigler, Norman Harris and Ronald Tyson. Fits firmly into the sophisticated bag with all the polish and professionalism you would expect from someone of Mayfield's stature.



PAT TRAVERS BAND
Go For What You Know. Polydor. POLS 1011. Producer: Pat Travers and Tom Allom. Live album with the first 10,000 in red vinyl featuring the raucous guitar work of the foremost Canadian heavy metal man. Travers has a dedicated following here and there is little doubt that his music is superior to many of the heavy rock issues these days, so expect fairly heavy sales.

Dylan's train comes in

BOB DYLAN

Slow Train Coming. CBS 86095. This album was slow in coming as far as his many fans are concerned and will be eagerly snapped up.

Extra interest has also been created by the guest appearance of Dire Straits' Mark Knopfler and Pick Withers who were 'talent spotted' by Dylan. Knopfler's

singular guitar does not, however, impose itself on the overall sound and is only really let loose on the excellent title track.

The sound foundation for Dylan's unique voice is laid like Barry Beckett on keyboards and the Muscle Shoals by Barry Beckett on keyboards and the Muscle Shoals horn section. The Dylan voice — you either love it or hate it — is at its nasal, walling best on the slow, emotion charged Precious Angel.

ROBIN WILLIAMSON AND HIS MERRY BAND
A Glimt At The Kindling. Criminal Records. Steal 6. Producers: Artists. Ex-Incredible String Band man Williamson goes back to his Scottish roots. All but one of the tracks have been written by the band and the album will gather support from the folkies and old String Band fans alike.

VARIOUS
Burning Sampler. Burning BRS 2001 LP. Collection of reggae tracks from artists on this label — now acquired for marketing and distribution by EMI International, which is probably a timely move as ska and reggae again attract pop press interest. Very enjoyable taster for the label's specialist catalogue.

AXIS POINT
Axispoint. RCA. PL30039. Produced by Axispoint. A disappointing album considering the line-up reads like a rock history book with Eddie Hardin, Charlie Whitney, Charlie McCracken and Rob Townsend. Competent rock music that has little fire or conviction and is unlikely to pick up many sales.

LONG JOHN BALDRY
Baldr's Out. EMI America AML 3002. Producer: Jim Horowitz. Opening with spoken musings on his "enforced rest cure" Baldry assures us he is totally fit to boogie again. And he is. This is a lovely, strong, and predictably earthy sounding album, a handsome comeback for a much respected and influential artist. Worth in-store play.

THE HEARTBREAKERS
Live at Max's Kansas City. Beggar's Banquet BEGA 9. Producers: Peter Crowley and the Heartbreakers. Not to be confused with Tom Petty's group of the same name, Johnny Thunders' outfit ruins many memories of how good they used to be on this album. The group that once sounded so exciting now sound like half a dozen other HM groups. The only track that gets off the ground is Chinese Rocks — and then only because the Heartbreakers sound like the Ramones on it.

VARIOUS
The Main Event. CBS 70171. Producers: Various. The soundtrack of the current film starring Barbra Streisand and Ryan O'Neal and Streisand features in various versions of the title track, with the strong disco beat providing chart possibilities as a single. Notable contributions also from the Four Seasons — Big Girls Don't Cry — and Loggins and Messina — Angry Eyes. Sales obviously subject to popularity and distribution of the film.

STANLEY CLARKE
I Wanna Play For You. Epic EPC 88331. Producer: Artist. Double from much praised bassist which calls upon many talents, including Jeff Beck, George Duke and Stan Getz. Clarke's greatest asset is the ease with which he manages to cross all boundaries of contemporary music in his composing, arranging and playing — excellent most in his jazz/rock mode.

DON WILLIAMS
New Horizons. K-tel NE 1048. New Horizons may be the name of the album but the style is unmistakably that of the inimitable Don Williams on this 20 track compilation which follows the great success of the last K-tel push for Williams' ABC material. The sound is soothing, sometimes somnolent but has now reached a wide audience of eager listeners.



XTC
Drums and Wires. Virgin 2129. Producer: Steve Lillywhite. On which Andy Partridge and Colin Moulding show off their command of the English language by printing the lyrics of everything the group has ever released on the inner sleeve. XTC proved they were in the first division ages ago, and this album, their best so far, endorses that. The single from Drums and Wires, Making Plans for Nigel, is very strong and is to be backed with an extensive marketing campaign which will probably take it and this album into the charts where they belong.

TOM BROWNE
Browne Sugar. Arista. GRP 5003. Producers: Dave Grusin and Larry Rosen. Latest in along line of session men trying to become jazz super stars, Browne has added his trumpet work to albums by Lonnie Smith, Freddie Hubbard and George Benson. Interesting mixture through ballad to funk, but there is little here to suddenly bring Browne to a wider audience.

BOBBY WOMACK
Portrait of Bobby Womack. UA. AUG 30245. This album makes you remember how Bobby Womack ranks far above the majority of soul singers around today. His voice is both silky and gritty and should appeal to late night party-goers who want atmosphere as well as late-night songs. I Can Understand It and I Feel A Groove Coming On, the openers to side one and two respectively give this feel, but are a little too long for normal listening. But with It's All Over Now, made famous by the Rolling Stones and Bob Dylan's All Along The Watchtower it shows how good he is at the straightforward song. Look out for the cigarette smelling, alcohol-stained live version of The Preacher for his night club appeal. Should sell to people who aren't converted fans.

CHELSEA
Chelsea. Step Forward SFLP 2. The group that drew a blank back in '76 prove that they've made no progress since on this dull album. You can't even say Chelsea have just run out of ideas — they never had any.



BURNING SPEAR
Harder Than The Best. Island. ILPS 9567. Producers: various. Impressive compilation album containing 12 tracks from Winston Rodney's six previous LPs. Rodney is one of reggae's five star heavyweights and while most hardcore fans will already have much of this material on previous issues, there can be no better way for a newcomer to get into Rodney's music.

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)
 ANGEL EYES — Roxy Music (Polydor POSP 67)
 BACK OF MY HAND — Jags (Island WIP 6501)
 BANG BANG — B. A. Robertson (Asylum K 13152)
 BEAT THE CLOCK — Sparks (Virgin VS 270)
 BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)
 CONSCIOUS MAN — Jolly Brothers (United Artists UP 36415)
 CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)
 DUKE OF EARL — Darts (Magnet MAG 147)
 GANGSTERS — The Specials (Two Tone TT 1)
 GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)
 GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R6027)
 GIRLS GIRLS GIRLS — Candidate (RAK 295)
 GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)
 GOTTA GO HOME — Boney M (Atlantic K 11351)
 I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)
 IF I SAID YOU HAD A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)
 IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7549)
 JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6506)
 LADY WRITER — Dire Straits (Vertigo 6059 230)
 LINES — Planets (Rialto TREB 104)
 LOST IN MUSIC — Sister Sledge (Atlantic K 13377)
 MAKIN' IT — David Naughton (RSO 36)
 MEMPHIS TENNESSEE — Silicon Teens (Mute 3)
 MORNING DANCE — Spyro Gyra (Infinity INF 111)
 OOH WHAT A LIFE — Gibson Brothers (Island WIP 6501)
 REASONS TO BE CHEERFUL PART 3 — Ian Dury (Stiff BUY 50)
 SHINE SILENTLY — Nils Lofgren (A&M AMS 7455)
 STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
 STREET LIFE — Crusaders (MCA 513)
 SUNSHINE HOTEL — Richard T. Bear (RCA PB 1470)
 SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
 THE DIARY OF HORACE WIMP — Electric Light Orchestra (Jet 150)
 THE LONELIEST MAN IN THE WORLD — Tourists (Logo GO 360)
 THIS TIME BABY — Jackie Moore (CBS 7722)
 VOULEZ VOUS/ANGEL EYES — Abba (Epic EPC 7699)
 WE DON'T TALK ANYMORE — Cliff Richard (EMI 2975)
 WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)
 YOU NEED WHEELS — Merton Parkas (Beggars Banquet BEG 22)
 YOU NEVER KNOW WHAT YOU'VE GOT — Me and You (Laser LAS 8)

RECORDS OF THE WEEK

Andy Peebles: DIRTY WATER — The Inmates (SOHO SH 7)
 Simon Bates: YOU CAN DO IT — Al Hudson and The Partners (MCA 511)
 Paul Burnett: LULLABY OF BROADWAY — Bram Techaikovsky ()
 Tony Blackburn: AMERICAN HEARTS — Billy Ocean (GTO GT 244)
 Kid Jensen: KITTY RICKETTS — The Radiators (Chiswick CHIS 115)

Radio 2

ALBUM OF THE WEEK

David Hamilton: THE EDDIE COCHRAN SINGLES ALBUM — Eddie Cochran (United Artists UAK 30244)

Radio Luxembourg

BULLETS

THE TOPICAL SONG — The Barron Knights (Epic EPC 7791)
 GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R6027)
 BOY OH BOY — Racey (RAK 297)
 WAR STORIES — Starjets (Epic EPC 7770)
 LINES — Planets (Rialto TREB 104)
 CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)

POWER PLAY

SATURDAY NIGHT — Herman Brood (Ariola ARO 173)

TOP ADD ONS

- 1= SAIL ON — Commodores (Motown TMG 1154) CR, F, O, T, U, Mx, Sc, Bb, Md, M.
- 1= GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R 6027) RL, RC, F, O, T, TV, U, Sc, Md, H.
- 3 TOPICAL SONG — Barron Knights (Epic EPC 7791) RL, S, T, TV, U, Bb, Md, H.
- 4= HEART OF THE NIGHT — Poco (MCA 509) RC, F, O, TV, Mx, Mr.
- 4= EASY & FREE — Lindisfarne (Mercury NEWS 1) D, O, S, TV, Md, L.
- 6= YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445) F, O, S, TV, Md, H.
- 6= CRUEL TO BE KIND — Nick Lowe (Rada: ADA 43) RL, F, S, T, Sc, M.

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

WANTED — Dooleys (GTO GT 249)
 LOVE'S GOT A HOLD ON ME — Dollar (Carrere CAR 122)
 REASONS TO BE CHEERFUL — Ian Dury (Stiff BUY 50)
 GOTTA GO HOME — Boney M (Atlantic K 11351)
 IF I SAID YOU HAD A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)

Capital Radio

LONDON

CLIMBERS

SAIL ON — Commodores (Motown TMG 1154)
 PRECIOUS ANGEL — Bob Dylan (CBS)
 POINT OF VIEW — Matumbi (Matumbi RIC 101)
 I'M SATISFIED — Trickster (Jet 149)
 THE LONELIEST MAN IN THE WORLD — Tourists (Logo GO 360)

Radio City

LIVERPOOL

HIT PICKS

Dave Lincoln: DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
 Phil Easton: THINGS AIN'T WORKING OUT DOWN ON THE FARM — Thin Lizzy (Decca LIZZY 1)
 Simon Tate: HEART OF THE NIGHT — Poco (MCA 509)
 Norman Thomas: SEASIDE WOMAN — Suzy and The Red Stripes (A&M 7461)
 Billy Butler: COME INTO THE OPEN — Penetration (Virgin Mark Joenz: IN THE BROWNIES — Billy Connolly (Polydor 2059 160)
 Kevin Curtis: MAKIN' IT — David Naughton (RAO 32)

ADD ONS

BACK OF MY HAND — Jags (Island WIP 6501)
 LASER LOVE — After The Fire (CBS 7769)
 GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R6027)
 BOY OH BOY — Racey (RAK 297)

Downtown Radio

BELFAST

HIT PICKS

John Paul: DON'T BRING ME DOWN — Electric Light Orchestra (Jet 153)
 Trevor Campbell: OUR DAY WILL COME — Esther Phillips (Mercury 61 67 822)
 Eddie West: DO IT OR DIE — Atlanta Rhythm Section (Polydor 2059 081)
 Lynda Jayne: EASY AND FREE — Lindisfarne (Mercury NEWS 1)

ADD ONS

DUCHESS — The Stranglers (United Artists BP 308)
 GANGSTERS — Specials (2 Tone TT 1)
 MONEY — Flying Lizards (Virgin VS 276)
 ROCK LOBSTER — B52's (Island WIP 6506)
 REGGAE FOR IT NOW — Bill Lovelady (Charisma CB 337)
 STRAIGHT LINES — New Musik (GTO GT 255)
 LAS VEGAS — American Echoes (Mercury 6007 230)
 YOU CAN DO IT — Al Hudson (MCA 511)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)
 Steve Hamilton: SWITCHBOARD — April Love (Ariola ARO 177)
 Bill Torrence: YOU SET MY GYPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)
 Brian Ford: LINES — The Planets (Rialto TREB 104)
 Jay Crawford: THE SHAPE OF THINGS TO COME — Headboys (RSO 40)

ADD ONS

YOU NEED WHEELS — Merton Parkas (Beggars Banquet BEG 22)
 GIRLS GIRLS GIRLS — Candidate (RAK 295)
 YOU NEVER KNOW WHAT YOU'VE GOT — Me and You (Laser LAS 8)
 BETTER NOT LOOK DOWN — B. B. King (MCA 515)
 BOY OH BOY — Racey (RAK 297)
 SAIL ON — Commodores (Motown TMG 1154)
 GETTING CLOSER — Wings (Parlophone R6027)
 HEART OF THE NIGHT — Poco (MCA 509)
 LASER LOVE — After The Fire (CBS 7769)
 CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)
 AMERICAN HEARTS — Billy Ocean (GTO GT 244)
 CLUB LIDO — Pans People (Riva/GM GMS 9052)
 I DON'T DEPEND ON YOU — The Men (Virgin VS 269)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: GETTING CLOSER — Wings (Parlophone RR 6027)
 Roger Moffat: DIM ALL LIGHTS — Donna Summer (Casablanca CAN 162)
 Johnny Moran: DON'T BRING ME DOWN — Electric Light Orchestra (Jet)
 Colin Slade: IT'S YOUR LIFE TO LIVE — Edgar Winter (Blue Sky SKY 7803)
 Ray Stewart: TOPICAL SONG — Barron Knights (Epic EPC 7791)
 Bill Crozier: BACK TO THE LOVE — Ruby Winters (Creole CR 174)
 Martin Kelner: IN THE BROWNIES — Billy Connolly (Polydor 2059 160)
 Maggie Mash: YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)

ADD ONS

THE SHAPE OF THINGS TO COME — Head Boys (RSO 40)
 OOH WHAT A THRILL — Chuck Berry (Atlantic K 11354)

Metro Radio

NEWCASTLE

ADD ONS

GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R6027)
 SAIL ON — Commodores (Motown TMG 1154)
 CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)
 DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
 THE SIDEBBOARD SONG — Chas and Dave (EMI 2986)
 HEARTS IN TROUBLE — The Dukes (Warner Brothers K 17453)

Piccadilly Radio

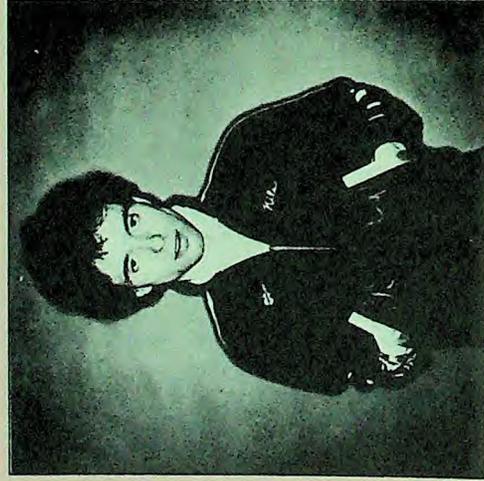
MANCHESTER

ADD ONS

BOY OH BOY — Racey (RAK 297)
 STREET LIFE — Crusaders (MCA 513)
 SEASIDE WOMAN — Suzy and The Red Stripes (A&M AMS 7461)
 LINES — Planets (Rialto TREB 4)
 DUCHESS — Stranglers (United Artists BP 308)

MUSIC WEEK

NILS LOFGREN



THE HIT SINGLE

Shine Silently

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NUTTY NEW SINGLE FROM
MADNESS
'THE PRINCE'
OUT NOW ON
2 TONE
RECORDS
MARKETED BY CAPPALLO RECORDS

Donna Summer

LATEST SINGLE

SINGLES CHART

35	57	REGGAE FOR IT NOW Bill Lovelady	Charisma CB 337
36	52	GET IT RIGHT NEXT TIME Gerry Rafferty	United Artists BP 301
37	37	ROCK LOBSTER B52's	Island WIP 6506
38	24	BREAKFAST IN AMERICA Supertramp	A&M AMS 7451
39	44	STRUT YOUR FUNKY STUFF Frantic	Philadelphia PIR 7728
40	26	GOOD TIMES Chic	Atlantic K 11310
41	25	MY SHARONA Knack	Capitol CL 16087
42	40	YOU NEED WHEELS Merton Parkas	Beggars Banquet BEG 22
43	NEW	SPIRAL SCRATCH Buzcocks	New Hormones ORG 1
44	68	BOY OH BOY Racey	RAK 297
45	28	BAD GIRLS Donna Summer	Casablanca CAN 155
46	64	LINES Planets	Rialto TREB 104
47	31	SILLY GAMES Janet Kay	Scope SC 2
48	51	CONSCIOUS MAN Jolly Brothers	United Artists UP 36415
49	63	LOOKIN' FOR LOVE TONIGHT Fat Larry's Band	Fantasy FTC 179
50	39	ROCK AROUND THE CLOCK Telex	Sire SIR 4020
51	45	KID The Pretenders	Real ARE 9
52	38	ARE FRIENDS ELECTRIC Tubeway Army	Beggars Banquet BEG 18
53	49	THE BITCH Olympic Runners	Polydor POSP 63
54	43	THE BOSS Diana Ross	Motown TMG 1150
55	59	LOVE'S GOTTA HOLD ON ME Dollar	Carrere CAR 122
56	NEW	WHEN WILL YOU BE MINE Average White Band	RCA XB 1096
57	42	BOOGIE DOWN Real Thing	Pye 7P 109
58	73	LET'S DANCE Bambas	Flamingo FM 4

TOP 75 SINGLES

WEEK ENDING AUGUST 25 1979

1	2	WE DON'T TALK ANYMORE Cliff Richard	EMI 2975
2	1	I DON'T LIKE MONDAYS Boortown Rats	Ersign ENY 30
3	11	BANG BANG B. A. Robertson	Asylum K 13152
4	3	REASONS TO BE CHEERFUL Ian Dury & The Blockheads	Stiff BUY 50
5	4	AFTER THE LOVE HAS GONE Earth Wind & Fire	CBS 7721
6	9	DUKE OF EARL Darts	Magnet MAG 147
7	6	HERSHAM BOYS Sham 69	Polydor POSP 64
8	14	GANGSTERS Specials	2 Tone TT 1
9	5	ANGEL EYES/VOULEZ VOUS Abba	Epic EPC 7499
10	10	THE DIARY OF HORACE WIMP Electric Light Orchestra	Jet 150
11	19	OOH WHAT A LIFE Gibson Brothers	Island WIP 6503
12	13	ANGEL EYES Roxy Music	Polydor POSP 67
13	23	IS SHE REALLY GOING OUT WITH HIM Joe Jackson	A&M AMS 7459
14	12	BEAT THE CLOCK Sparks	Virgin VS 270
15	17	SWEET LITTLE ROCK 'N' ROLLER Showaddywaddy	Arista 278
16	8	WANTED Dooleys	GTO GT 249
17	20	MORNING DANCE Spyro Gyra	Infinity INF 111

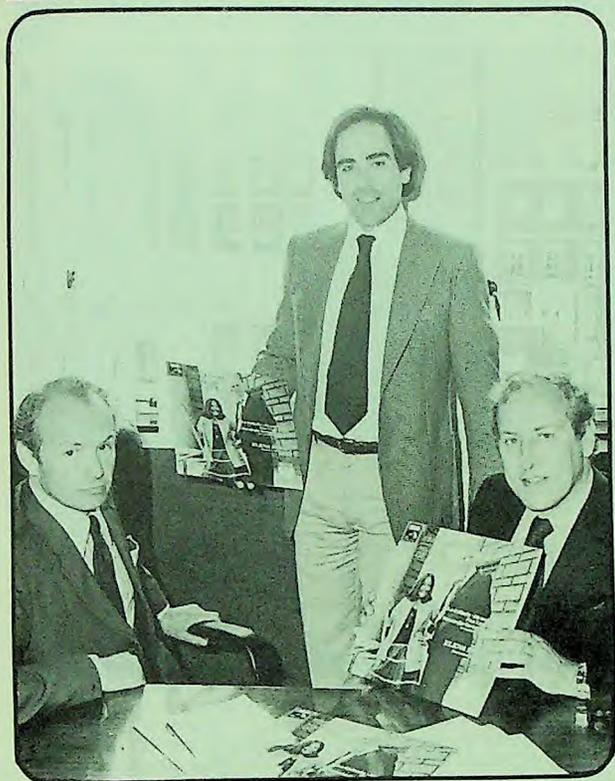
MUSIC WEEK

CLASSICSCENE

surveying the complete classical music market

SPECIAL SUPPLEMENT

YOUR AUTUMN RELEASE GUIDE • YOUR AUTUMN RELEASE GUIDE • YOUR AUTUMN RELEASE GUIDE



AT THE signing of a contract between EMI and Harveys of Bristol for a new series of classical recordings sponsored by the wine company — Robin Frost (Harveys), Ramon Lopez (EMI Records MD) and John Patrick, general manager, EMI Records classical division, examining copies of the first release, Music of Delius.

Harveys backs LP series

EMI is launching a new series of classical recordings in association with the Harveys of Bristol wine company. The first album — Music of Delius, arranged and conducted by Eric Fenby (HMV ASD 3688) — is now on release.

Harveys sponsors the series, which is called Harveys Of Bristol English

Series and the music is recorded by the Bournemouth Sinfonietta with whom Harveys has had close links for several years.

Future releases in the series will include music by Arnold, Avison, Britten, Tippett and the first complete recording of the Delius Incidental Music to Hassan.

Beethoven goes direct to disc

NO SINGLE project characterises the individuality of Nimbus Records better than the cycle of the Complete Beethoven Sonatas performed by Bernard Roberts.

It brings together all the aspects such as commitment to performers widely respected rather than established commercial figures and the search for the highest technical quality through, in this case, direct-to-disc.

The first volume was released earlier this year, and this month (August) sees the second volume, the next eight Sonatas taking it up to No 15. This four record set retails at £18 at the moment, but next month sees a price rise to £19.40. The third

volume is due to appear in October.

Other direct-cut plans include Rachmaninov's Second Piano Sonata and Scriabin's Sonata No 5 played by the Bulgarian pianist Marta Deyanova which will be issued in September retailing at £4.85p.

But Nimbus does not produce exclusive direct-cut. The company is bringing out a rare record by the marvellous Spanish harpsichordist, Rafael Puyana, who plays three Haydn Sonatas and a set of Mozart variations.

Nimbus is, in fact, producing around 30 new titles each year now and the autumn is a busy time. There

Lloyd-Webber promoted to full-price label

JAMES LOUGHRAN and the Halle Orchestra have been the subject of a fair amount of national and international attention recently, what with the appearances in the first and last nights of the Proms and two engagements scheduled for September 2 and 4 in the Edinburgh Festival.

Stanley concertos released

A COUPLE of years ago a set of organ concertos written in 1775 by the English composer John Stanley were discovered in Burghley House, Stamford, the home of the Marquess of Exeter.

And now the works have been recorded for the first time by Gerald Gifford on the organ of Hexham Abbey, Northumberland, with the Northern Sinfonia, for release next month by CRD — the number is CRD 1065.

According to Simon Lawman, CRD producer, these Stanley works are not merely interesting from the scholastic point of view, but charming and beautiful works in their own right.

The other CRD releases coming over the next six weeks or so are more mainstream. The Nash Ensemble play Mozart and Beethoven's Quintets for Piano and Wind (CRD 1067) while the Albernati String Quartet play an intriguing set of works by opera composers. (CRD 1066).

Verdi, Puccini and Donizetti all wrote quartets in between their operatic endeavours, and they offer some surprises, for instance, Puccini's quartet, called Crisantemi, is quite Classical in approach.

is another LP coming from the cellist Christian Hocks, accompanies by Geoffrey Parsons, with the Sonata by Cesar Franck in the original pitch, not the easier, lower transposition, and an LP of Debussy's Piano Music from one of the leading Debussy scholars, Roy Howat, including some rare pieces.

As can be seen, the company is somewhat weighted down by pianists, but two other intriguing releases later in the year will be Cyril Smith and Phyllis Sellick playing the Dolly Suite and Franck's Chorale Prelude and Fugue, and the first volume of the Complete Mendelssohn Piano Music, with Martin Jones.

And they are still benefiting from the good notices received for the complete Schubert Ninth Symphony issued earlier this year. So it is an appropriate time for Enigma to beat the drum a bit, and issue a new record — of Elgar's Second Symphony (K53594 £5).

But Enigma's shrewd director, John Boyden, has a number of other projects in hand, not least of which is the promotion of the young cellist Julian Lloyd-Webber from a mid-price artist (The Romantic Cello was an earlier release) to full-price.

"I think he is worth it," said Mr Boyden unequivocally. "He is very simply the best young British cellist since Jacqueline du Pre and he should be full-price."

So Julian Lloyd-Webber, now 28, has been signed up as an exclusive Enigma artist and apart from the pop single which came out last month, has been geared to record a series of cello classics.

The first is K53589, which includes Rachmaninov's Sonata No 1 for cello and piano and Debussy's Sonata, both with the very able young pianist Yitkin Seow. There are other very interesting projects in the pipeline.

This autumn will also see the continuation of some of the Enigma series, The Lindsay String Quartet present the second of their Beethoven series, Opus 18 Nos 3 and 4 (K53587), and John Lill's Beethoven Piano Sonata cycle should produce the Waldstein before Christmas.

One of the most exciting things to come will be the first Enigma/Orchestra of St John's records, playing works by Mendelssohn, Stravinsky, and even the Pachelbel Canon. The Music Group of London, Pro Cantione Antiqua (Byrd's Four Part Mass) will also feature before Christmas.

What is equally interesting is John Boyden's insistence now that quality is the key word. After some difficulties with English pressings, Enigma records are now being pressed in Germany and this is reflected in the new Supercut logo on all new Enigma discs.

People now demand a higher standard of technical quality, not least because they have invested in better equipment.

And future Enigma campaigns will rest as much on the attention paid to quality as to music.

The first in a new EMI series of records sponsored by Harveys of Bristol

THE HARVEYS OF BRISTOL ENGLISH SERIES

ERIC FENBY conducts
MUSIC OF DELIUS

arranged by Eric Fenby

**La Calinda
Air and Dance/
Five Little
Pieces
Sonata for
String
Orchestra**
(arranged from the
String Quartet)

with
ELENA DURAN (flute)
Bournemouth Sinfonietta ASD 3688 TC-ASD 3688



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Edited: Nicolas Soames Production: Keven Tee and Danny van Emden

CLASSICAL

Long range forecast predicts sunny spells for Decca this autumn

A varied collection spawns optimism at Decca

DECCA'S HUGE and varied autumn programme contains a number of important recording projects involving most of the company's top names.

Spearheading the releases over the next few months is, of course, Sir Georg Solti with both his Chicago Symphony Orchestra and the London Philharmonic Orchestra which he takes over next year.

It has been a strange feature of his recordings that he has come to the Brahms symphonies fairly late in his career. Brahms' Symphony No 4

And, at the same time, Decca is releasing Brahms' German Requiem with Kiri te Kanawa and Bernd Weikl, coupled with the St Antoni Variations (D135D K £10.50) in a 2-LP box set.

The recording of this work was, by all accounts, an unforgettable experience. The atmosphere in the sessions reached such a peak that

(SXL/K 6887 £5.25). He also follows this up in September with a new production of Don Giovanni, (Bernd Weikl with Margaret Price, Sylvia Sass, Gabriel Bacquier and Norma Burrowes and the LPO).

Giovanni is on D162D/K, £19.95, and comes in a 4-LP boxed set. Incidentally, work is proceeding at a rapid rate on Decca's first digital

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was very well received last year, and now he presents the other three, packaged in a 4-LP box set containing all four symphonies, the Tragic and Academic Festival Overture (D151D/K £18.95) played by the CSO.

one of the movements of the Requiem needed only one take, and most of the others needed very few.

Solti also conducts another record, Mozart's Piano Concertos Nos 25 and 27 with Alicia de Larrocha as soloist with the LPO

opera, Fidelio, with Hildegard Behrens, Peter Hoffman and Hans Sotin. Such is Solti's contribution to Decca. Obviously, Decca is supporting all these releases with a major Solti campaign.

Digital remains of major importance to Decca which continues its one-issue-a-month pattern in September with Radu Lupu playing Beethoven's Piano Concerto No 5 (Emperor) and Zubin Mehta and the Israel Philharmonic (SXL/K £5.50p). This is part of a complete Beethoven cycle from Lupu — the Fourth Concerto was well received.

Other discs scheduled for September release include Debussy's La Mer coupled with Scriabin's Poem of Ecstasy by the Cleveland Orchestra and Maazel (SXL 6905 £5.25) and a new Kyung-Wha Chung



KYUNG-WHA CHUNG: her recording of works by Chausson, Saint-Saens and Ravel is due for September release.

Nonesuch campaign

THE VAGARIES of the market rarely seem to affect certain special products of which the characteristically individual Nonesuch release is a perfect example.

With one release, and an attractive poster campaign having recently been presented to retailers, Nonesuch is preparing another launch for October.

There will be six discs with the kind of variety we have been accustomed to — some esoteric and some popular. There is an album of American folk hymns from the Sacred Heart tradition which dates back to the early 18th century. Entitled Rivers of Delight, the disc features the Word of Mouth Chorus, and is on H 71360.

Tartini's Devil's Trill and other 18th century virtuoso sonatas are played by Sergio Luca, violin, Barbara Bogatin, cello and James Richman, harpsichord on H 71361.

And Schumann Duets and Four Songs from Opus 98a are sung by Jan DeGaetani and the baritone Leslie Guinn, with Gilbert Kallsch, piano (H 71364). Kallsch also presents Volume 4 of Haydn's Piano Music, including Sonatas Hob 16 Nos 20, 23, 40, (H 71362).

And another disc joins the pioneering Explorer series — Africa — Ancient Ceremonies, Dance Music and Songs of Ghana, produced by Stephen Jay (H 72082) and the release is concluded by The English Lute, with music by John Dowland and William Byrd played by the American lutenist, Paul Odette H 71363. All the records retail at £4.

disc, of works by Chausson, Saint-Saens and Ravel's Tzigane accompanied by Charles Dutoit and the RPO (SXL/K £5.25) plus nine releases in the mid-price (£3.25) Jubilee series.

If Solti dominates September, Pavarotti takes over in October. There is a disc of Neopolitan Songs followed by Puccini's Tosca, with Freni, Pavarotti, and Milnes conducted by Riccardo Chailly, and, early next year the first solo vocal

instruments in authentic style on record — by The Academy of Ancient Music under the dual direction of Christopher Hogwood, keyboard and Jaap Schroder, violin.

These records will come out in seven volumes of 4 LPs, and promise to mark a real milestone in recording history. There are other bits of recording history as well, including the world's first recording of Strauss's opera The Egyptian Helen.

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"There won't be a boom, but with our release programme, which we believe is second to none, and the back-up of a really good back catalogue with repertoire at a variety of prices, we feel we can look forward to the coming months with a lot of optimism.

"It is also important to us that we are now the only surviving major British record company, — that alone has given us a tremendous boost of morale".

Sanderling bet pays for Unicorn

JOHN GOLDSMITH'S decision to back Kurt Sanderling as a conductor unjustly neglected by the major companies in the same manner he approached Jascha Horenstein seems to be paying off.

And next month Goldsmith releases another Sanderling disc. It couples the Schumann Piano Concerto with a more unusual work, Schubert's Wanderer Fantasy in the arrangement by Liszt for piano and orchestra — the last recording of this was made nearly 20 years ago by Brendel for Vox.

The pianist in the Unicorn issue is the Israeli musician Ilan Rogoff, and he is joined by Sanderling and the Philharmonia (RHS 367 £4.75).

"I am really excited by Sanderling — I am recording him wherever and whenever I can," remarks Goldsmith with enthusiasm.

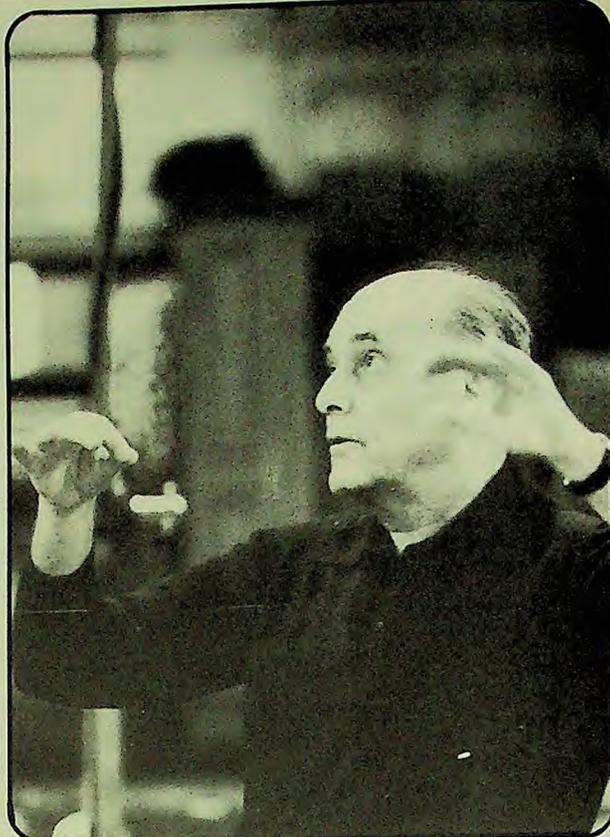
Unicorn's autumn production also includes a Grieg rarity, Olav Trygvason, a fragment from an opera

along with a cantata Landjkenning, with the same forces that produced the successful Complete Peer Gynt, the LSO conducted by Per Dreier (RHS 364 £4.75).

But the autumn release which will receive the widest attention will be the special record made in collaboration with the Malcolm Sargent Cancer Fund for Children — a group of small-scale classical pieces including the Albinoni Adagio, and so on, by the City of London Junior Chamber Orchestra with four soloists, Leon Goossens, Jack Brymer, John Wilbraham and John Williams, (MS 1000 £2.60).

Television and radio personality Jimmy Savile is involved in the production, Rolf Harris will be painting the cover design, and all proceeds will go to the Fund. It should be out by the end of September or in October.

Incidentally, all Unicorn records are now pressed by Phonogram in Holland.



SIR GEORG SOLTI: dominating the September release schedule.

digital disc, of Pavarotti doing Romantic and Verismo arias. Pavarotti is appearing at Covent Garden on November 4, so there is a major campaign being prepared, with signing sessions, posters, browser cards, etc planned.

None of the companies can really equal Decca in the early music field. The Consort of Musicke celebrates its tenth anniversary in September, and two records, including a Dowland disc, mark the occasion.

Most significant, however, will be the issuing of the first volume in the complete Mozart Symphonies cycle played for the first time on authentic

It all points to a typically active time for Decca whose continued lead with digital is almost like the icing on top of an equally remarkable cake. It has all come at a time when price shifts have put Decca among the highest priced in the classical field, but John Kehoe, classical marketing manager is convinced that this will have no real effect on sales.

"At the moment, I think the market has taken a knock," he explains. "People were stunned by the price rises and VAT, but with tax rebates coming the market will start to work its way through and it will settle down."

EMI faces challenge to push autumn product

WHAT WITH the price rises, the much-published Paramount deal and other smaller changes such as the rationalisation of sales reps, EMI faces perhaps the greatest challenge of all the majors this autumn.

Of course, the classical side of the huge conglomerate is unlikely to be seriously affected by problems or drastic changes in other areas, but HMV will have to work for public recognition of this.

Certainly, HMV has some



JOHN SOLUM plays Doppler, Saint-Saens Popp and others on *A Bouquet of Romantic Music For Flute and Orchestra*.

ambitious but exciting projects over the next two or three months, especially in the operatic field.

September opens with a new version of Gounod's *Faust* with an all-star cast of Placido Domingo, Nicolai Ghiavrov, Mirella Freni and Thomas Allen, with the Paris Opera Chorus and Orchestra conducted by Georges Pretre. A 3 LP or cassette set, it is released on SLS 5170 and retails at £18.95.

HMV is also issuing, in collaboration with the Royal Opera House, Covent Garden (half the proceeds go to the ROH Development Appeal) a 3LP set of historic recordings made between 1926 and 1936.

Chaliapin, Dame Nellie Melba and Giovanni Zenatello are the best known among the singers, though others include Joseph Hislop, Herbert Jansen and Vincenzo Bellezza.

They sing excerpts from *La Bohème*, *Boris Gudonov*, *Otello*, etc, in performances conducted by Eugene Goossens and Sir Thomas Beecham. The discs (RLS 742 £11.95) are all new transfers from original masters.

Another past operatic release is the all-star version of Puccini's *Turandot* with Callas, Schwarzkopf, conducted by Serafin at La Scala (RLS 741 £11.95).

An important orchestral re-issue is the re-packaging of Beethoven's Piano Concertos No 5 with Barenboim playing with the NPO under Klemperer, made in the late

1960's. This comes in a re-cut version in a 4 LP box set, (SLS 5180 £15.05p).

September is a quiet month in comparison to October. The new recording of Verdi's *Don Carlos* with Mirella Freni, Jose Garreras, and Ghiaurov conducted by Herbert von Karajan with his Berlin Philharmonic Orchestra announced a couple of months back is issued on SLS 5154.

Both this, and Debussy's *Pelleas et Melisande* with Richard Stilwell and von Stade and van Dam under the baton of Karajan (SLS 5172) are crucially important releases for EMI.

But orchestral releases too are important. What will probably prove to be Sir Adrian Boult's last record — Parry's *Symphony No 5* and the *Elegy to Brahms* — is performed with the LPO. Tchaikovsky's *Violin Concerto* with Itzhak Perlman accompanied by the Philadelphia Orchestra under Ormandy (who celebrates his 80th birthday in October) should prove a huge seller.

October, too, sees the release of Giulini's version of the Mozart *Requiem* with Teresa Berganza and the Philadelphia Orchestra and Chorus; and Klaus Tennstedt's second release in his Mahler cycle with the LPO, Mahler's *Symphony No 5* in the now inevitable coupling with the *Adagio* from the *Symphony No 10*.

Later in the year EMI attempts to move into the lucrative field of the



MIRELLA FRENI appears with a host of stars on a new version of Gounod's *Faust*. The opera will be available on a three LP or cassette set.

flute virtuoso with *A Bouquet of Romantic Music for Flute and Orchestra* with various Victorian pops by Doppler, Saint-Saens, Popp and others played by John Solum and the Philharmonia Orchestra under Neville Dilkes (SLS TC/3744 £5.40).

Andre Previn features in the November release with his first Mahler symphony, No 4 with the Pittsburgh Symphony Orchestra and Elly Ameling (ASD/TC3783) and the same month there is a campaign to launch six Concert Classics records of operatic highlights.

All this, in conjunction with some interesting imports discs, means that EMI remains a competitive classical label. "I don't think there will be

much change in terms of demand because of the price rises — our view is that the next barrier is £5.50 now that £5 has been broken," said John Patrick, EMI marketing manager.

"But I do think that the whole industry is at saturation point and that there is no real growth in the LP market, though there is in the tape market. We experienced a 30 per cent tape growth last year, though LPs have gone down a bit and I think there is more to be had in the tape growth.

"There are many older people who have brought music centres and who are not looking for tremendous quality, but the ease and flexibility which cassette tape offers."

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CLASSICAL

DG no longer hampered as price pacemakers

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And what is going to be very interesting, as Peter Russell, classical manager, pointed out, is how this change of position, in conjunction with a strong autumn programme, is going to affect sales — and all the signs look good.

Naturally, DG heads off the autumn season with its share of the most distinguished names. Carlo Maria Giulini conducts the Chicago

Symphony Orchestra in Dvorak's Symphony No 8 (2531 046/tape also) and Leonard Bernstein and the Israel Philharmonic Orchestra perform Mendelssohn's Symphonies Nos 4 and 5 (2531 097/tape also).

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In fact, Privilege plays an important role in the DG catalogue — there are no less than eight

releases on this label (which retails at £2.93) in September. Most notable, perhaps, is the re-issue of Mahler's Ten Symphonies in the version by Rafael Kubelik and the Bavarian Radio Symphony Orchestra which comes in a 14LP box set (2720 090) at the special price of £26.50.

Kubelik has always been highly regarded as a Mahler conductor and his version of the Symphony No 1 came out on top in a recent BBC Radio 3 comparison.

The problem of the balance between re-releases of top records like these and new issues is a difficult one, particularly now that the £5 barrier has been broken.

Lifeblood

"The Privilege series sells extremely well. Since it was started it has gone from strength to strength," said Russell. "But new releases are the lifeblood of the industry and that will always remain true, even if, as recently, there has been an increase in sales of medium price and a drop in full price sales."

September also reflects a number of other significant DG directions. The interest the company has shown in English early music musicians (remember the first Trevor Pinnock records came out earlier this year) can be seen in an Archiv release, The Suites for Harpsichord by Purcell played by Colin Tilney (2533 415).

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CARLO MARIA Giulini, who became music director of the Los Angeles Philharmonic at the beginning of the 1978-1979 season, conducts the Chicago Philharmonic Orchestra with Dvorak's Symphony No 8 on Deutsche Grammophon.

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Equally important is the increased interest in opera. "DG has been concentrating on opera in the last two-three years," remarked Russell. There was the huge Mozart/Bohm box set of last month and it is followed by the separate release of the Clemenza di Tito, the one new recording in the set (2709 092/tape also).

And there is news of tremendous things to come. There is Lulu in the controversial complete version conducted by Boulez at the Paris Opera with Teresa Stratas in the title role; Saint-Saens' Samson and Delilah with Domingo and Delilah with Domingo and Obratsova conducted by Daniel Barenboim again at the Paris Opera.

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Orchestra, Karajan and the Berlin Phil with Edith Mathis perform Mahler's Fourth, and Kleiber and the VPO play Schubert's Symphonies Nos 3 and 8.

But a major month for DG will be October, when the company gives extensive support to the tour given by Claudio Abbado who takes over the reins of the LSO, conducting them for the first time in the Royal Festival Hall on September 30 as principal conductor (with Krystian Zimerman playing Brahms 1); and then touring Swansea (8) Bristol (9), Birmingham (10) Manchester (14), Sheffield (15) and Edinburgh (16) in October.

"One area I would like to see DG cover more is English music and I think this is going to happen — one of the autumn releases should be Giulini conducting a Benjamin Britten record, with the Serenade for tenor (Robert Tear) horn and strings with the Chicago Symphony Orchestra, and Les Illuminations with the Philharmonia," said Russell.



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RCA hoping to keep up good sales with £4.99 price tag

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The top price of £5.49 will be for all imported discs, such as the Erato range and for discs with special features, such as operas with librettos; but £4.99 will be the price tag of most new records which makes it the most competitive of the majors.

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RCA are also tipping another American musician to do a Galway. He is the clarinetist Richard Stoltzman who plays Mozart's Clarinet Quintet and the Piano and Wind Quintet with Peter Serkin, piano and Tashi (RL 12863, £4.99) which is also a September release.

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Pierre Amoyal, the young French violinist, features on two other Erato discs, including a coupling of the Bruch and Glazunov Concertos (STU 71164) £5.49).

The coming months offer a Levine/Chicago SO/Brahms Symphonies cycle, a Bream re-packaging, The Art of the Lute, the start of a Beethoven Quartet cycle with the Cleveland Quartet (starting with the middle five quartets to be released in October) and a new Galway record — James Galway in Japan, playing music written for the shakuhachi.

There are other major projects — RCA's first digital record, Bartok's Concerto for Orchestra played by Ormandy and the Philadelphia, the concerto debut of Lydia Mordkotch (playing the Brahms) which will be the subject of a special offer, and the Sixth Symphony by Mahler in Levine's cycle.

Another sales blockbuster is expected also from a new synthesiser record by Tomita, this time looking at the music of Prokofiev.

Projects such as these ensure a very active presence from RCA, particularly as it will be backed by a new RCA dealer scheme involving new product and back catalogue.

Ray Crick, RCA's classical marketing manager is convinced that the main trends of the next six months or even a year will be fewer records coming on to the market because of the higher production costs — particularly in the packaging area.

There will also be less money around in the immediate future both in the pocket of the consumer, and in the record company promotional budgets and this will affect sales. But things will pick up towards the end of the year, he believes.



CARLO CURLEY the American organist who has recently signed to RCA from Rediffusion. Curley's first offering for his new label is a recital of virtuoso French organ music including Saint-Saens' Fantaisie.

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The coming months offer a Levine/Chicago SO/Brahms Symphonies cycle, a Bream re-packaging, The Art of the Lute, the start of a Beethoven Quartet cycle with the Cleveland Quartet (starting with the middle five quartets to be released in October) and a new Galway record — James Galway in Japan, playing music written for the shakuhachi.

There are other major projects — RCA's first digital record, Bartok's Concerto for Orchestra played by Ormandy and the Philadelphia, the concerto debut of Lydia Mordkotch (playing the Brahms) which will be the subject of a special offer, and the Sixth Symphony by Mahler in Levine's cycle.

Another sales blockbuster is expected also from a new synthesiser record by Tomita, this time looking at the music of Prokofiev.

Projects such as these ensure a very active presence from RCA, particularly as it will be backed by a new RCA dealer scheme involving new product and back catalogue.

Ray Crick, RCA's classical marketing manager is convinced that the main trends of the next six months or even a year will be fewer records coming on to the market because of the higher production costs — particularly in the packaging area.

There will also be less money around in the immediate future both in the pocket of the consumer, and in the record company promotional budgets and this will affect sales. But things will pick up towards the end of the year, he believes.



CARLO CURLEY the American organist who has recently signed to RCA from Rediffusion. Curley's first offering for his new label is a recital of virtuoso French organ music including Saint-Saens' Fantaisie.

LED ZEPPELIN
IN THROUGH
THE OUT DOOR



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s Symphony No 4 and
ymphony No 7, all with
ebouw, of course.



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CLASSICAL DEUTSCHE Gram as pr

TRADITION
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Maria Giulini conducts



EMIL GILELS plays Ch
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RCA ho sales w

THE FIRST six month
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Julian Bream.

It is unlikely that the c
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The top price of £5.45
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RCA has a knack fo
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A recital of virtuoso
Saint-Saens' Fantaisie and
Boellmann has been
championing American
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He is touring through
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"I am going to beat people over the head with good music until they love it," said Curley, who has now signed an exclusive contract with RCA. This disc (RL/RK 25247 £4.99) which has been rush-released following the sessions in June, is going to be the first of many.

RCA are also tipping another American musician to do a Galway. He is the clarinetist Richard Stoltzman who plays Mozart's Clarinet Quintet and the Piano and Wind Quintet with Peter Serkin, piano and Tashi (RL 12863, £4.99) which is also a September release.

Other September issues include the separate release of Borodin's Symphony No 2 coupled with In The Steppes of Central Asia, Nocturne and Polovtsian Dances in the performance by Loris Tjeknavorian and the National

synthesizer record by Tomita, this time looking at the music of Prokofiev.

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THE VARIETY and depth of the Philips catalogue can be seen in the kind of music and musicians that go to make up the traditional September Limited Editions release.

There are no less than eleven box sets, mixing new and re-releases and rare and popular works performed by leading members of the Philips stable.

Kurt Masur, a conductor very

Philips announce September box set bonanza



JESSEY NORMAN features on two albums from Philips — in Haydn's *Armida*, the sixth in a set of Haydn operas, and again on an album of negro spirituals.

highly regarded among musicians, features on two releases — Brahms' Four Symphonies coupled with the St Antoni Variations played by the Leipzig Gewandhaus Orchestra (6769 009) in a 4LP set issued at the special price of £17.05 which will compete directly with the slightly more expensive Solti version.

And The Complete Works for Violin and Orchestra by Max Bruch played by Salvatore Accardo, again the Leipzig Gewandhaus (6768 065 4 LPs £17.05). This contains the only version of the Concerto No 3 and other pieces.

Other rare works come from the Academy of St Martin-in-the-Fields under Marriner which play 12 Concerto Cross by Charles Avison, a Baroque composer who spent his life in the environs of Newcastle-upon-Tyne. The Concerto Grossi (6769 018 3LPs £12.79) are in the style of Domenico Scarlatti.

Two operas also fill holes in the gramophone catalogue. Dorati conducts Jessye Norman and others in Haydn's *Armida*, the sixth in Philips' Haydn opera series (6769 021 3LPs £12.79); And there is an exceptionally strong cast for Rossini's *Otello* — Frederica von Stade, and Jose Carreras in the main roles with Gianfranco Pastine as Iago. Jesus Lopez Cobos conducts

(6769 023 3LPs £12.79).

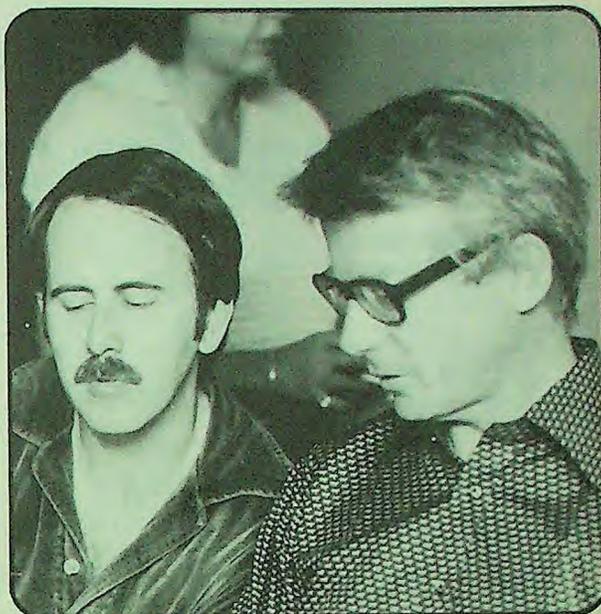
The opera has not been performed since the 19th Century, is interesting as a comparison to Verdi's version, not least because Iago is cast as a tenor, not a baritone.

The other major operatic release from Philips in September is Colin Davis' first Verdi, *Un Ballo in Maschera*, with Montserrat Caballe, and Jose Carreras (6769 020 LPs £12.79). It is the first new *Ballo* for four years.

There are four major re-release projects. All the Haydn Piano Trios played by the Beaux Arts Trio come in a box of 14LPs (6768 077) and retail at £48.30. Nikita Magaloff plays the Complete Solo Piano Works of Chopin on 16LPs (6768 067 £14.50) and Claudio Arrau plays most of Schumann's Piano Music on 6768 084 on 9LPs, retailing at £34.60. And there is a box of Mozart Piano Concertos played by Brendel and The Academy under Marriner.

All these limited editions will be backed by large quantities of special leaflets, plus full colour posters, display boxes and a special limited edition carrier bag, as well as extensive advertising and window displays.

This year also sees the single



JESUS LOPEZ Cobos, conductor, and Erik Smith, producer, working on the exceptionally strong version of Rossini's *Othello* which has Frederica von Stade and Jose Carreras in the leading roles.

limited edition LP — a disc by Jessye Norman of Negro Spirituals including *Gospel Train*, *Great Day* and *My Lord, What A Morning*, with Dalton Baldwin, piano and the Ambrosian Singers (9500 580 £4.29).

October is Colin Davis month. There is a new Dvorak Symphony No 8 coming to continue the Symphony cycle (7 and 9 are out already) as well as a new *Firebird*, both with the Concertgebouw, together with the Concertgebouw, Beethoven's Mass in C is also issued separately, having originally

appeared with the *Missa Solemnis*.

October also sees the first of the new records following the signing of a contract with the Boston Symphony Orchestra and Ozawa — Schoenberg's *Gurrelieder*, with Jessye Norman, Tatiana Troyanos and James McCracken on a 2LP set.

November is Haitink month, with Bizet's *Symphony in C* coupled with Debussy's *Jeux d'enfant*, Tchaikovsky's *Symphony No 4* and Bruckner's *Symphony No 7*, all with the Concertgebouw, of course.

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CLASSICAL

Classics pick up on new technology for quality

THE FIRST British-made 12-inch classical LP running at 45 R.P.M. is shortly to come out of the leading direct-cut firms, Nimbus.

It will come as a box-set of four records containing songs by Schumann, Brahms, Faure and Gounod sung by the Russian/French bass Schura German and retailing at £15.20.

Each side will have at least 20 minutes of playing time, though ideally Nimbus, which has done its own research on improving the disc-cutting process, is aiming for about 25 minutes.

This development is surprising in itself, but in many ways it reflects a major trend in the classical record industry, for there is a direct link between the Nimbus move, the advent of the digital age led by Decca and the announcement by Enigma of its move to German pressings and the adoption of a "Supercut" logo.

At a press conference John Boyden, managing director of Enigma, announced the fact that in future all Enigma records would be cut and pressed in Germany by Teldec.

This, in combination with the "classical truth, pure and natural depth from honest sound recording" which has been a major selling point of his issues, would amount to Supercut.

So the Supercut logo goes on all new records with "A product of European technology" underneath.

Now, no doubt some of the real super-cut hi-fi companies like Gale and Merlin may feel that there is a difference in definition of the word, but Boyden makes some very salient points.

Distress

He feels that "one reason why the record business has been in a temporary state of distress is that attention has not been paid to quality at a time when prices have gone up dramatically.

"The industry in this country has been geared to volume at the expense of quality control because it has been dominated by the pop industry.

"But now, particularly since the consumer has to pay £5 for a record, he expects a higher standard of quality which he has simply not been getting. His expectations are also higher because for a relatively small

sum he can buy very good equipment."

Obviously, there is always a general gradual improvement in techniques and products, but a few companies have paid far more attention to this than others. Decca, clearly, has made enormous steps with the digital process, and there is no doubt that this is the process of the future.

This is realised by other companies large and small — EMI with their pop digital, Unicorn with the Gliere double album digital, and, in October, RCA with its Bartok's Concerto for orchestra digital.

But a number of people feel that the benefits gained by the digital process are more or less lost when the disc is used on a conventional playback system. Boyden says he has a library of digital recordings but there is little point in bringing them out until a digital playback system is in use.

Until then, he prefers to concentrate on using conventional techniques at the optimum level possible when producing records in large numbers.

Refining

Graham Whiting, of Merlin, feels the same. And so do the Reynolds Brothers of Nimbus. Having experimented with digital, the Reynolds Brothers decided to turn back to Super Analog Master, or SAM — a combination of the latest Ampex ATR 104 Four channel tape machine plus a higher recording speed of 30 inches a second, plus soundfield microphones. And then utilise the better reproduction available at 45 R.P.M. by refining the disc cutting process.

It is an interesting move and certainly the trial disc I heard was quite remarkably clear — far more, to my technically untutored ear, than the digital discs I have heard, though there was certainly improvement there too.

Of course, when thinking in terms of volume sales, I would be surprised if 45 R.P.M. really did catch on in the classical world which is so accustomed to 33½. In a curious way, it will probably be easier to ditch the conventional systems and change to digital in the same way that we changed from mono to stereo.

There is another side of the coin as well. For some years, apart from the real hi-fi fanatics, there has been a kind of reverse snobbery about

technical improvements — the common saying was that one can get so carried away with the decibel levels and noise to sound ratios that the music is forgotten.

Technical improvements are just one aspect of recording and musical inventiveness and musical excellence is, and will always be, paramount. Yet it is important that Nimbus tries out 45 R.P.M. (the company aims to bring out a second Scura German box set, this time of Schubert's Die Winterreise in both English and German in October) using SAM and then puts together much of that with direct-cut as well.

No match

It is important too that Decca, RCA, etc push ahead with digital, that Saga get their records pressed in Germany and Unicorn by Phonogram in Holland because for some reason — apart from one or two companies (including Nimbus) — it appears that British pressings are no match for the Continental counterparts.

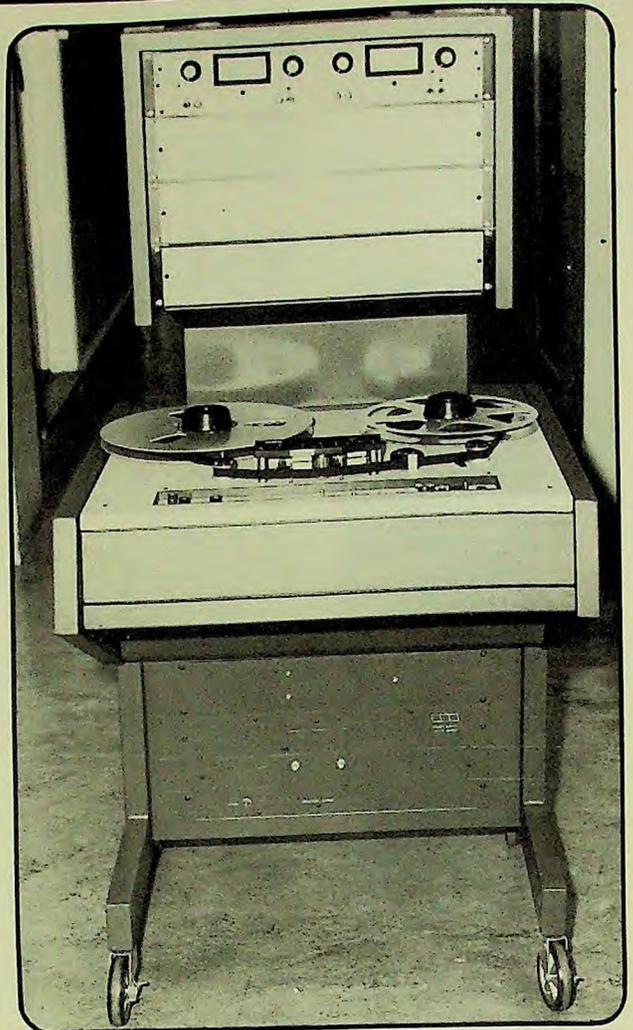
For that is the only way, as Boyden points out, higher quality will be achieved.

John Boyden's campaign to launch this new-look Enigma will include promotions with various equipment manufacturers, leaflets, posters and advertisements which concentrate on the quality aspect of the records, including the cutting process. A sampler has also been prepared to be made available to retailers.

He is also writing to retailers to explain why some records may be temporarily out of stock while new pressings are ordered from Germany — most of the back catalogue will eventually come out on German pressings. Loughran's Schubert 9 and even the popular by plane from the Paris wind band disc directed by Denis Wick is available in this new form.

John Boyden claims that these new "supercut" discs are "the equivalent of direct-cut records but with music on them" which will endear him to the direct-cut firms, who are still angry about Decca's claims that their digital records also equal direct-cut.

But while there may be some verbal overspicing for the benefit of promotional activity, the general trend towards higher quality will only benefit the classical record industry in the end.



THIS IS the prototype of the MCI JH 200 two channel stereo tape recorder, the first to be completed under licensing agreement under which MCI Inc. will manufacture digital tape recording equipment based on technology developed by EMI.

Album reviews

Sonata for Cello and Piano, Prelude Op 2 No 1, Danse Orientale, Op 1 No 2 Rachmaninov, Sonata for Cello and Piano, Debussy, Julian Lloyd Webber, cello, Yitkin Seow, piano, Enigma K 53586. £5.

These are two young, gifted performers who have each carved out individual careers for themselves, yet work very well together. In fact, it is a significant record in that it is the first made by Lloyd Webber to be issued at full price. He is a fine cellist and the performances are urgent and committed with an especially fine sense of line in Debussy's Sonata. But I wonder whether putting him at full price is the right commercial decision — though, admittedly, there is not very much competition in these works which are under-recorded. His previous Enigma release (The Romantic Cello) did well at mid-price. A commercial, not critical question mark hangs over this issue. I hope I am wrong.

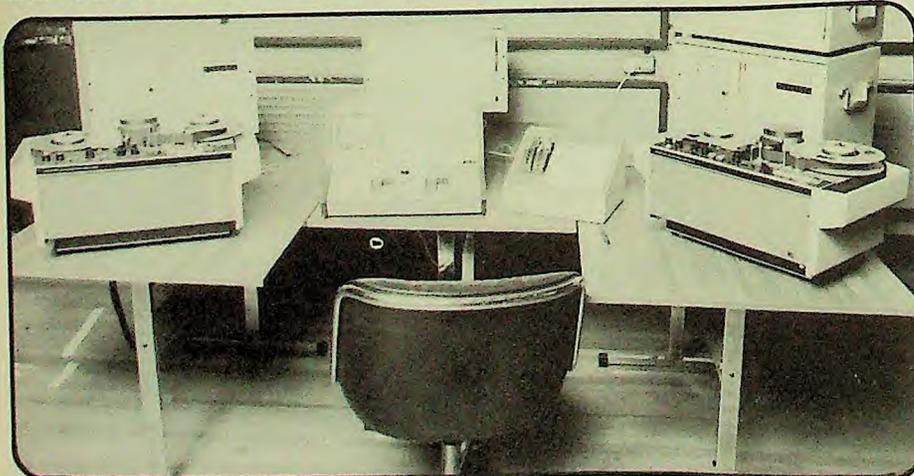
The Heart of the Symphony — an Introduction to the symphonic landscape. New York Philharmonic Orchestra, Leonard Bernstein, 79010, 2LPs gatefold.

"Great music without the boring bits... I love that piece of music, but I can't put a name to it." These two paragraph headlines on the cover of this double album indicate clearly the market. There are eleven pieces from Haydn's Clock Symphony (second movement) and Mozart's Symphony No 40 (first movement) up to the great Romantics, by Tchaikovsky (bits from Symphonies Nos 4, 5, 6) and Mahler's Adagietto. They all come in extrovert and physically exciting performances culled from records made by Bernstein over the past decade or two. Purists will blanch, of course and classical specialists won't want to bring their establishments into disrepute — but for a mainly pop retailer it is worth stocking, particularly for the Christmas market.

Symphony No 5 and the Adagio from Symphony No 10, Mahler, The Philadelphia Orchestra, James Levine, RCA, 2 LPs in box set.

Sales of the Symphony No 5 continue to benefit from the Visconti/Death in Venice connection, especially in this increasingly popular coupling with the final Adagio — it makes for a very emotional evening's listening. But the performances are not, I am glad to say, as drivingly harrowing as they could be — Levine goes for a more muted reading of Mahler's most tortuous moments, though it is none the less effective for all that. It is above all sophisticated music making. As a conductor he is perhaps not so well-known in this country as Haitink who also has the same coupling though the packaging is good and eye-catching.

NICOLAS SOAMES.



DECCA'S DIGITAL recording set up. Once a digital playback medium is available for the domestic market, the first record company releases in digital format are naturally likely to be digitally recorded — and the improvement in quality will be immediately apparent.

WHAT WITH the recent hammering meted out to the £5 barrier, the shock of Polydor's move to cut the dealer margin and the EMI settlement discount, classical retailers can be excused a certain amount of gloom.

But what is surprising is that although retailers hold different views on the various problems facing them and tackling them in a variety of ways, there actually appears to be an overall mood of optimism.

Clearly, classical retailers are a remarkably resilient breed. Not to mention classical consumers. Perhaps the greatest surprise is that many retailers are reporting that the dramatic price increases and VAT do not seem to have drastically affected the way customers are buying.

Yvonne Rayner, who runs Rayner, a half classical/half pop record shop in Park Street, Bristol, reports that before the increases, things were quite good. "But people are still tending to go for full-price

Retailers weather storm and come through smiling

priced."

Geoff Smith, classical manager at HMV Oxford Street, tells much the same story. "I felt it was altogether a disastrous step to go past the £5 barrier," he says. "But we have experienced no difficulty at all in sales. In a funny way, it seems to have a curious attraction for some people."

Smith does think that it might be too early yet to get a clear idea of the real effect. Tourist trade, though slightly down this year as English records are not so economical for Germans for instance, as they once were, might be concealing English

scheme, and similar deals with other companies.

But as expected, dealers remain incensed by Polydor's move to reduce the dealer margin from 33 per cent to 30 per cent, and also, to a lesser extent because it involves only 1/2 per cent, the reduction of EMI's settlement discount.

"I think it is diabolical," says Rayner. "Dealers are going through times just as hard as record companies with rents and rates and staff all going up. They should sort out their problems in other ways."

"I shall order as little as possible from Polydor, and whenever there is a choice of a record by another company such as Decca or Philips, I will always go for them."

"Not only do they reduce the margin, but then they also distribute stickers with £1 off, 50p off, and expect us to cut our profits even more. It makes my blood boil — we are not a philanthropic institution. I had hoped that they were going to increase our margin on tape sales."

Ian Gray, marketing manager of HMV Shops, was also highly critical of the Polydor and EMI moves: "The whole policy of lowering discount margins is going to make it much harder for the retailer to make a reasonable profit," he says. "When I look around at the net margins dealers are now making I see very few with a 10 per cent profit — and Polydor's cut is exactly that, 10 per cent."

"I do appreciate that Polydor and other record companies have

difficulties, but I don't think that the sole answer is to take it away from the retailers. I will be also interested to see in what way DG is going to make up some of the shortfall in attractive offers."

What concerns many retailers is that other majors and even the independent companies will start following suit. Gray feels that this is largely unlikely, though one or two may tread the same path. And he adds that the one redeeming factor about the margin reduction was that it might have a limiting effect on the expansion of discounting.

Of course, it is inevitable that some discounting is here to stay, though most classical specialists agree that in the end the consumer is going to suffer. But one interesting development recently to become evident is the expansion of discounting houses and cassettes.

CfP announced recently that within a fairly short space of time it expects to sell as many cassettes as LPs. EMI has also reported a 30 per cent tape growth. And HMV shops are now retailing at somewhere between three and four records to each cassette.

The smaller retailers, however,

report a much wider differential. The problem, again and again, comes down, not just to traditions or quality, but to presentation — records look like better value for money than cassettes.

New ideas in cassette presentation are needed, and urgently. Because there is also a feeling that, as cassettes are so much more acceptable as mail-order product, this enormous growth area could be lost by the retailers in favour of the mail houses. And, on top of the massive loss through home taping that continues, this would be a very serious blow to the retailers.

But discounting of one kind or another is not the only concern of the retailers. Though the last three or four years have been marked by sheer bad quality product, many dealers are reporting significant improvements.

They welcome, particularly, moves of companies like Enigma and Saga and Unicorn who are now getting pressed abroad, but Geoff Smith has noticed an improvement here too. "RCA has had everything wrong with its records that you can think of, from bad pressings to bad handling, but there seems to have been a very slight improvement."

"Generally speaking, the quality of British pressings is improving — EMI especially seems to have made a very great effort — and some good quality pressings are being done by companies like Nimbus."

Altogether, the dealers are moving into the autumn with optimism. Although few expect the boom years to return.

Price rises: "There has been some opposition, but people tend to want the best and pay the full price. . ."

and mid-price, rather than budget records, though CfP is a great exception," she says.

"I suppose there has been a slight increase in the numbers of Jubilee and Ace of Diamonds that we sell, for instance, and a slight drop in the SXLS in Decca's catalogue but there hasn't been a great change.

"There has been some opposition, but people tend to want the best and pay the full price. And I must say that I still think that, in comparison to 78s for instance, records are not exorbitant, though they are highly

consumer resistance. And it will take a couple of months for the old stock to go.

But though, again, CfP does very well ("they are cheap, good and nicely presented records"), full-price discs are holding their own.

However, some Scottish outlets appear to take a more conservative view — and one or two small independent specialist stores are holding their prices to the £4.99 in the belief that this will give a better profit in the end — particularly by judicious use of EMI's music centre

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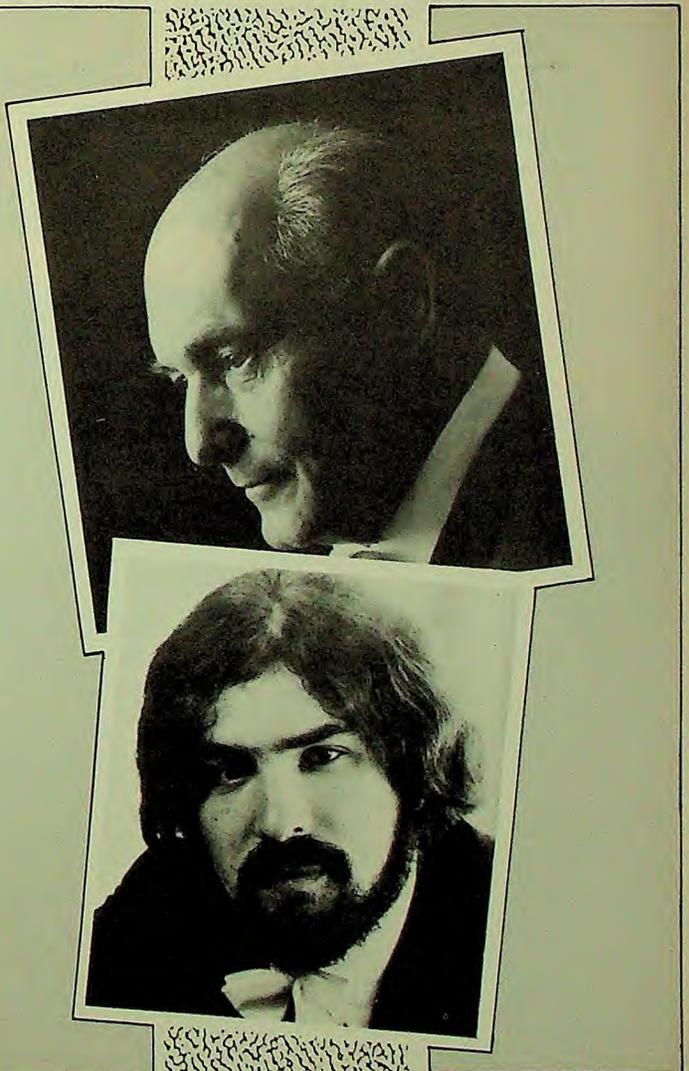
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CLASSICAL

Saga rounds off important year with more Ferber

ALTHOUGH THE Swiss-born pianist Albert Ferber features far less in English concert programmes now than a decade ago, he is still active abroad, and in the recording studio.

Three years ago, Saga issued a volume of Ferber playing Faure, and Martin Compton's company has now followed it up with a companion disc, Faure Piano Music, Volume II (SAGA 5466 £2.75).

A spin-off of that project was the interest generated in some of the early sonatas, and he has now devoted a Saga disc to two of these works, both incomplete and both finished by the pianist himself.

David Roblou, harpsichord, (Saga 5465).

Pickett is perhaps best known as the director of The New London Consort (which plays on a record of The Hilliard Ensemble of Popular

"One very important point to note about Saga is that its price hasn't changed. . ."

This is one of three new records issued by Saga at the end of August, and includes Theme and Variations, the Barcarolle No 2, and the Preludes Op 103.

Ferber comes from that generation of pianists who studied with Rachmaninoff, Gieseking, Leimer and Adeline de Lara, which means he is part of the direct line to the 19th century masters.

And in his youth, at any rate, Ferber approached piano playing with an idiosyncratic discipline. From an early age he trained himself to concentrate by turning on a radio programme he wanted to listen to, and then sitting down with a score to memorise it by just reading it. "It sounds a bit perverse now," he admits.

The second Saga release is another solo piano disc. Tirimo, the Cypriot-born pianist has just finished a new edition of all Schubert's Piano Sonatas which is waiting publication.

The disc (Saga 5469) contains the only recorded version available now of the Sonata in F sharp minor and the only completed version of the Sonata in F minor.

In both cases, the first and last movements ended at the development section, so what was basically needed was to repeat the opening material in the right key and complete the code. It is likely that

Music from the time of Henry VIII which is being re-released this month by Saga in new German pressings), and this is actually his first solo record.

This year has obviously been an important one for Saga as it is the first since the use of German pressings both on new releases and the re-releases.

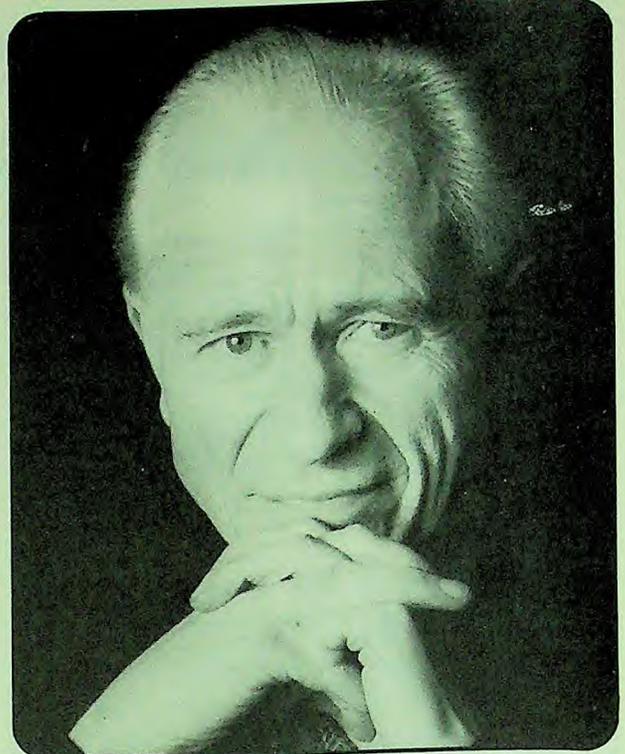
And in fact, Saga has been taking

". . .and as far as I know, it is the only English record company to absorb VAT and not to increase the price. . ."

other Schubert sonatas recorded by Tirimo will follow.

The other new release is a volume of music for The Virtuoso Recorder played on authentic instruments in Baroque style by Philip Pickett, recorder, Anthony Pleeth, cello and

the opportunity of the advent of German pressings to work on past catalogue. An Anthology of English Song, which, dating from 1963, was the first record ever made by Janet Baker, has been re-mixed. Martin Compton admits that the original



FERBER: still active in the recording studios.

records were not very good, with the voice coming out of one speaker, and the piano out of the other.

Both this record (Saga 5213) and the second Baker disc (Saga 5277) an album of Lieder, accompanied by Martin Isepp, are among eight re-releases. The others include the well-known disc Segovia Plays Bach (Saga 5248) which has been transcribed direct from the 78s in order to obtain a much better sound;

and records by Albert Ferber (Faure again) and Jill Gomez accompanied by John Constable in the Spanish Song recital (Saga 5409).

The other important point to note about Saga is that the price hasn't changed. It remains at £2.75, and, as far as I know, it is the only English record company to absorb VAT and not to increase the price. Incidentally, Saga is now distributed by CBS.


Nimbus Records

"Nimbus is known for many things. Firstly, they go for natural sound. For instance they prefer a far wider tonal and dynamic range than all the other companies, with their various limiters and equalisers. This means, of course, that the music is never smoothed out or domesticated on a Nimbus recording. It very often leaps out of the speakers and socks you in the face!"

Nicolas Soames FUGUE



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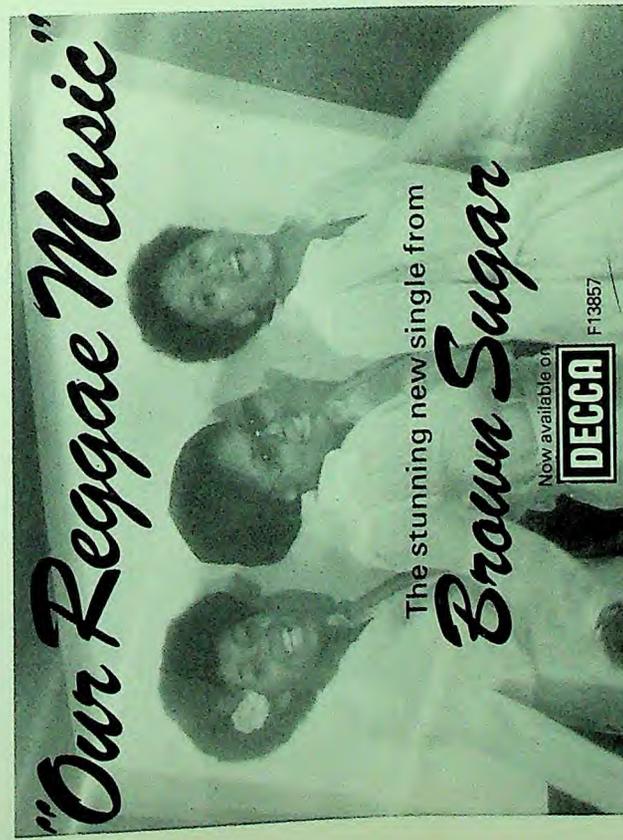
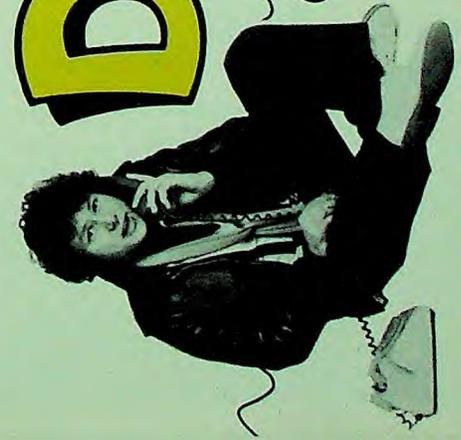
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19	CAN'T STAND LOSING YOU Police	A&M AMS 7381	60	HARMONY IN MY HEAD Buzzcocks	United Artists UP 36541
20	STAY WITH ME TILL DAWN Judie Tzuke	Rocket XPRES 17	61	C'MON EVERYBODY Sex Pistols	Virgin VS 272
21	BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius GEM 4	62 NEW	MAKIN' IT David Naughton	RSO 32
22	GOTTA GO HOME Boney M	Atlantic/Hansa K 11351	63	LADY WRITER Dire Straits	Vertigo 6059 230
23	STREET LIFE Crusaders	MCA 513	64	PARANOID Dickies	A&M AMS 7368
24	IF I HAD YOU Korgis	Rialto TREB 103	65 NEW	CRUEL TO BE KIND Nick Lowe	Radar ADA 43
25 NEW	WHEN YOU ARE YOUNG Jam	Polydor POSP 69	66	LADY LYNDA Beach Boys	Caribou CRB 7427
26	DUCHESS Stranglers	United Artists BP 308	67	BABYLON BURNING Ruts	Virgin VS 271
27	JUST WHEN I NEEDED YOU MOST Randy Vanwarmer	Island WIP 6516	68 NEW	SWITCH Nancy Dee	Scope SC 4
28	GIRLS TALK Dave Edmunds	Swan Song SSK 19418	69	MAYBE Thom Pace	RSO 34
29	GONE GONE GONE Johnny Mathis	CBS 7730	70	I'M A SUCKER FOR YOUR LOVE Teena Marie	Motown TMG 1146
30	LOST IN MUSIC Sister Sledge	Atlantic K 11337	71	HERE COMES THE SUMMER Undertones	Sire SIR 4022
31	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 17426	72 NEW	LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharpe & The Replays	Chiswick CHS 114
32	YOU NEVER KNOW WHAT YOU'VE GOT Me & You	Laser LAS 8	73 NEW	LOVEDRIVE Scorpions	Harvest HAR 5188
33	IF I SAID YOU HAVE A BEAUTIFUL... Bellamy Brothers	Warner Brothers K 17405	74 NEW	IN THE BROWNIES Billy Connolly	Polydor 2059 160
34	GIRLS GIRLS GIRLS Candidate	RAK 295	75	LIGHT MY FIRE/137 DISCO HEAVEN Amil Stewart	Atlantic/Hansa K 11278

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Top 75 compiled for Music Week and BBC based upon 250 from a panel of 650 conventional record outlets by the British Market Research Bureau Ltd.

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

AIRPLAY ACTION

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: ROCK 'N' ROLL HIGH SCHOOL — Ramones (Sire)
Keith Rogers: THE SIDEBORD SONG — Chas and Dave (EMI 2986)
Greg Bance: LET ME TAKE YOU DANCING — Bryan Adas (A&M AMS 7460)
Bernard Mulhern: IN THE BROWNIES — Billy Connolly (Polydor 2059 186)
Tony Valence: SAIL ON — The Commodores (Motown TMG 1154)
Tony Gillham: EASY AND FREE — Lindisfarne (Mercury NEWS 1)
Nigel Rennie: HEART OF THE NIGHT — Poco (MCA 509)
Patrick Eade: YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)

ADD ONS

BREAKFAST IN BED — Sheila Hylton (Ballistic BP 304)
OH WHAT A THRILL — Chuck Berry (Atlantic K 11354)
COME INTO THE OPEN — Penetration (Virgin VS 278)
GONNA GET ALONG WITHOUT YOU NOW — Viola Wills (Ariola Hansa AHA 546)
AIN'T NO KINDA STAR — T. J. Thorpe (EMI International INT 594)
TIME WILL TAKE CARE OF EVERYTHING — Lou Rawls (Philadelphia PR 7500)
BETTER NOT LOOK DOWN — B. B. King (MCA 515)
GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R6027)

Radio Tees

TEESSIDE

ADD ONS

THE TOPICAL SONG — Barron Knights (Epic EPC 7791)
CLUB LIDO — Pan's People (Riva/GM GMS 9052)
SHIPS — Ian Hunter (Chrysalis CHS 2346)
CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)
SAIL ON — Commodores (Motown TMG 1154)
GETTING CLOSER — Wings (Parlophone R6027)
THE SHAPE OF THINGS TO COME — Head Boys (RSO 40)
OH WHAT A THRILL — Chuck Berry (Atlantic K 11354)
LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe and The Replays (Chiswick CHIS 114)

Radio 210

THAMES VALLEY

ADD ONS

GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R6027)
TOPICAL SONG — Barron Knights (Epic EPC 7791)
GONNA GET ALONG WITHOUT YOU NOW — Viola Wills (Ariola/Hansa AHA 546)
EASY AND FREE — Lindisfarne (Mercury NEWS 1)
OUR DAY WILL COME — Esther Phillips (Mercury 6167 182)
SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)
YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)
HEART OF THE NIGHT — Poco (MCA 509)
SUSPICIONS — Eddie Rabbitt (Elektra K 12375)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)
Jon Hawkins: DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
Stuart Freeman: CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)
Alan Roberts: EASY AND FREE — Lindisfarne (Mercury NEWS 1)

ADD ONS

BOY OH BOY — Racey (RAK 297)
OH WHAT A THRILL — Chuck Berry (Atlantic K 11354)
DUKE OF EARL — Darts (Magnet MAG 147)
TOPICAL SONG — Barron Knights (Epic EPC 7791)

BBC Blackburn

HIT PICKS

Jude Bunker: SECRET AGENT MAN — Devo (Virgin)
Nigel Dyson: SAIL ON — Commodores (Motown TMG 1154)
Kath Dutton: LOVE IS ON THE WAY — Sweet Inspiration (RSO)
Phil Scott: IT'S YOUR LIFE TO LIVE — Edgar Winter (Blue SKY 7803)
Gerald Jackson: IN THE BROWNIES — Billy Connolly (Polydor 2059 160)
Ken Snowdon: GENETIC DISRUPTION — Murder The Damned (Small Wonder)
Pat Gibson: THE TOPICAL SONG — Barron Knights (Epic EPC 7791)

BBC Leicester

HIT PICKS

Dennis Coath: EASY AND FREE — Lindisfarne (Mercury NEWS 1)
Patsy Newey: JUDAS — Voyager (Mountain TOP 46)
Lee McCarthy: WORLDS APART — The Sinceros (Epic EPC 7758)

BBC Medway

PRESENTER PICKS

Brian Faulkner: SUSPICIONS — Eddie Rabbitt (Elektra K 12375)
Don Durbridge: THE TOPICAL SONG — The Barron Knights (Epic EPC 7791)
John Thurston: THE FOOL — Softrock (Monarch MON 1)
Mike Brill: I'M SATISFIED — Trickster (Jet 149)
Dave Brown: GETTING CLOSER — Wings (Parlophone R6027)
Ian Pearson: EASY AND FREE — Lindisfarne (Mercury NEWS 1)
Tony Valence: SAIL ON — Commodores (Motown TMG 1155)
ADD ONS
YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)
SORRY SEEMS TO BE THE HARDEST WORD — Denise Nolan (Pye 7P 126)
SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)
RADIO'ON — Promises (EMI 2985)

BBC Merseyside

PERSONAL PICKS

Dave Porter: HEART OF THE NIGHT — Poco (MCA 509)
Steve Kaye: YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)
Chris Jones: SEASIDE WOMAN — Suzy and The Red Stripes (A&M AMS 7461)
Alan Jackson: DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)

Manx Radio

ADD ONS

GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)
STREET LIFE — Crusaders (MCA 513)
LOVE'S GOT A HOLD ON ME — Dollar (Carrere CAR 122)

HIT PICKS

Andy Mac: SAIL ON — Commodores (Motown TMG 1154)
Su Richardson: RADIO'S ON — Promises (EMI 2985)
Mike Reynolds: HEART OF THE NIGHT — Poco (MCA 509)
Dave Eager: BACK TO THE LOVE — Ruby Winters (Creole CR 174)
Stu Lowe: DISCO CHOO CHOO — Nightlife Unlimited (Casablanca CAN 158)

BBC Ulster

ADD ONS

THE TOPICAL SONG — Barron Knights (Epic EPC 7791)
BABY'S REQUEST/GETTING CLOSER — Wings (Parlophone R6027)
EQUINOXE PART 4 — Jean Michel Jarre (Polydor 2001 896)
SAIL ON — Commodores (Motown TMG 1154)
LASER LOVE — After the Fire (CBS 7769)

BBC Scotland

HITPICKS

Jimmy Mack: SETTING ME UP — Albert Lee (A&M AMS 7467)
Tom Ferrie: HEARTS IN TROUBLE — The Dukes (Warner Brothers K 17453)
Rhythm & News: BABY'S REQUEST — Wings (Parlophone R 6027)
Nightbeat: AIN'T NO KINDA STAR — T. J. Thorpe & The C. B. Band (EMI International INT 594)
Single of the Week: SAIL ON — The Commodores (Motown TMG 1155)

ADD ONS

IN THE BROWNIES — Billy Connolly (Polydor 2059 160)
SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)
THE SIDEBORD SONG — Chas & Dave (EMI 2986)
YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)
LONG TIME — Kim Clark (CBS 7749)
CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)
FOUND A CURE — Ashford & Simpson (Warner Brothers K 17422)
(TELL IT ALL ABOUT) BOYS — Dolly Dots (WEA K 18048)
SWITCHBOARD — April Love (Ariola ARO 177)
GONNA GET ALONG WITHOUT YOU NOW — Viola Wills (Ariola/Hansa AHA 546)
D.I.Y. — Cut-Outs (EMI 2984)
AMERICAN HEARTS — Billy Ocean (GTO GT 244)
AIR ON THE 'G' STRING — John Williams (Pye BUGA 83)
DANCING IN THE STREET — Hodges, James & Smith (London HLU 10573)
RADIO'S ON — Promises (EMI 2985)

JAZZ

Triple helping of Gillespie after London festival

IN THE wake of the recent Capital Radio Jazz Festival, there is a comprehensive selection of new and re-releases from festival artists which will be of interest to old fans and recently converted alike.

Leading the field is Sonet with **The Bop Session (SNTF 692)** from the Giants Of Jazz series with Dizzy Gillespie, altoist Sonny Stitt, drummer Max Roach, bassist Percy Heath and pianists Hank Jones and John Lewis sharing tracks.

Recorded in 1975, the quintet sails through six titles — Blues 'n' Boogie, Groovin' High, Lover Man, All The Things You Are and two Charlie Parker compositions, Confirmation and Lady Bird.

All six men have played together in the past in one permutation or another and although it would be difficult to produce a duff album with these artists, Sam Charters has managed to catch the atmosphere perfectly.

Gillespie is also featured on MPS's **The Incredible Dizzy Gillespie (MPS Jazz Time Vol 6)**. Recorded live at the 1968 Berlin Jazz Festival, it features Gillespie with a big band format, backed by four trumpets, three trombones, five saxes, drums, bass and piano.

The classic **Things To Come**, co-written by Gillespie with Gil Fuller, first put down more than 20 years ago, sets the pace for an album that captures jazz's definitive trumpeter's fire and intensity.

Best release

Best of the Gillespie releases is Blue Note's **Live At The Village Vanguard (BNS 40035)**. If it is possible, Gillespie has been upstaged by Ray Nance who, although better known for his cornet work with people like Duke Ellington, produces some haunting Romany violin work on Dizzy's Blues and Blues For Max. Completing the line-up are the vastly under-rated baritone sax man Pepper Adams, bassist Richard Davies, Mel Lewis on drums and Chick Corea on piano. Blues for Max and Tour de Force have been released previously on the Jazz On A Sunday Afternoon series, but have been re-issued with the extra track because of public demand. Definitely a gold star for this album.

Another Sonet release, Ruby Braff's **Them There Eyes (SNTF 713)** also features Ally Pally stars Vic Dickenson, trombone, Jimmy Rowles, piano, and Bucky Pizzarelli, guitar, with Bill Crow, Dick Katz and Connie Kay completing the line-up. Braff's spot with Dickenson and others at the festival failed to generate any real atmosphere, but that has been put right on this album with Braff playing material he obviously feels at home with. The result is a polished and proficient album that doesn't break any new frontiers, but is pleasantly mellow.

Here Comes Freddie (Sonet, SNTF 714) features a former avant garde trumpeter Howard McGhee and tenor man Illinois Jacquet in their first joint recording session. Both men have played with Count Basie and Lionel Hampton (Jacquet was responsible for the famous Flyin' Home solo) and have accumulated hours of 'flying time' at jam sessions and the pairing on this album is highly successful. McGhee has lost a lot of the harshness apparent in the 50's and his lyrical approach blends in well with Jacquet's rolling tenor work.

Lionel Hampton

Of special interest is **Lionel Hampton, Historical Recordings 1937-1939**, a RCA French import distributed by Selecta (PM 42393). A triple box set with a comprehensive booklet jammed full of interesting facts, there are 48 tracks featuring vibest Hampton backed by some of the biggest names of the pre-war Swing era including Cozy Cole, Johnny Hodges, Chu Berry, Gene Krupa and Harry James.

Blue Note has two Sonny Rollins albums out: **Newk's Time (BNS 40011)** featuring Wynton Kelly, piano, Doug Watkins, bass and Philly Joe Jones, drums; and **A Night At The Village Vanguard (BNS 40010)** which is in mono, featuring Wilbur Ware, bass, Elvin Jones, drums, Donald Bailey, bass, and Pete La Roca, drums.

The Vanguard album is the first time Rollins appeared in public as the leader of his own band and includes confident handling of Old Devil Moon, Softly As A Morning Sunrise, one of the highlights, Striver's Row, Sonnymoon For Two, I Can't Get Started and Gillespie's bop classic, A Night In Tunisia.

Newk's Time is notable for the empathy between Rollins and Jones during Surrey With The Fringe On Top with Jones tapping out a solid rhythmic background against Rollins' weaving tenor work. Also on the album is the only Rollins composition, Blues For Philly Joe, a freewheeling, swinging number that includes some notable piano work from Kelly.

No new batch of releases would be complete without an offering from Thelonius Monk and Blue Note has put all its eggs in one basket with **Thelonius Monk, the Complete Genius (BNS 4032)** with such notables as Sahib Shihab, Art Blakey, Gene Ramey, Wilt Jackson, Max Roach and Kenny Dorham making it a memorable album. The four sides show Monk working Dorham making it a memorable album. The four sides show Monk working with both a largish format (with Dorham, Lou Donaldson, Lucky Thompson, Boyd and Roach, on Carolina Moon, Hornin' In, Skippy and Let's Cool One) to the famed trio with Blakey and Ramey which produced tracks such as Ruby My Dear, Nice Work and April In Paris. A five star selection showing Monk as just what the title calls him — the complete genius.

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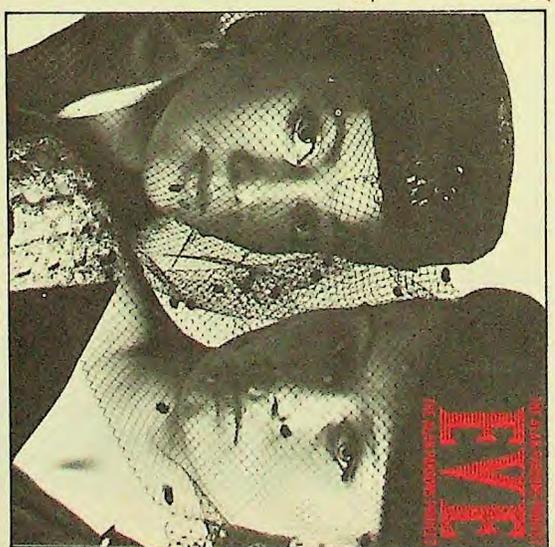
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19	13	LIVE KILLERS Queen	•	EMI EMSP 330
20	22	WELCOME TO THE CRUISE Judie Tzuke		Rocket TRAIN 7
21	20	BRIDGES John Williams		Lotus WH 5015
22	23	DO IT YOURSELF Ian Dury	•	Stiff SEEZ 14
23	18	COMMUNIQUE Dire Straits		Vertigo 9102 031
24	24	20 ALL TIME GREATS Roger Whittaker		Polydor POLTV 8
25	54	TEENAGE WARNING Angelic Upstarts		Warner Brothers K 56717
26	30	THE VERY BEST OF LEO SAYER Leo Sayer	⊙	Chrysalis CDL 1222
27	42	AT BUDDOKAN Bob Dylan	•	CBS 96004
28	25	B:52's B:52's		Island ILPS 9580
29	58	RISQUE Chic		Atlantic K 50634
30	26	LODDER David Bowie	•	RCA BOW LP 1
31	34	GO WEST Village People	•	Mercury 9109 621
32	28	BAD GIRLS Donna Summer	□	Casablanca CALD 5007
33	40	MANIFESTO Roxy Music	•	Polydor POLH 001
34	33	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419
59	—	NEW BOOTS AND PANTIES Ian Dury & The Blockheads		Stiff SEEZ 4
60	62	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	⊙	CBS 10012
61	51	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	•	CBS 83284
62	44	THE KIDS ARE ALRIGHT The Who	□	Polydor 2675 179
63	53	MIRRORS Blue Oyster Cult		CBS 86087
64	73	52ND STREET Billy Joel	•	CBS 83181
65	75	NIGHTFLIGHT TO VENUS Boney M	⊙	Atlantic/Hansa K 50498
66	72	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears	•	United Artists UAK 30231
67	60	LOOK SHARP Joe Jackson		A&M AMLH 64743
68	—	THIS IS IT Various	□	CBS 10014
69	—	CEST CHIC Chic	•	Atlantic K 50585
70	68	THE WARRIORS Original Soundtrack		A&M AMLH 64761
71	66	PLASTIC LETTERS Blondie	•	Chrysalis CHR 1166
72	59	A NEW WORLD RECORD Electric Light Orchestra	⊙	Jet JETLP 200
73	—	CITY TO CITY Gerry Rafferty	•	United Artists UAS 30104
74	NEW	FOUR SYMBOLS Led Zeppelin		Atlantic K 50008
75	NEW	TAKE IT HOME B. B. King		MCA MCF 3010



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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/ARTIST BIOGRAPHY	COMMENTS
THE BARRON KNIGHTS The Topical Song (Logical Song) Epic EPC 7791 (CBS)	August 17	8 hits with six, 1964-1968; two from 1977-78, Live In Trouble (7, 1977), A Taste Of Aggro (3, 1978/9, departing February with entry December 2).	Major news story CBS News, disc reviewed Juke Box Jury with unanimous 'hit' verdict from panel plus radio stations vote-in, TOTP on previous, one of most worked UK bands. AB: band given to humorous imitations of artists, amusing lines, staged their shows throughout country, even world. Now in 19th year with story beginning October 5, 1960. Have own company based Leighton Buzzard.	Recent Supertramp hit gives base, focus for another amusing group tongue-in-cheek 45 with this song providing subject of complete A-side. Prefer flip which with Kings Singers church chant style says goodbye to punk, welcomes with slight uncertainty new wave, acknowledges disco as bland, loud, repetitive. Hit.
PENETRATION Come Into The Open Virgin VS 268 (Virgin)	August 10	None	Colour bag with theme of disc depicted on front sleeve. Group frequent feature subjects consumer music press including recent double-page spreads. '79, UK tour. Cult following. AB: Formed 1977 by Pauline Murray, band from Ferryhill, small Durham mining village. Played gigs May '77. Recorded seven tracks for Virgin 1977 after sending own demo. October '77 debut 45, Don't Dictate. Recent US tour with good notices. New tour Sept-Oct, UK.	This 45 precedes September 14 album, Coming Up For Air (V 2131). Distinctive group sound, gradual quickening of pace with overhaul feel making no concessions to commerciality as it relentlessly scurries on with Pauline Murray's vocals running alongside. Should please fans but no cross-over qualities which permeate for instance Ruts, Skids, Interview and Motors. Personally, like it.
BILLY CONNOLLY In The Browns Polydor 2059 160 (Phonodisc)	August 17	D.I.V.O.R.C.E. (1, 1975). No Chance (No Charge) 24, 1976.	Popular comedian with frequent press - magazine coverage, TV shows from entertainment to chat, Video available with artist sending up Village People, artist plays all the various roles typified in the American group whilst dressed in Brownie uniform. AB: Scottish comedian with seeming endless wit, repartee, various comedy albums with record fortunes in pop singles beginning with cover of Tammy Wynette disc, D.I.V.O.R.C.E.	Recent Village People, In The Navy (2, 1979) hit given camp treatment with assortment of amusing lines, occasional sound effects as out-of-tune harmonica, with basic tune, tempo as for hit version. Success might well depend on whether supposedly hilarious video can gain national showing on, for instance, TOTP.
THE JAM When You Are Young Polydor POSP 69 (Phonodisc)	August 17	7 hits from 1977 onwards with most successful All Around The World (13, 1977).	Special bag, frequent TOTP, on hit singles, solid UK gigging, favourite of consumer music press. AB: three guys, from Woking, same school, called the fastest rising band '77, claimed as first new wave band TOTP, August '77 debut LP, some success US, prolific early release times, three singles, two albums first year.	Best 45 since Down In The Tube Station (15, 1978), lots of energy, drive, force with this up-tempo, vocals swamped, gutsy guitar number - band continually progress unlike some now becoming old new wave heroes of yesteryear. Big hit but still may not give group top 10 place.
LINDISFARNE Easy And Free Mercury NEWS 1 (Phonodisc)	August 17	Five hits 1972 onwards with three, 1972, others 1978. Most successful Lady Eleanor (3, 1972).	Picture bag; considerable press, radio, TV with group revival 1978. National tour 1978. Very heavy airplay response. AB: Formed Newcastle, 1967 with name at one time, Downtown Faction, The Brethren, Alan Hull and the Brethren. Signed Charisma 1968. Strong reaction when produced by Bob Johnston giving hit album, Fog On The Tyne. Various splits '73 with permanent reforming '78.	Commercial formula from first record notes with usual ease in presentation. Strong directional thrust from drums, vibrant piano chords. Full sound perhaps hides lack of powerful memorable hook with crescendo finale giving reason for this view. Stronger 45 than disappointing charter performer Juke Box Gypsy (56, 1978) New LP, News, September 14 with UK tour commencing September 21.
THIN LIZZY Things Ain't Working Out Down At The Farm Decca ZDR 62751 (Selecta)	August 17	One hit for Decca, Whisky In The Jar (6, 1973), otherwise with Vertigo, seven hits with most recent Waiting For Alibi (9, 1979), Do Anything You Want To (14, 1979).	3 track maxi-single in special bag (10,000) with Decca press claiming disc as 'guaranteed 24 carat hit', enormously popular band with current group publicity plus withdrawal from Reading Festival. Ads with forthcoming LP, The Continuing Saga Of The Aging Orphans (SKL 5298). AB: Irish formed band by Phil Lynott, 1970, one hit with Decca, no success with follow-up Rudolph's Tango, various line-ups over years, hardrock sound becoming softened. Major success from 1976.	Early Thin Lizzy but little in common with first hit, sounds more rugged, earthy than some of present more melodic, soft sounds with Lynott supervising remixing for this release. Flip contains The Rocker and Little Darling. Should chart, giving Decca further reason to like '79.
HENRY BADOWSKI Baby Sign Here With Me Deptford Fun City DFC 11 (Faulty)	August 17	None	Full sound of instrumental break is utilised at end of record with addition of drum rolls but might have been used longer and more often for gives very commercial feel to what is promising 45. Organ and drums combine well with slow-down of pace for vocal entry and there is later switching of pace. Like this great deal. Should be picked up by national DJ, soon I hope.	Various promotional ideas with displays, badges, posters envisaged if early take on disc. AB: Served time with Doomed, Wreckless Eric, Captain Sensible, Chelsea. Now developing solo career as singer-songwriter with desire to break free from previous musical idiom associations into something individualistic.
MADNESS The Prince 2 Tone TT 3 (Phonodisc)	August 10	None	Continuing heavy gigging, press ads, window streamers. Cult following South-East. AB: Six in band, say they have 'nutty' sound hence band name, loon around on stage; first 45, via Chrysalis promotion ectera.	Tribute to famous Prince Buster, tongue-in-cheek lyrics, reggae based, absolute gas of instrumental half-way through which gives disc vital extra push. Biggish hit or nowhere.
SAD CAFE Wish This Night Could Never End Everyday Hurts RCA PB 5180 (RCA)	August 24	None	Attractive picture disc with band one side, lead singer Paul Young other. Particularly large following North West. Class folder, pics, information with distinctive band lettering. AB: Emerged from Manchester bands, Mandala, Gyro, experienced musicians, signed Kennedy Street Group 177, RCA signed same year with AGM, US release. Recent long, successful US tour with AGM, LP (compilation of UK, RCA released material) charting Billboard. Run Home Girl single hit. Now on vital thrust for major status.	Wish This Night with Stones feel from Black And Blue, Exile On Main Street days, displays more rock orientated Sad Cafe with general hard-edged push but some brief quiet contrasts. Everyday Hurts more obviously airplay cut though slightly slow starting in spite of interesting chords. Has underlying haunting piano, a ballad with good use of lead vocal behind more pushy back-up when chorus utilised otherwise has some delightful lines. Could be long deserved hit.
AFTER THE FIRE Laser Love CBS 7769 (CBS)	August 10	One Rule For You, One Rule For Me (40, six wks, entering June 9)	Unique die cut picture bag, luminous orange vinyl limited edition 7", special press sheet - photos, consumer music press interviews, radio including Newsbeat, over past year numerous gigs particularly South-East, very heavy station take, 14 listed but not at press-time Radio One. Reviewed Juke Box Jury, Roundtable (11). AB: four guy group, early following Christian rock music scene but band achieved general club bookings on musical ability, issued own recordings before CBS contract. Now into second CBS single with LP due soon.	This reviewer forecast previous disc as hit in March, several months before actuality. That disc had basic simplicity, repetitive, catchable refrain with haunting synthesizer whilst this much more complex, slightly overplayed too early on with several momentary break-ups of underlying tune into production filtrations. Basically good record but for follow-up to last which settled at 40 ever so briefly, surely less involved cut would have been better.

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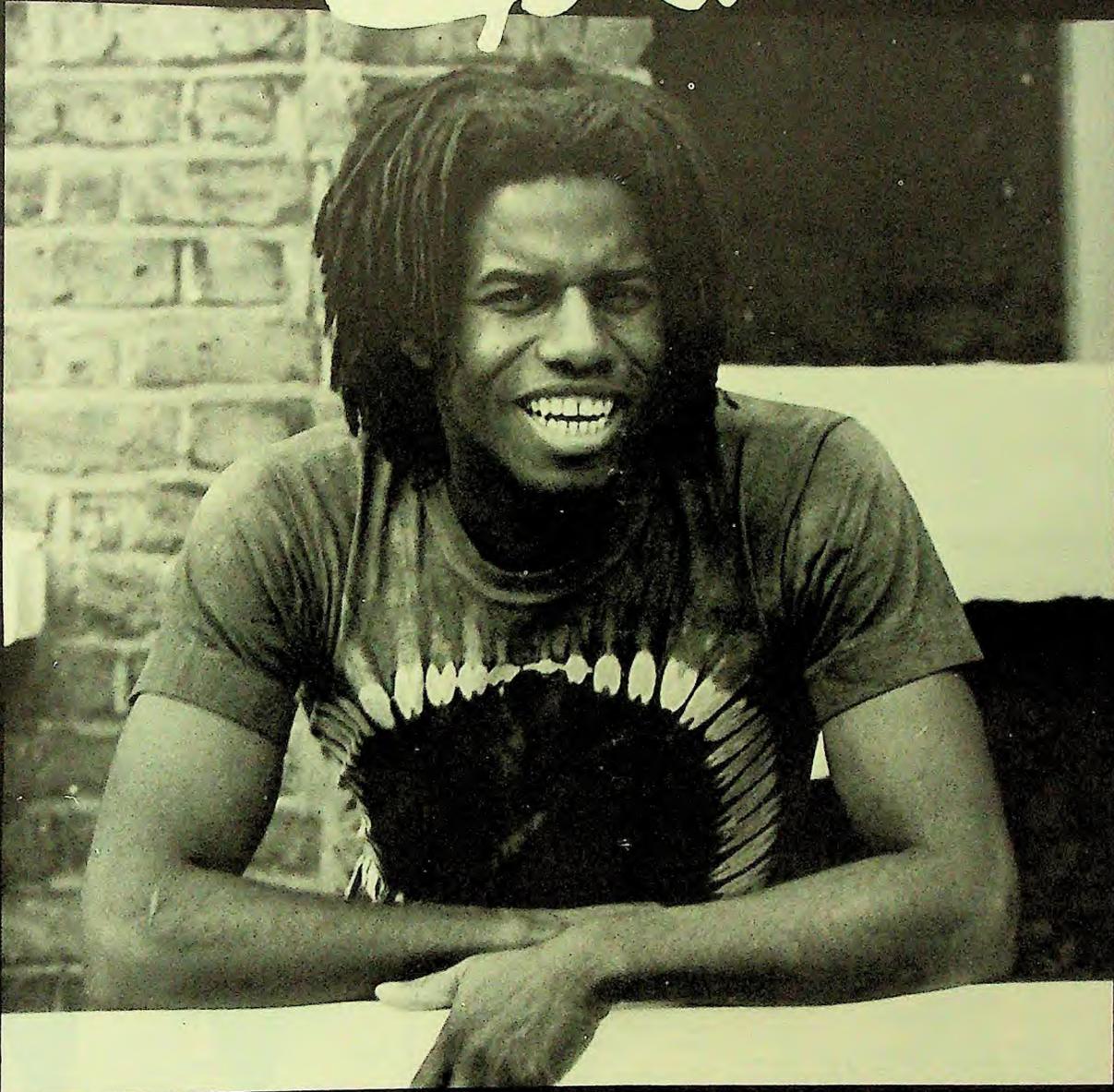
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SINGLE RELEASES

INDEX

- A.D. 1984 T
- ALLNIGHT BAND L
- ANGIE P
- AQUARIAN DREAM S
- AVIARY P
- BENDETH, David F
- BETTY BOO S
- BLOOD SISTERS R
- BUCKEYE W
- CHASE, Lorraine I
- CHEEKY BEE D
- CHICAGO M
- COMBE, Peter M
- COOL NOTES C
- DANTE'S INFERNO L
- DRILL J
- EN ROUTE B
- ESSEX, David W
- FALL R
- FREDDIE THE FLYING DUTCHMAN W
- GALLAGHER AND LYLE M
- GRANT, Clinton K
- HAGEN, Nina T
- HIGHWIND L
- HOUSE, Bill B
- INVADERS T
- ISLEY BROTHERS S
- JACKSON, Michael D
- JACOBS, Debbie U
- JACOBS, Lawrence Hilton L
- JIGSAW S

- JONES, Grace O
- KITCHENER, Lord D
- KUSHITES U
- MUHAMMED, Idris F
- MASTERS, Gerald F
- NEW MUSIK S
- OLIVER, Bonny C
- PARADES OF GLORY S
- RITCHEY FAMILY M
- SAD CAFE E
- SLICK S
- STEVENS, Stu I
- SWEET B
- TAN T
- TATA VEGA I
- THIRD WORLD T
- THRILLS S
- TOTAL ECLIPSE Y
- TRACK, Juan and The Minds D
- TRANSMITTERS T
- UNCLE SAM E
- VARTAN, Sylvie I
- VERMILION AND THE ACES T
- WELLS, Bobby B
- WHITE, Barry L
- WILLIAMS, Michel I
- WOOD, Ron S
- WRIGHT, Linda L

DISTRIBUTORS CODE

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

F

- FALLING, Purgatory and Paradise, GERALD MASTERS. Pye 7P 124 (A)
- FEEL THE REAL, Breakdown, DAVID BENDETH. Sidewalk SID 113/12SID 113 (E)
- FOX HUNTIN', Boogie Boots, IDRIS MUHAMMED. Fantasy FTC 181 (E)

I

- I DON'T WANT THE NIGHT TO END, Distant Shores, SYLVIE VARTAN. RCA PB 1578 (R)
- I FEEL MUCH BETTER NOW, Now, MICHEL WILLIAMS. DJM DJ5 10921 (C)
- IF I HEARD YOU CALL MY NAME, One Red Rose, STU STEVENS. MCA 507 (E)
- IF LOVE MUST GO, Come In Heaven (Earth Is Calling) Part 2, TATA VEGA. Motown TMG 1157 (E)
- IT'S A MANS WORLD, Bad Reputation, THE RITCHEY FAMILY. Mercury 6007 228 (F)
- IT'S NICE 'ERE INNIT?, Right Or Wrong, LORRAINE CHASE. EMI International INT 595 (E)

J

- JULIET, Pretty Girls, THE DRILL. Victor PB 5179 (R)

K

- KEEP ON GROOVING ME GIRL, I'm Going To Love You (My Way), CLINTON GRANT. Voyage VOY 2 (P)

L

- LIKE A FOOL, Jah Wonderful, Jah Marvellous, COOL NOTES. Voyage VOY 4 (P)
- LOVE AIN'T EASY, I'm On Fire, BARRY WHITE. Unlimited Gold ULG 7778 (A)

- LOVE IS BLIND, 1999, HIGHWIND. EMI International INT 593 (E)
- LOVE ME WHEN YOU WANT TO, We've Got The Music, LINDA WRIGHT. Mercury 6007 227 (F)
- LOVE SHOT, Baby Your Eye, LAWRENCE HILTON JACOBS. MCA 512 (E)
- LOVELY LADY, It's My Life, ALLNIGHT BAND. Contact CON 5 (A)

M

- MISSING YOU, Sunny Side Up, GALLAGHER AND LYLE. Mercury 6007 233 (F)
- MUSIC OF THE DAY, You Baby On My Mind, PETER COMBE. Voyage VOY 1 (P)
- MUST HAVE BEEN CRAZY, Closer To You, CHICAGO. CBS 7822 (C)

O

- ON YOUR KNEES, Sugar and Spice, GRACE JONES. Island 12 WIP 6511 (E)

P

- PEPPERMINT LUMP, Breakfast In Naples, ANGIE. Stiff BUY 51 (E)
- PHOENIX, East 6th Street, AQUARIAN DREAM. Buddah BD 488 (A)

R

- RING MY BELL, One Blood, BLOOD SISTERS. United Artists 12BP 314 (E)
- ROWCHE RUMBLE, In My Area, THE FALL. Step-Forward SF 11 (FP)

S

- SAY IT AIN'T SO, Say It Ain't So Instrumental, BETTY BOO/POPCORN AND THE MOHAWKS. Grapevine GRP 125 (R)
- SEVEN DAYS, Come To Realise, RON WOOD. CBS 7785 (C)
- SEXY CREAM, Put Your Pants On, SLICK. Fantasy FTC 182/12FTC 182 (E)
- SHOUT, Respectable/Tell Me Who, ISLEY BROTHERS. RCA PC 9411 (R)

- SHOW THE WORLD WHERE IT'S AT, What Can Go Wrong, THE THRILLS. Grapevine GRP 126 (R)
- SKY HIGH (DISCO), Hard To Find, JIGSAW, Splash SP 2 (A)
- SOARING, Feel The Heart, AVIARY. Epic EPC 7780 (C)
- STRAIGHT LINES, On Islands, NEW MUSIK. GTO GT 255 (C)
- SUSANNE, Theresa Green, PARADES OF GLORY. Vibes 98DB100 (SP)

T

- TB-GLOTZER (WHITE PUNKS ON DOPE), Naturtrane, NINA HAGEN. CBS 7804 (C)
- THE BEST THING I EVER DID, Much Closer Still, INVADERS. Polydor 2059 157 (F)
- THE LETTER, I Like Motorcycles, VERMILION AND THE ACES. Illegal ILS 15 (FP)
- THE RUSSIANS ARE COMING, New Moon Falling, A.D. 1984. Voyage VOY 5 (P)
- THE UGLY MAN, The One That Won The War/Free Trade/Curious, THE TRANSMITTERS. Step-Forward SF 1212 (FP)
- THERE'S A FIRE INSIDE, It Looks Like Love, TAN. White Dove WD 102 (SP)
- TONIGHT FOR ME, The Story's Been Told, THIRD WORLD. Island WIP 6519 (E)

U

- UNDER CONTROL, Under Control, KUSHITES. Voyage VOY 3 (P)
- UNDER COVER LOVER, I Think I'm Fallin' In Love, DEBBIE JACOBS. MCA 520 (E)

W

- WOJTYLA DISCO DANCE, Wojtyla Disco Dance Part Two, FREDDIE THE FLYING DUTCHMAN AND THE SIS ITINA BAND. Polydor 2121 397 (F)
- WONDER WHERE (YOUR HEART WILL TAKE YOU), That Kind Of Man, BUCKEYE. Polydor POSP 71 (F)
- WORLD, I, Who Am I, DAVID ESSEX. United Artists UP 605 (E)

Y

- YOU GOT THE COOTIES, (Song From The Book Of) Astrology, TOTAL ECLIPSE. Island WIP 6523/12 WIP 6523 (E)

LISTINGS

B

- BE'S THAT'S THE WAY SOMETIMES, Recipe For Love, BOBBY WELLS. Grapevine GRP 124 (R)
- BETTER LATE THAN NEVER, (I Can Hardly Wait) Until Sundown, BILL HOUSE. Decca FR 13858 (S)
- BIG APPLE WALTZ, Why Don't You, SWEET. Polydor POSP 73 (F)
- BREAK DOWN YOUR DEFENCES, Rusty Capri, EN ROUTE. Barn 006 (P)

C

- COME INSIDE MY LOVE, Come Inside My Love Instrumental, BONNY OLIVER. Island 12 WIP 6512 (E)
- COULD IT BE MAGIC, They're Playing Our Song, DANTE'S INFERNO. Infinity INF 116 (C)

D

- DEAR GOD, Keep On Singing, CHEEKY BEE. Klub 18 (W)
- DIVINE DIVINA, Sensible Shoes, JUAN TRACK AND THE MINDS. Galpro GP 1 (FP)
- DOG BITE YOU, Symphony In G, LORD KITCHENER. EMI 2990/12 EMI 2990 (E)
- DON'T STOP TILL YOU GET ENOUGH, Can't Help It, MICHAEL JACKSON. Epic EPC 7763 (C)

E

- EVERYBODY GET UP AND DANCE, Saturday Night, UNCLE SAM. Ariola ARO 169 (A)
- EVERY DAY HURTS, Wish This Night Would Never End, SAD CAFE. Victor PB 5180 (R)

ALBUM RELEASES

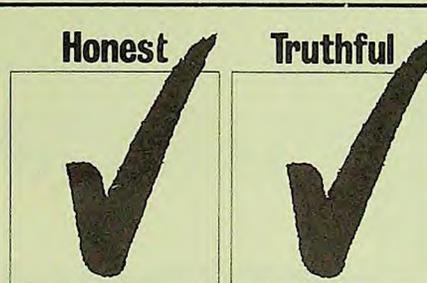
INDEX

- BARRETT, Wild Willie 6
- BLUES VOL. 3 2
- BROWN, James 6
- BROWNE, Shirley 9
- CHRISTOPHER, Gavin 8
- COREA, Chick 6
- DOCTOR ROSS 2
- DUBLINERS 6
- GOOD MISSIONARIES 3a
- HODGES, Johnny 12
- HUDSON, Al & The Partners 5
- IMPRESSIONS 8
- MAYFIELD, Curtis 8
- MILLS, Frank 6
- O'DAY, Anita 12
- PARSONS PROJECT, Alan 1
- PRYOR, Snooky 2
- ROOT BOY SLIM & The Sex Change Band/Rootettes 3
- SHEPPARD, James 11
- SILOUSIE & The Banshees 6
- SODS 10
- TECHNICAL TEST 7
- TRAVERS, Pat 6
- WAILING SOULS 4

LISTINGS

- 1 ARISTA**
EVE
The Alan Parsons Project SPART 1100
- 2 BIG BEAR (PINNACLE)**
SHAKE YOUR BOOGIE BEAR 14
Snooky Pryor
JIVIN' THE BLUES BEAR 15
Doctor Ross
THE BLUES VOL. 3 BDUB 1
Various
- 3. ILLEGAL (FAULTY PRODUCTS)**
ZOOM
Root Boy Slim & The Sex Change Band/Rootettes ILP 004
- 3a DEPTFORD FUN CITY (FAULTY PRODUCTS)**
FIRE FROM HEAVEN DLP 04
The Good Missionaries
- 4. ISLAND (EMI)**
WILD SUSPENSE ILPS 9523
Wailing Souls
- 5 MCA (CBS)**
HAPPY FEET MCF 3015
Al Hudson & The Partners

- 6 POLYDOR**
CALL OF THE WILD 2382 541
Wild Willie Barrett
TOGETHER AGAIN
The Dubliners 2383 545 (3170 545)
THE ORIGINAL DISCO MAN
James Brown 2391 412
MUSIC BOX DANCER
Frank Mills 2480 484
DELPHI VOL. 1
Chick Corea 2490 150
JOIN HANDS
Siouxie & The Banshees
POLDC 5024)
GO FOR WHAT YOU KNOW
Pat Travers POLS 1011
- 7 HI RESPONSE (PYE)**
HI FI FOR PLEASURE STEREO TEST DISC
Technical Test TEST 123
- 8 RSO/CURTOM**
SUPERFLY - SOUNDTRACK RSS 5
Curtis Mayfield
GAVIN CHRISTOPHER RSS 8
Gavin Christopher
1ST IMPRESSIONS RSS 9
The Impressions
LOVING POWER RSS 10
The Impressions
- 9 STAX (EMI)**
FOR THE REAL FEELING STX 3014
Shirley Browne
- 10 STEP FORWARD (FAULTY PRODUCTS)**
MINUTES TO GO SFLP 3
The Sods
- 11 SYMBOL (SELECTA)**
JAMES SHEPPARD PLAYS RULE BRITANNIA LL 735
James Sheppard
- 12 VERVE (POLYDOR)**
SMOOTH ONE 2632 082
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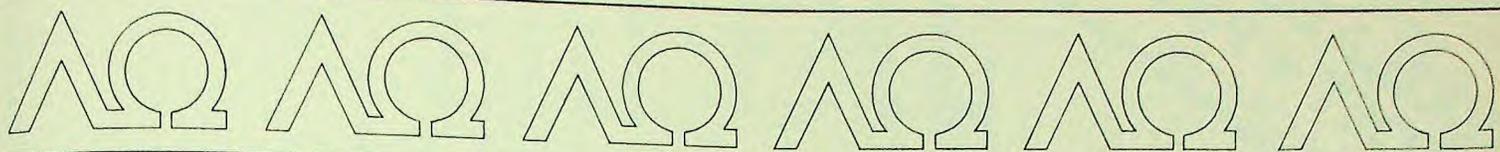
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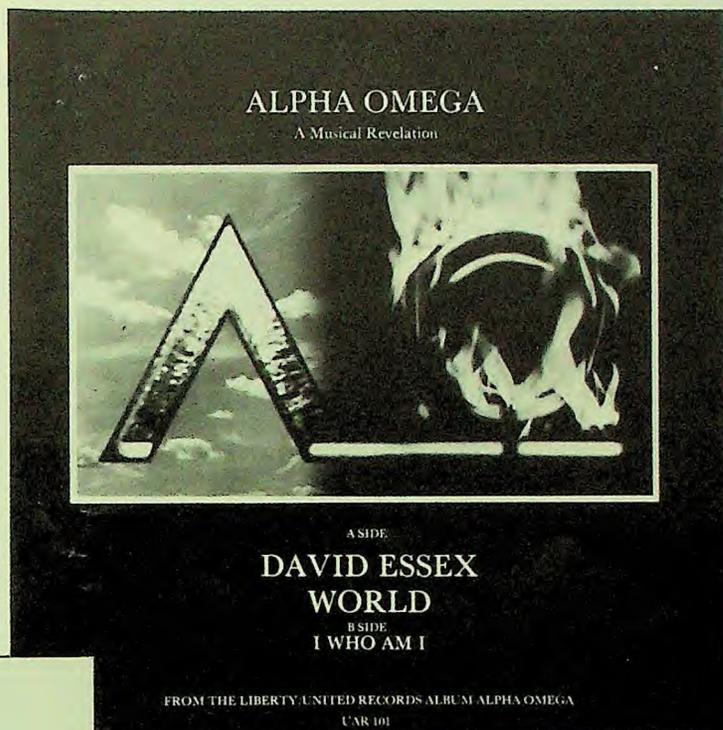
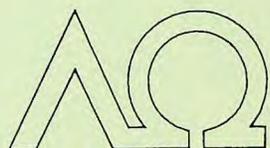
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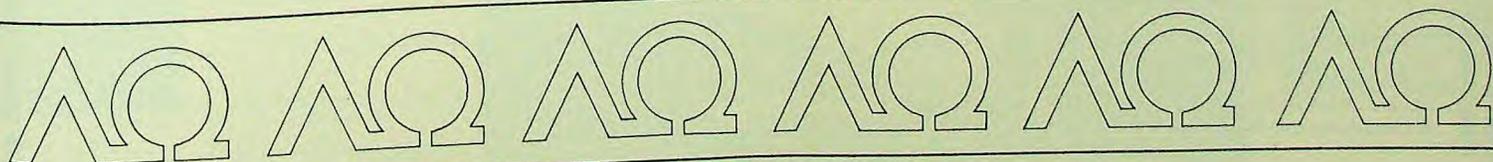
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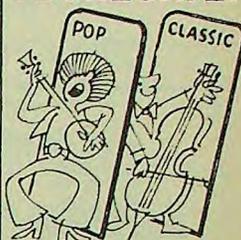
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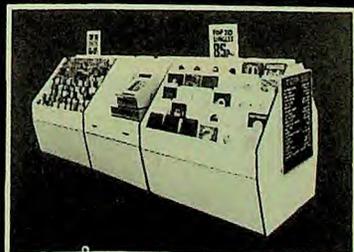
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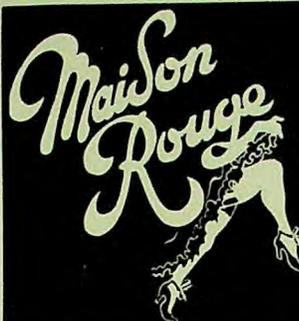


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Written application, please, with detailed c.v. in complete confidence to Miss Jill Sinclair, Sarm London Ltd., Osborn House, 9-13 Osborn Street, London, E.1.

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of small growing Record Company based in Richmond requires

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While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

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PAYS

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Produced by Barry Murray

R.R.P. only £2.99

Order from: **SELECTA LIMITED**,
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SUNDAY PEOPLE 14.12.1979

SPIRIT OF ELVIS SAYS 'NO SONG FROM THE GRAVE'



By FRED HARRISON

ELVIS PRESLEY has talked to his fans from the grave, a Spirit ualist claims. And it seems he's none too happy about what's going on down here.

It was at a mediumist work when Spirit ualist Steve Darnley was claimed to be in contact with the King and his ghostly subjects.

HE DOESN'T see the mediumist being visited by the King as a threat to his memory.

The voice

Prediction

'Wasted'



SOUL IN THE BOWL.

An open air concert. Saturday 8th September. Starts 12 Noon.

HI-TENSION

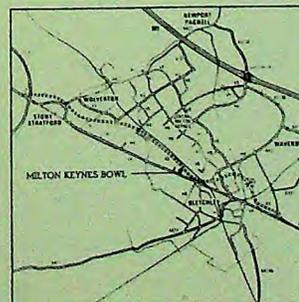
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Geno Washington & The Ram Jam Band · Jimmy James & The Vagabonds · Legs & Co**

Admission by advance ticket only at the special price of only £1.00 each. Postal applications with coupon or advance tickets available from: **Aylesbury:** Record House, **Bedford:** HMV, **Birmingham:** Cyclops Sounds, **Coventry:** H Payne, **Dunstable:** F L Moore, **High Wycombe:** International Travel, **Hitchin:** F L Moore, **London:** London Theatre Bookings, **Leighton Buzzard:** D J Holland, **Letchworth:** Star Time, **Luton:** Harlequin and F L Moore, **Marlow:** Chiltern Sound, **Milton Keynes:** Information Centre, Central Milton Keynes, Stantonbury Leisure Centre, **Bletchley:** F L Moore, **The Leisure Centre:** Peaches Discotheque, **Northampton:** Spin-a-Disc, **Oxford:** Russell Acott, **Reading:** Pickfords, **Stevenage:** Record Centre, **St Albans:** Record Room, **Watford:** Past & Present, **Wellingborough:** Revolver Records.



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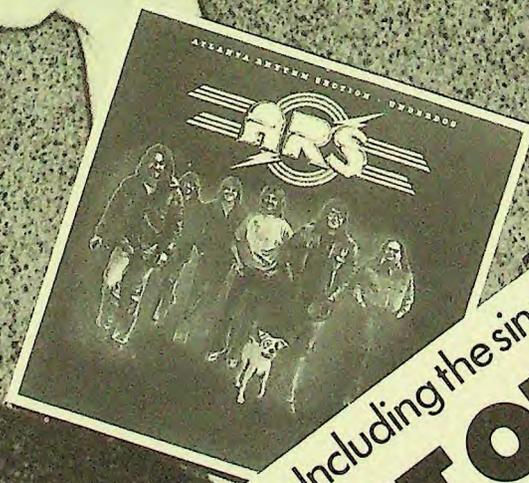
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CHART FOR PERIOD AUGUST 6- AUGUST 11

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 (60,000 units as of Jan '79)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	8	THE BEST DISCO ALBUM IN THE WORLD Various	Warner Bros K 58062 (W)
2	2	11	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)
3	3	22	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)
4	4	15	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
5	5	10	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)
6	12	3	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols (J. Varnon)	Virgin VR 2 (C)
7	11	2	DOWN TO EARTH Rainbow	Polydor POLD 5023 (F)
8	7	12	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)
9	9	19	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
10	10	48	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
11	8	2	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W)
12	6	8	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO GTTV 038 (C)
13	19	5	20 GOLDEN GREATS Beach Boys	Capital EMTV 1 (E)
14	17	6	STREET LIFE Crusaders	MCA MCF 3008 (C)
15	21	12	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)
16	14	7	MORNING DANCE Spyro Gyra (Backstein/Calandra)	Infinity INS 2003 (C)
17	18	3	EXPOSED Mike Oldfield (Oldfield/Newell)	Virgin VD 2511 (C)
18	15	26	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
19	13	8	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)
20	22	4	WELCOME TO THE CRUISE Judie Tzuke (J. Punter)	Rocket TRAIN 7 (F)
21	20	9	BRIDGES John Williams (S. Myers)	Lotus WH 5015 (K)
22	23	13	DO IT YOURSELF Ian Dury	Stiff SEEZ 14 (E)
23	18	10	COMMUNIQUE Dire Straits (J. Wexler/B. Beckett/J. Jankell)	Vertigo 9102 031 (F)
24	24	4	20 ALL TIME GREATS Roger Whitaker	Polydor POLTV 8 (F)
25	54	2	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 56717 (W)
26	30	16	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
27	42	14	AT BUDOKAN Bob Dylan (D. De Vito)	CBS 96004 (C)
28	25	4	B'52's B'52's (Chris Blackwell)	Island ILPS 9580 (E)
29	58	2	RISQUE Chic (Edwards/Rodgers)	Atlantic K 50834 (W)
30	26	12	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
31	34	14	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)
32	28	13	BAD GIRLS Donna Summer (Moroder/Bellotte/Summer/Koppers)	Casablanca CALD 5007 (A)
33	40	23	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
34	33	34	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
35	29	20	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
36	31	24	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
37	32	82	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
38	27	7	RUST NEVER SLEEPS Neil Young and Crazy Horse (Young)	Reprise K 54105 (W)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39			TUBEWAY ARMY Tubeway Army	Beggars Banquet BEGA 4 (W)	
40	39	11	SKY Sky (Sky/Clarke/Hayden)		Ariola ARH 5022 (A)
41	56	13	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)		Virgin V 2086 (C)
42	37	60	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C)
43	45	25	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)		Virgin VD 2510 (C)
44	38	3	BOP TILL YOU DROP Ry Cooder		Warner Brothers K 56691 (W)
45	35	2	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)		Motown STMA 8032 (E)
46	38	13	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman)		Warner Brothers K 56628 (W)
47	43	17	BLACK ROSE - A ROCK LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)		Vertigo 9102 032 (F)
48	41	10	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas)		Parlophone PCTC 257 (E)
49	59	8	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Deshut)		Warner Brothers K 56344 (W)
50	50	19	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)		CBS 86082 (C)
51		5	J. J. Cale		Shelter ISA 5018 (E)
52	48	38	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)		RSO RSBG 001 (F)
53	81	2	EDDIE COCHRAN SINGLES ALBUM Eddie Cochran (Cochran/Cophart)		United Artists UAK 30244 (E)
= 54	-	1	INFLAMMABLE MATERIAL Stiff Little Fingers		Rough Trade ROUGH 1 (RT)
= 54	46	12	IN THE SKIES Peter Green (Peter Vernon-Kell)		Creole 1PVK PVLS 101 (C/CR)
56	64	32	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
57	70	2	TONIC FOR THE TROOPS Boomtown Rats		Ensign ENVY 3 (F)
58	48	10	REPEAT WHEN NECESSARY Dave Edmunds (Nick Lowe)		Swansong SSK 59409 (W)
59	-	1	NEW BOOTS AND PANTIES Ian Dury & The Blockheads		Stiff SEEZ 4 (E)
60	62	63	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)		CBS 10012 (C)
61	51	36	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire		CBS 83284 (C)
62	44	9	THE KIDS ARE ALRIGHT The Who (J. Entwistle)		Polydor 2675 179 (F)
63	53	2	MIRRORS Blue Oyster Cult		CBS 86087 (C)
64	73	39	52ND STREET Billy Joel (Phil Ramone)		CBS 83181 (C)
65	75	3	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)		Atlantic/Hansa K 50498 (W)
66	72	15	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)		United Artists UAK 30231 (E)
67	60	2	LOOK SHARP Joe Jackson		A&M AMLH 64743 (C)
68	-	1	THIS IS IT Various		CBS 10014 (C)
69	-	1	C'EST CHIC Chic		Atlantic K 50685 (W)
70	68	5	THE WARRIORS Original Soundtrack		A&M AMLH 64761 (C)
71	66	4	PLASTIC LETTERS Blondie (Richard Gottschar)		Chrysalis CHR 1166 (F)
72	59	3	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
73	-	1	CITY TO CITY Gerry Rafferty		United Artists UAS 30104
74			FOUR SYMBOLS Led Zeppelin		Atlantic K 50008 (W)
75			TAKE IT HOME B. B. King (S. Levine)		MCA MCF 3010 (C)

ARTISTS

ABBA	4
AC/DC	11
ANGELIC UPSTARTS	25
BEE GEES	25
BEACH BOYS	13
BEE GEES	52
BONEY M	65
BLONDIE	10, 71
BLUE OYSTER CULT	83
BOOMTOWN RATS	57
BOWIE, David	30
CALE, J. J.	51
CHIC	69, 29
COCHRAN, Eddie	53
COMMODORES	45
COODER, Ry	44
CRUSADERS	14
DIRE STRAITS	23, 38
DOOLEYS	12
DURY, Ian	69, 22
DYLAN, Bob	27
EARTH WIND AND FIRE	5, 61
EDMONDS, Dave	58
ELECTRIC LIGHT ORCHESTRA	72, 2, 27
FLEETWOOD MAC	49
GARFUNKEL, Art	50
GREEN, Peter	54
JACKSON, Joe	67
JOEL, Billy	64
JONES, Rickie Lee	38
KING, B. B.	75
LAST, James	35
LED ZEPPELIN	74
MANILOW, Barry	18
MEAT LOAF	34
OLDFIELD, Mike	17
POLICE	9
QUEEN	19
RAFFERTY, Gerry	73, 15
RAINBOW	7
ROXY MUSIC	33
SAYER, Leo	28
SEX PISTOLS	6, 43, 41
SKY	40
SPEARS, Billie Jo	66
SPYRO GYRA	16
STIFF LITTLE FINGERS	47, 56
STREISAND, Barbra	60
SUMMER, Donna	32
SUPERTRAMP	3
THE BEST DISCO ALBUM IN THE WORLD	1
THE WARRIORS	70
THIN LIZZY	47, 56
THIS IS IT	68
TUBEWAY ARMY	8, 39
TZUKE, Judie	20
VILLAGE PEOPLE	31
WAYNE, Jeff	42
WHITAKER, Roger	24
WHO	62
WINGS	48
YOUNG, Neil/Crazy Horse	38

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Special bag.

MUSIC WEEK

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 1	2	6	WE DON'T TALK ANYMORE Cliff Richard (B. Welch) ATV	EMI 2975 (E)
2	1	6	I DON'T LIKE MONDAYS Boomtown Rats (P. Wainman) Sewer Fire/Zomba	Ensign ENY 30 (F)
3	11	5	BANG BANG B. A. Robertson (Terry Britten) My Axe/Mew/United Artists/Kongrid	Asylum K 13162 (W)
4	3	4	REASONS TO BE CHEERFUL Ian Dury & The Blockheads (Chaz. Jankell) Blackhill/Andrew Heath Stiff BUY 60 (E)	
£ 5	4	5	AFTER THE LOVE HAS GONE Earth Wind & Fire (Maurice White) Rondor	CBS 7721 (C)
£ 6	9	6	DUKE OF EARL Darts (R. Wood) Carlin/Tollie	Magnet MAG 147 (E)
£ 7	6	4	HERSHAM BOYS Sham 69 (J. Pursey/P. Wilson) Singatune	Polydor POSP 64 (F)
£ 8	14	5	GANGSTERS Specials (The Specials) Plangent Vision	2 Ton TT 1 (F/Spartan)
£ 9	5	7	ANGEL EYES/VOULEZ VOUS Abba (Anderson/Ulvaeus) Bocu	Epic EPC 7499 (C)
£ 10	10	6	THE DIARY OF HORACE WIMP Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet 150 (C)
£ 11	19	6	OOH WHAT A LIFE Gibson Brothers (D. Van Garde) Blue Mountain	Island WIP 6503 (E)
£ 12	13	3	ANGEL EYES Roxy Music (Roxy Music) E.G./Andy Mackay/Heath Levy	Polydor POSP 67 (F)
£ 13	23	4	IS SHE REALLY GOING OUT WITH HIM Joe Jackson (D. Karshenbaum) Albion	A&M AMS 7459 (C)
£ 14	12	6	BEAT THE CLOCK Sparks (G. Moroder) Island	Virgin VS 270 (C)
£ 15	17	5	SWEET LITTLE ROCK 'N' ROLLER Showaddywaddy (Showaddywaddy) Red Bus	Arista 278 (F)
16	8	11	WANTED Dooleys (Ben Findon) Blacksheep	GTO GT 249 (C)
£ 17	20	6	MORNING DANCE Spyro Gyra (Beckenstein/Calandra) Leeds	Infinity INF 111 (C)
18	30	4	MONEY Flying Lizards (D. Cunningham) Dominion United Artists	Virgin VS 276 (C)
19	7	8	CAN'T STAND LOSING YOU Police (Police) Virgin	A&M AMS 7381 (C)
20	16	7	STAY WITH ME TILL DAWN Judie Tzuke (J. Punter) Consortway/United Artists	Rocket XPRES 17 (F)
21	18	11	BORN TO BE ALIVE Patrick Hernandez (Jean Van Loo) Eversound/Leosongs Gem/Aquarius GEM 4 (R)	
22	22	3	GOTTA GO HOME Boney M (Frank Farian) Hansel/ATV	Atlantic/Hansa K 11351 (W)
£ 23	54	2	STREET LIFE Crusaders (Felder/Hooper/Sample) Rondor/Leeds	MCA 513 (C)
24	21	10	IF I HAD YOU Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 103 (S)
25	NEW		WHEN YOU ARE YOUNG Jam (V. Coppersmith/Heaven/Jam) And Son	Polydor POSP 69 (F)
26	48	2	DUCHESS Stranglers (Stranglers/A. Winstanley) April/Albion	United Artists BP 308 (E)
£ 27	27	4	JUST WHEN I NEEDED YOU MOST Randy VanWarmer (Del Newman) Warner Bros.	Island WIP 6516 (E)
28	15	9	GIRLS TALK Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
29	35	3	GONE GONE GONE Johnny Mathis (J. Gold) ATV	CBS 7730 (C)
£ 30	32	3	LOST IN MUSIC Sister Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)
£ 31	29	3	TEENAGE WARNING Angellic Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17426 (W)
32	36	5	YOU NEVER KNOW WHAT YOU'VE GOT Me & You (D. Brown/C. Brown) Mighty Three/Carlin	Laser LAS 8 (W)
£ 33	33	3	IF I SAID YOU HAD A BEAUTIFUL... Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
34	34	4	GIRLS GIRLS GIRLS Kandidate (Mickie Most) Stave/Nickelodeon/Intersong/RAK	RAK 295 (E)
£ 35	57	2	REGGAE FOR IT NOW Bill Lovelady (Crawley/Lovelady/Dufaure) Louvigny/Low Whale Charisma CB 337 (F)	
£ 36	52	2	GET IT RIGHT NEXT TIME Gerry Rafferty (H. Murphy/G. Rafferty) Belfern/Island	United Artists BP 301 (E)
£ 37	37	3	ROCK LOBSTER B52's (R. Ash/C. Blackwell) Boo-Fant Tunes	Island WIP 8506 (E)
38	24	9	BREAKFAST IN AMERICA Supertamp (Supertamp/Henderson) Rondor	A&M AMS 7451 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	44	3	STRUT YOUR FUNKY STUFF Frantique (J. Robinson) Carlin	Philadelphia PIR 7728 (C)
40	28	9	GOOD TIMES Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
41	26	9	MY SHARONA Knack (M. Chapman) 80's Music/Small Hill	Capitol CL 16087 (E)
£ 42	40	4	YOU NEED WHEELS Merton Parkas (Beggars Banquet) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 22(W)
43	NEW		SPIRAL SCRATCH Buzcocks (SP) (Martin Zero) Virgin	New Hormones ORG 1
£ 44	88	2	BOY OH BOY Racey (M. Most) RAK	RAK 297 (E)
45	28	8	BAD GIRLS Donna Summer (Giorgio Moroder/Pete Bellotte) Intersong/Copyright Control	Cesablanca CAN 155 (A)
£ 46	64	2	LINES Planets (S. Lindsey/M. Gallagher/C. Charles/J. Turnbull) Warner Brothers	Rialto TREB 104 (S)
47	31	12	SILLY GAMES Janet Kay (Arawak Prod.) Arawak/Tinkerbell/Heath Levy	Scope SC 2 (W)
£ 48	51	5	CONSCIOUS MAN Jolly Brothers (Jolly Brothers) April	United Artists UP 36415 (E)
£ 49	63	2	LOOKIN' FOR LOVE TONIGHT Fat Larry's Band (L. James) Bocu	Fantasy FTC 179 (E)
50	39	6	ROCK AROUND THE CLOCK Telax (Telax) Ed Kassner	Sire SIR 4020 (W)
51	45	7	KID The Pretenders (Chris Thomas) Hyndesight/Desert Songs/ATV	Real ARE 9 (W)
52	38	15	ARE FRIENDS ELECTRIC Tubeway Army (G. Numan) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 18 (W)
53	49	5	THE BITCH Olympic Runners (Mike Vernon) Brent Walker	Polydor POSP 63 (F)
54	43	6	THE BOSS Diana Ross (Ashford/Simpson) Warner Brothers	Motown TMG 1150 (E)
£ 55	59	2	LOVE'S GOTTA HOLD ON ME Dollar (C. Neil) Arakata/Warner Bros.	Carrere CAR 122 (E)
56	NEW		WHEN WILL YOU BE MINE Average White Band (Average White Band/G. Paul) Island	RCA XB 1096 (R)
57	42	6	BOOGIE DOWN Real Thing (J. P. Ilesco/Chris & Eddie Amoo) Open Choice	Pye 7P 109 (A)
£ 58	73	2	LET'S DANCE Bombers (Pat De Sario/G. Lagos) Carlin	Flamingo FM 4 (C)
59	NEW		SAIL ON Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)
60	41	6	HARMONY IN MY HEAD Buzcocks (M. Rushent) Virgin	United Artists UP 36541 (W)
61	47	9	C'MON EVERYBODY Sex Pistols (Cook/Jones) Burlington	Virgin VS 272 (C)
62	NEW		MAKIN' IT David Naughton (F. Perren) ATV	RSO 32 (F)
63	53	5	LADY WRITER Dire Straits (Jerry Wexler/Barry Beckett) Rondor/Straight Jacket	Vertigo 6059 230 (F)
64	60	6	PARANOID Dickies (Hewlett/Leel/Mankey) Essex	A&M AMS 7368 (C)
65	NEW		CRUEL TO BE KIND Nick Lowe (N. Lowe) Rock/Albion	Radar ADA 43 (W)
66	46	11	LADY LYNDA Beach Boys (Johnston/Beach Boys/J. Geurico) Carlin	Caribou CRB 7427 (C)
67	61	11	BABYLON BURNING Ruts (M. Glossop) Virgin	Virgin VS 271 (C)
68	NEW		SWITCH Nancy Dee (F. Van Swoll/D. Springer) George Gluck/Heath Levy	Scope SC 4 (W)
69	56	15	MAYBE Thom Pace (D. Perry) Standard	RSO 34 (F)
70	66	8	I'M A SUCKER FOR YOUR LOVE Teena Marie (Rick James) Jobete	Motown TMG 1146 (E)
71	58	6	HERE COMES THE SUMMER Undertones (J. Behchir) Warner Brothers	Sire SIR 4022 (W)
72	NEW		LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharp & The Replays (M. Vernon) Brand New	Chiswick CHIS 114 (E)
73	NEW		LOVEDRIVE Scorpions (Dieter Dierks) Heath Levy	Harvest HAR 5188 (E)
74	NEW		IN THE BROWNIES Billy Connolly (P. Coulter) Zomba	Polydor 2059 160 (F)
75	50	11	LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart (B. Leng) Rondor/ATV	Atlantic/Hansa K 11278 (W)

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

A-Z (TOP WRITERS)

Angel Eyes/Voulez Vous	Anderson/Ulvaeus	9
Angel Eyes (Ferry/McKey)	Davis/Hodgson	12
After The Love Has Gone	Foster/Gaydon/Champlin	5
Are Friends Electric (Numan)	Edwards/Rodgers	52
Babylon Burning	Owen/Jennings/Fox/Ruffly	67
Bad Girls (Summer/Sudan)	Hokanson/Esposito	45
Bang Bang	Britten/Robertson	3
Beat The Clock	Ron & Russel Mael	14
Boogie Down	Chris & Eddie Amoo	57
Born To Be Alive	P. Hernandez	21
Boy Oh Boy	(G. Macari/R. Ferris)	44
Breakfast In America	(R. Davies/H. Hodgson)	38
Can't Stand Losing You	(Spring/Copeland)	19
C'mon Everybody	(Capehart/Cochran)	61
Conscious Man	(Edwards/Miller/Gordon)	48
Cruel To Be Kind	(N. Lowell/G. Gomm)	65
Don't Like Mondays (Geldof)		2
Duke Of Earl (E. Dixon)		6
Duchess (Stranglers)		28
Gangsters (J. Damstra)		8
Get It Right Next Time	(G. Rafferty)	36
Girls Girls Girls	(Most/Glenn/Burns)	34
Girls Talk (E. Costello)		28
Gone Gone Gone	(J. Gold)	29
Good Times	(B. Edwards/N. Rogers)	40
Gotta Go Home	(Farian/Huth/Huth/Jay)	60
Harmony In My Head (Diggle)		22
Hersham Boys (Pursey/Parsons)		7
Here Comes The Summer	(J. O'Neill)	71
If I Had You (A. Davis)		24
If I Said You Had A Beautiful	(D. Bellamy)	33
I'm A Sucker For Your Love	(Rick James)	70
In The Brownies (J. Morail)		74
Is She Really Going Out With	(H. Belolo/V. Willis)	74
Just When I Needed You	(Him/J. Jackson)	13
Most (R. VanWarmer)		27
Kid (C. Hinde)		51
Lady Lynda	(A. Jardine/R. Altbach)	66
Lady Writer (M. Knopfler)		63
Let's Dance (Jones/Simon)		58
Light My Fire/137		73
Love Drive (Shenker/Maine)		75
Love's Gotta Hold On Me	(D. Vandat/B. Bazar)	55
Love Will Make You Fail	(Dury/Payne/Jankel)	4
In School (Cornel Midru)		72
Lookin' For Love Tonight	(L. & D. James)	49
Lines (Lindsay)		46
Makin' It (D. Fekaris/F. Perren)		62
Maybe (T. Pace)		69
Money (B. Gordy Jr./J. Bradford)		18
Morning Dance (J. Beckenstein)		17
My Sharona	(D. Fieger/B. Averre)	41
OOH What A Life	(Francfort/Vanguard)	11
Paranoid (Osborne/Ward/Butler)		64
Reasons To Be Cheerful	(Dury/Payne/Jankel)	4
Reggae For It Now	(Lovelady/Cash)	35
Rock Around The Clock	(Freedman/De-Knight)	50
Rock Lobster	(Schneider/Wilson)	37
Sail On (L. Ritchie Jnr.)		59
Silly Game (D. M. Bovell)		47
Spiral Scratch (Devoto/Shelley)		43
Strut Your Funky Stuff	(Savoy-Robinson/Bolden)	39
Stay With Me (Tzuke/Paxman)		20
Street Life (Sample/Jennings)		23
Sweet Little Rock 'N' Roller (Yellowstone/Danova/Howdar)		15
Switch (DeLo Kesterman/Geffrey)		68
The Bitch (Bidd/Black)		53
Teenage Warning (Hensforth/Cowie)		31
The Boss (Ashford/Simpson)		54
The Diary Of Horace Wimp (Jeff Lynne)		9
Wanted (Findon/Myers/Puzey)		16
We Don't Talk Anymore (Torney)		1
When You Are Young (P. Weller)		25
When Will You Be Mine (Gorrie/White)		56
You Need Wheels (D. & N. Talbot)		42
You Never Know What You've Got (L. Bell/C. James)		32

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Switch



INMATES
Dirty Water



Radars
ADA44



AC/DC
Highway To Hell



Atlantic
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PERFORMANCE

The Who: Wembley

WHAT MAKES a festival a really good event? Or, more to the point, why do so many flop? Maybe it's because the crowd are forced together, exposed to all weather, miles away from a bar that's probably run out of beer anyway — as Wembley's had last Saturday — only to find that even though they left early they couldn't get home because instead of all the promised extra trains more were cancelled than running — which also happened at Wembley last Saturday.

All of which means the headlining group has to be hotter than normal, especially when they can't fall back on the intimacy of a closed concert. And at Wembley The Who didn't come up to scratch. Not by a long way, although they met with a fantastic response with the applause amplified by the famous stadium.

Nils Lofgren came on first and made a triumphant return to this country after his long absence. Playing a lot of material from his excellent first album, Nils Lofgren, the openers Keith Don't Go and Rock 'n' Roll Crook went down a storm in the still, cloudy Saturday afternoon atmosphere. Then he took the piano for Going Back with it's extended beginning and fine booming bass, and as he sung "a little bit of courage is all we lack" it seemed ironic that he relied so much on his old material without any emphasis on his Nils album.

And although his voice got lost in the afternoon air at times that is about the only criticism you can make about Lofgren who really kicked the whole affair into action with It's Over and, surprisingly, the much slated I Came To Dance — taking the song right down to a near silence with his guitar whistling crystal clear over a toned down rhythm section. With Be Good Tonight and Back It Up featured as well, it was a strong set considering how long he has been away — and it must get stronger.

AC/DC probably made the best use of the hefty PA, chucking out their power-riffs at a volume that was missed by all the other groups. But it was embarrassing when the sound was reduced to what came out of their own monitors and they played on, unabashed with little Angus Young kicking his legs manically, lying on the floor as he played at an inaudible volume.

Otherwise AC/DC plodded on with their blues-based heavy metal to a fine response with Highway To Hell picking up the best reaction, with fists clenched, thrusting into

the air.

The Stranglers failed to cut ice with more than a small group locked firmly in the middle of the crowd near the stage who reincarnated the traditional pogo for the skimpy set. Down In The Sewers justified the reaction as did a very metallic sounding Bring On The Nubiles, but everything else fell into a monotonous synthesised drone, with only touches of Jean Jacques Burnel's bass lifting them above the average.

This was a shame, because the Stranglers can be one of the most exciting groups around, and one can only wish that their promise never to play large gigs might be adhered to in future.

Last on, welcomed by a sea of clapping hands, The Who looked set to break all records in terms of crowd reaction, and if they had had a clapometer it would have gone right over the top within seconds. Going right back to their roots the super-group kicked off with Substitute and I Can't Explain, which both sounded a little jaded, they gave the promise of a lot more to come.

That promise wasn't filled. Baba O' Reilly was outstanding, Daltrey's voice filled the air with a power and range that only he has, Townsend's crashing chords came in at just the right time, and again it looked as if the rock 'n' roll veterans would take off, and even the Punk And The Godfather that followed kept things going at a fair pace — although it is ironic that it is only with the mod revival from little local bands that they deem it fit to include material from the Quadrophonia album.

Yet with the exception of Pinball Wizard, the rest was flat, dull and largely uninteresting. Magic Bus sounded just like it did 10 years ago, Long Live Rock picked up from an exceedingly impotent version of 5:15 and Who Are You suffered from weak backing behind Daltrey. Even My Generation fell flat as it dribbled into a long medley, when the group could have really let rip.

Summertime Blues was the encore for what was a truly deafening reception — and I can only imagine that no one at Wembley could have seen the band before. Daltrey was magnificent in places, so was John Entwistle, while neither Townsend or Kenny Jones managed to shine through at all.

Daltrey still loves singing, and rumour has it that it was he who made the main push to get the band back on the road. They are certainly still in demand and they are still a great rock band, but it just didn't seem genuine any more.

I would rather have had the chance to see this year's cup final instead. SIMON HILLS

The Zones: Dingwalls

DESPERATELY in need of a hit single, The Zones once again proved to a full crowd that they have all the necessary ingredients for chart success, and only lack an expert producer suited to their style to put them into shape.

Although Dingwalls is not renowned for revealing bands in their most favourable light, impressive is definitely the word to describe The Zones' live performance.

They work together as a tight, well-presented unit, and have developed a tangible sound of their own. They ploughed through a relentless stream of material which had 'commercial' stamped all over it — a combination of strong, insistent melodies given staying power by some finely handled driving guitar work. On the whole their sound is dominated by the keyboards of Billy McIsaac, who along with drummer Kenny Hyslop has already achieved considerable success in his previous days with Slik.

The numbers from their recently-released album, Under Influence, provided the majority of the set, with singles Looking To The Future, Sign Of The Times and an excellent cover of Bowie's Panic In Detroit particular favourites.

Their new single, Mourning Star, unfortunately did not have the impact to distinguish itself sufficiently from the rest of their material. Nevertheless, it should not be long before the hit machine begins to roll in their direction.

STEVIE SMITH

Commander Cody: The Venue

CAPITOL RECORDING artist Lee Clayton brought his act to The Venue last week for three show-cases supporting the new Commander Cody Band.

Clayton's roots are firmly in country music, but with his talented band, including Philip Donnelly on lead guitar, and with his own strong lyrics, he has a lot to offer. At The Venue it would have been a lot more had it not been for the poor sound system — or mix — which rendered his words totally inaudible. None the less, some talent — thoughts of Dylan and Dire Straits

— came shining through, and his latest album, Naked Child, requires further investigation.

Commander Cody, who is without a recording deal for the UK at present, played a rock/rockabilly/boogie set that set the hard cheeseburger-munching Venue audience alight. With his growling vocals, dynamic piano-playing and general feel for fun-music, the Commander took the place by storm and with songs about California freeways, cocaine busts, rockabilly funerals and Midnight In Memphis, the eccentric Commander won through.

Called back for two encores, the original leader of the Lost Planet Airmen is far from dead. I have yet to see his boogie-piano-playing and his gutsy vocals bettered and remember he's still without a deal

JIM EVANS

Rockin' Dopsie & The Cajun Twisters:

ROCKIN' DOPSIE and the Cajun Twisters wound up their European tour last week with a couple of nights at Dingwalls. From the Ally Pally Jazz festival to the Cambridge Folk festival they have played gigs that have been raved about by critics and punters alike, and Wednesday proved no exception.

Dopsie is the premier exponent of Zydeco or black Louisiana Cajun music — an esoteric blend of Blues, French Cajun, Rock 'n' Roll, and pure dancing stomp. The basic combo of Alton Rubin Jr's drums, Albert Francis bass, and Joseph Major Handy's guitar are augmented in the Twister's case by Dopsie's own accordion, John Hart's tenor sax, and Chester "Shorty" Zeno's washboard (a kind of corrugated steel bib which Shorty strums with spoon handles).

Arriving on-stage at 11.30, Dopsie and the Twisters played two hours of non-stop dance music. With all the economy of 30 years' experience (not a wasted movement or note), Dopsie showed us what the origins of Rock 'n' Roll were all about — sheer body-moving excitement. Lead solos which cut from accordion to sax to guitar without break or effort overlaid a constantly inventive stream of up tempo rhythms.

Such a riotous British tour will have helped to bring the wider recognition Dopsie deserves. Sam Charters has produced three albums

for him on Sonet, the latest being Hold On from which a single, My Baby She's Gone, has been taken. Sales could now well exceed mere specialist interest.

CHRIS NORTH

Joe Egan: The Concert Hall

JOE EGAN, the other half of Stealer's Wheel, returned to the concert hall recently after a three year lay off. He and his new record company, Ariola, are evidently hoping to match the solo success of his ex-partner Gerry Rafferty, but on this showing they still have a long way to go.

Obviously nervous, Joe's own acoustic guitar and quiet voice were supported by an impressive line-up of two electric guitars, keyboards, bass, a subdued Dave Mattack on drums and two girl singers. The sound was consequently rich and allowed the band to take full advantage of the musical colouring available in Joe's songs. However, they were hampered by a sound system of strangely dubious quality for a showcase gig.

In an hour Joe went through all but one of the songs on his new album Out Of Nowhere, plus three old Stealer's favourites, and a touch of Rock 'n' Roll for an encore. The new material ranged from an atmospheric Out Of Nowhere to the slightly rocked up Pride and Leaving It All Behind using nicely understated lead guitar.

A false start to the last number and the odd falter in his voice showed that Joe was out of practice for live performances; which might also explain the generally flat pace of the set.

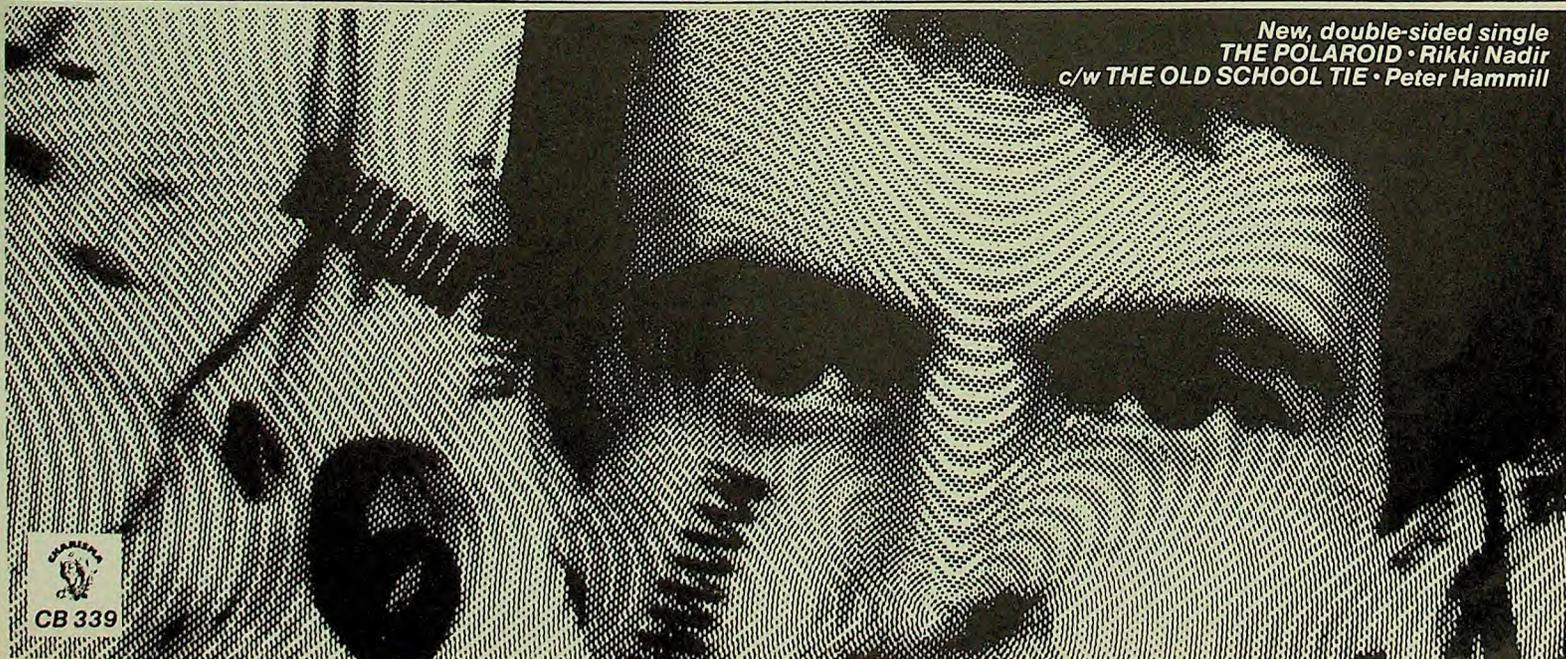
The quiet and easy new album could well sell in the States and Europe, but with no obviously outstanding single cuts it is hard to see him emulating Rafferty in this country. You can only wish such an unassuming singer the best of luck.

CHRIS NORTH

DATES FOR YOUR DIARY:

September 24 to October 18
The Music Week
Dealer Tour '79

New, double-sided single
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c/w THE OLD SCHOOL TIE • Peter Hamill



CB 339

DOOLEY'S DIARY



ANOTHER ENTRY in Music Week's competition to find the most original contract-signing photograph (prize — a quill pen and a bottle of Quink). This one comes from Jet Records on the occasion of signing the band Royal Family who are seen "sorting out the over-rides in their contract and threatening Jet MD Ronnie Fowler to some dreadful fate if he doesn't get it right". The six piece Gloucestershire band have a single produced by Steve Harley, released August 31, and titled — surprise, surprise — *Tour de France*.



CELEBRATING a win on points for the Olympic Runners' single from the forthcoming film, *The Bitch*, the band's Joe Jammer is seen being declared victor by former heavyweight champion Billy Walker. The Runners fell foul of the Walker family's wrath in disagreement between Brent Walker Film Distributors, headed by Billy's brother George, over when the single should be released. Runners' manager David Walker (no relation), record company Polydor and Brent-Walker were in huddles with lawyers for a time until the record became a hit and both sides shook hands like gentlemen and decided that a hit record was the better part of valour.



ACCORDING to manager Harry Paton Evans, American-born singer Lynda Hayes "almost had kittens" when she heard he'd booked her into Ronnie Scott's as second to Dizzy Gillespie. The illustrious company didn't deter her from singing with great style and personality including a sizzling *Ode To Billy Joe*.



THE WINNING team of the recent Phonogram/Music Week Pro-Am celebrity quack tournament grin for the camera. From the left, Stuart Hornall (*Elektra/Asylum*), the celebrity winner, Mike Cooper (record dealer), Bernard Gallagher (professional) and Alan Burgess (guest).



BEFORE DEPARTING for America at the beginning of a world tour, Rainbow's Cozy Powell and Roger Glover stopped off in Kingsbury, North London, to do a personal appearance at the Band Wagon Heavy Metal Disco and presented DJ Neil Kay with a signed copy of the band's latest album, *Down To Earth*.



IMPRESSIVELY HIRSUTE Ron Tudor, managing director of Fable Records, Australia, and chairman of the Australian Music-Makers Association, was in London recently to receive his MBE from Her Majesty the Queen at Buckingham Palace. Tudor was named in the Queen's Birthday honours for "services to the record industry" in Australia.

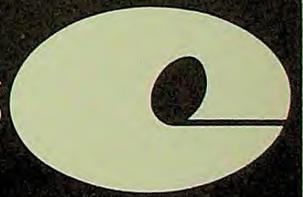
THE GREAT staff cut-back continues on both sides of the Atlantic with an estimated 600 made redundant in US record company mergers or economies so far this year, the latest being 150 "let go" by CBS, 80 from Motown Industries and a further 25 at RCA In this country we estimate at least 100 record industry personnel either already are, or will be, out of work this year taking into account EMI, WEA, Phonogram, Polydor and Island redundancies Informed City source says two Gulf and Western accountants in London last week looking at EMI's books and reputedly "elated" at prospect of Paramount deal BPI planning a quarterly magazine in attempt to put across industry's problems and boost its image in media and the Establishment.

ASSUMING THAT the ITV network gets back on the air before Christmas, expect record number of TV-advertised albums as companies make desperate bids to bolster year-end bottom lines One of the biggest TV campaigns likely to be WEA blockbuster for Rod Stewart Music journalist Mike Hales broke arm doing active research for piece on disco roller skating, went away for relaxing weekend, and came home to find flat burgled After meeting with a German publisher in St Lucia (crisis, what crisis?) Different Records' football-mad Lynton Guest and Angela Hopwood frustrated by airline delays trying to get home to see Leicester play Rotherham, finally arrived minutes before kick-off only to see home team lose.

TAPE ONE Studios offering celebratory magnum of champagne to first client to make a Top 30 entry (single or album) with a record cut on its new space-age Neumann VMS cutting lathe Enterprising publicist Jennie Halsall planned to take media people up River Thames to Sky concert in Oxford until she discovered it would take 38 hours — now we're going by bus up the A40 Soon-to-be-wed Paul (son of David) Platz and Eel Pie Records' Mafalda Hall saved Greek family from stricken yacht during holiday on Paxos Stiff MD Dave Robinson and bride Rosemarie O'Connor serenaded at wedding last week with Chuck Berry songs played by Stiff staff band including Alan Cowderoy, Nigel Dick, Andy Murray, Rob Keylogh, Liam Sternberg, Mary Bird and Jock Scot Noel Gay Artists announce that, after a period living "in the wilds of Scotland", arranger/musical director John Barham is back in civilised Denmark Street available for arranging/production work

HAPPY 20th anniversary to Pye Records' inimitable Tom Grantham who clocks up two decades with the company this week having started as a West End rep, risen to sales director and now manages Pye's lucrative special projects division Single from Manchester's Indigo Sound Studios (via Pye) by one Austin van Driver is in fact the studio's own messenger/driver Martin Weinberg The Elvis Presley Seance album sold out its initial pressing of 5,000 on day of release, according to publicist Peter Hazell-Smith.

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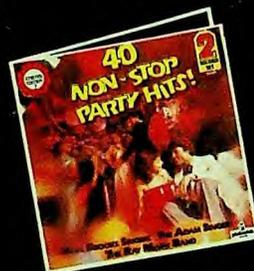
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