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MUSIC WEEK

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

Ward's unique two-way deal signed at last

SINGER/SONGWRITER Clifford T. Ward has become the world's first recording artist to sign a two-way deal giving his singles product to a major, WEA, and his albums to TV marketing specialists K-tel.

After a year of protracted negotiations the deal was finally signed in London last week, witnessed by a bevy of lawyers, and Ward can now get down to his first recording since 1976. He is going in to Chipping Norton Studio with Gerry Rafferty's producer Hugh Murphy and expects to have a single released next February followed by an album in March.

The deal is an entirely 50-50 arrangement between WEA and K-tel and covers the UK, Europe, South America and Australasia. Outside these territories WEA retains sole rights for albums as well as singles.

Music Week understands that initially the deal is worth something like £300,000 in publishing advance recording costs and marketing commitment. Publishing rights go to WEA Publishing which in turn is sub-published by Intersong.

Under the contract K-tel will test market Ward's album product and if the test proves successful it guarantees a full national campaign. After a period of time the albums will revert to WEA as catalogue material.

The deal has been negotiated between Ward's managers Justin de Villeneuve and Ken Bruce, WEA's Dave Dee and Richard Robinson and K-tel's Don Reedman and Tony Johnson.

Robinson said this week: "We believe we may have discovered a totally new way to break a high quality artist more quickly to a large public. If this proves to be the case this could well be the first in a series of similar deals."

Justin de Villeneuve added: "Apart from the unique split release arrangement with K-tel, an important part of this deal is the opportunity to give Clifford his first release in America and hopefully break him worldwide."



CLIFFORD T. WARD signs his historic contract flanked by just some of the people involved in the year-long negotiations. Standing, L to R: Ken Bruce (former co-manager of Ward), Lloyd Evans (solicitor), Tony Johnson (K-tel), Colin Ashby (K-tel), Don Reedman (K-tel), Dave Dee (WEA), David Davis (solicitor), David Landsman (solicitor), Tony English (WEA solicitor). Seated: Justin de Villeneuve, Ward, Richard Robinson (WEA).

Bigger festival advances sought

THE PRS is considering demanding "maximum possible" royalty payments in advance of rock festivals. This move follows this year's Knebworth Festival and the failure of organiser Freddie Bannister's Teodar company which lists the PRS as an unsecured creditor owed £9,500.

A sum of £6,000 was paid to PRS as an approximate advance deposit against royalties at Knebworth, but according to some estimates the

audiences were considerably larger than stated by Teodar and the payment to the PRS should have been a minimum of £17,000 and possibly as large as £40,000.

"At present the royalties we are allowed to charge for events such as Knebworth are ridiculously low anyway," PRS head of licensing Michael Hudson told *Music Week*. "In view of what has happened and similar experiences in the past, the PRS is being forced to consider the

Dealers win 5% EMI returns

EMI HAS given in to overwhelming dealer demand for a returns allowance. As from October 1 the company will allow five per cent of its product to be returned — but at the same time it is adjusting margins on albums and singles down from 36½ to 33½.

Trade reactions this week were generally in favour, most dealers being willing to lose three per cent of their margin on EMI product in favour of the more flexible five per cent returns system.

"We are delighted that EMI has

accepted the dealers' view highlighted in the recent poll on returns in the trade press," GRC secretary Harry Tipple said. "We had an opportunity to see the package deal and to make points. We are quite happy with what is being offered."

Independent dealer John Corbett, of Easy Listening, Birmingham, added: "As an independent we really put our money on the line as far as new acts are concerned and EMI needs us. Occasionally we get left with stock and I think five per cent is about right. I'd rather have that than the extra margin."

All product released by EMI Records (UK) is included in the scheme but excludes Music for Pleasure, EMI imports and EMI exports. United Artists and Magnet may be added at a later date.

The returns allowance scheme — which brings EMI into line with all other major companies — will be administered by Alan Williams at Uxbridge Road.

EMI managing director Ramon Lopez said: "This is one more example of EMI's intentions to assist the dealer and improve our service to match their requirements. Meeting dealers on trips and discussing issues I have always found opinion on returns evenly divided, but the recent survey by the GRC indicated such an overwhelming demand in favour that we immediately geared ourselves for its introduction in time for the Christmas trade."

Pickwick's 'video first'

PICKWICK IS providing what it claims is a new concept in in-store merchandising for Tesco, the supermarket chain.

Pickwick, which already supplies product to 135 Tesco stores, has now persuaded the company to accept the first of its Music World record shops within a large store currently being re-fitted.

Explaining the new concept, Pickwick product and marketing manager Tony Harding says: "We believe Music World will have the first back projected video screen in the country. The screen will be part of the wall of the department and with the co-operation of a lot of record companies using Captain Video, we will be able to provide many video programmes to promote the records being sold."

"This first Music World will cover 12-15,000 sq ft of the Tesco store and whereas before we have provided about 250 titles, there will be 1,000 titles in this store."

The concept also takes in a new racking system for the product. "Cassettes are mixed in with the records in a unique browser we have developed," says Harding. "We believe record sleeves should be used to promote tapes."

'I was asked to damage records'

THE DEFENCE lawyer representing a former record shop manager accused of taking money from the till told magistrates at Alfreton, Derbyshire, that she justified her actions because she felt her employers were being dishonest as well.

"She was asked to be involved in the damaging of £3,000 of records in the shop so that they could be sent back to the record companies because the shop was overstocked, but she refused to be involved," said Mr Barrie Thompson defending Ruth Jones (22), former manager of the Alfreton branch of Chas. J. Fox

Piano Co. Ltd., the music retail chain owned by J. Raymond Fox, the president of the MTA.

Jones was fined a total of £200 after admitting two offences of stealing cash from her employers

Shop manager's court claim

and two offences of falsifying entries on a till roll. She asked for 43 offences to be taken into account and was ordered to pay £129.20 restitution plus £24 costs.

In defence, Mr Thompson said

Miss Jones had been appointed manager in 1976 with the promise of training but it never happened and eventually she was replaced as manager by someone else and her wages reduced. The way in which she had been treated by her employers was perhaps some justification, he said.

Last week J. Raymond Fox, chairman and managing director of the 100 year old music retail chain, told *Music Week*: "What this girl said about being asked to damage records is absolute rubbish. It does not take place in my shops and no such instructions were issued."

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NEWS

Disco preview for Elton

ELTON JOHN'S first album for a year, *Victim Of Love* (Rocket HISP 125), released on October 12, will be previewed at discotheques in major towns throughout Britain later this month. Recorded at Musicland in Munich and mastered in Hollywood, the album was produced by Pete Bellotte and contains songs written by Bellotte and his co-writers with the exception of the opening track, Chuck Berry's Johnny B. Goode.

A single of the title song was released last week in a picture bag (XPRES 21) coupled with a hitherto unreleased Elton John/Gary Osborne ballad, *Strangers*. John is now on a two-month tour of America accompanied by percussionist Ray Cooper. The tour is billed as *Back In The USSA* and is his first there since the summer of 1976 and includes 10 shows at the Los Angeles Universal Amphitheatre.

WHAT IS claimed to be the first digitally-recorded orchestral MOR album, *Super Natural* by Manuel is being released by EMI this month. The album, TWOD 2001 and retailing at £5.29 record and tape, will be supported by 4-colour posters, 2-colour streamers, and 4-page 2-colour leaflets giving detailed information on the technical aspects of digital recordings.

is already an artist noted for the quality of his recordings, was an ideal choice."

MERCURY HAS released a new Dusty Springfield single, *Baby Blue* (Dusty 4), the first she has recorded in the UK for more than eight years. The disco-orientated record was produced by Dave Mackay, who has been responsible for past successes by Cliff Richard and Bonnie Tyler. The single is available in a special blue picture-bag. During October, Phonogram also release *Dusty: 20 Greatest*, a compilation of all her hit records going back to 1963.

An EMI spokesman said: "This is an album of exceptional sound quality and musical content. For such an exciting breakthrough in recording technique, Manuel, who

FOLLOWING THE UK premiere of the suspense thriller, *Alien*, Bronze Records is rush-releasing *Alien by Nostromo* (BRO 80) this week, produced by Kenny Denton and featuring synthesiser programming. It is a disco-orientated version of the film's main title theme and will be available in both seven and 12-inch format with a picture bag. Promotion will include press advertising. *Alien*, currently playing at the Odeon, Leicester Square, has already broken the all-time record box-office takings previously held by *Close Encounters Of The Third Kind*.

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Klub branches out

GLASGOW-BASED Klub Records is aiming to shake off its tartan image with an autumn release schedule which ranges from disco to progressive pop.

Managing director Angus McDonald told *Music Week*: "I want to see Klub established as a label with international appeal. We have a strong ethnic content in our roster, but there is another side to the company, and that is what I want developed."

And to back that up, it releases avant-garde rock band Chou Pahrot's debut album, *Chou Pahrot - Live*, early in November. The band has been featured on John Peel's late night show, and has built up a following in the Scottish pub circuit over the past seven years.

Forthcoming albums in more typical vein are Hector Nicol's *Copy of the North* (his previous four on Klub have sold a total of 100,000),

folk duo Gaberlunzie's *Scotland Again*, Valerie Dunbar's *Portrait of Valerie Dunbar* and Peter Mallan's *Relax with Peter Mallan*.

There are also new singles from husband and wife team Sweet Light, country singer Abigail Rhodes, Lorraine Summers, and a comedy disco number *UFO* from Irishman Clem Dane.

Re-released on November 4 is a disco version of Auld Lang Syne by The Bells, whose members include former Marmalade vocalist Rickie Peebles and former Slik bassist Jim McGinlay.

Klub is distributed by Pye, although McDonald's company, Musac, also handles distribution in Scotland. The albums and singles carry the full Pye RRP.

HARVEST RECORDS releases Wire's third album this week with the first 20,000 albums containing a free EP with four new tracks each produced by one member of the band. Entitled *154*, the album will be promoted through to mid-November including advertisements in the music and national press and an extensive fly-posting campaign. In-store posters are also available.

IAN MATTHEWS will be making UK TV, radio, press and shop appearances and interviews from October 1 in support of his Rockburgh single, *Siamese Friends*, released last Friday, and an album, *You Don't See Me* as part of a promotional tour taking in



Denmark, Holland, Germany and France.

MARY O'HARA has a new album entitled *Tranquility - 20 Songs Of Life* released on October 1, followed by a UK concert tour throughout October.



HOPING TO follow in the footsteps of another Welsh singer, Shirley Bassey, who found international fame and fortune with EMI Records, Iris Williams has signed with EMI Records and has her first single, *He Was Beautiful* (Cavatina) released this week. The song was originally a single for Cleo Laine, and instrumental versions by both John Williams and The Shadows recently made the Top 20. Giving Ms Williams plenty of support, when it comes to signing her contract, are Peter Hunsley (MOR division marketing manager), manager Clive Brandy, Walter Ridley (producer) and Vic Lanza, general manager MOR division.

HURRICANE RECORDS has signed a licensing deal with EMI LRD for the UK and Eire following its previous deal with WEA Records. Hurricane's first product from under the new deal is the release of the debut album by Sore Throat which will be supported by a marketing campaign.

Phil Presky, Hurricane MD said: "I am delighted to be re-joining the EMI fold, both for Hurricane and me personally. I am confident that the efficiency of the EMI machinery coupled with the quality of the forthcoming Hurricane product will result in chart success in the very near future, indeed, sooner than you think!"

Colin Burn, EMI LRD general manager added: "The acquisition of Hurricane gives LRD a broader base of repertoire and provides us with product that is making a significant impact in today's market place."

RCA HAS signed Phil Daniels and the Cross to a three-year recording contract. The first single by Daniels, who played the lead in *Quadrophenia*, will be *Kill Another Night* for release in November.



PVK RECORDS has set up its own independent promotion and distribution operation in the US in conjunction with Sail Records and Rounder Records of New England. First release from the new company will be *In The Skies* by Peter Green.

PVK chairman Peter Cormack said: "Our decision to enter the American market on an independent basis was in part precipitated by the very obvious disparity between the points currently on offer from the American majors on licensing deals and the prices charged to retailers."

"Not only are we guaranteed distribution outlets for our own product, but we will also be able to handle product from other British companies," he added.

Album sales showing a five year stagnation

PREDICTIONS AT the end of the first quarter of this year that 1979 would witness a decrease in album sales overall have been borne out by the second quarter's results contained in the BPI survey of UK trade deliveries for April-June.

Together, the two-quarter total for LP deliveries is 31.1 million compared with 34.4 million for the corresponding period in 1978. Consequently, it is anticipated that the estimation of a shortfall of five million by the end of the year on the

1978 total of 86 million will also be proved accurate.

In effect, this will mean that album sales have been stagnating over the past five years. In LP terms, the current quarter's results can be expected to be even bleaker because they will reflect the sharp rise in VAT to 15 per cent.

Other major points of interest in the April-June statistics were a 21

per cent rise in the number of pre-recorded cassettes delivered at 4.7 million units with a 35 per cent increase in value to £10.8 million, and a climb in singles deliveries from 19.7 million in April-June last year to 22.9 million.

The most ominous issue dominating the album scene is that sales of blank cassettes during the first quarter of this year showed a

rise of almost 40 per cent, indicating that the illegal practice of home taping is proliferating.

However, music industry leaders remain convinced that the present position and trends are not irremediable.

"The figures aren't as bad as they look," declared CBS Records chairman Maurice Oberstein. "The public still bought a platinum's worth of Leo Sayer and Abba. If we get the right product and promote and market it in the right way, the public is still willing to buy it."

EMI Records UK managing director Ramon Lopez also commended "more good quality releases" as the way to bring buoyancy to the music trade.

"The marketplace is responding unfavourably to a number of problems which go far beyond pricing. Sales of budget-priced albums appear to have decreased, which seems to indicate that cost is not the only factor affecting the market and also that people will continue paying full price for what they want."

"It's not completely gloomy," stated Pye Records managing director Derek Honey. "It's all a question of offering the right product at the right price. You must give good music and good value for money, and not just crap at full price."

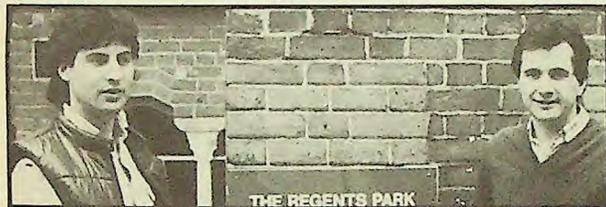
WEA Records deputy managing director, Richard Robinson, interprets the figures as a reflection of the continuing problems of home taping and imports, which he believes are exerting a bigger effect than the industry imagines, and the general economic malaise.

"But I cannot accept that it is because of high prices," he added. "Not unless you are talking of bringing prices down to, say, £1 an album."

Spartan deal

ROCKBURGH RECORDS will now be distributed in Britain by Spartan Record Distributors following a deal concluded by Rockburgh MD Sandy Robertson and Tom McDonnell and David Thomas of Spartan. It applies to all Rockburgh artists except Ian Matthews, who is with Polydor.

McDonough to Regents Park



MIKE MCDONOUGH (right) with Regents Park Recording Company managing director Duncan Bruce.

MIKE MCDONOUGH is to leave his position as head of Decca press and promotion to join the Regents Park Recording Company as a director with responsibility for marketing the studio and establishing production and publishing operations.

He had been with Decca for over three years and was previously marketing manager for Motown. At Regents Park Studio he has plans, with managing director Duncan Bruce, to eventually launch a label, but intends initially to concentrate

on developing the studio's production and publishing potential.

"In spite of all the current problems, I think these are exciting times and that there are many new talented artists and producers currently available who are not committed to a major company. It is our intention to develop our own production masters as well as functioning as a competitive commercial studio," said McDonough.

"Both Duncan Bruce and I believe that there are great opportunities for the creative development of fresh talent. Regents Park is currently being refurbished to a very high standard and by the end of the year we will have 46 track capability plus new acoustics and improved lounge areas."

Swern to DJM

DJM RECORDS has appointed producer Philip Swern as its A & R manager and he takes up his position after completing the Grace Kennedy album for DJM.

Swern, who has produced hits for Horace Faith, Blue Haze, The Pearls and R & J Stone, said: "I have been working on several artists with many record companies for some time and I feel now I would rather concentrate my efforts with one company."

"As I have a great relationship with DJM I decided to accept the challenge there."

Woolies expand video use

RECORD DEPARTMENTS in some Woolworth stores will from next month use custom-made video tape for promotion and display. This follows a decision, after 12 months of experiment and assessment, to make video presentations a permanent part of display activities in the company's top 100 stores. Woolworth executives are proud to claim to be the first UK chain store to produce its "own brand" video.

Agreement has been reached between Woolworth and the Captain Video hire company to terminate their agreement for the supply of promotion film to 60 stores.

FWW chief record buyer Bob Egerton emphasised that the relationship with Bruce Higham, of Captain Video had over the past 12 months been excellent, and that the parting of the ways was amicable.



No 'them and us' at Pye

FOLLOWING THE appointment of John House as director of A&R, Pye Records promotion department has been restructured. Under the new organisation, the London-based promotion team led by Fred Faber will work in close liaison with the A&R heads and each member of the promotion team will specialise in the various areas of music, commercial pop, R&B and MOR.

In addition, Mike Hemmings has been appointed artist liaison executive and will co-ordinate London based promotion with Phil Smith. The launch of the new label Blueprint has brought in Steve Dixon, ex-Cube/Electric promotion man who will be responsible for Blueprint promotion.

House commented: "We are trying to avoid the 'them and us' situation that exists in the majority of record companies. By bringing the role of the A&R man closer to that of the person promoting his product, we feel that we can engender a lot more action and success for our product."

PETER ARCHER, ex-Brighton Evening Argus, to Polydor International press office in Hamburg Gaynor Ludlam to head of promotion for Pinnacle Records, from DJM Steve Price to St Pierre Publicity.

MCPS field force 'a success'

THE FIRST year's activities by the five-strong Mechanical Copyright Protection Society field force has been a success, with a rise in income for the society directly attributable to the team.

MCPS managing director, Bob Montgomery, disclosed this at a recent meeting of the force marking the first anniversary of its formation in August last year. The purposes of the team are to assist MCPS members around the country with guidance and advice, inform the users of recorded music such as TV and radio stations, importers/exporters, wholesalers, advertising agencies, film companies and disc pressing and tape duplicating companies of their legal obligations and licence requirements, collect payments and work closely with the PRS and BPI in the exchange of information.

Montgomery described the force as "friends — not spies" for all those with whom they deal, and added that the project, set up a year ago on an experimental basis, was already paying for itself.

The force comprises: Peter Pavey (North-East), Basil McCrea (Northern Ireland), Mike Hill (North-West), Brian O'Brien (Greater London) and Les Sully (South). The liaison director and co-ordinator at the MCPS head office is Dick Snelgrove.

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NEWS

Ariola to sign more UK acts

ARIOLA (UK) HELD its first sales conference last weekend and managing director Robin Blanchflower said that in the company's two years of operation, "we have managed to establish a number of crucial cornerstones."

Referring to Ariola's successes, mainly in the singles market, Blanchflower said that they were now broadening the spectrum of music being released and signing new acts.

"Many of the new artists to be signed will come from Britain because we are convinced that this country is still the world's best and most consistent source of quality popular music," he added.

The conference saw a specially filmed presentation of autumn product which had been seen by dealers at a number of trade shows around the country.

The Three Degrees have a new album released on October 12 (3DI) which will be supported by a marketing campaign through to December including national press advertising, poster campaigns with British Rail and London Underground and buses and a radio campaign along with a national window display during November.

On the same day Ariola releases the debut solo album from Rainbow drummer Cozy Powell. Entitled *Over The Top* (ARL 5035) it features Jack Bruce, Gary Moore and Dave Clempson. Like the Three Degrees, they undertake a UK tour,

and trade and music press advertising includes cross merchandising with Yamaha drum kits.

Mirelle Mathieu sings Paul Anka is released on October 12, while on November 9 Linda Lewis releases her first album for Ariola, *Hacienda View*, along with a single, 109 *Jamaica Highway*. She also hosts a 12 week series for BBC TV called *Roadshow*.

Heavy promotion will also be featured for the debut Delegation album *Eau de Vie* (ARL 5053) released on November 9 with a single *Put A Little Love On Me* released on November 5. There will be special disco promotion for the group as well as music and trade press advertising and a window/instore campaign.

Logo: More staff cuts

LOGO HAS further contracted its operation, with managing director Geoff Hannington blaming "recent difficult trading conditions".

Staff cuts mean that marketing manager, Keith Peacock, international co-ordinator Annie Branson, and secretary Jill Carrington have left the company. As a result managing director Hannington assumes responsibility for marketing, while sales manager, Peter Missen, takes over international co-ordination. Hannington continues to direct the company's A&M activities and Sue Carling handles press and promotion.

Hannington comments: "We've had only one hit since *March* and catalogue sales, which have been buoyant in the past, have been appalling in the last four months."

Lux turns back to pop

RADIO LUXEMBOURG is adopting a new format from October, moving further away from the disco sound it took on at this time last year. And the main feature of the new look schedule is the predominance of chart-oriented material.

Luxembourg's managing director, Alan Keen, explains: "Listeners will be able to hear a chart seven nights a week between 9pm and 11pm. This represents a move slightly away from disco and also illustrates the popularity of chart programmes which has shown up consistently in our research."

Rosko In Exile moves to Sunday night after the chart show, while the other taped DJ, Johnnie Walker, will fill the 8pm to 9pm slot on Saturdays. One hour of oldies is slotted in at 1am and a new show, *Chart Champions*, comes to Mondays and Fridays between 11pm and midnight. It will feature discs from top selling artists including Buddy Holly, The Eagles, The Rolling Stones, John Denver, Elvis Presley, Queen, Abba, ELO, Donna Summer and The Supremes.

Polydor ban goes on

THE BAN on Polydor product and reps in certain Merseyside shops is to continue open-endedly, and the general feeling after the first few weeks of this action is that it is having very little effect on the trade or profits for the dealers involved.

This was the decision made at last week's dealer meeting in Liverpool. Polydor deputy MD Tom Parkinson was to have attended the meeting, but was unable to do so, and he is to meet the Merseyside dealers on October 3, when they hope to review the whole situation with him. It is also hoped that David Fine, MD Polygram Leisure Services UK, will attend that meeting.

MSD hopes to spend £2m on TV

MULTIPLE SOUND Distributors is hoping to spend £2,000,000 on TV during the run up to Christmas to back its releases on the Warwick label, assuming a settlement of the ITV strike.

The dozen albums lined up for TV promotion include the *Mantovani Golden Collection*; *Tranquillity* by Mary O'Hara; 20 *Golden Greats* of Guy Mitchell; 20 *Golden Greats* of Johnnie Ray; 25 *Golden Greats* of the Bachelors; *Just For You* by Des O'Connor; *Echoes Of Golden Flute* by Adrian Brett; *Country Guitar Greats*, plus an as yet untitled LP from Acker Bilk.

Two film soundtracks are to be pushed. These are *The Bitch*, currently on release, and *Yesterday's Here*, starring Ian McShane and Adam Faith. MSD will also promote Harry Secombe's *Bless This House* album.

However, MSD's extensive TV promotion plans depend on a speedy return to work by the TV technicians, and marketing director Anne Miles comments: "If necessary we will try radio and look at using press, but it doesn't work quite like TV as we sell to people who don't normally buy albums. We are using radio for the Bitch soundtrack and are well prepared for when the TV companies go back on air as we have firm bookings, unlike to other record companies."

● MULTIPLE SOUND's salesman of the year — David Pyk, who covers the Birmingham and North Midland area — received a solid gold banknote clip from Mary O'Hara as his prize at the dinner climaxing the company's sales conference last Saturday.

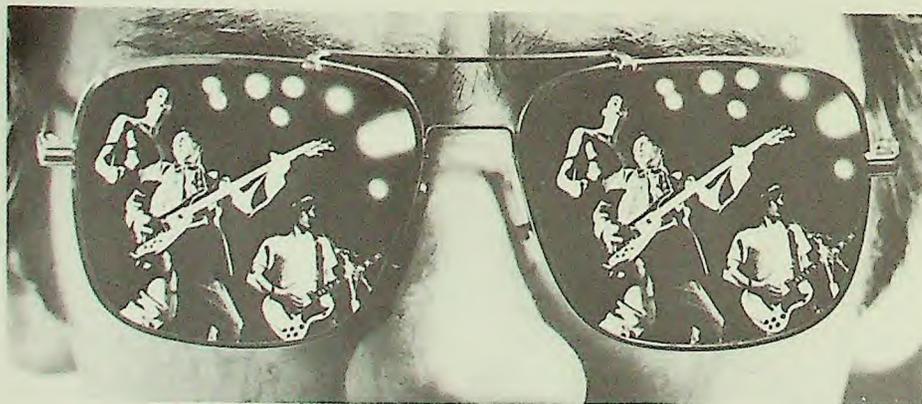
Streamlining at RCA

FURTHER STREAMLINING at RCA sees the promotion and artist liaison departments merged into one under current head of artist liaison Tony McGrogan. John Burton becomes head of artist liaison and TV promotion, while field promotion remains the same, and a London promotion man will be appointed.

Winston Lee, Vincent Connolly and Orville Sweeney leave the company.

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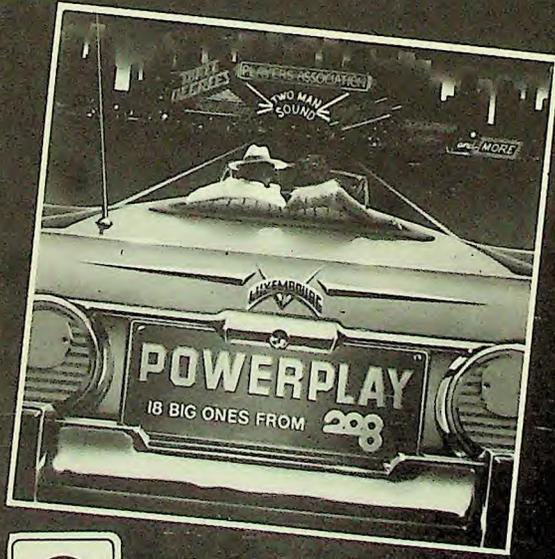
INCLUDES THE HIT SINGLES

'DIM ALL THE LIGHTS' CAN162
'HOT STUFF' AND 'BAD GIRLS'

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Cassette: ZCCAN 5007



POWERPLAY

DISCO 208

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RIDE THE GROOVE - Players Association
COME ON AND DO IT - Poussez
QUE TAL AMERICA - Two Man Sound
DISCO CIRCUS - Martin Circus
NANU NANU (I WANNA GET FUNKY [WICH YOU]) - Daddy Dewdrop
DANCIN' AT THE DISCO - Lax
CAN YOU FEEL THE FORCE - Real Thing
THE RUNNER - Three Degrees

THE LONE RANGER - Quantum Jump
DON'T HOLD BACK - Chanson
PEG - Mike Mandel
GET ANOTHER LOVE - Chantal Curtis
TURN THE MUSIC UP - Players Association
WHOLE LOTTA LOVE - Blonde On Blonde
SAVE YOUR LOVE FOR ME - Space
FROM EAST TO WEST - Voyage
AIN'T THAT ENOUGH FOR YOU - John Davis & The Monster Orchestra



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RECORDS GROUP

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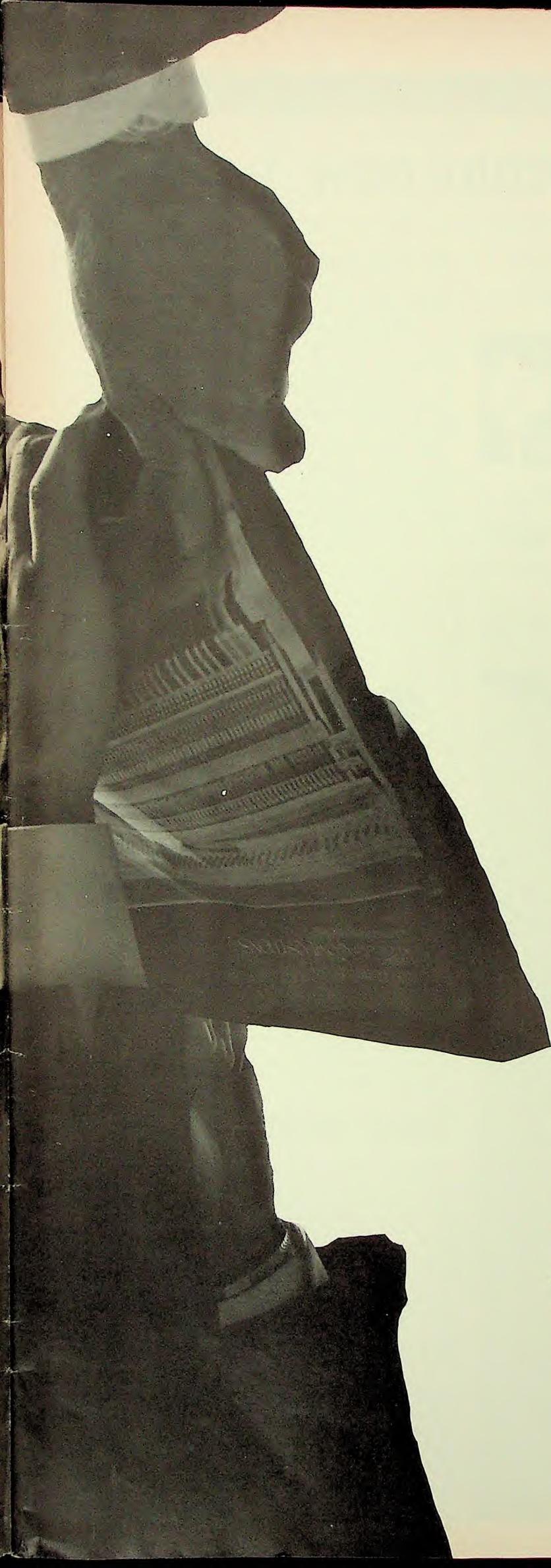
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RETAILING

Get in the picture now

YEARS OF being enveloped in dry ice, bathed in second-hand sweat from performers' brows, singed by magnesium flares, and never hearing any concert properly because the photographers' enclosure is virtually bypassed by the output of most speaker stacks has earned Laurie Lewis the right to display his portfolio of live performance photographs with some pride. And Paper Tiger/Dragons World have done the collection proud in the printing and presentation of his superb-looking *The Concerts* book.

At first glance appearing like an expensively-produced LP it offers 120 pages featuring

technically and stylistically impressive photographs of 100 artists.

Page after page of glossy full colour makes it a genuinely pleasurable experience to look through, and, since the names of the featured artists appear only in an index at the back, it would make a good picture quiz book. But only avid and consistent concert goers with catholic music tastes would be able to name all the featured acts.

In time and style the pictures span Bo Diddley, Chuck Berry and The Everly Brothers, through the eternal heavies like Pink Floyd, the living embodiments of profit-from-

art like Rod Stewart, Elton John and The Who, to beautiful loners like Joni Mitchell, Eric Clapton, Robert



Palmer, Elvis Costello and Dave Edmunds.

Some of the pictures raise an instant affectionate giggle —

The Everlys looking like a pair of Old English sheepdogs in need of a trim; Wreckless Eric sporting a pink candlewick bedjacket obviously borrowed from Red Riding Hood's Granny; The Who caught at that special moment in every gig when Pete Townshend crosses the stage with the grace and energy of an Olympic hurdler; and a shot of Elkie Brooks in her days with Vinegar Joe, wearing a look of cheeky sexiness which is not quite what her currently sophisticated image calls for.

Other artists apparently defied Lewis's search for the odd angle and the revealingly new pose — the pictures of

Elton John, the Rolling Stones (in the days when Jagger's eye make-up rivalled Liz Taylor's) and a series of rather boring stills of Dylan—all look like so many pictures that one has flicked through before.

However, the book is undoubtedly a worthy addition to the output of this publisher, and at £5.50, it is a work of art within the reach of anyone who was thinking of buying a full-price LP.

The Concerts by Laurie Lewis. Paper Tiger (Dragons World Books). Distributed by PHIN Ltd, Phin House, Bath Road, Cheltenham, Glos. Publication Date: September 17. Retail price: £5.50.

EDDY GRANT

ALBUM OUT NOW INCLUDES THE ORIGINAL LONG VERSION OF THE SMASH HIT 'LIVING ON THE FRONT LINE' ICE4 ALSO AVAILABLE ON CASSETTE

WALKING ON SUNSHINE

ICE Records MARKETING BY Virgin RECORDS DISTRIBUTED BY CBS 01-960 2155

DEALERS! Don't forget *Music Week's* new chart-by-telephone service. If the Post Office does not deliver your *Music Week* on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.



A **HEAVY-DUTY** security till made by the calculator and business machine manufacturers Busicom is now available through their sole importers, Broughtons of Bristol. The Busicom Regica NR-101 electronic cash register, pictured above, features a large 10-digit display and has several security features — such as separate operator's and manager's keys, a lockable till roll and drawer compartment, removable cash drawer insert, and full battery backup for "totals" protection. While this model is clearly worth considering by a record store which is security minded, busy enough to need an electronic machine, and thinking of upgrading its counter equipment, the matter of tills which record disc catalogue numbers for stock control and/or BMRB chart information remains very much in the air. Dealers wanting further information on the Busicom machine should contact Broughton's at 6 Priory Road, Clifton, Bristol BS8 1TZ.

Good form for dealers

SURROUNDED BY order forms, VAT paperwork, and all the other printed matter requiring his attention, the dealer may be pleased to know that one hefty form-filling session which might well have been coming his way has been killed off.

Following strong opposition from the National Chamber of Trade and other interested parties, the Government has decided to abandon its plans for a survey of retailing which was due to be carried out, on much the same lines as other census operations, in 1981. It decided its Business Statistics Office could not

Edited by
TERRI ANDERSON

cope with collecting information on 270,000 shops, so the 150,000 forms that this exercise would have needed to be sent out will remain unsent.

Real donkey work...

A **GOOD** humoured footnote to a retailing item in *MW* August 25, Rhesus Records of Manchester plaintively points out that the picture it sent showing its pantomime donkey (promoting The Donkeys' single) apparently getting scant public attention as it sat in the window of the Virgin store there was not "a tribute to the calm and aloofness of Manchester citizens". In fact: "It took us half an hour to get a couple of half decent photos that weren't cluttered by lots of people straining for a better look!" Rhesus' letter concludes: "Well, be honest — how would you react if you saw a donkey in the window of your local record store?" If things are as bad in the record trade as so many dealers obviously feel they are, there should be plenty of time for essays on that theme to be composed by bored retailers and their shop assistants...

Crystal Gayle

Miss the Mississippi

Her first album on CBS
and her best yet.

Includes the beautiful
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and nine other superb
songs.

Produced by Allen Reynolds



Single CBS 7859
Album CBS 86102
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Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barby Road, London W10

DISCOS

**All change
in Pye
promotions**

SEVERAL IMPORTANT personnel changes have taken place (or are about to take place) in record company disco departments.

Following the appointment of **Marvin Howell** as label manager of Casablanca, the Pye promotional structure has been changed with assistant disco promotions man **Roan Wynter** having been made redundant, and **Morgan Khan**, in addition to his job as disco promotion manager, now doubling as label manager for Buddah and Hi/Cream.



Promotion for **Sue Lavan** at Magnet, who follows the equally lovely (and sadly departing) **Joanna Kochen** into the disco promotion hot seat from her position on the reception desk.

Another major change is in EMI's Disco Department. **Pete Dyos** has left the company after three years to work independently, and his place will be filled next month by **Gof Abbey**, who has been with *Blues & Soul* magazine for the past six years.

BBC stages two 'real disco' shows for autumn

TWO WEEKLY disco programmes, Roadshow Disco and Roadshow Info, are set for launch on BBC-TV this autumn. The weekly disco shows will occupy 25 minutes of viewing time after 11pm, commencing October 1.

Each programme will be shot in location in discos around the country as part of the BBC's new priority of hitting younger audiences. Co-presenters will be **Linda Lewis** and **Jon Eden**, and **Grant Santino** and the Family will also be featured each week.

The programme's policy has been to steer clear of the towns generally frequented by the BBC's Outside Broadcast teams, and hence the clubs will include **Tiffany's**, Nottingham; **Royal Pier**, Southampton; **Scamps**, Bradford; **Valentino's**, Paisley; **Jilly's Disco Bar**, Brixton; **Top Rank Suite**, Swansea; **Hamilton's**, Birkenhead; **Lafayette**, Wolverhampton, **Kirkton Community Centre**, Dundee;

Castways, Plymouth; **El Greco's**, Londonderry and **Reflexions**, Middlesbrough.

Participating DJs have yet to be announced, although they will include **Chris Hill**.

The bands appearing each week will be selected from the **Olympic Runners**, **Love Machine**, **Ritz**, **Liquid Gold**, **Light of the World**, **Real Thing**, **JALN** and **Rokotto**.

Executive producer is **Tony Matthews** and the director is **Peter Lee Wright**, who explained that the programme was a conscious effort to present "real disco" and break away from the glossy **Seaside Special** approach, and the **Top of the Pops** format, which only tends to cover disco music once commercial.



OLYMPIC RUNNERS: one of the bands named to appear.

Capitol snaps up Barrow

AN EXCITING new performer emerged in the UK last week when **Keith Barrow**, darling of the New York party and gay disco scene, made a surprise visit to the UK to appear at the *Disco International* awards party.

Most people who saw him were mighty impressed with his debut, and none more than **Capitol Records**, which is in the process of signing him in the States.

Keith sang to backing tapes, including his big single of last year, **Turn Me Up**, along with **Physical Attraction** and **You Know You Want To Be Loved**, and camped it up beneath a veil and gown.

Barrow, who was delighted by the reception, told *Music Week* that he had been spending the time between transferring from **Columbia Records** to **Capitol Records** most profitably — by working as a promotion man for **Emergency Records**, a New York subsidiary of **Baby**.

But now that will have to take a back seat as **Capitol** will want Keith in the studios by October to start work on his next album. "Four producers have been mentioned," Keith said, "including **Maurice** and **Verdine White** and **Ray Parker**. But I want the album to be a lot more rock-oriented than the last."

NEW SINGLE
available on 7" & 12"
INF(T) 117



From their first and shortly available album

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FAT LARRY: on the road

TWO TOP Fantasy bands are to tour Britain in October — and each have records in the charts. **Fat Larry's Band (FLB)** and **Slick** open at **Dunstable**, **Queensway Hall** on October 4, and continue at **Norwich**, **Cromwell's (5)**, **Southgate Royalty (6)**, **Leeds**, **Warehouse (7)**, **Doncaster (8)** — venue to be announced), **Brighton**, **Top Rank (10)**, **Bournemouth**, **Maison Royale (11)**, **Swindon**, **Brunel Rooms (12)**, **Leysdown (13)** — venue to be announced). Other dates are to be announced. **FLB** are currently in the charts with **Looking For Love Tonight** while **Slick** have scored with the controversial **Sexy Cream**.

Discom '79 set to make promising solo

WHAT STARTED as merely part of the larger **Cisco** exhibition has grown rapidly enough to be presented separately this year as **Discom 79**.

It is a European discotheque exhibition being staged at **Hall 3**, **Parc des Expositions**, **Porte de Versailles**, **Paris**, between October 22 and 26, and if present promise in terms of bookings and attendance are fulfilled, it could become an annual event.

The section devoted to disco equipment is already fully subscribed, but there is still space left for record company bookings. Those taking advantage of this will find themselves in the company of **Phonogram**, **WEA**, **Filipacchi**, **RCA**, **Barclay**, **Ariola**, **Eurodisc**, **Pathe Marconi**, **EMI**, **Ralph Siegel Music** and several others, not all of them French-based.

Edited by **JERRY GILBERT**
of **Disco International**

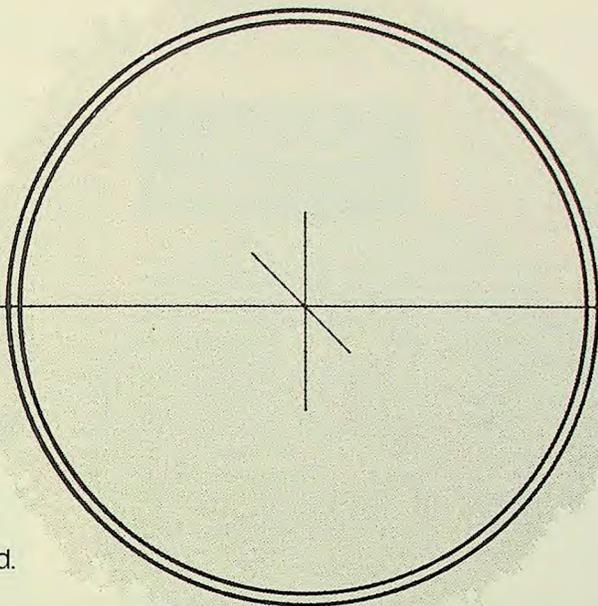
Europe No.1 and **Radio Luxembourg** will be covering the event live, as well as featuring artists in Paris clubs and discos in connection with **Discom 79**, and there will be a full-scale disco in the exhibition itself modelled on Paris's famous **Le Palace** venue. Anyone interested should contact **Jack Kessler**, **International Equipment & Services Exhibition Organisation Ltd.**, 4th Floor, 9 Stafford Street, London W1X 3PE. 01-499 2317.

The **Disco Top 50** does not appear this week due to the indisposition of **Jerry Gilbert** — but keep watching this space for its return soon!

from the album/cassette
'a different kind of tension' UAG 30260/TCK 30260

NEW 45

- OCTOBER
- 2 Mountford Hall LIVERPOOL
- 3 University LEEDS
- 4 City Hall NEWCASTLE
- 5 Apollo GLASGOW
- 6 Odeon EDINBURGH
- 7 Capital ABERDEEN
- 8 Caird Hall DUNDEE
- 21 Top Rank SHEFFIELD
- 22 Assembly Halls DERBY
- 23 King George's Hall BLACKBURN
- 24 Odeon BIRMINGHAM
- 25 St. George's Hall BRADFORD
- 27 Apollo MANCHESTER
- 28 Apollo MANCHESTER
- 29 De Montford Hall LEICESTER
- 30 New Theatre OXFORD
- NOVEMBER
- 1 Civic Hall GUILDFORD
- 2 Winter Gardens BOURNEMOUTH
- 3 Sophia Gardens CARDIFF
- 4 Coulston Hall BRISTOL
- 5 Pavilion HEMEL HEMPSTEAD
- 7 Pavilion WEST RUNTON
- 9 Rainbow LONDON
- 10 Rainbow LONDON
- tour organised by ASCARD



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BUZZCOCKS

YOU

SAY YOU DON'T LOVE ME

cw RAISON D'ÊTRE

INTERNATIONAL

SA enters the digital age

From **JOE BRONKHORST**

JOHANNESBURG: Digital records have arrived in South Africa, and according to an EMI spokesman, the first will be a jazz disc by Morrissey/Mullen. The implementation of digital recording in South Africa is now near at the EMI studios.

EMI has great hopes for John Townley's debut album, *Townley*. The artist has been learning his trade the hard way by travelling around Europe and North America for over 10 years, and now that success is just around the corner, is unlikely to see his native Coventry again for some time.

To cope with the acquisition of several new labels, EMI has restructured its promotion department, while Allan McInnes remains head of the international division and A&R director.

Paul Zamek has joined EMI as marketing manager, and the rest of the team comprises Paul Desmond, Capitol label manager and radio promotion; Andrew Darlington, Arista label manager and radio promotion; Roddy Quinn, United Artists label manager and radio promotion, and Dorothy Clifford, HMV label manageress and press officer for all labels.

Dateline: Johannesburg

WEA is excited about former London Talk Of The Town featured singer Diana Landor. The multi-talented Diana is now permanently settled in South Africa, where she is a great attraction on the cabaret circuit.

A recent TV special, *The World Of Diana Landor*, triggered off tremendous interest in a self-penned number entitled *Middle Of The Music*, for which Diana deserted her usual smooth style for a disco spiced arrangements that has all the hallmarks of a hit.

WEA promotion man Benjy Mudie is enthusing also about Baxstop, a rock group that has

recently broken music in Clout proportions but with far more aggressive music.

BRIEFS: Despite the current downturn in the Anglo-American record business, RPM South Africa is expanding to the extent of moving to a larger building, which will house an entire music operation complete with studio complex... the annual Sarie Awards are looming again for the music industry here, with Clout expected to make another great showing, if not actually sweeping the board as they did last year... South African TV exposure for pop music remains depressing, and limited to one 20-minute weekly show called *Pop Shop*.

Edited by
NIGEL HUNTER



LONDON: Iain Sutherland (left) of the Sutherland Brothers holding a gold award with one hand and CBS international licensing manager Sally Shackleton with the other at a recent double gold presentation for South African sales on *Arms Of Mary and Something Burning*. Holding the second award is Hilton Rosenthal, head of international A&R and marketing for CBS South Africa, next to Sutherland manager Nick Blackburn.

News in brief...

ZURICH: A new company, BAHF Records and Record Distribution, has been set up here with the avowed policy of handling artists well away from the normal run-of-the-mill product.

First signings for the company are Swiss all-girl new wave band Kleenex, already doing well in the UK; San Francisco-based act Novak; local band Hertz; and Belfast group Stiff Little Fingers, via the album *Inflammable Material*.

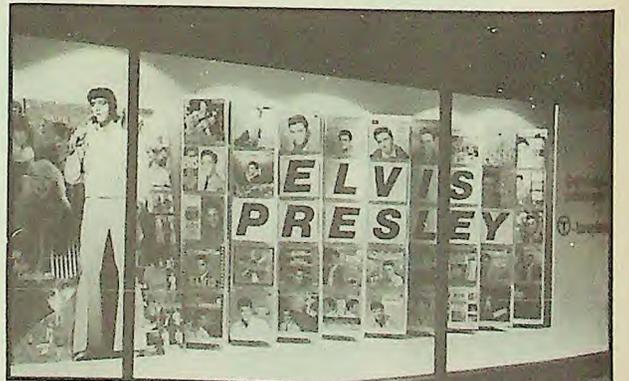
VIENNA: The Austrian copyright society, AKM, Staatlich Genehigte Gesellschaft der Autoren, Komponisten und Musikverleger, had a total royalty income for 1978 of \$20,223,500 (approximately £10,111,750), an upturn of 12.1 per cent over the previous year. For this year, royalty rates have been generally raised by 10.9 per cent, so there are prospects of a record intake for 1979.

HONG KONG: Rediffusion Reditune will hold its annual international sales convention here at the Hong Kong Hotel from October 15 to 17.

In attendance will be company chairman R. F. Dennis and general manager J. Whitehead with franchise holders from a wide area of the world, including Germany, Norway and the US.

Reditune claims to be the world's largest international background music service with a library comprising 20,000 recorded titles, to which a further 1,000 are added every year.

BRUSSELS: EMI Belgium managing director Ted de Klerk and his deputy, Andre Saboer, have both left the company. The new MD is Charles Andrews, who previously headed EMI's operation in Iran.



STOCKHOLM: An Elvis Presley window display at the Ahlens City department store here, signifying that the manager of the record department, Stig Ericsson, is a firm Presley fan. A total of 99 albums were displayed on a rotating stand to mark this 25th anniversary of Presley's first recording. Photo: Ake Norin.

ROBERT RIGBY

LET THE MUSIC PLAY

b/w

IT'S YOU AND ME



ROBERT RIGBY is the first signing on Rediffusion Record's new pop label, **FUSION**. For Robert, this is his first major recording deal, and for Rediffusion Records, it represents the launch of a new pop label. Considerable thought, time and backing has been spent by Rediffusion to prepare this first venture in the rock field.

FUSION
FUS 001

REDIFFUSION RECORDS 19 Ramillies Place, London, W1V 1DG 01-734 0049
Distribution by PINNACLE Electron House, Cray Avenue, Orpington, Kent, BR5 3QJ
Order Desk 0689 73141

Frank Beh dies

VIENNA: Frank Beh, managing director of EMI Music's Austrian company EMI Columbia Austria GmbH, has died aged 55. He joined EMI Electrola in Germany in 1953, and moved to the Austrian company as general manager, becoming MD in 1965.

EMI Music joint MD Leslie Hill described Beh as "a man of considerable energy and ability who will be missed by all of us".

Picture Bags
Picture Sleeves
Blue Vinyl...

Cerise Vinyl!



DOLLY PARTON

GREAT BALLS OF FIRE. 7" PB 9434 **RCA**

Bubbling Dolly's new single is issued in response to heavy public demand. It's her own wonderful interpretation of the great rock 'n' roll standard 'GREAT BALLS OF FIRE'. Sure to be a monster hit, it's the title track from her latest RCA album. LIMITED EDITION CERISE VINYL AND PICTURE BAG.



TOBY BEAU

THEN YOU CAN TELL ME GOODBYE. 7" PB 1670 **RCA**

61 and still climbing very fast in the Billboard "Hot 100". This good looking band are a major talent in the US, and this single will without doubt establish them in the UK. The disc produced by Norbert Putnam is from their RCA album 'More Than A Love Song'.



FRANÇOISE PASCAL

WOMAN IS FREE. 7" PB 5176/12" PC 5176 **RCA**

Françoise Pascal the scintillating star from ITV's 'Mind Your Language' presents her debut RCA single 'WOMAN IS FREE'. Françoise will embark on a nationwide radio tour to promote the disc. A new release for 21st September. LIMITED EDITION PICTURE SLEEVE AND BAG

SAD CAFE

EVERY DAY HURTS. 7" PB 5180 **RCA**

The very talented SAD CAFE, their single 'Every Day Hurts' now in the charts, and enjoying heavy airplay. Watch this superb record climb high. Produced by Eric Stewart of 10CC and taken from 'Facades', the band's new RCA album. LIMITED EDITION PICTURE BAG

GENE CHANDLER

WHEN YOU'RE NO.1. 7" TC 2411/12" TCD 2411 

Gene's chart topper 'Get Down' is followed by the sensational 'WHEN YOU'RE NO.1'. Already heading high in the charts it's the title track from his brand new 20th Century album out now.

EDWIN STARR

IT'S CALLED THE ROCK. 7" TC 2420/12" TCD 2420 

American dance 'the Rock' is based on Edwin's single 'IT'S CALLED THE ROCK'. It's quickly becoming the dance floor craze here. A dynamic follow-up to his chart disc 'HAPPY RADIO'. Listen to it!

DYNASTY

I DON'T WANT TO BE A FREAK
(BUT I CAN'T HELP MYSELF) 7" FB 1694/12" FC 1694 

The single, produced by LEON SYLVERS currently the UK's hottest disco import, is now available from RCA. 'I DON'T WANT TO BE A FREAK (But I Can't Help Myself)' is the title and it's from the brand new SOLAR album 'Your Piece Of The Rock'.

UK SUBS

TOMORROW'S GIRLS. 7" GEMS 10 **GEM**

'UK Subs' endorsing the acclaim from the many live dates around the country with their dynamic chart single 'TOMORROW'S GIRLS'. Remember the band start a nationwide tour this month, timed in perfectly with the issue of their Gem album 'ANOTHER KIND OF BLUES'. Get this album. You'll need it!

BLUE VINYL AND PICTURE BAG

RCA

TELEPHONE ORDERS: 021-525 3000

INTERNATIONAL ECM—ten years of individuality

From MICHAEL HENKELS

HAMBURG: What do you do if you're a young bass player frustrated by the working conditions and restrictions of the music business? Follow the advice and whims of mediocre producers or risk setting an artistic sprat to catch a commercial mackerel?

Ten years ago in Munich Manfred Eicher opted for the second course, a brave decision now but virtually unprecedented then. He formed his own record company, Edition of Contemporary Music, and now the abbreviation ECM is world-famous.

Eicher was single-minded in what he wanted to do and how he intended to go about it. With some money borrowed from an electrical appliance business (still his silent partner today), he financed Mal Waldron's album *Free At Last* (a happily symbolic title for a first release in view of Eicher's desire for artistic freedom), and used the proceeds of this first project to pay for the next.

ECM contracts are sealed by handshakes without the need for complex wording in the small print. Musicians invited to record for the label play what they want to play in the manner in which they wish to play it, and Eicher and his small and efficient team do the rest. They are working in a way which has won the respect of musicians, critics and the giants of the German record industry.

The ECM catalogue contains more than 130 recordings bearing the label's stamp of artistic individuality and integrity. Eicher's

strength lies in the confidence he inspires in his relationship with musicians and his individual miking technique in the recording studio. He has developed microphone placement into a fine art, reflected in the high quality of the ECM recordings, and very much his own personal contribution to the label.

"You can have a certain conception and proceed in that direction," Eicher commented on this point. "But your ears are different to mine, and no matter what is done with regard to technical details, your ears will tell you different things to mine. It's impossible for me to say 'Do this and this, and you will get the same sound as me'. I would never give such advice."

Music for the sake of music and not a weapon in the battle for market share and sales figures has been the motto of ECM's first 10 years and will continue to be so. Regarded by the rest of the business with indulgent smiles at the beginning, Eicher has now won widespread respect and a first-class reputation by the extent of his success. There is never a major poll or nomination for record industry prizes without ECM artists being conspicuously present.

The label's artist is the American



MANFRED EICHER, founder of the 10-year-old ECM label.

pianist Keith Jarrett, who seems to epitomise the best in the field of chamber jazz music today. ECM sold 100,000 copies of a Jarrett double album worldwide, and even the formidable proposition of a 10-LP box of solo Jarrett recordings—the famous Sun Bear concerts in Japan—has been a success in sales terms as well as artistically.

More and more leading musicians and artists' artists are getting the opportunity to realise their musical ideas on ECM without commercial pressures or dictates. And ECM discs really record what was laid down—without the use of overdubbed strings or mixing of rhythm and melody tracks recorded separately in isolation at different times.

ECM is celebrating its 10th birthday in typical manner—not with expensive parties and junketing but with five strong LP releases underlining Manfred Eicher's slogan that ECM has "the most beautiful sound next to silence". They are *Solo* by Egberto Gismonti, *Le Voyage* by the Paul Motian Trio, *Elm* by Richie Beirach, *Upon Reflection* by John Surman, and, on *Japo*, *End Game* featuring Barry Guy, Howard Riley, John Stevens and Trevor Watt.

MCA pushing Jones

From MIKE REYNOLDS

LOS ANGELES: MCA Records is putting considerable promotional boost behind its new signing, Tom Jones, now pacted to the label for the US.

Jones' debut album for the label, *Rescue Me*, is out this month, and is being supported by 50-second spot ads on what is described as "pop and adult contemporary radio formats" in New York, Los Angeles, Dallas, Atlanta and Cleveland, plus full-page four-colour ads in the music trade press and ads in the entertainment sections of the daily press, in the entertainment guides published in Las Vegas, Reno and Atlantic City, gambling centres where Jones does much of his cabaret work, and in the *National Enquirer*, *Cosmopolitan* and *Playgirl*.

On another front, MCA is developing its classical music department with the release of Beethoven's 9th Symphony conducted by Pierre Monteux and John Gay's *Beggar's Opera* with tenor Nigel Rogers singing the part of Macheath and Dennis Stevens directing the chorus and orchestra of the *Accademia Monteverdiana*.

CAPITAL RECORDS is launching a \$5.98 series of albums of re-issue repertoire and material not previously released. A Capitol spokesman said: "The introduction of this line is an important new development for Capitol, and represents a major contribution to our catalogue".

The initial releases are the *Marcus Hook* Roll Band; *Beginnings* by Glenn Shorrock, *Beeb Birtles* and *Graham Goble*—now better-known as the *Little River Band*; three LPs by the late *Minnie Riperton* in *Perfect Angel*, *Adventures In*

Edited by NIGEL HUNTER

Paradise and Stay In Love; *California Bloodlines* by John Stewart; *Beach Boys '69*, recorded live in London; *Look To Your Heart* by Frank Sinatra; *A Mis Amigos* by Nat King Cole; *Peggy Lee Sings The Songs Of Cy Coleman*, and a hits album featuring Anne Murray, Glen Campbell and Grand Funk Railroad.

Rarities by the Beatles is planned for October 8 release, and Capitol marketing vice president Dennis White said that there would be two or three releases in the series each year.

Briefs: *Bee Gees* appearing at the *Omni Theatre*, Atlanta, on September 30 in aid of the *Martin Luther King Jr. Centre for Social Change*. *Fleetwood Mac's Tusk* album set for October 15 release by Warner at \$15.98, with the title track already out as a single b/w *Never Make Me Cry*. *.....* film of Loretta Lynn's life story, *Coal Miner's Daughter*, due for March premiere, and Loretta will be heard singing on another soundtrack for the movie *The Fish That Saved Pittsburgh*. *.....* Phonogram/Mercury claiming first digitally mixed rock album in *Midnight Run* by Lowry Hamner & The Cryers.

BROADCASTING

News in brief...

PARIS: While Britain's commercial TV blackout continues, France has passed a new law making it impossible for industrial action to force radio and TV broadcasts off air.

The initial bill proposing what is now known as the Vivien Law was introduced by a member of the National Assembly after a series of employee walkouts disrupted French heats of the Eurovision Song Contest earlier this year.

RADIO FOUR changes announced by controller Monica Sims are designed to provide flexibility and space for late changes. She explains: "There will be a clear grid structure, to help listeners find their favourite programmes at fixed times, but more variety between these times to allow late changes responding, as to news and important events."

A COMPLETE about turn in the programming policy of BBC Radio Scotland could be on the cards if an internal report is heeded.

The station placed the accent on music at the time of its re-launch last November, but the report criticises the prattle of the station's top presenters and recommends a return to more meaningful talk and—conversations.

Most programmes come under fire, though no firm changes have yet been announced.

Garnett becomes first female MD

by DAVID DALTON

CONFIRMING RECENT speculation, Hereward Radio—the successful ILR franchise applicant for the Peterborough area—has appointed Cecilia Garnett as managing director.

Garnett becomes the first woman to head a local commercial station in the UK on October 1, though Hereward will not be on air until June next year.

She has been involved with Independent Local Radio since its inception—firstly with the IBA where she was closely involved in the establishment of the first six local commercial stations and then as secretary of the Association of Independent Radio Contractors.

At AIRC she has been responsible for advising the 19 ILR stations on a wide range of activities covering programming, marketing, advertising, sales and industrial relations.

Hereward, chaired by local newspaper publisher Patrick

Sharman, will cover a radius of more than 20 miles from Peterborough which will include Corby, Oundle, Stamford, Bourne, Spalding, Wisbech, March, Chatteris, Whittlesey and the Huntingdon area.

Garnett comments: "I feel fortunate that such a challenge has come my way, particularly with a station like Hereward which has exciting possibilities because of the varied nature and economic growth of the area."

"Unlike many local radio stations which broadcast to city areas only, Hereward will be a town and country station which offers considerable scope for a varied and interesting programming content."

Capital folk show

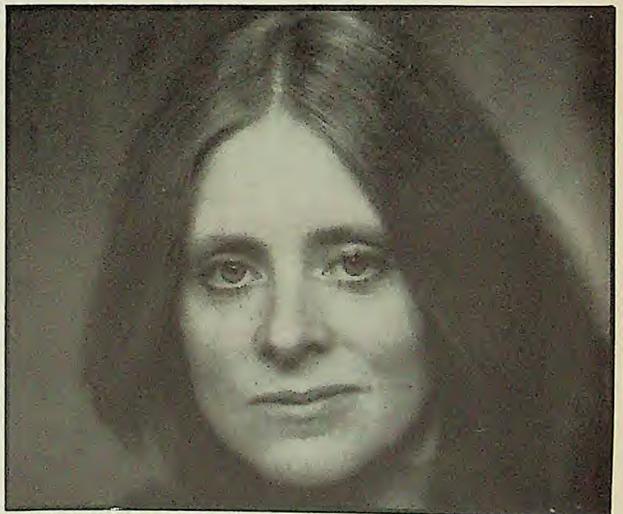
CAPITAL IS to introduce a new folk music programme from the end of October.

Entitled *Richard Digance And Friends* it is scheduled for 9pm on Sundays and will feature material recorded live in the foyer at Capital's Euston Tower. Digance's guests for the first week will be Martin Carthy and Melanie Harold, and the producer of the programme is Paul Blencowe.

The foyer sessions will be a weekly feature with the audience largely

made up of folk club members.

Following the introduction of David Rodigan's reggae show, *Roots Rockers*, to Saturday nights at 8pm, other Capital shows shift. *Afternoon Delight*, Duncan Johnson's music and sports results programme, will now run from 3pm to 5pm, while Greg Edwards' *Soul Spectrum* will begin an hour earlier at 5pm and run to 8pm.



GARNETT: rising to the challenge

Changes taking Forth

By ERIC WISHART

RADIO FORTH adds an extra hour to its broadcasting day and has 20 new shows in its revised schedule which comes into effect on October 1. But Radio Clyde's changes are more conservative after a re-vamp earlier in the year, with the main emphasis on a re-shuffle in the evenings.

Forth programme controller, Tom Steele, says that the changes are geared to broadening the station's musical base, aiming at an MOR sound late night and introducing new types of music in the midnight to 2am slot.

The Forth Top 100 will be featured between 1pm and 2pm on weekdays, a new Top 40 countdown comes to Sunday afternoons and an extended folk show on Tuesday night will feature sessions recorded in and around Edinburgh. "Extending our day by an hour allows us to give more scope to minority tastes," says Steele.

At Clyde, TV personality Glen Michael has been dropped and his Thursday night show replaced by Ken Sykora's *Big Band Show*.

• *Clydeguide*, the programme journal of Radio Clyde edited by Roddie Forsyth, has ceased publication.

CHARTS AND AIRPLAY ACTION

TWENTY PAGES OF ORDER FORM CHARTS, POSTER CHARTS, AIRPLAY ACTION GUIDE, NEW RELEASES

Hudson & Co do it

AL HUDSON AND THE SOUL PARTNERS: You Can Do It (MCA 511)

HUDSON is a native of Detroit who first made a name for himself when he won recognition in a talent show back by a local radio station, WCHB. The same contest also provided a springboard for another young performer who has since climbed the heights of popularity — Stevie Wonder.

During the early Sixties Hudson played clubs in the Detroit area as a solo performer, while at the same time the Soul Partners were also gigging in Michigan. Eventually Hudson and the band came into contact, decided to work together and the result has been a string of US hits. In addition they have also toured with the likes of Al Green, Natalie Cole, Rufus, James Brown and Barry White.

Among Hudson's American successes have been the albums, Spreading Love and Cherish, and the singles, I've Been Loving You Too Long, My Number One Need and Almost Ain't Good Enough. Their first album for MCA was Happy Feet.

Line-up of the band is Hudson, Kevin McCord (bass and vocals), Dave Robertson (guitar and vocals), Alicia Myers (tambourine and vocals), Brenda Wiley (vocals), Gregg Green (drums) and Leroy Hyter (piano and tenor sax).



AL HUDSON and the Soul Partners

Chart Newcomer . . . by Chris White

STARJETS: War Stories (Epic EPC 7770)

IN THE two years since Starjets were formed, the band has built up a strong following on the club circuit, although it has not been until now that actual chart success has come their way.

The band was formed in Belfast during 1977, the musical aim being to play hard and fast rock songs that the members had written themselves. After building up a local following, the decision was made to move to London and Starjets first appeared live over here in early 1978. After

receiving various flowing reviews in the consumer music press, and being seen by various A&R men in the business, including CBS' Muff Windwood, Starjets finally signed to the Epic label.

Line-up of the band is Paul Bowen on guitar and organ, John Martin (bass, harmonica and guitar), Liam L'Estrange (drums) and Terry Sharpe (guitar). The Starjet's first LP was called simply God Bless Starjets and was followed by a nationwide tour when the band supported Stiff Little Fingers. The band still play regular live gigs throughout the UK.

Buggles for the top?

BY DAVID DALTON

WHO WOULD bet against Buggles getting right to the top with Video Killed The Radio Star, judging by the airplay it is receiving? John Hayes at Thames Valley thinks a lot of it as does Tony Prince who has made it this week's Power Play.

And watch out for Jane Aire and the Belvederes on Virgin — who should have had a hit with Yankee Wheels on Stiff — and now has revived that classic Breaking Down The Walls Of Heartache. She could soon be breaking down that "Wailing Wall" at Egton House.

Hot Air

DLT reckons that Dusty Springfield is going to make it back into the big time, making the title of the single, A Baby Blue, seem ironic, while fellow Radio One jocks Simon Bates, Paul Burnett and Kid Jensen have picked up on relatively unknown bands The Marvels, Expose and Eastside Band.

It is a fair bet also that just about every other station will join Radio City in giving Tusk, Fleetwood Mac's first single release for some time, special attention.

Japan

KISS SINGLE, I Was Made For Lovin' You climbs from 51 to 44, and Knack's My Sharona up from 87 to 61. Drops by Village People's Go West from 72 to 94 and Earth Wind & Fire's Boogie Wonderland from 36 to 48. Bulleted LPs are Chic's Risque (69), The Boss by Diana Ross (66), Rainbow's Down To Earth (65) and Elevator by The Rollers (50).

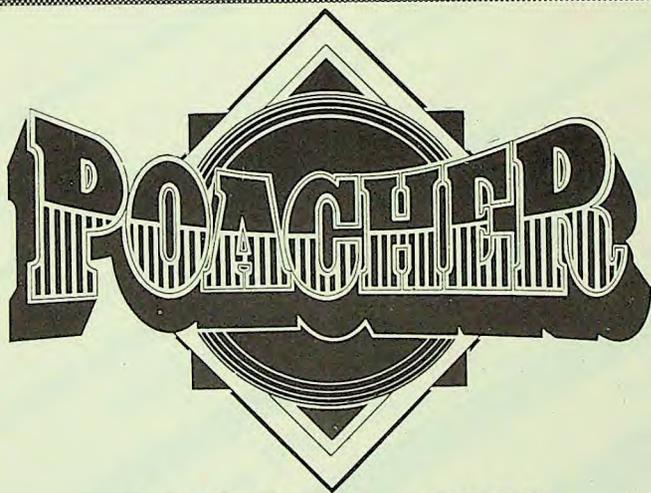
France

SINGLE TOPPER is Da'ida's Monday Tuesday (Carrere), with Billy Joel's Honesty at 2 (CBS) and Amii Stewart 3 with Knock On Wood (Hansa/Carrere).

LP topper is Supertramp (CBS), with Richard Clayderman's Reverie (Phonogram) third. Chart placings compiled from Europe No. 1, RTL and RMC playlists and shipping figures.

SINGLES SYMBOLS

- ▲ forecast to rise
- £ sales increase over week
- silver disc (250,000 sales)
- gold disc (500,000 sales)
- NEW** new entry



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C/W

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DON'T MISS POACHER - GUESTING ON THE DON WILLIAMS TOUR

September
20th. CAPITOL ABERDEEN
21st. CAPITOL ABERDEEN
22nd. APOLLO GLASGOW
23rd. EMPIRE LIVERPOOL
24th. BRIGHTON CENTRE
25th. GAUMONT, SOUTHAMPTON

AND ON THEIR MUNICIPAL TOUR . . .

4th. THEATRE ROYAL, ST. HELENS
5th. THE PICKETTS LOCK, EDMONTON
7th. THE CENTRE, AVIEMORE
8th. CARNEGIE HALL, DUNFIRMLINE
9th. CITY HALL, PERTH
10th. ELGIN HALL, ELGIN
11th. CIVIC CONCERT HALL, MOTHERWELL
12th. BEACH BALLROOM, ABERDEEN
13th. TOWN HALL, GLASGOW

26th. GAUMONT, IPSWICH
27th. LEISURE CENTRE, GLOUCESTER
28th. BELLE VUE, MANCHESTER
29th. BINGLEY HALL, STAFFS
30th. COLSTON HALL, BRISTOL

October
1st. ROYAL FESTIVAL HALL, LONDON

14th. MAGNUM LEISURE CENTRE, IRVINE
15th. USHER HALL, EDINBURGH
16th. ALBERT HALL, STIRLING
17th. BATH HALL, SCUNTHORPE
18th. 19th & 20th. ALLINSONS, LIVERPOOL
21st. ULVERSTON COUNTRY MUSIC CLUB, CUMBRIA

23rd. TRIPLEX CLUB, ST. HELENS
24th. ROYAL IRIS BOAT CRUISE
25th. PONTINS, HEMSBY, NORFOLK
28th. FLORAL HALL, SOUTHPORT



BLINDING SINGLES FROM EMI

TELEPHONE 'FAIT DIVERS' PMT 102
Limited edition telephone-shaped red vinyl at a special r.r.p £1.50 

MATUMBI 'POINT OF VIEW' (12) RIC 101
Climbing disco charts - now receiving national radio play

SAMMY HAGAR 'PLAIN JANE' CL 16083
Full colour bag from the charting album 'Street Machine' 

DAVID BENEDETH 'FEEL THE REAL' (12) SID 113
Taken from the album 'Adrenalin' now available on Sidewalk SWK 2004 

MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
1	8	2	MESSAGE IN A BOTTLE Police (Police/Nigel Gray) Virgin	A&M AMS 7474 (C)
2	1	5	CARS Gary Numan (G. Numan) Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)
3	4	8	IF I SAID YOU HAD A BEAUTIFUL... Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
4	5	7	LOVE'S GOTTA HOLD ON ME Dollar (C. Neil/Oscar) Arnakata/Warner Bros.	Carrere CAR 122 (E)
5	3	5	DON'T BRING ME DOWN Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 153 (C)
6	2	11	WE DON'T TALK ANYMORE Cliff Richard (B. Welch) ATV	EMI 2975 (E)
7	NEW		DREAMING Blondie (M. Chapman) EMI	Chrysalis CHS 2350 (F)
8	14	6	SAIL ON Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)
9	6	8	STREET LIFE Crusaders (Folder/Hooper/Sample) Rondor Leeds	MCA 5131 (C)
10	11	8	STRUT YOUR FUNKY STUFF Frantique (J. Robinson/Carlin/Peterman)	Philadelphia PIR 7728 (C)
11	26	3	SINCE YOU'VE BEEN GONE Rainbow (R. Glover) Island	Polydor POSP 70 (F)
12	35	2	WHAT EVER YOU WANT Status Quo (Pip Williams) Shawbury/Eaton/EMI	Vertigo 6059 242 (F)
13	21	5	TIME FOR ACTION Secret Affair (I. Page) Brian Morrison	I-Spy SEE 1 (F)
14	16	6	CRUEL TO BE KIND Nick Lowe (N. Lowe) Rock/Albion	Radar ADA 43 (W)
15	12	7	REGGAE FOR IT NOW Bill Lovelady (Crawley/Lovelady/Dufaire) Louvigny/Low Whale/Chansima CB 337 (F)	
16	29	3	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson (Quincy Jones) Carlin	Epic EPC 7763 (C)
17	9	9	JUST WHEN I NEEDED YOU MOST Randy VanWarmer (Del Newman) Warner Bros.	Island WIP 6516 (E)
18	15	8	GONE GONE GONE Johnny Mathis (J. Gold) ATV	CBS 7730 (C)
19	7	10	BANG BANG B. A. Robertson (Terry Britten) My Axel/Mews/United Artists/Kongrider	Asylum K 13152 (W)
20	10	8	ANGEL EYES Roxy Music (Roxy Music) Copyright Central	Polydor POSP 67 (F)
21	23	5	THE PRINCE Madness (A. Clanger Prod.) Warner Brothers	2 Tone CHSTT 3 (F)
22	13	8	GOTTA GO HOME/EL LUTE Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11351 (W)
23	27	3	KATE BUSH LIVE ON STAGE Kate Bush (Kelly/Bush) Kate Bush/EMI	EMI MIEP 2991 (E)
24	57	2	VIDEO KILLED THE RADIO STAR Buggles (Buggles) Carlin/Island	Island WIP 6524 (E)
25	18	7	DUCHESS Stranglers (Stranglers/A. Winstanley) April/Albion	United Artists BP 308 (E)
26	22	7	BOY OH BOY Racey (M. Most) RAK	RAK 297 (E)
27	20	8	LOST IN MUSIC Sister Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)
28	25	4	SLAP AND TICKLE Squeeze (Squeeze/Wood) Rondor/Deptford Songs	A&M AMS 7466 (C)
29	36	3	YOU CAN DO IT Al Hudson & The Soul Partners (Camp/McCord/Robertson) ATV	MCA 511 (E)
30	34	4	BACK OF MY HAND Jags (Astley/Chapman/Humphries) Warner Brothers	Island WIP 6501 (E)
31	52	2	QUEEN OF HEARTS Dave Edmunds (Dave Edmunds) Heath Levy	Swan Song SSK 19419 (W)
32	38	5	DIM ALL THE LIGHTS Donna Summer (Moroder/Bellotte) Copyright Control	Casablanca CAN 162 (A)
33	17	9	MONEY Flying Lizards (D. Cunningham) Dominion United Artists	Virgin VS 276 (C)
34	55	2	EVERY DAY HURTS Sad Cafe (Eric Stewart) St Anne's	RCA PB 5180 (R)
35	32	6	WHEN YOU ARE YOUNG Jam (V. Coppersmith-Heaven/Jam) And Son	Polydor POSP 69 (F)
36	19	9	GANGSTERS Specials (The Specials) Plangent Vision	2 Tone TT1 (F/SP)
37	30	7	GET IT RIGHT NEXT TIME Gerry Rafferty (H. Murphy/G. Rafferty) Belfern/Island	United Artists BP 301 (E)
38	28	4	TOMORROWS GIRLS U.K. Subs (John McCoy/UK Subs) Famous Chappell	Gems GEM 10 (R)

Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
39	40	3	NIGHTS IN WHITE SATIN Dickies (R. Geoffries) Tyler	A&M AMS 7469 (C)
40	45	4	THE LONELIEST MAN IN THE WORLD Tourists (D. Stewart) Arnakata/Warner Brothers	Logo GO 360 (C)
41	71	2	THE DEVIL WENT DOWN Charlie Daniels (J. Boylan) April	Epic EPC 7737 (C)
42	31	11	OOH WHAT A LIFE Gibson Brothers (D. Van Gardo) Blue Mountain	Island WIP 6503 (E)
43	56	2	WHEN YOU'RE IN LOVE Dr Hook (Ron Hasikine) ATV	Capitol CL 16039 (E)
44	74	2	CHOSEN FEW Dooleys (Ben Findon) Blacksheep	GTO GT 258 (C)
45	NEW		CHARADE Skids (B. Nelson) Virgin	Virgin VS 288 (C)
46	69	2	DON'T BE A DUMMY John Du Cann (R. Bond) Bond/Andrew Heath	Vertigo 6059 241 (F)
47	48	3	SEXY CREAM Slick (B. Ingram) Bocu	Fantasy FTC 182 (E)
48	65	2	O.K. FRED Erroll Dunkley (Aussie Hibbert) Sparta Florida	Scope SC 6 (W)
49	50	3	THIS TIME BABY Thelma Houston (B. Eli) Mighty Three/Carlin	CBS 7722 (C)
50	NEW		ONE DAY AT A TIME Lena Martell (G. Eirick) Buckhorn/Ballantine	Pye 7N 46021 (A)
51	33	4	SOMETHING THAT I SAID Ruts (Mick Glossop/Ruts) Virgin	Virgin VS 285 (C)
52	63	2	MAKING PLANS FOR NIGEL XTC (Steve Lillywhite) Virgin	Virgin VS 282 (C)
53	51	4	WAR STORIES Starjets (D. Batchelor) Beauty/April	Epic EPC 7770 (C)
54	43	5	WHEN YOU'RE NUMBER ONE Gene Chandler (Carl Davis) Cachand/Gaetana (Leo Song)	20th Century TC 2411 (R)
55	24	11	I DON'T LIKE MONDAYS Boomtown Rats (P. Wainman) Sewer Fire/Zomba	Ensign ENY 30 (F)
56	37	10	AFTER THE LOVE HAS GONE Earth Wind & Fire (Maurice White) Rondor	CBS 7721 (C)
57	70	2	MILLIONS LIKE US Purple Hearts (Chris Parry) And Son	Fiction FICS 3 (F)
58	NEW		MITTAGEISEN (METAL POSTCARD) Suzie & The Banshees (Stevanson/Stavrou) Pure Noise/Chappell	Polydor 2059 151 (F)
59	NEW		STRAW DOGS Stiff Little Fingers (-) Rigid Didgets	Chrysalis CHS 2368 (F)
60	39	9	IS SHE REALLY GOING OUT WITH HIM Joe Jackson (D. Kershbaum) Albion	A&M AMS 7459 (C)
61	62	3	BREAKFAST IN BED Sheila Hylton (H. Johnson) EMI/April	United Artists BP 304 (E)
62	41	11	DUKE OF EARL Darts (R. Wood) Carlin/Tollie	Magnet MAG 147 (E)
63	58	5	AMERICAN HEARTS Billy Ocean (Ken Gold) Pendulum/Sea Shanty/Chappell	GTO GT 244 (C)
64	68	2	SHAPE OF THINGS TO COME Headboys (Peter Ker) EMI	RSO 40 (F)
65	44	4	FEEL THE REAL David Bendeth (Caddy) Heath Levy/Bread Songs	Sidewalk SID 113 (E)
66	75	2	THERE MUST BE THOUSANDS Quads (Quads) Bearsong	Big Bear BB 23 (P)
67	NEW		JUMP THE GUN Three Degrees (Moroder/Faltermeier) Heath Levy	Ariola ARO 183 (A)
68	42	6	IN THE BROWNIES Billy Connolly (Phil Coulter) Zomba	Polydor 2059 160 (F)
69	NEW		SING A HAPPY SONG O'Jays (Gamble/Huff) Mighty Three/Carlin	Philadelphia PIR 7825 (C)
70	67	3	DAY THE EARTH CAUGHT FIRE City Boy (Robert John Langel) Zomba	Vertigo 6059 238 (F)
71	49	9	HERSHAM BOYS Sham 69 (J. Pursey/P. Wilson) Singatone	Polydor POSP 64 (F)
72	NEW		SUMAHAMA Beach Boys (Johnston/Beach Boys/Guercio) Carlin	Caribou CRB 7846 (C)
73	53	6	MAKIN' IT David Naughton (F. Perren) ATV	RSO 32 (F)
74	46	7	SPIRAL SCRATCH Buzzcocks (Martin Zero) Virgin	New Hormones ORG 1 (SP)
75	NEW		POINT OF VIEW Matumbi (Matumbi/Thompson) EMI	Matumbi RIC 101 (E)

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

A-Z (TOP WRITERS)

American Hearts (Bugatti/Musker)	63
Angel Eyes (Ferry/McKay)	20
After The Love Has Gone (Foster/Graydon/Chapman)	56
Back Of My Hand (Walkington/Alder)	30
Bang Bang (Britten/Robertson)	19
Boy Oh Boy (G. Macari/R. Ferris)	26
Breakfast In Bed (C. King)	61
Cars (G. Numan)	2
Charade (Johnson/Adamson)	45
Chosen Few (Findon)	44
Cruel To Be Kind (N. Lowe/I. Gomm)	14
Day The Earth Caught Fire (Mason/Thomas/Stamer)	70
Dim All The Lights (Donna Summer)	32
Don't Be A Dummy (Bond/Wilkinson)	46
Don't Bring Me Down (J. Lynne)	5
Don't Like Mondays (Geldoff)	55
Don't Stop 'Til You Get Enough (Jackson/Philangnes)	16
Dreaming (Harry/Stein)	7
Duke Of Earl (E. Dixon)	62
Duchess (Stranglers)	25
Every Day Hurts (Young)	34
Feel The Real (Stimpson/Emerson)	34
Feel The Real (Bandeth/Boyer)	65
Gangsters (J. Dammers)	36
Get It Right Next Time (G. Rafferty)	37
Gone Gone Gone (Russell Brown/Haywood)	18
Gotta Go Home (Farian/Huth/Huth/Jay)	22
Hersham Boys (Pursey Parsons)	71
If I Said You Had A Beautiful (D. Bellamy)	3
In The Brownies (J. Morali/H. Belolo/V. Willis)	68
Is She Really Going Out With Him (J. Jackson)	60
Jump The Gun (Faltermeier/Forsy)	67
Just When I Needed You Most (R. VanWarmer)	17
Kate Bush Live On Stage (Kate Bush)	23
Lost In Music (Lovelady/Cash)	27
Love's Gotta Hold On Me (J. Vanders/T. Bazar)	4
Making It (D. Fakaris/F. Perren)	73
Making Plans For Nigel (C. Moulding)	52
Message In A Bottle (Sting)	1
Millions Like Us (Mauton/Stebbing)	57
Mittageisen (Metal Postcard) (Sioux/McKay/Morris/Severin)	58
Money (B. Gordy Jr./J. Bradford)	33
Nights In White Satin (J. Haywood)	39
O.K. Fred (J. Holt)	48
One Day At A Time (Wilkins/Kristoferson)	50
OH What A Life (Francfort/Vangarde)	42
Point Of View (Fagen/Davis)	75
Queen Of Heart (Devito)	31
Reggae For It Now (Lovelady/Cash)	15
Sail On (L. Ritchie Jr)	8
Sexy Cream (Ingram/James)	47
Shape Of Things To Come (Headboys)	64
Since You've Been Gone (Ballard)	11
Sing A Happy Song (Gamble/Huff)	69
Something That I Said (Owen/Jennings/Fox/Ruffey)	51
Slap and Tickle (Dilford/Tilbrook)	28
Spiral Scratch (Devito/Shelley)	74
Straw Dogs (Fingers/Ogilvie)	59
Strut Your Funky Stuff (Savoy-Robinson/Bolden)	10
Street Life (Sample/Jennings)	9
Sumahama (M. Lovel)	72
The Devil Went Down (Various)	41
The Prince (Lee Thompson)	21
There Must Be Thousands (Quads)	66
This Time Baby (James/Bell)	49
Time For Action (D. Cairns)	13
Tomorrow's Girls (Harper)	38
The Loneliest Man in the World (P. Coombes)	40
Video Killed The Radio Star (Woolley/Horn/Dowdes)	24
War Stories (L'Strange/Martin/Sharpe)	53
We Don't Talk Anymore (Torney)	6
What Ever You Want (Parfitt/Bowen)	12
When You Are Young (P. Weller)	35
When You're In Love (Even/Stevens)	43
When You're Number One (Thompson/Dickson)	54
You Can Do It (Alicia/Myers/McCord)	29

Siouxsie and the Banshees
Mittageisen / Love in a Void

2059 151



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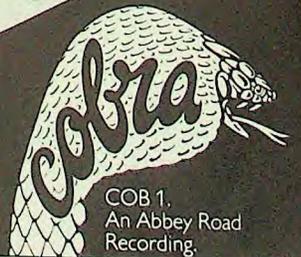
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Little Bo Bitch



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AIRPLAY ACTION

NEW ENTRY

	RADIO ONE	RADIO 1010	BBC SCOTLAND	BBC WALES	BBC WALTER	BEACON	BOMB	CAPITAL	CITY	CLYDE	DOWNTOWN	FOUR	HILLMAN	LUXEMBOURG	MANKY	METRO	ORWELL	PENNINE	PIDGICLITY	RYMOUTH	TEES	TANIS	VALLEY	VICTORY	
45'S Couldn't Believe A Word Stiff BUY 52 (E)																									
FRANTIQUE Strut Your Funky Stuff Philadelphia PIR 7728 (C)																									
GALLAGHER & LYLE Missing You Mercury 6007 233 (F)																									
GAYLE, CRYSTAL Half The Way CBS																									
GAYNOR, GLORIA Let Me Know																									
GIBSON BROTHERS Ooh What A Life Island WIP 6503 (E)																									
GRAY, DOBIE Spending Time Making Love Infinity INF 115 (C)																									
GREEN, AL Belle Pye HCS 101 (A)																									
HARLEY, STEVE Freedoms Prisoner EMI																									
HEADBOYS Shape Of Things To Come RSO 40 (F)																									
HI TENSION There's Always A Reason Island WIP 6493 (E)																									
HOUSE, BILL Better Than I Ever Thought Decca FR 13858 (F)																									
HUDSON, AL You Can Do It MCA 511 (C)																									
HYLTON, SHEILA Breakfast In Bed Ballistic BP 12 (C)																									
IFIELD, FRANK Crystal																									
INNER CIRCLE We A Rockers Island WIP 6498 (E)																									
JACKSON, JOE Is She Really . . . A&M AMS 7459 (C)																									
JACKSON, MICHAEL Don't Stop Til . . . Epic EPC 7763 (C)																									
JACKSON, MILLIE We Got To Hit It Off Spring																									
JACOBS, DEBBIE Under Cover MCA 520 (C)																									
JAGS Back Of My Hand Island WIP 4501 (E)																									
JAM When You're Young Polydor POSP 69 (F)																									
JIGSAW Sky High Splash SP 002 (A)																									
JOHN, ELTON Victim Of Love																									
JONES, RICKIE LEE Young Blood Warner Bros. K17445 (W)																									
KAY, JANET Loving You Pye 7P 131 (A)																									
KIPNER, STEVE Love Is It's Own . . . Elektra K 12376 (W)																									
KISS Sure Know Something Casablanca CAN 163 (A)																									
KNACK Good Girls Don't																									
KNIGHT, GLADYS I'm Still Caught Up . . .																									
LITTLE RIVER BAND Lonesome Loser Capital CL 16095 (E)																									
LOVELADY, BILL Reggae For It Now Charisma CB 337 (F)																									
LOWE, NICK Cruel To Be Kind Radar ADA 43 (W)																									
MADNESS The Price Two Tone TT3 (SP)																									
MATHIS, JOHNNY Gone Gone Gone CBS 7730 (C)																									
MATUMBI Point Of View																									
MAYFIELD, CURTIS/LINDA CLIFFORD Between You Baby & Me																									
McCALLA, NOEL Night Life On Venus Epic EPC 7855 (C)																									
McCOY, VAN The Hustle Mercury																									
MCGOVERN, MAUREEN Different Worlds Curb K 17437 (W)																									
MOORE, JACKIE This Time Baby CBS 7772 (C)																									
MORRISON, VAN Bright Side Of The Road																									
NAUGHTON, DAVID Makin' It RSO 32 (F)																									
NEWMAN, RANDY Story Of A Rock & Roll Band																									
NEW MUSIK Straight Lines GTO GT 255 (C)																									
NOLAN SISTERS Spirit Body and Soul Epic EPC 7796 (C)																									
NUMAN, GARY Cars Beggars Banquet BEG 23 (E)																									
OCEAN, BILLY American Hearts GTO GT 244 (C)																									
O'JAYS Sing A Happy Song Phil. PIR 7825 (C)																									
OLDFIELD, SALLY You Set My Gipsy Blood Bronze BRO 79 (E)																									

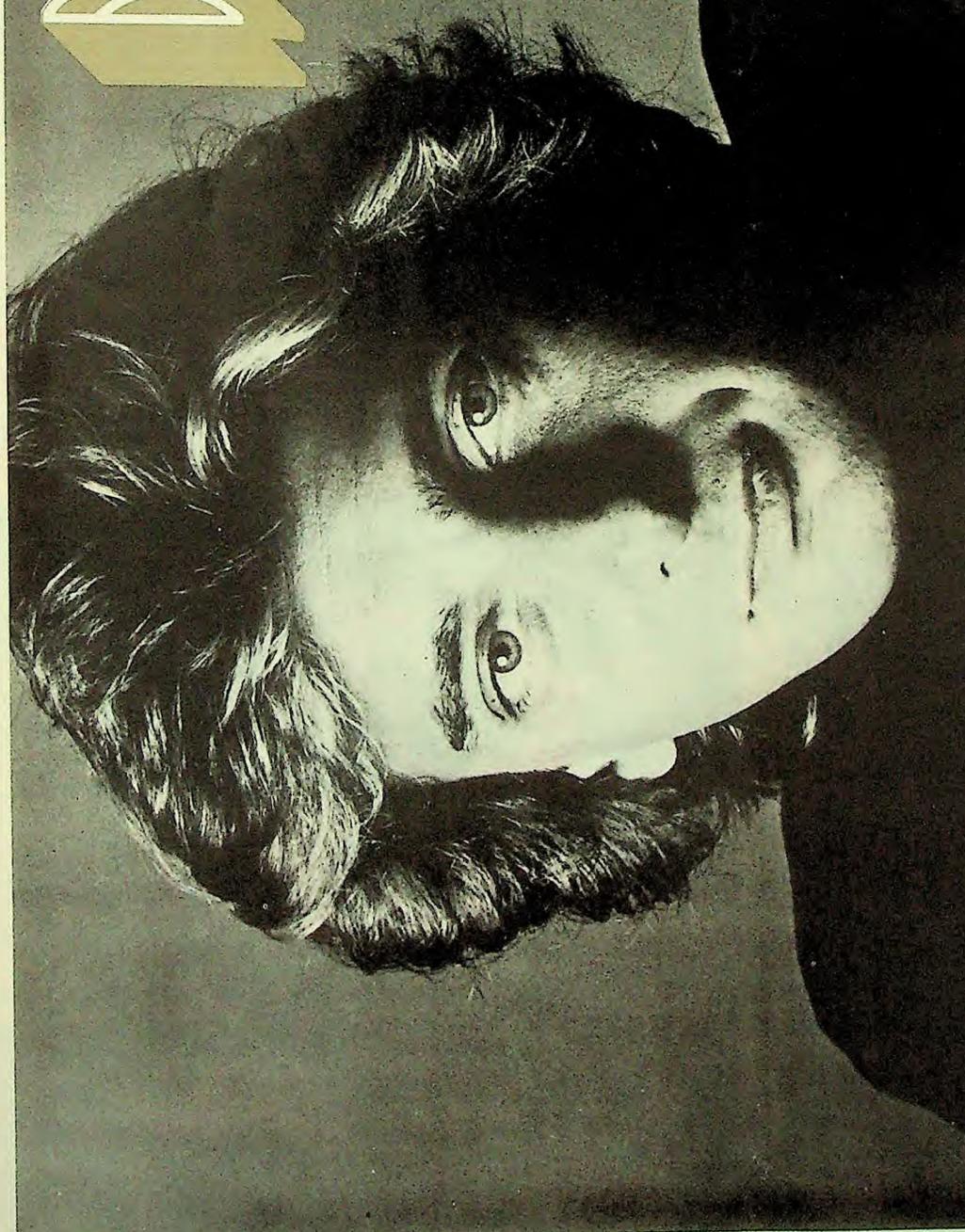
DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Replay, Q - Chamdale, SP - Spartan.

Orchestral
Manoeuvres
in the Dark

"Electricity"

BARRY MANILOW

ONE VOICE



One Voice reaching Five Million.

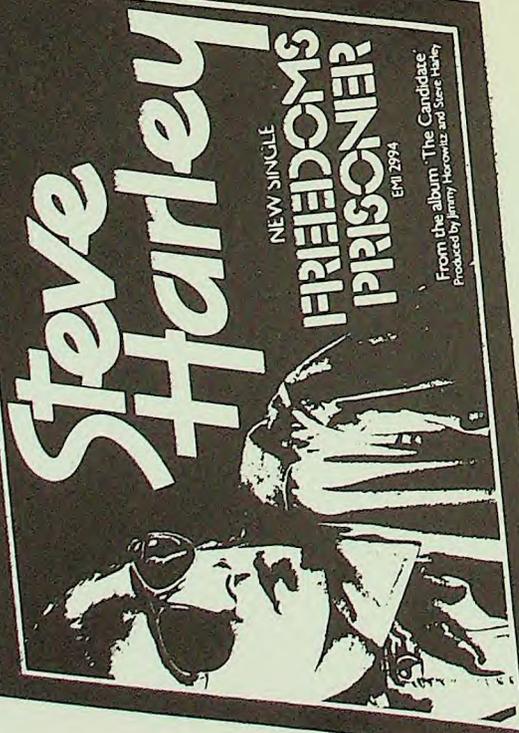
Barry Manilow's last album sold 5 million copies worldwide. Released in February it reached number three in the British charts after only three weeks and has remained in the charts ever since. At time of press it is currently number 24.

"One Voice" is Barry's new album. It contains 11 new songs all with Manilow's magic touch. The first single from the album - "Ships" - will be released October 5th.

"One Voice." SPART 1106. Cassette: TCART 1106. "Ships." ARIST 307.

ARISTA

MUSIC WEEK



RELEASE RECORDS
A NEW RELEASE

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING SEPTEMBER 29 1979

1	8	MESSAGE IN A BOTTLE	A&M AMS 7474
2	1	GARY	Beggars Banquet BEG 23
3	4	IF I SAID YOU HAD A BEAUTIFUL...	Warner Brothers K 17405
4	5	LOVE'S GOTTA HOLD ON ME	Carrere CAR 122
5	3	DON'T BRING ME DOWN	Jet 153
6	2	WE DON'T TALK ANYMORE	EMI 2975
7	NEW	DREAMING	Chrysalis CHS 2350
8	14	SAIL ON	Motown TMG 1155
9	6	STREET LIFE	MCA 513
10	11	STRUT YOUR FUNKY STUFF	Philadelphia PIR 7728
11	26	SINCE YOU'VE BEEN GONE	Polydor POSP 70
12	35	WHAT EVER YOU WANT	Vertigo 6059 242
13	21	TIME FOR ACTION	I-Spy SEE 1
14	16	CRUEL TO BE KIND	Radar ADA 43
15	12	REGGAE FOR IT NOW	Charisma CB 337
16	29	DON'T STOP 'TIL YOU GET ENOUGH	Epic EPC 7763
17	9	JUST WHEN I NEEDED YOU MOST	Island WIP 6516
18		GONE GONE GONE	

35	32	WHEN YOU ARE YOUNG	Polydor POSP 69
36	19	GANGSTERS	2 Tone TT 1
37	30	GET IT RIGHT NEXT TIME	United Artists BP 301
38	28	TOMORROWS GIRLS	Gems GEMS 10
39	40	NIGHTS IN WHITE SATIN	A&M AMS 7469
40	45	THE LONELIEST MAN IN THE WORLD	Logo GO 360
41	71	THE DEVIL WENT DOWN	Epic EPC 7737
42	31	OOH WHAT A LIFE	Island WIP 6503
43	56	WHEN YOU'RE IN LOVE	Capitol CL 16039
44	74	CHOSEN FEW	GTO GT 258
45	NEW	CHARADE	Virgin VS 288
46	69	DON'T BE A DUMMY	Vertigo 6059 241
47	48	SEXY CREAM	Fantasy FTC 182
48	65	O.K. FRED	Scope SC 6
49	50	THIS TIME BABY	CBS 7722
50	NEW	ONE DAY AT A TIME	Pye 7N 46021
51	33	SOMETHING THAT I SAID	Virgin VS 285
52	63	MAKING PLANS FOR NIGEL	Virgin VS 282
53	51	WAR STORIES	Epic EPC 7770
54	43	WHEN YOU'RE NUMBER ONE	20th Century TC 2411
55	24	I DON'T LIKE MONDAYS	Erisign ENY 30
56	37	AFTER THE LOVE HAS GONE	CBS 7721
57	70	MILLIONS LIKE US	Fiction FICS 3
58	NEW	MITTAGEISEN (METAL POSTCARD)	Polydor 2059 151

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING SEPTEMBER 29 1979

1	NEW	OCEANS OF FANTASY	•	Atlantic/Hansa K 50610
2	1	THE PLEASURE PRINCIPLE	•	Beggars Banquet BEGA 10
3	3	ROCK 'N' ROLL JUVENILE	•	EMI EMC 3307
4	4	DISCOVERY	•	Jet JETLX 500
5	2	IN THROUGH THE OUT DOOR	•	Swan Song SSK 59410
6	6	STRING OF HITS	•	EMI EMC 3310
7	5	SLOW TRAIN COMING	•	CBS 86095
8	NEW	THE ADVENTURES OF THE HERSHAM BOYS	•	Polydor POLD 5025
9	7	I AM	•	CBS 86084
10	9	THE BEST DISCO ALBUM IN THE WORLD	•	Warner Brothers K 58062
11	12	BREAKFAST IN AMERICA	•	A&M AMLK 63708
12	10	VOULEZ VOUS	•	Epic EPC 86086
13	15	STREET LIFE	•	MCA MCF 3008
14	14	OUTLANDOS D'AMOUR	•	A&M AMLH 68502
15	8	PARALLEL LINES	•	Chrysalis CDL 1192
16	11	REPLICAS	•	Beggars Banquet BEGA 7
17	16	NIGHT OWL	•	United Artists UAK 30238
18	12	JOIN HANDS	•	
35	27	THE BEST OF THE DOOLEYS	•	GTO GTTV 038
36	53	LAST THE WHOLE NIGHT LONG	•	Polydor PTD 001
37	58	CUT	•	Island ILPS 9573
38	NEW	STREET MACHINE	•	Capitol EST 11983
39	32	BAD GIRLS	•	Casablanca CALD 5007
40	35	FEAR OF MUSIC	•	Sire SRK 6076
41	63	BOP TILL YOU DROP	•	Warner Brothers K 56691
42	73	SHOOTING STARS	•	Carrere CAL 111
43	33	DO IT YOURSELF	•	Siff SEEZ 14
44	40	LOOK SHARP	•	A&M AMLH 64743
45	64	SKY	•	Ariola ARLH 5022
46	41	20 GOLDEN GREATS	•	Capitol EMTV 1
47	38	OUT OF THE BLUE	•	Jet JETDP 400
48	36	WE ARE FAMILY	•	Atlantic K 50587
49	65	SEMI-DETACHED SUBURBAN	•	EMI EMTV 19
50	43	COMMUNIQUE	•	Vertigo 9102 031
51	28	EXPOSED	•	Virgin VD 2511
52	42	RISQUE	•	Atlantic K 50634
53	37	THE VERY BEST OF LEO SAYER	•	Chrysalis CDL 1222
54	45	THE GREAT ROCK AND ROLL SWINDLE	•	Virgin VD 2510
55	56	RUST NEVER SLEEPS	•	Reprise K 54105
56	59	TOP PRIORITY	•	Chrysalis CHR 1235
57	57	BACK TO THE EGG	•	Parlophone PCTC 257
58	-	A NEW WORLD RECORD	•	Jet JETLP 200
59	-	LODGER	•	



THE SEEKER

NEW SINGLE OUT NOW
'ON MY RADIO'
C/W TOO MUCH PRESSURE



Every now and then
A little bird flies into the chart
This time it's a Sparrow
By The Ramblers On Decca
It will fly right to the top.

LEO SAYER

When The Money Runs Out

NEW SINGLE

CIS 2361

PERFORMANCE

Rolf Harris: Talk Of The Town

GENUINE VERSATILITY allied to a lot of talent constitutes a prime asset for any artist and Rolf Harris, who has plenty of both commodities, should prove a prime asset for London's theatre restaurant during his month's stint which began on Monday of last week.

Harris is a pro to the fingertips and takes the elementary (but often ignored) precaution of studying the type of audience he's playing to before going on stage. Hence we heard Tie Me Kangaroo Down in Swedish, Spanish, French and Arabic as well as English and put across intelligibly and humorously enough to have the appropriate sections of the ToTT audience in convulsions, followed by storms of applause. Harris visited the Arabic section of the Beeb's External Services at Bush House the previous day to get those words right.

From the moment he walked on three-legged for his opening number, Jake The Peg (and nobody could guess which leg was the false) to the final rousing Waltzing Matilda, Harris had the audience in the palm of his hand, beguiling them with songs, jokes and anecdotes with perfect taste and timing. The wobble board and didgeridoo were in evidence too, and there was a swift and deft Harris painting done on stage, as well as a preview of Stuck To The Ice (Columbia DB 9069) released on October 12 with the Christmas market in mind.

The only problem was that he

overran his allotted hour by 40 minutes. And that was no problem for anyone, apart perhaps from some coach drivers waiting outside.
NIGEL HUNTER

XTC: The Rainbow

KNOWING LITTLE about XTC before this gig I was, quite honestly, expecting a bunch of strummers and was pleasantly surprised to find a much more polished outfit.

Sure the raw energy of the New Wave was often evident, but a great deal of thought had gone into the overall sound and presentation of each number. Melody and Lyrical content seem important.

On show was much of the material from current Virgin album Drums and Wires — from the slow, eerie but beaty Roads Girdle. The Globe to the more frenetic Helicopter and Outside World. XTC aim to deal in catchy tunes, though and pick of the night were Beatown and Making Plans for Nigel — their current chart single.

Instant Tunes — described as a new song — declared their intent to carry on in that vein and while they continue to be able to inject pace without rushing headlong into a wall of sound, their commercial future should remain secure.

DAVID DALTON

James Brown: The Venue

IF YOU wanted to entertained, had £5 to spare and didn't go to the Venue to see James Brown, then you only had yourself to blame. It was a small price to pay to go to see the 50-

year-old 'Master of Music' get up on the relatively small stage of the Venue. With his 13-piece band, and fill the air with superb faultless music.

The set started with Brown's band playing a couple of numbers followed by two lady vocalists' excellent renderings of Ring My Bell and We Are Family. Then came the arrival of James Brown and for the next hour or so there was non-stop entertainment of old and new. The obvious favourites like Sex Machine, Make It Funky and Cuts from his new Polydor album, The Original Disco Man, were all featured. Anyone like Brown who has remained around for more than 20 years and can still produce a show like this deserves every praise going.

The polish of the band's set, lighting and sound, plus the numerous recognisable artists in the audience, summed up the attraction and appeal that James Brown still has.

JUDY WILLIAMS

John Stewart: The Venue

THE LONG-awaited arrival of John Stewart in Britain, after an absence of six years, for two concerts at The Venue, proved to be a successful sequel to his recent chart hit with Gold, and the release of the new RSO album, Bombs Away Dream Babies.

There can be few around who were not pleased to see Stewart's breakthrough, both on his native US and here in the UK as well. After six years with the Kingston Trio, and nine solo albums, he had managed to garner a cult following, including some of rock music's most respected names, but few record sales.

Stewart's long career is an

important lesson to all aspiring pop and rock stars, and his Venue gigs were equally strong reminders of what performing should really be all about — communication with the audience. The first 30-minutes of his act set the mood for the remaining hour, and the standing ovations which greeted his final numbers were well-deserved.

Stewart plans to return to the UK next year as part of an European tour. For those not lucky enough to see him this time round, you miss his act at your peril next time.

CHRIS WHITE

Sammy Hagar: Hammersmith Odeon

SAMMY HAGAR has been a Capitol heavy metal sleeper with little recognition for his several albums and no UK tour for four years.

He seems set to put that right with this tour and his latest LP for, judging on this ecstatically acclaimed performance, the UK public is waking up to his loud crisp sound.

The second number was Turn The Music Up — a sentiment he endorsed with a thumping beat and a dazzling guitar assault. Yet like a punch drunk boxer the audience was eager to come back for more ear bashing.

A couple of slower, beaty numbers for which he ditched his guitar enabled him to whip up the crowd into the right frenzied mood but it did not take a heavy metal detector to divine that Hagar was happiest in the guitar duels of the pacy Trans Am and This Place Is On Fire.

The encores seemed to last as long as the act itself and the audience would quite happily have stayed all night. They will have to wait for Hagar's next visit which, if it is soon enough after this trip, should establish him as a chart regular.

DAVID DALTON

Dana

THE CONCERT was called The Girl Is Back, which also happens to be the title of her latest album for GTO Records. Dana, the young colleen who won the Eurovision Song Concert several years ago with All Kinds Of Everything, was indeed back — and with a very much more grown-up image.

Illness has thrown Dana's career into disarray during the last couple of years, but now fully recovered her voice has taken on a new depth — and somebody has taken time to give her a whole new stage act. Producer Barry Blue has also been largely responsible for the new Dana performing style. Whereas Olivia Newton John with her "Totally Hot" image backfired, this particular lady succeeds.

Through the years Dana has come up with a surprising number of hits — Who Turned The Lights Out?, All Kinds Of Everything, Please Tell Him I Said Hello, It's Gonna Be A Cold Cold Christmas and Fairytale. All were included in her RFLH concert along with songs from the new LP, and a show-stopping I Just Fall In Love Again which she reprised.

The concert was one of the surprises of the year. From being a run-of-the-mill if pleasant performer, Dana has emerged as an artist with an enormous amount of potential. The girl IS back and soon everyone is going to know it.

CHRIS WHITE

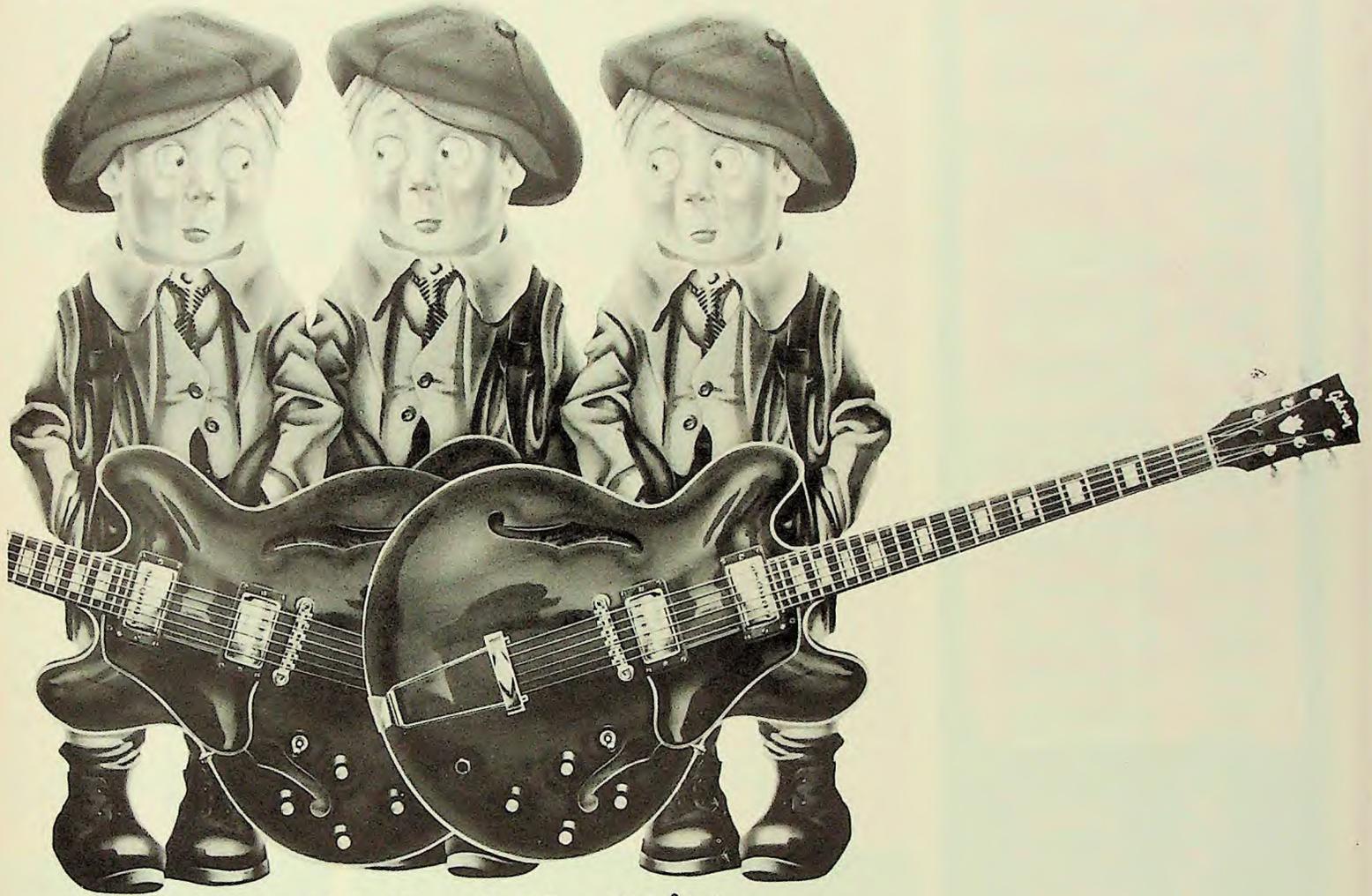
MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES				
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
SLITS Typical Girls Island WIP 6505 — 7" (EMI) Island 12 WIP 6505 — 12" (EMI)	September 21	None	Current darlings of consumer music press with endless features, even front-pages. Ever-growing cult following. Ads etcetera for this with this album. Cut (ILPS 9573) AB: Background punk movement, gaudy collective visual image, termed temptresses of British rock, gigged two years, now first recordings.	Off beat record which if played enough has chart potential with slightly curious, dead pan vocals set against persistent jogging rhythms with drum work particularly important in overall structure. LP should also sell well and generate increased interest in this rather engaging 45.
CAROLYN MAS Still Sane Mercury 6167 838 (Polygram)	September 21	None	B/W bag, special press-media artist notes. AB: New York City gigs, media interest from US, East Coast, major airplay US — FM, first recording for Mercury, May 1979. Born Bronxville.	Hard hitting vocal lady relying on intensity rather than vocal shading from this example. Song rather sounds production number in Southside Johnny, Graham Parker mould, similarity in scoring, use of instrumentation. More interesting for debut of promising artist with sales likely to spring from 'early on the ball' cult circles.
THE PIRATES Golden Oldies Cube BUG 84 (Pye)	September 21	None	Major push with artist — record debut for new company, formerly band WEA, Private PR, McIntyre Massey Associates (01 408 2350). Major UK tour through October incl: Edinburgh (1), Strathclyde (2), Bradford (3), Chesterfield (4), Manchester (5), Kingston (6), Worcester (8), Newport (9) London (10). AB: Seminal R&B band on UK scene, considerable focus on guitarist Mick Green, backed Johnny Kidd on hits, large cult following numerous countries.	Commercial sounding 45 with atmospheric guitar breaks, repetitive title line with lots of energy. Lyric references to R1, producers, may deter commercial station airplay and seems self-defeating exercise unless the major decides record with hit quality, extensively playlists.
EAST SIDE BAND Rendezvous RAK 298 (EMI)	September 28	None	Special media folder, photos, biog, cassette — record, independent PR, Bill Harry (01-229-4372), band being geared into 'A Sound For The Seventies' syndrome. AB: Formed February 79 signed RAK — July. First LP, 1980. 4 guy group, all compose.	40 second low-key run-in before crunching guitar chords in Exile manner with overall feel, production, Mike Chapman mould without the magic, lacks distinctive lines through general performance without criticism. Purely on this 45 no new sound.
VARIOUS The London Boy A Mod Memory Maxi Decca FR 13864 (Selecta)	September 21	David Bowie titles; 1969 onwards, Small Faces: 12 titles, '65-76; Dobie Gray: 2 1965-76; The Birds: 1, 1965.	B/W bag, title to go with current mod revival, interest. Appealing to collectors with vintage material from 3 known artists-groups with less remembered but charting The Birds. Bowie: born 1947. career from late '60s; Small Faces, heroes mid-'60s mods, led by Steve Marriott; Gray: Texas born, chart success small, no measure of talent. Has acted.	Bowie's cut, The London Boys, from Small Faces — Hey Girl (10, 1966); Dobie Gray — The 'In' Crowd (25, 1965), The Birds, Leaving Here (45, 1965). Very useful EP, suggests good ABR opportunism, ideal for golden oldies box. No bad titles.
GLADYS KNIGHT I Just Want To Be With You CBS 7876 (CBS) GLADYS KNIGHT & THE PIPS I'm Still Caught Up With You Buddah BDS 489 — 7" (Pye) Buddah BDSL 489 — 12" (Pye)	a) September 21 b) September 14	18 hits, first 6 Tama Motown, remainder Buddah. Major hit, Try To Remember (The Way We Were) 4, 1975; Baby Don't Change Your Mind, 4, 1977.	Artist tour October 12 (Newcastle), Glasgow (13), Southport (16), Birmingham (17), Coventry (18), Manchester (19), Blackpool (20), Bournemouth (21), Bristol (22), Lewisham (24), London (25-27), Wembley (28), Brighton (29) Ads for both releases with accompanying support albums, press-media material, expected interviews, featuring of song material in shows. AB: Legendary artist, from Atlanta. Fame as child vocalist: gospel, R&B circuit. Initially Vee-Jay.	CBS release from LP, Gladys Knight (83341). Pye from double album, Memories Of The Way We Were (BDL 2004), 28 tracks from last six years, at special price. Both companies issue ballad material utilising richness of lady's voice, style, in lower ranges. Both with chart potential. 12" Buddah — Pye release limited 5,000 adds evocative Midnight Train To Georgia (10, 1976) with Try To Remember 7", 12".
JIMMY LINDSAY Where Is Your Love Gem 9 — 7" (RCA) Gem 12 B — 12" (RCA)	September 14	None	Colour bag, limited edition 12". AB: Known reggae artist with considerable cult following. Artist's second for Gem, first being re-make of Bill Withers classic Ain't No Sunshine. Debut Gem album with 45 title (GEMPL 101).	Recorded Eddy Grant studio. Intro of screeching violin doubtless will be ignored by DJs but may deter producers who may remove disc from turntable after unfortunate opening. Once past this, disc is lively, catchy with potential for charting. Considerable spread of sound in stereo, unexpected use of sax. Girl back-ups.
PATTI SMITH GROUP So You Want To Be A Rock 'N' Roll Star Arista ARIST 291 (Polygram)	September 21	3 hits, 1978 onwards. Most recent Frederick (first charting June 2, three weeks; HP: 63).	Recent major UK gigs with considerable consumer music press coverage with mixed reviews for Wembley concert. B/W bag with colour title-credits lettering, pic of lady on front. AB: New York lady, punk princess, poet, one-time rock journalist, boyfriend in BOY led to early writing. First LP produced John Cale High spot, Because The Night, 15, 1978).	Well-known Byrds composition, from album Wave (SPART 1086), lots of energy, gutsy guitar work, should fetch sales but perhaps too strident on current chart context. Flip, live cut of Frederick which as studio version disappointing chart fortunes.
GLORIA GAYNOR Let Me Know (I Have The Right) Polydor STEP 5 — 7" (Polygram) Polydor STEPX 5 — 12" (Polygram)	October 5	5 hits, 1974 onwards. Major hits, Never Can Say Goodbye (2, 1974), I Will Survive (1, 1979).	Limited 12", major disco push. Advance media copies of US release. Special press mail-out, follow-up. Concerted promotional drive. AB: Back in favour 79 after 3 break years; UK dates, major press, from recent hit. From New Jersey, named Queen Of Discos '75.	Fast pacer, underpinning of basic disco beat with overlaying including strings, soaring sax. Well handled by artist although number does not have immediate pop style hook, initially seems disco — floor hit with seeping through into general airplay likely once club buzz established.
FRIDAY ROBINSON Zoo Contact CON 7	September 14	None	Usual company (RK) mail-out DJs, clubs, press release. Disc initially attracted interest cult market via small label, Luxembourg playlist. Mod-Reggae market promo. IFA, IMA, SMP (63). AB: 24 years old, from Dominica, West Indies, settled eventually Liverpool. Pens own material.	Subtle insistent jogging reggae beat, several line riffs which should prove positive plus in clubs for DJ — floor participation, with good sale chances although basic ear-thrills of disco lyric may prove downfall to major airplay. Good RK pick-up from small indie.

Gallagher & Lyle

"lonesome no more"
The new album including the single "Missing You."



Andrew Miller & Noel D'Abo
proudly present
GALLAGHER & LYLE
& JUDY TZUKE
in concert

27 October	Bridlington, Spa Pavilion	7 November	Aberdeen, Capitol	21 November	Plymouth, Palace Theatre
28 October	Stoke (Hanley), Victoria Halls	8 November	Dundee, Caird Hall	22 November	Southampton Gaumont
29 October	Coventry Theatre	10 November	Glasgow Apollo	23 November	Bournemouth Winter Gardens
30 October	Birmingham Odeon	11 November	Preston Guildhall	25 November	Croydon, Fairfield Halls
31 October	Leicester, De Montfort Hall	12 November	Manchester Apollo	26 November	Brighton Dome
1 November	Gloucester Leisure Centre	13 November	Derby, Assembly Rooms	29 November	Belfast, King's Hall
2 November	Bradford, St George's Hall	14 November	Liverpool Empire	30 November-	
3 November	Middlesborough Town Hall	16 November	London, Hammersmith Odeon	1 December	Dublin Stadium
4 November	Newcastle City Hall	17 November	Ipswich Gaumont	2 December	Limerick Town Hall
5 November	Carlisle, Market Hall	18 November	Oxford, New Theatre	3 December	Cork Town Hall
6 November	Edinburgh, Usher Hall	19 November	Bristol, Colston Hall	5 December	Peterborough, ABC Theatre
		20 November	Exeter University		



Album 9109 628 Cassette 7231 441 Single 6007 233

marketed by
phonogram 

19	17	MANIFESTO	•	Polydor POLH 001
20	18	MIDNIGHT MAGIC		Motown STMA 8032
21	21	DOWN TO EARTH	□	Polydor POLD 5023
22	23	WELCOME TO THE CRUISE		Rocket TRAIN 7
23	19	HIGHWAY TO HELL		Atlantic K 50628
24	26	MANILOW MAGIC	•	Arista ARTV 2
25	NEW	OFF THE WALL		Epic EPC 83468
26	29	WAR OF THE WORLDS	•	CBS 96000/WOW 100
27	31	BAT OUT OF HELL	•	Epic/Cleveland International EPC 82419
28	30	BRIDGES		Lotus WH 5015
29	25	TUBEWAY ARMY		Beggars Banquet BEGA 4
30	22	INTO THE MUSIC		Vertigo 9102 852
31	20	MORNING DANCE		Infinity INS 2003
32	24	SOME PRODUCT CARRI ON SEX PISTOLS		Virgin VR 2
33	-	NIGHTFLIGHT TO VENUS	•	Atlantic/Hansa K 50498
34	34	LIVE KILLERS	•	EMI EMSP 330
60	51	RICKIE LEE JONES		Warner Brothers K 56628
61	47	B-52's		Island ILPS 9580
62	44	AT BUDOKAN	•	CBS 96004
63	46	DIRE STRAITS	•	Vertigo 9102 021
64	53	RUMOURS	•	Warner Brothers K 56344
65	39	DRUMS AND WIRES		Virgin V 2129
66	-	CITY TO CITY	•	United Artists UAS 30104
67	48	HOT TRACKS		K-Tel NE 1049
68	49	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086
69	NEW	FACADES		RCA PL 25249
70	61	J. J. Cale		Shelter ISA 5018
71	55	TEENAGE WARNING		Warner Brothers K 56717
72	67	THE BEST OF EARTH WIND & FIRE VOL. 1	•	CBS 83284
73	50	20 ALL TIME GREATS	□	Polydor POLTV 8
74	NEW	EVE		Arista SPARTY 1100
75	69	SPIRITS HAVING FLOWN	•	RSO RSBG 001



MICHAEL JACKSON

Includes 'Don't Stop 'Til You Get Enough'.

NEW CHART ALBUM
'OFF THE WALL'
 INCLUDES THE HIT SINGLE
'DON'T STOP 'TIL YOU GET ENOUGH'



EPC83468

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Every time Dave on the singles counter at the Virgin Megastore plays a copy of 'What I Want' by The Donkeys, in the shop, he sells ten copies. It's a hit. It's on Demand.

19	7	BANG BANG B. A. Robertson	Asylum K 13152
20	10	ANGEL EYES Roxy Music	Polydor POSP 67
21	23	THE PRINCE Madness	2 Tone CHSTT 3
22	13	GOTTA GO HOME/EL LUTE Boney M	Atlantic/Hansa K 11351
23	27	KATE BUSH LIVE ON STAGE Kate Bush	EMI MIEP 2991
24	57	VIDEO KILLED THE RADIO STAR Buggles	Island WIP 6524
25	18	DUCHESS Stranglers	United Artists BP 308
26	22	BOY OH BOY Racey	RAK 297
27	20	LOST IN MUSIC Sister Sledge	Atlantic K 11337
28	25	SLAP AND TICKLE Squeeze	A&M AMS 7466
29	36	YOU CAN DO IT Al Hudson & The Soul Partners	MCA 511
30	34	BACK OF MY HAND Jags	Island WIP 6501
31	52	QUEEN OF HEARTS Dave Edmunds	Swan Song SSK 194/19
32	38	DIM ALL THE LIGHTS Donna Summer	Casablanca CAN 162
33	17	MONEY Flying Lizards	Virgin VS 276
34	55	EVERY DAY HURTS Sad Cafe	RCA PB 5180

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

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

39	39	IS SHE REALLY GOING OUT WITH HIM Joe Jackson	A&M AMS 7459
61	62	BREAKFAST IN BED Sheila Hylton	United Artists BP 304
62	41	DUKE OF EARL Darts	Magnet MAG 147
63	58	AMERICAN HEARTS Billy Ocean	GTO GT 244
64	68	SHAPE OF THINGS TO COME Headboys	RSD 40
65	44	FEEL THE REAL David Bendeth	Sidewalk SID 113
66	75	THERE MUST BE THOUSANDS Quads	Big Bear BB 23
67	NEW	JUMP THE GUN Three Degrees	Ariola ARO 183
68	42	IN THE BROWNIES Billy Connolly	Polydor 2059 160
69	NEW	SING A HAPPY SONG O'Jays	Philadelphia PIR 7825
70	67	DAY THE EARTH CAUGHT FIRE City Boy	Vertigo 6059 238
71	49	HERSHAM BOYS Sham 69	Polydor POSP 64
72	NEW	SUMAHAMA Beach Boys	Caribou CRB 7846
73	53	MAKIN' IT David Naughton	RSO 32
74	46	SPIRAL SCRATCH Buzcocks	New Hormones ORG 1
75	NEW	POINT OF VIEW Matumbi	Matumbi RIC 101

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THE CHARLIE DANIELS BAND

'The Devil Went Down To Georgia'

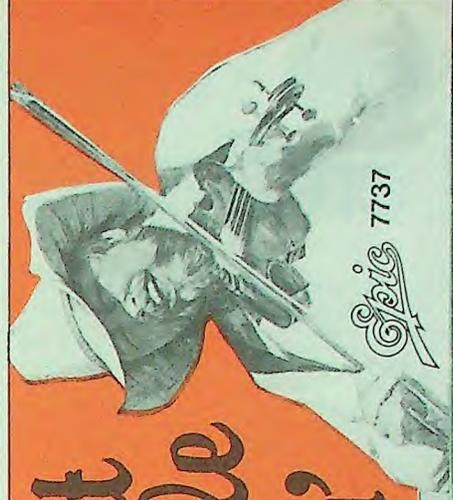


chart
single

ALBUM REVIEWS

Leo Sayer — something different

LEO SAYER
Here. Chrysalis CDL 1240.
Producer: David Courtney. With his Best Of Album still riding comfortably in the Top 30 this is a good moment to try something rather different. The new studio album stands on its own merits, but won't initially grab ears which associate Sayer with the old catchy little gems of pop. It is much lower key, thoughtful, and grown up material. Sayer is trying to move forward, and deserves appreciation for this. Given enough exposure it will do for his career what he clearly wants it to do.

KENNY ROGERS
The Kenny Rogers Singles Album. United Artists UAK 30263. Television strikes permitting, this album could be one of the biggest autumn sellers. The 14 tracks represent Rogers at his best and such hits as Ruby (Don't Take Your Love To Town), She Believes In Me and Lucille will guarantee success. Kenny Rogers has never achieved his full sales potential in the UK although he is a firm favourite at the theatre box-offices. The Singles Album will please existing fans and introduce his talents to newer admirers.

SHAM 69
The Adventures Of The Herisham Boys. Polydor. POLD 5025. **Producers: Jimmy Pursey and Peter Wilson.** Just as it looked like Jimmy The Kid and the Sham Gang were about to ride into the sunset leaving this album as a testimonial, it was announced that they're to ride the

range again. However, this is unlikely to affect the chances of this "double" album being placed high on the wanted list. Containing hit singles, Hershams Boys, Questions and Answers and seven other tracks, including a cover of the old Yardbird hit, You're a Better Man Than I, there is a bonus of a 12" single of Borstal Breakout and If The Kids Are United.

THE RASS-ES
Experience. Ballistic Records. UAG 30259. The Rass-es are Lincoln Thompson (mastermind and writer of all the songs), Keith Peterkin and Clinton Hall. Together, and with the help of friends such as Leroy Wallace, Geoff Chung, and Mike Booth, they produce happy easy-to-get-into reggae. The brass adds an extra dimension to the overall sound which is lighter and less introverted than a lot of stuff being pumped onto the market these days. All in all an excellent album — just the sort of thing to persuade someone to buy his first reggae record.

TOM VERLAINE
Tom Verlaine. Elektra. K52156. **Producer: Artist.** Verlaine's old band Television was one of the torch-bearers for America's new wave groups and Verlaine's importance as a songwriter and guitarist has never been fully recognised. For whatever reason, Television foundered and it's taken Verlaine some time to come up with this anxiously awaited solo album. True, there is none of the guitar

duelling with Richard Lloyd, but Verlaine's guitar work is as fresh as ever and particularly evident on Grip Of Love.

MIKE BATT
Tarot Suite. EPC 86099. It is difficult to estimate the sales success of Batt's latest album — difficult in that his last, but equally good effort failed abysmally in the marketplace. Tarot Suite features Roger Chapman and Colin Blunstone and a line-up of prominent musicians and is attractively packaged. During the last 12 months, Batt himself has had many production successes including Art Garfunkel's Bright Eyes, Lilac Wine by Elkie Brooks and David Essex's Oh What A Circus. Hopefully he can make it in his own right. A lot of care has gone into the making of this album and the end result deserves radio exposure. Maybe if Epic can come up with a suitable single from Tarot Suite, this album will have sustained chart success.

VERA LYNN
Thank You For The Music (I Sing The Songs). Pye N108. Dame Vera is a far too infrequent visitor to the recording studios nowadays so it is good to welcome her back with a new album for Pye — her first for the label. Producer Terry Walker has given the lady a wide selection of material to sing, including What I Did For Love, the Bruce Johnston number I Sing The Songs and Abba's Thank You For The Music, which is also released as a single.

VARIOUS ARTISTS
Powerplay. Pye DISCO 208. As the catch number indicates, a collection of titles which have been given the Radio Luxembourg Powerplay slot recently. As good a hook to hang a compilation on as any, bringing together 18 pretty predictable disco faves, including Can You Feel The Force, The Runner, Lone Ranger, Turn The Music Up. With disco still the magic word to sell by, will certainly do well.

ALAN PARSONS
Eve. Arista. SPART 1100. **Producer: Artist.** Last in the Parsons' trilogy which began with I Robot, which was clever and electronic; continued with Pyramid, which was more lyrical and instrumental; and now ends with a really enjoyable almost pop/rock offering. If the fact that it has gone into the German charts at the unheard-of-high place of No.2 is anything to go by, it should do better than its predecessors have done in the UK. Worth in-store play.

VARIOUS
Seasons. K-tel. NE 1060. A well-chosen collection of tracks from the more romantic end of current pop and rock output. A very nice offering which is grade-one MOR as well as probably attractive to sweet rock and pop fans. Joan Armatrading's Love and Affection, Rita Coolidge's Higher And Higher and cuts from Chuck Mangione, The Captain and Tenille and the Carpenters are all included.

THE REDS
The Reds. A&M AMLH 64772. **Producer: David Kershenbaum.** Picking up a lot of airplay on the John Peel Show, this album is not for those of a nervous disposition. The four man Reds play frenetic macho rock that rests somewhere between the mid-60s and new wave. Whatcha Doin' To Me is particularly good, but the whole album is very playable. Listen with clenched fists it says: okay.

MICHAEL JACKSON
Off The Wall. Epic EPC 83468. The young former member of The Jacksons has matured overnight seemingly and his solo album offering is a good taster of things to come. It includes several strong tracks — Don't Stop Until You Get Enough, and Burn This Disco Out which reveal that outside of the framework of The Jacksons, Michael Jackson is a strong talent in his own right. The attractive sleeve should help spotlight consumer interest on this offering.

VARIOUS ARTISTS
Mods' Mayday. Bridgehouse Records BHLP 003. Recorded live at the Bridgehouse in Canning Town this May Day. The quality of these new Mod songs may not be particularly high (with the exception of Secret Affairs's current chart single, Time for Action), but this compilation from Squire, Small Hours, Beggar, Secret Affair and the Mods can't fail to do well with the Mod revival at its zenith.

MAINLAND



NEW SINGLE "NO MONEY"

C/W LONELY CITY
 CHRISTY RECORDS CML 0105
 DISTRIBUTED THRU SELECTA

ON TOUR WITH LEO SAYER

- September**
- 20 ABC, Peterborough
 - 21 St. Georges Hall, Bradford
 - 22 Town Hall, Middlesbrough
 - 23 De Montfort Hall, Leicester
 - 24 Civic, Wolverhampton
 - 27 Gaumont, Southampton
 - 28 Colston Hall, Bristol
 - 29 Guildhall, Portsmouth
 - 30 Festival Theatre, Paignton
- October**
- 2 Theatre Royal, Nottingham
 - 3 Theatre Royal, Nottingham
 - 4 Leisure Centre, Gloucester
 - 5 New Theatre, Oxford
 - 6 New Theatre, Oxford
 - 7 Empire Theatre, Liverpool
 - 13 Odeon Theatre, Hanley
 - 14 Opera House, Blackpool
 - 17 Assembly Rooms, Derby
 - 18 City Hall, Sheffield
 - 19 Spa Theatre, Bridlington
 - 20 Apollo, Manchester
 - 21 Coventry Theatre, Coventry
 - 24 Gaumont, Ipswich
 - 25 Fulcrum Centre, Slough
 - 26 Fulcrum Centre, Slough
 - 27 The Centre, Brighton
 - 28 Fairfield Halls, Croydon
 - 30 City Hall, Newcastle
 - 31 Apollo Centre, Glasgow
- November**
- 1 Caird Hall, Dundee
 - 2 Capitol Theatre, Aberdeen
 - 3 Usher Hall, Edinburgh
 - 6 Guild Hall, Preston
 - 7 Davenport Theatre, Stockport
 - 8 ABC, Chester
 - 11 Empire Theatre, Liverpool

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 CAPREEZ H
 CARS D
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DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, 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 - Charmdale, G - Lightning, SP - Spartan, FP - Faulty Products.

A
 AL CAPONE, Phoenix City, ROLAND ALPHONSO, Trojan TRO 9059 (C)
 ANOTHER NIGHT, Shadows, WILSON BROTHERS, Atlantic K 11375 (W)
 A THOUSAND MILES OF WHITE, Girl I'd Never Let You Down, TIN KAN, White Dove WD 103 (SP)

BC
 BABY IT'S YOU, Lady, LUCIO BATTISTI, RCA PB 9439 (R)
 BACK TO SCHOOL, Get Her ('Fore She Gets Away), THE SIMMS BROTHERS BAND, Elektra/Asylum K 12387 (W)
 BIRDS SONG, Trixi, LENE LOVICH, Stiff BUY 53 (E)

BIRDS SONG, Trixi/Too Tender To Touch (From The United States), LENE LOVICH, Stiff 12 BUY 53 (E)
BOOM BOOM OUT GO THE LIGHTS, Statesvor Blues, PAT TRAVERS LIVE, Polydor POSP 77 (F)
CAN'T IMAGINE, Eye To Eye, DAVID WERNER, Epic EPC 97921 (C)
CITY OF THE WICKED, Righteous Works, EARL ZERO, Greensleeves GRED 23 (SP)
COME OUTSIDE, Sit On It, PRECIOUS LITTLE, DJM DJS 10925 (C)
CRAZY LITTLE THING CALLED LOVE, We Will Rock You, QUEEN, EMI 5001 (E)

DEF
DECLARATION OF RIGHTS, Africa Race, ABYSSINIANS, Different HAVE 18 (S)

DEJA VU, Love Till The End Of Time, PAULINHO DA COSTA, Pablo Step 3/Step X3 (F)
DOES IT MATTER IRENE?, The Other Side, THE MOTHMEN, Absurd 6 (RT)
DO IT, My Boyfriend's Back In Town, JESSE LYNN-DEAN, Creole CR 176 (C/CR)
DON'T LOOK BACK, More Than A Feeling/Smoking, BOSTON, Epic EPC 7888 (C)
DOUBLE LIFE, Come Around, CARS, Elektra/Asylum K 12385 (W)
DO WHAT YOU WANT MAMA, Let Me Down Easy, CROWCUSS, Decca FR 13866 (S)
DO YOU WANT TO KNOW A SECRET/IT ONLY TAKES A MINUTE, Carol's Song, ONE HUNDRED TON & A FEATHER, Pepper 12BP 313 (E)
ELECTRICITY, Almost, ORCHESTRAL MANOEUVRES IN THE DARK, Dindisc DIN 2 (C)
EMPEROR'S NEW MUSIC, Unplayable Record, GERRY & THE HOLOGRAMS, Absurd 5 (RT)
 5.15, I'm One, THE WHO, Polydor WHO 3 (F)

GHI
GET IT UP, High Heel Sneakers, RONNIE MILSAP, RCA PC 1683 (R)
GIMME SOME LOVING, Wild About You, THE IMPALERS, Decca F 13862 (S)
HARMONY, Givin' It Up, SUZIE LANE, Elektra/Asylum K 12390 (W)
HELL ON WHEELS, Git Down (Guitar Groupie), CHER, Casablanca CAN 164/CANL 164 (A)
HOW HIGH, Nothing Can Change This Love, COGNAC, Electric WOT 41/LWOT 41 (A)
HOW TO BE A GOOD MAN GLAD, It's Good To Be A Glad Man Again, THE CAPREEZ, Grapevine GRP 113 (R)
IN THE FUTURE, In The Future (Instrumental), ME & YOU, Laser LAS 17 (W)
INTRO DISCO, Intro Disco, DISCOTEX, Mercury 6007 231/9198 421 (F)
I WANT MY WOODY BACK, Subway Surfin', THE BARRACUDAS, Cells SELL OUT 1 (RT)

K
KILLER CUTS, Heartless, CHARLIE, Polydor POSP 78 (F)

LMN
LET THE MUSIC PLAY, It's You & Me, ROBERT RIGBY, Fusion FUS 001 (P)
LOVE CLONE, Cats Out On The Prowl, HOT GOSSIP, Atlantic K 11367 (W)
LOVE DANCING, No One Yet, MARLENE SHAW, CBS 7766 (C)
MAKING PLANS FOR NIGEL, Bushman President/Pulsing Pulsing, XTC, Virgin VS 282 (C)
MIRROR MIRROR, Here's The Rain, JUDE, Electric WOT 40/LWOT 40 (A)
MODERN BOYS, The Beat Goes On, THE CROOKS, Blueprint BLU 2002 (A)
MOVIE STAR, Lying Down By The River, PHIL CORDELL, Virgin VS 284 (C)
MY HERO, Don't Try To Make Me Love You Tonight, JACKIE LYNTON, Rubber ADUB 14 (Mawson & Wareham)
NERVOUS BREAKDOWN, Steamin' On, RIKKI & THE CUFFLINKS, Different HAVE 17 (S)

PRS
PARTY SHUFFLE, Got A Lot On My Head, NIGHT, Elektra/Asylum K 12382 (W)
POTATOES, Oh Cheryl, COLORADO BEETLES, EMI 2998 (E)
ROLL THE DICE, No Longer Needed, COUCHOIS, Warner Brothers K 17459 (W)
SAD GIRL, I'll Get Off At The Last Stop, CAROL ANDERSON, Grapevine GRP 133 (R)
SARAH, Got To Give It Up, THIN LIZZY, Vertigo LIZZY 5 (F)
SHE'S WANTED IN THREE STATES, If I Knew, LARRY CLINTON, Grapevine GRP 120 (R)
SIR LANCELOT, New York, SHACK BAND, PVK PV 28 (C/CR)
STAR, You & I, EARTH WIND & FIRE, CBS 7902 (C)
SUCH MISERY, A Lovers Plea, PRECISIONS, Grapevine GRP 129 (R)

TWYZ
THE WORLD, We're All Actors, DALEK I, Vertigo DALEK 2 (F)
TO GET AGAIN, Rock & Roll Jelly, STANLEY CLARKE, Epic EPC 7920 (C)
WHERE'S THE BOY FOR ME, The Fiend, REVILLOS, Dindisc DIN 1 (C)

WHO CAN TELL, Keep Me With You, TIM GREEN, Rabid TOSH 110 (P/RT/Wynd-Up)
WHO DO YOU THINK YOU'RE FOOLING, Come On Home With Me Tonight, BEAVER BROTHERS, Aura AUS 112 (A)
WHO IS INNOCENT, Linda's Just a Statue, THE OUT, Rabid TOSH 112 (P/RT/Wynd-Up)
WHO YOU TRYING TO FOOL, I Want You Tonight, CRYERS, Mercury 6167 839 (F)
YOUNG 'N' RUSSIAN, Mount Everest Sings The Blues, KORGIS, Rialto TREB 108 (S)
YOUR SIDE OF HEAVEN, Back To Back, BACK TO ZERO, Fiction FICS 4 (F)
YOU SAY YOU DON'T LOVE ME, Raison D'etre, BUZZCOCKS, United Artists BP 316 (E)
ZOO, Keep Off The Grass, FRIDAY ROBINSON, Contact CON 7 (A)

ALBUMS

1 ARISTA
 THE A'S NEW 3
ONE VOICE
 Barry Manilow SPART 1106
2 CBS
RECENT SONGS
 Leonard Cohen 86097
3 CHRYSALIS
 Heat to the beat CDL 1225
 Blondie IN THE HEAT OF THE NIGHT
 Pat Benatar CHR 1236
4 DECCA
 I CAN SEE YOUR HOUSE FROM HERE
 Camel TXS-R 137 (KTXC-R 137)
5 FRONT LINE (VIRGIN)
 WITH WORDS OF WISDOM
 U-Roy FLX 4004
 THE GENERAL
 I-Roy FLD 6002
6 POLYDOR
 QUADROPHENIA - ORIGINAL SOUNDTRACK
 The Who 2625 037 (3577 352)
7 VIRGIN
 JANE AIRE & THE BELVEDERES
 Jane Aire & The Belvederes V 2134



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You are invited to attend the Music Week Record Dealer Tour in your area. Music Week's second national exhibition tour will be calling in on you on the following days.

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Wednesday 26 September	BRIGHTON Metropole Conference Centre
Wednesday 3 October	NEWCASTLE Centre Hotel
Thursday 4 October	GLASGOW Albany Hotel
Monday 8 October	LEEDS Queens Hotel
Wednesday 10 October	MANCHESTER The Forum
Thursday 11 October	LIVERPOOL Adelphi Hotel
Monday 15 October	BIRMINGHAM Albany Hotel
Wed/Thurs 17/18 October	LONDON Kensington Town Hall

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Address _____

Please state venue you will attend _____

I will require _____ of invitations.

Thumbs up for EMI legal action

EMI RECORDS (UK) has obtained the approval of the High Court for undertakings from three retailers against infringement of its Columbia trade mark.

The undertakings were obtained from Gloster Disco and Music Centre, Gloucester, Sunshine Records of Oxford and Hits Misses and Vintage Records of Coventry. The shops were found to be selling records of American CBS manufacture carrying the Columbia trade mark. EMI owns the Columbia trade mark worldwide

except for North and South America, Japan and Spain.

The three retailers gave undertakings not to offer for sale, sell or dispose of records or tapes which did not emanate from EMI or any member of that group but which bore the Columbia trade mark without totally and permanently obliterating the mark.

Music Week, July 21, 1979

Why should a major record company take this action?

- In recent months there has been a vast increase in the numbers of American imports which are being offered for sale in the United Kingdom. Many of these bear either the COLUMBIA or the Dog and Gramophone trade marks, both of which are owned by EMI Records Limited in the UK, but do not emanate from an EMI Music Company.

- The sale of these records and tapes without first permanently obliterating the COLUMBIA and Dog and Gramophone trade marks constitutes an infringement of EMI Records' rights. In July of this year, EMI Records successfully obtained undertakings to stop selling infringing records and tapes from several dealers around the country who had been persistently selling infringing products.

- EMI Records does not object to the sale of non-EMI imported records and tapes originally bearing the COLUMBIA and Dog and Gramophone Trade Marks provided that the infringing trade marks are permanently obliterated whenever they appear. However, where such obliteration does not occur and infringing records and tapes are offered for sale, EMI Records will not hesitate to undertake whatever legal proceedings are necessary to ensure the complete protection of its rights to these trade marks.



THE GREATEST MUSIC COMPANY IN THE WORLD

ORDER FORM CHART

TOP 75 ALBUMS

CHART FOR PERIOD SEPT. 10-15

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	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1			OCEANS OF FANTASY Boney M (Frank Farian)	Atlantic/Hansa K 50610 (W)	39	32	18	BAD GIRLS Donna Summer (Moroder/Bellotte/Summer/Koppers)	Casablanca CALD 5007 (A)
2	1	2	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	40	35	3	FEAR OF MUSIC Talking Heads (B. Eno/Talking Heads)	Sire SRK 6076 (W)
3	3	3	ROCK 'N' ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	41	63	7	BOP TILL YOU DROP Ry Cooder (Ry Cooder)	Warner Brothers K 56691 (W)
4	4	16	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	42	73	3	SHOOTING STARS Dollar (Christopher Neil)	Carrera CAL 111 (W)
5	2	4	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)	Swan Song SSK 59410 (W)	43	33	18	DO IT YOURSELF Ian Dury (Chas Jankel)	Stiff SEEZ 14 (E)
6	6	3	STRING OF HITS Shadows	EMI EMC 3310 (E)	44	40	6	LOOK SHARP Joe Jackson	A&M AMLH 64743 (C)
7	5	4	SLOW TRAIN COMING Bob Dylan (Wexler/Beckett)	CBS 86095 (C)	45	64	16	SKY Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)
8			THE ADVENTURES OF THE HERSHAM BOYS Sham 69	Polydor POLD 5025 (F)	46	41	10	20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)
9	7	15	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	47	38	97	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETPD 400 (C)
10	9	11	THE BEST DISCO ALBUM IN THE WORLD Various	WEA K 58062 (W)	48	36	5	WE ARE FAMILY Sister Sledge (Edwards/Nile)	Atlantic K 50587 (W)
11	12	27	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	49	65	3	SEMI-DETACHED SUBURBAN Manfred Mann (John Burgess)	EMI EMTV 19 (E)
12	10	20	VOULEZ VOUS Altha B. Andrews (B. Andrews)	Epic EPC 86086 (C)	50	43	15	COMMUNIQUE Dire Straits (J. Wexler/B. Beckett/J. Jankel)	Vertigo 9102 031 (F)
13	15	11	STREET LIFE Crusaders (Crusaders)	MCA MCF 3008 (C)	51	28	8	EXPOSED Mike Oldfield (Newell/Oldfield)	Virgin VD 2511 (C)
14	14	24	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	52	42	7	RISQUE Chic (Edwards/Rodgers)	Atlantic K 50634 (W)
15	8	53	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	53	37	21	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
16	11	17	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	54	45	13	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
17	16	17	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)	55	56	30	RUST NEVER SLEEPS Neil Young and Crazy Horse (Young)	Reprise K 54105 (W)
18	13	2	JOIN HANDS Siouxsie and The Banshees	Polydor POLD 5024 (F)	56	59	2	TOP PRIORITY Rory Gallagher (A. O'Duffey)	Chrysalis CHR 1235 (F)
19	17	28	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)	57	57	15	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas)	Parlophone PCTC 257 (E)
20	18	7	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	58	-	1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)
21	21	7	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F)	59	62	7	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
22	23	9	WELCOME TO THE CRUISE Judie Tzuke (J. Punter)	Rocket TRAIN 7 (F)	60	51	18	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman)	Warner Brothers K 56628 (W)
23	19	7	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W)	61	47	9	B-52's B-52's (Chris Blackwell)	Island ILPS 9580 (E)
24	26	30	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	62	44	19	AT BUDOKAN Bob Dylan (D. De Vito)	CBS 96004 (C)
25			OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	63	46	29	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
26	29	65	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOV 100 (C)	64	53	8	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)	Warner Brothers K 56344 (W)
27	31	39	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	65	39	5	DRUMS AND WIRES XTC (Steve Lillywhite)	Virgin V 2129 (C)
28	30	14	BRIDGES John Williams (S. Myers)	Lotus WH 5015 (K)	66	-	1	CITY TO CITY Gerry Rafferty (H. Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
29	25	6	TUBEWAY ARMY Tubeway Army (Gary Numan)	Beggars Banquet BEGA 4 (W)	67	48	2	HOT TRACKS Various	K Tel NE 1049 (K)
30	22	4	INTO THE MUSIC Van Morrison (Van Morrison)	Vertigo 9120 852 (F)	68	49	18	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)
31	20	12	MORNING DANCE Spyro Gyra (Beckstein/Calandra)	Infinity INS 2003 (C)	69			FACADES Sad Cafe	RCA PL 25249 (R)
32	24	8	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols (J. Vernon)	Virgin VR 2 (C)	70	61	12	5 J. J. Cale (Ashworth/Cale)	Shelter ISA 5018 (E)
33	-	1	NIGHTLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)	71	55	7	TEENAGE WARNING Angelic Upstarts (Jimmy Pursey)	Warner Brothers K 56717 (W)
34	34	13	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)	72	67	14	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
35	27	13	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO GTTV 038 (C)	73	50	9	20 ALL TIME GREATS Roger Whittaker	Polydor POLTV 8 (F)
36	53	25	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	74			EVE Alan Parsons Project	Arista SPARTY 1100 (F)
37	58	2	CUT Slits (D. Bovell)	Island ILPS 9573 (E)	75	69	43	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
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The Strat Theory

CF = L.O.I.N.T.

(Critical factor is the lack of important new talent)

DAVID DALTON talks to
Charisma's TONY STRATTON SMITH
ten years on



CHARISMA CHAIRMAN Tony Stratton Smith is as well known in racing circles as record circles for being an excellent judge of thoroughbred material. His faith and ability to back a winner has been the sustaining force throughout Charisma's 10 year run and if he has taken a few gambles, the important ones seem to have come off at the right time.

Ideas and tastes may have changed during that time but Strat — as he is known almost universally — retains the desire to promote "anything good of its kind". This philosophy has embraced the diverse talents of Genesis, The Nice, The Bonzo Dog Doo Dah Band, Van Der Graaf Generator, Peter Hammill, Lindisfarne, Clifford T. Ward, Gary Shearston and Monty Python.

Based originally in a couple of rooms the label was born of the underground movement of the late



been our one and only foreign licensee — something I've never had to regret.

"Obviously being in America we will have our eyes and ears open for US talent but we hope to remain essentially a label for British artists. It is also a question of infrastructure as the heart of the company is in London."

One major development of Charisma which Stratton Smith describes as "partly accidental and partly a recognition of future needs" is the film arm of the company. Five years ago finance was sought for Monty Python And The Holy Grail, a film which provided Charisma with success and has led to more.

Stratton Smith's ideal is to make films with a strong soundtrack linked to a Charisma recording artist. To that end the company has production at the moment a movie written by Viv Stanshall and Steve Roberts, based on Stanshall's Rawlinson End album. A big budget film treatment of The Lamb Lies Down On Broadway featuring Peter Gabriel is planned for the end of 1980 and a one hour TV special inspired by the music of Tony Banks of Genesis is also being made.

Stratton Smith himself has written and produced a 32 minute documentary — A Samba School — and its theatrical release as a support feature will co-incide with the release of a Samba album and booklet. The film results from his great love of the music but he also maintains that Latin American music holds great potential for the industry. "Film and music will truly illuminate each other and is the most exciting field I'm working in at the moment," he enthuses.

"In a strange way that interest is good for the record company in that I'm hungry to hear new sounds."

Stratton Smith also recognises the wider challenge facing the whole record industry.

"The industry is facing problems because we are not providing exciting new talent.

"Secondly, we seem to have lost sight of the cost factor. I find it amazing that British album product has in the last three years gone from being the cheapest in Europe to the most expensive. During the fat years the industry has been wasteful.

"At least we aren't panicking as they are in the States. They are experiencing their first real recession which has highlighted the fallacy

the management of their recording affairs.

"Peter Gabriel, Steve Hackett and Phil Collins all wanted to do individual things and that can be inhibiting for a small label that has to treat them as new artists and yet wants to broaden the scope of its roster."

Stratton Smith feels that the company is now in a position to cope with the needs of its existing artists and absorb new talent, declaring that Charisma has as varied a roster now as it has ever had.

"I will stick my neck out with one prediction. Charisma has signed its first American artist — Vivabeat — in 10 years and I would beg to suggest that their first single could be the biggest thing in Europe this winter. The band has been produced by Jeff Lesser in LA and the single — Man from China — will be released in mid-October.

"The last time I got that kind of gut feeling was for Gary Shearston's I Get A Kick Out Of You. Vivabeat have been signed for the world and we are planning an album release for February to co-incide with a European tour.

It is Stratton Smith's firm conviction that the Genesis "spin offs" will make an increasingly important contribution to the success of the company.

He boldly predicts: "We haven't yet seen the full potential of Peter Gabriel and I believe he will go right to the top. We have great hopes of his new association with producer Steve Lillywhite and he is currently recording an album, hopefully for January release.

"Again I feel we have only seen half the potential of Steve Hackett and his last album was the first that had a 'band' feel. His next album in April will be very important to the company as it will be the first on the Charisma label in the States.

"Just before they broke many people thought we were too heavily invested in Genesis, but I reckon the best thing I ever did was say 'If Genesis go, I go'. I remember using the phrase 'Genesis are the flagship of Charisma'."

If Charisma's adaptation alongside the development of Genesis is the achievement of which he is most proud, the thing which saddens him most is, as he puts it, "the spineless way in which the two major British companies have defended the British record industry against the internationals."

He maintains: "Britain is still the best tastemaking market in the world and I wish British companies

would make more use of that.

"Look to the independents to put some excitement back into the music business. It doesn't matter who has the great artist as long as somebody has him, for that brings people into the shops and improves sales for everyone."

Looking to the future Stratton Smith reveals that the biggest growth area for Charisma — apart from new signings to the label — will be the development of the US market. The company already has a small office in New York, with a distribution deal through Polydor, and is beginning to forge an identity there.

"In the next few years," he predicts, "we will be taking certain steps in that market that will be very beneficial to Charisma. The signing of an important American artist will be a step in that direction.

"We will also be transferring some of our British staff to North America. I feel it's important to retain the British flavour of the company and emphasise that in marketing. Other companies that have moved into that market have just become part of the scenery. We have acquired a mystique over the years as an import label and our talks in the US have confirmed that as the right approach.

"It has been made possible through our warm relationship with Phonogram International and through 10 years that company has

"At least we aren't panicking as they are in the States. . ."

sixties as, Stratton Smith recalls, "a sort of protest against the rather bland commercial values with which the majors were trying to impose their will on the public."

The Charisma story has not been one of undiluted success, as Stratton Smith would be the first to admit.

"With success comes responsibility and we received a sharp reminder of that in 1975 at the time of the liquidation of our distributor, B & C. Between them, Gail Colson and Brian Gibbon taught me that good housekeeping was the best launch pad for adventure. Consolidation was also very important between 1975 and 1978 because of the changes in Genesis which were quite traumatic for a small label."

With that period of consolidation now completed the company is ready for further adventure.

"We have already started," says Stratton Smith. "We have made profound changes here and at a time when the rest of the industry is pulling in its horns and laying off staff, we've been actively seeking staff in line with the way we see Charisma going.

"We realised about a year ago that those who had been at Charisma from the start perhaps had rather fixed attitudes. The first thing to do was to make the label accommodating to new talent.

"It was great, great blow when Gail Colson — our joint managing director — decided to leave to set up a management company. Brian Gibbon — our other joint MD at the time — and myself sat down to discuss the situation and realised that we had to see it as an opportunity.

"The recent turnover of staff has occurred to make the most of that opportunity and many new faces have joined the old Charisma stalwarts — Peter Mills, Lisa Bonnichon, Brian Gibbon and myself. We have restored, dare I say it, that sense of challenge we had in the late sixties."

that the entertainment industry is immune to general economic recession. The critical factor is the lack of important new talent.

"Going by the cyclical view we have seen three peaks or dimensions.

"My own view is that it will not be as simple as just another dimension — for instance, visual crossover has not yet reached its peak. In a few years time I believe that Saturday Night Fever may be seen as child's play compared to what may be possible with visual synthesis.

"On another level I believe there should be a genuine return to professionalism. The satisfaction value of albums is lower at a time when they are more expensive. Writers and artists are responsible for their part in keeping the public out of record shops.

"Professionalism is an important word that is too often associated with something that is boring and staid. I believe the word — as applied to the music business — refers to organising talent to its maximum potential and then maintaining it at that level."

Stratton Smith admits the undeniable contribution Genesis make to the label.

"In a year like this when they don't deliver an album, it obviously makes a big difference. The group has been so rich, though, in spin off material that they almost provide an A & R policy even if we didn't already have one.

"I think there are certain kinds of artist — and I would include Genesis — who like a personal approach to

"It was not unknown for me to do ad layouts on the back of envelopes. . ."

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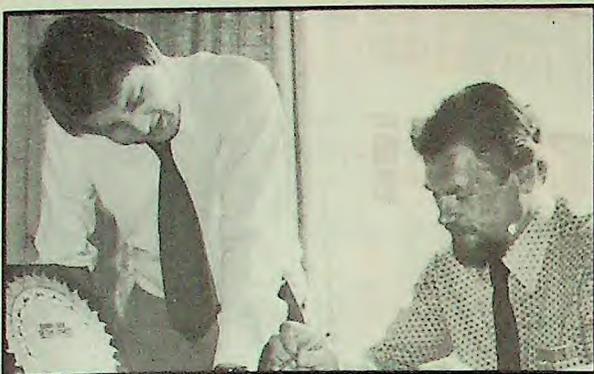
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TIP SHEET



PUBLIC EYE's Glenn J. Simpson (standing), discussing new projects with his md, Peter Bull.

Jailhouse Rock

CLIFF COOPER, MD of Orange Music, is predicting a "great musical future" for a pop/rock show written by Londoner Neil Jefferies while in an open prison on the Isle of Sheppey.

"What we are looking for is the interest of a West End impresario, as the show is another Evita or Annie," Cooper says.

The show is tentatively called *A Rose For The Mafia* — a working title, since they have been advised this may not be a popular choice for the American market. It is the story of hoodlum Bugsy Siegel, who set up Las Vegas as the gambling/hotel centre in the States and his lady Virginia Hill who longed to become a film star and marry Bugsy. He eventually was shot in Hollywood and Virginia committed suicide in Austria, dying, it is believed, with

the knowledge of the whereabouts of his fortune.

Jefferies has been working on the music and book for two years. He got the idea from a magazine article about the duo and "when I went to the open prison I was able to have a guitar brought in. I worked out the songs and wrote down the lyrics on any piece of paper I could find. I have put all my resources into this project, but judging now from the resources and interest, it has been worthwhile."

Tapes of the songs, recorded by a new band Vienna, are available. Cooper looks first for a West End production, and then New York.

Contact Roscoe Deane or Dennis Sinnott, Orange Publishing, 3/4 New Compton Street, London WC2. (01) 836 5229.

Keep in the Public Eye

THE RECORD promotion division of Leeds based Public Eye Enterprises lays claim to being the UK's number one such independent company and is always interested in new clients.

Public Eye's managing director Peter Ball formed the division only eight months ago and brought in Leeds DJ Glenn J. Simpson as manager.

It was a good choice. Explains Simpson: "As a disc jockey for the last six years, I fully appreciated the problems involved in programming new product and also realised the value of a professional service for Britain's DJ's."

"Initially the main problems were working from outside London and

gaining the confidence of the record companies. However, after months of hard work, we now operate what



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

we feel is the most professional and effective DJ promotion service from an excellent distribution centre."

Simpson deals with over 500

'professional' DJ's and maintains personal contact with what he describes as his mailing list members. He boasts a high percentage of reaction returns and stresses that his DJ's report truthful reactions to new singles. Recent clients are EMI, Rocket, MCA, Decca, Chrysalis and DJM.

Says Ball: "Through his dedication, hard work and professional backup, Glenn has turned his ideas into a successful venture".

Ball's accolade is echoed by Simpson's being presented with *Disco International's* award for this year's Best Independent Promotion Company, selected in a poll of the industry and Britain's professional DJ's.

Glenn Simpson, Public Eye Enterprises, Penthouse Suite, Town Centre House, Merriem Centre, Leeds LS2 8LY. 0532 40666.

Christy Minstrels back in town

THE NEW Christy Minstrels are back in Britain until October 6, doing a cross-country tour. While in the country, they will be talking to interested recording companies regarding a new recording commitment.

This group, founded in the early sixties by Randy Sparks and patterned after the nineteenth-century Christy Minstrels, seem still to win audience's hearts with their excellent playing and singing, well planned programme and most of all, their sincere, infectious enthusiasm.

The faces have changed over the years, but their essence has remained the same. There is not a mediocre voice in the group. This is aptly demonstrated in their solo numbers.

The New Christy Minstrels have also been an excellent training ground for 'would be' stars. Former Christy's include film star Karen Black, Larry Reynolds, Barry McGuire, members of The Byrds,

Christine Andrea, Joe Frank, Kenny Rogers and John Denver, to name a few.

"The current eight — six men, two women — are expert singers and instrumentalists and several also write songs," commented Stan Britt, of Box Office Productions.

"The variety of numbers provides a favourite for everyone at their concerts, from the plaintive Today, a song that has been their signature since they had a hit with it in the mid-60's, to Foggy Mountain Breakdown, which has audiences dancing in the aisles."

The new Christy Minstrels have recently completed a 16,000 mile tour in America. They work constantly, be it Las Vegas or Monte Carlo. Interested recording companies who would like to hear them in-concert or have a chat before they are off, contact: Stan Britt, Box Office Productions, (01) 353 7946.

TALENT

Logical breakthrough for the Barron Knights

MORE THAN 15 years after their first hit record and two years following a recording comeback, Britain's comic pop group, the Barron Knights, have scored another remarkable achievement — their first ever hit single in the US.

The group's American success with *The Topical Song*, a send-up of Supertramp's recent hit, *The Logical Song*, is a well-deserved accolade for an outfit which has now been together for 18 years. The Barron Knights scored in the charts several times during the Sixties with their own parodies of other artists and groups' hit songs, most notably with *Call Up The Groups* and *Pop Go*

Edited by CHRIS WHITE

The Workers.

Nicky Graham, senior A&R producer for CBS and Epic and executive producer of the single, admits that the Knights' send-up of *The Logical Song* was particularly aimed towards the American market.

"In fact the group, despite their previous successes, have never even had a single released in the US. They have always been looked upon as being a very British group and of course their sense of humour is typically English and not the kind

that the Americans would usually appreciate."

He adds: "The Barron Knights' singles have always developed from ideas that they have, and in this case lead guitarist Peter Langford hit on the idea of parodying Supertramp's hit and writing new lyrics about the petrol crisis — which is of course something both the British and the Americans know about."

CBS head of A&R, Muff Winwood, took the completed tape — which was recorded in one evening — to the US and as soon as his American counterparts heard it, they decided that *The Topical Song* should have American release. Within two weeks it had made the Top 100.

"Some radio listeners in the US actually thought it was Supertramp doing a send-up of their own song," Graham adds. "In fact a lot of care had gone into ensuring that the record sounded as much like the original version as possible. We even had the Sinceros playing on the backing track."

The Barron Knights are now about to re-record several of their earlier songs specifically for the US market, including *Boozy Nights* (a parody on *Boogie Nights*) and a skit on *MacArthur Park*. For the British market, they have completed their third album for Epic, *The Barron Knights Teach The World To Laugh*, and there will be a single *Food For Thought* issued shortly, with an eye on the Christmas market.



PRIOR TO the release of his first single, Zoo, Friday Robinson (centre) visited RK Records' northern office in Wigan to meet members of staff. Left to right: Mike Constantinou (Robinson's manager), Sheila McDermott, Russ Winstanley, Julie Bebb and Mike Walker, all of RK.

Sutherland tour

THE SUTHERLAND Brothers start their first British concert tour in two years on September 27. The brothers, Iain and Gavin, will have a new backing band following the demise of Quiver. Line-up is Steve Simpson on lead guitar, Mick Weaver keyboards, Chrissie Stewart bass, and Billy Rankin drums. The Sutherland Brothers' latest album is *When The Night Comes Down*.

LINDA LEWIS releases her second single for Ariola, *109 Jamaica Highway (ARO 181)*, on October 5. The track is taken from her debut

News in brief...

album for the label, *Hacienda View*, released in early November.

AUSTRALIAN BAND Jo Jo Zep and The Falcons release a new album and single on Rockburgh Records at the end of September. The LP is a compilation of 12 previous recordings, available in the UK for the first time. A single, *So Young*, has just been released.



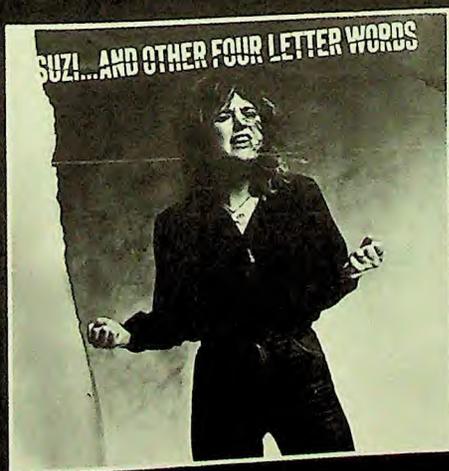
POLICE WERE presented with gold discs for sales of the album *Outlandos D'Amour* and silver discs for the singles *Roxanne* and *Can't Stand Losing You*. Left to right: Kim Turner (co-manager), String (bass and vocals), Derek Green (vice-president, A&M), Andy Summers (guitar), Miles Copeland (co-manager) and Stewart Copeland (drums).

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CLASSICSCENE

Karajan classics to head mid-price Accolade series

ACCOLADE, Deutsche Grammophon's new mid-price label is launched next month with the first release of 20 discs, headed by a series of Karajan's classics.

The label is to be the vehicle for the re-issue of performances by major DG artists who are still currently recording with DG. In some cases, of course, those artists may have decided already to re-record works which they now view differently — which is the case with Karajan.

His recordings of the Beethoven Symphonies made with the Berlin Philharmonic Orchestra between 1961-2 have been regarded as important in their own right, no matter what subsequent readings he produced.

Yet following the issue of his second set of symphonies with the Berlin Philharmonic (issued in 1977) it became increasingly obvious that DG, a company which, traditionally, has put its faith in few labels, needed a new medium.

Privilege (which retails at £2.93 with cassettes £3.19) is mainly for general re-issues, including major figures no longer with DG like Jochum or Kubelik; and Heliodor will, in future, be the repository of older recordings, mainly from the mono era (retailing at £1.90).

"Mid-price records are obviously extremely important now," says Peter Russell, DG marketing manager. "We need a new second exploitation label for records, like Karajan's Beethoven Symphonies made in the early 1960s which probably differ very little insofar as quality is concerned in comparison with the later recordings.

"The newer versions are not necessarily better, rather artistically different."

Certainly, the first 20 Accolade discs present an impressive list. Apart from the Beethoven Symphonies, there is Brahms' Symphonies Nos 2 & 3 with a more youthful Claudio Abbado conducting the BPO, Karajan

again with his BPO playing other standard repertoire from Tchaikovsky's Symphony No 5 to Ravel's Bolero.

Some Wilhelm Kempff records are also released — Schubert Impromptu D899 and 935 and Beethoven's Archduke Piano Trio with Henryk Szeryng and Pierre Fournier.

The label also includes recordings from The Amadeus Quartet, starting with Haydn's String Quartet The Emperor, and Mozart's The Hunt, plus a Chopin recital by Martha Argerich.

With these records retailing at £3.50, (cassettes £3.75) Accolade becomes a very attractive proposition, not least because some of the recordings date back to only 1973 (Abbado's Brahms 3 for instance).

But couldn't this affect DG's full price Yellow Label? Peter Russell thinks not: "I think there is room for both — there will always be people who are interested in the new recordings, and people who, given the choice, will go for the cheaper record.

"We have found that medium and lower price labels like Privilege do not affect the sales of full price. There is certainly a demand for these classic recordings."

This first Accolade release is being supported by advertising in the music press, but also in the *Radio Times*, Goldsmith new magazine *Now* (in which there is a coupon for a free Accolade catalogue).

Also, 35,000 4-colour leaflets and 1,500 4-colour product posters have been printed. In-store displays will also be in evidence, mainly in London and the Home Counties, initially for Classic Centre dealers.

DG anticipates that further Accolade releases will be made three or four times a year, comprising about six recordings each.

Philips releases first work with Chinese

THE FIRST record ever made by a Western orchestra in collaboration with two top virtuosos from the People's Republic of China is released by Philips next month.

And the record, coupling Manchurian-born conductor Seiji Ozawa with pipa player Liu Teh-Hai and pianist Liu Shih-Kun, marks another first — the first disc to be produced by the Boston Symphony Orchestra since the signing earlier this year of an exclusive contract with Philips.

The record (9500 692) is certainly an intriguing release. The pianist Liu Shih-Kun is known for his prodigious technique which is no doubt one reason why the piano concerto chosen was Liszt's No 1.

Yet it does have a curious partner in the Little Sisters of the Grassland, a Concerto for Pipa and Orchestra, a work written by a committee of composers to allow this traditional Chinese Lute-like instrument to show its paces.

The result is breathtaking virtuosity within predictable pentatonicism. The whole programme is rounded off with an even stranger (in the context) bedfellow, Sousa's Stars and Stripes for Ever.

The record was the result of the tour the BSO and Ozawa made last March, but the orchestra have also been busy in another sphere. The recording contract, which covered specific repertoire conducted by Colin Davis, the BSO's chief guest conductor as well as Ozawa, also involved another important disc scheduled for rush-release.

This was Schoenberg's Gurrelieder, and it is issued in a 2LP set in the live recording made by Ozawa and the BPO with Jessye Norman, Titiana Troyanos and



LIU TEH-HAI

James McCracken (6769 038 £9.59).

Also out on Philips in October are three Colin Davis discs, Dvorak's Symphony No 8 (9500 317 £5.05) and Stravinsky's The Firebird (9500 637 £5.25) and Beethoven's Mass in C with the LSO.



MAURICE ANDRE is really the only French trumpet player known in this country, but another leading French player is being introduced by CBS.

The company has rush-released a disc of three trumpet concertos by Albinoni, Hertel and Hummel played by the virtuoso Andre Bernard, pictured above, whose appearance with the New Chamber Soloists under Richard Hickox at the Queen Elizabeth Hall on September 21 was his first major exposure over here.

Now 33, Bernard has made more than 15 records for various international companies, with such groups as I Solisti Veneti, but now records with CBS.

He came to Britain in March and recorded the three Baroque concertos with George Malcolm and the English Chamber Orchestra (CBS Masterworks 76862 £4.99) which is likely to be the first of a series of discs, though possibly with other companies as well, including DG and Philips.

Incidentally, Hertel's concerto is for trumpet and oboe, and for this Bernard was joined by his long-standing friend and colleague, Heinz Holliger.

MUSIC WEEK

CLASSICSCENE

surveying the complete classical music market

Musical treatment for Bermuda Triangle

THE BERMUDA Triangle has had an amazing fascination for millions following a series of successful books and films — and now the subject has produced its first record.

A fantasy album entitled The Bermuda Triangle has been produced by the Japanese synthesizer virtuoso, Isao Tomita who already boasts four good sellers behind him.

Tomita's success began with his synthesized transformation of Debussy's piano music, Snowflakes are Dancing, which sold 150,000 in the UK alone, and continued with Pictures at an Exhibition, Firebird and Kosmos.

The Bermuda Triangle, however, has been available for some time in this country as an American import, and what no-one really knows is how much of the potential sales has already been soaked up.

Certainly, it is an intriguing release. Tomita has taken the music of Prokofiev — themes from the Violin Concerto No 1, the Symphony No 6, the Scythian Suite,

as well as bits of Sibelius, and even Tomita — and plugged it through his imagination and his handy synthesizer.

Around the musical result he has woven a story about a UFO appearing over the Caribbean and contacting a giant pyramid and its ancient people under the water.

RCA has packaged all this in a striking gatefold sleeve and is releasing it next month supported by advertising in the *Melody Maker* and *NME* as well as the *Express* and *Mail*.

Released on RL/RK 12885 and retailing at £5.49, it promises to be a chart entry like its predecessors.

Edited by
NICOLAS SOAMES

CBS issues popular guitar package

A COMPILATION of some of the most popular pieces for solo guitar is contained on a re-packaging project Recollections, featuring CBS's leading classical artist, John Williams.

Recollections, which includes the Adagio from Rodrigo's Concerto, and works by Albeniz and Theodorakis, was originally issued earlier this year just in the Westward TV area as part of a TV advertising/marketing exercise, but now it is going on general release.

Issued on 10016, it retails at £4.99, and is supported by posters, leaflets, stock and browsercards.

Another popular marketing idea marks another CBS release. The greatest hits of 1720 (73897 £4.99) has been a success in the US, with its cover set out like a modern Top 10.

No 1 is the Pachelbel Canon, (last week No 2), No 3 is the Albinoni Adagio (up from No 7 the previous week) and new entries include Bach's Air on a G String and Handel's Sarabande from Suite No 11 (theme from Barry Lyndon.)

• A NOTE on the special offer box set prices for CBS not originally noted when I dealt with the autumn box release. For the record, 79800 is £17.99; 79404 £14.99; 79324 is £12.49; 79222 is £7.99; 79325 is £7.99; 79217 is £12.49 and 79322 is also £12.49.

Pavarotti anthology

IT IS an inevitable step in the life of every leading Italian tenor — the recording of Neapolitan songs.

And finally Luciano Pavarotti has succumbed, and next month Decca are releasing O Solo Mio, a collection of all his favourite songs (SXL 6870/KSXC £5.25).

It is timed to be out well in time for Pavarotti's Celebrity Concert at Covent Garden on November 4, and following the recital, the 'King of the High C's' will hold a signing session covering the four main recital records, including the most recent.

Incidentally, O Solo Mio should receive a substantial amount of radio airplay, not only on local stations, but on Radio 2 as well.

News in brief...

THE ONLY record coupling Shostakovich's two great works for piano and strings, the Piano Quintet and the Piano Trio No 2, is launched by RCA with a live performance at the Wigmore Hall on October 7.

For the recording, RCA has brought together The Edinburgh Quartet and the Australian-born pianist Roger Woodward, who has, in the past, won great acclaim for his recording of the complete Preludes and Fugues by Shostakovich.

RCA's FIRST digital record, Bartok's Concerto for Orchestra played by The Philadelphia Orchestra conducted by Eugene Ormandy, which was scheduled for release next month has been postponed.

A spokesman for RCA told *MUSIC WEEK* that the record, which has suffered from pressing quality problems, will not be released in America or the UK this year, and there were hints that it may not come out at all.

No further details were available to explain the postponement, but it must be a major disappointment to RCA which was planning the red vinyl release as a 80th birthday celebration for Ormandy.

THERE WERE no less than 32 different versions of Dvorak's Symphony No 9 (From the New World) available in the current catalogue. But now, with the release of Rostropovich's reading with the London Philharmonic Orchestra (ASD/TC 3786 £5.40), the dealer can choose from 33.

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CLASSICSCENE

DG scoops first complete Lulu LP

ALBAN BERG'S opera, Lulu, has been a focus for controversy since its first performance back in 1937, not least because its title character was a prostitute.

But rarely has the work provoked as much turmoil as it did in Paris earlier this year when Pierre Boulez conducted the first production of all three acts — the third act completed by Cerha against the wishes of the Berg Foundation.

Naturally, a recording had to follow, but CBS which would normally look after Boulez, appeared to hesitate when the possibility of injunctions and goodness knows what else hung in the air, and DG stepped in smartly instead.

Not only was the latter quick off the mark in Paris, but it has been no slouch in releasing the record, which is now issued on 2740 213 at £18.50 (also on cassette).

It features, of course, the cast that made the impact in Paris, with Teresa Stratas in the title role, and Yvonne Minton, Hanna Schwartz and Franz Mazura among the others.

However, there was a small change that is worth noting. Just three days before the sessions began it appeared that the soprano singing the part of the Girl in the newly scored third act would be unable to make the record for contractual reasons.

Within a couple of days or so, a soprano had to be found who could be relied upon simply to walk into the studio, pick up the music, and sing virtually straight into the

microphone, managing complex counterpoint without so much as a hesitation.

Pierre Boulez, who must have got more grey hairs over this project than any other in his career, inevitably turned to Jane Manning, the English soprano who has no peer in this kind of fraught situation.

"It was a bit hair-raising, not having seen the music until the day, and being thrown into a cast of people who had learnt it for months and months," says Ms Manning, who is married to the composer Anthony Payne. "But it was quite exciting as well."

Lulu, clearly, will not be a huge seller, but it is, historically, an important release, and display material and a product poster are available.

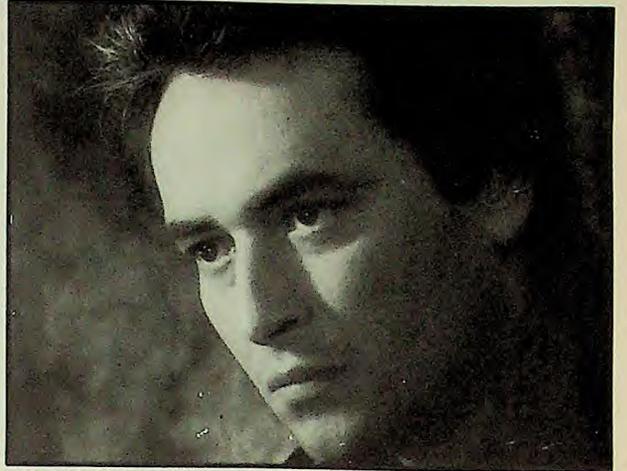
Incidentally, the eighth side of the set is devoted to Boulez, and Cerha talking about the opera and the reconstruction of the third act, blocked for so many years by Berg's widow.

Apart from Lulu, however, DG has other major box sets to be considered. And just one of them is Massenet's Werther which marks the first complete operatic recording made for any record company by the young, but extremely gifted Italian conductor, Riccardo Chailly with a good cast including Domingo and Obraztsova (2709 091 2LPs £15.17, also on cassette).



TERESA STRATAS

Don Carlo released as Carreras signs to EMI



THE COMPLETE four-act version of Verdi's Don Carlos in the Salzburg Festival production conducted by Herbert von Karajan is being released by EMI next month.

And with it comes the news that Jose Carreras, the Spanish-born tenor who takes the title role, has signed an exclusive three-year contract with a further three year option on both sides with EMI.

The contract, which runs from 1981, covers a wide repertoire, but specifies certain works such as La Forza del Destino and Madame Butterfly with conductors such as Riccardo Muti and James Levine.

Already recorded and awaiting release are Verdi's Aida (made with Karajan), Cavalleria Rusticana and Pagliacci (made with Muti).

Don Carlos, however, is a long-awaited recording, having been produced at Salzburg with great success on numerous occasions. The cast, with Carreras, includes Mirella Freni, Nicolai Ghiaurov and Agnes Baltsa, with the Chorus of the Deutsche Opera, Berlin, and the Berlin Philharmonic Orchestra. The LP is released on SLS 5154 3LPs £21, and also on cassette.

Jose Carreras also features on another new record coming out next month — a recital of music from the Spanish musical stage form, Zarzuela, which has its roots in folk music. It is on Philips (9500 649 £5.05) with the ECO conducted by Antoni Ros-Marba.

Decca coup

THE FIRST Western recording of The Makropulos Case, Janacek's remarkable opera about a 337 year old opera singer, is being released by Decca next month.

This eagerly-awaited release is the second in the multi-award series of Janacek operas projected by the company and features Elisabeth Soderstrom in the title role, with Peter Dvorsky taking the lead tenor role, and the Vienna Philharmonic Orchestra conducted by Sir Charles Mackerras, (D144D 2/K £10.50). These are the same leading artists whose performances were so highly acclaimed in last year's issue of Katya Kabanova.

The release precedes a number of provincial performances of the opera by the Welsh National Opera at Cardiff, Birmingham, Swansea, Bristol and, on December 11, in London's Dominion Theatre.

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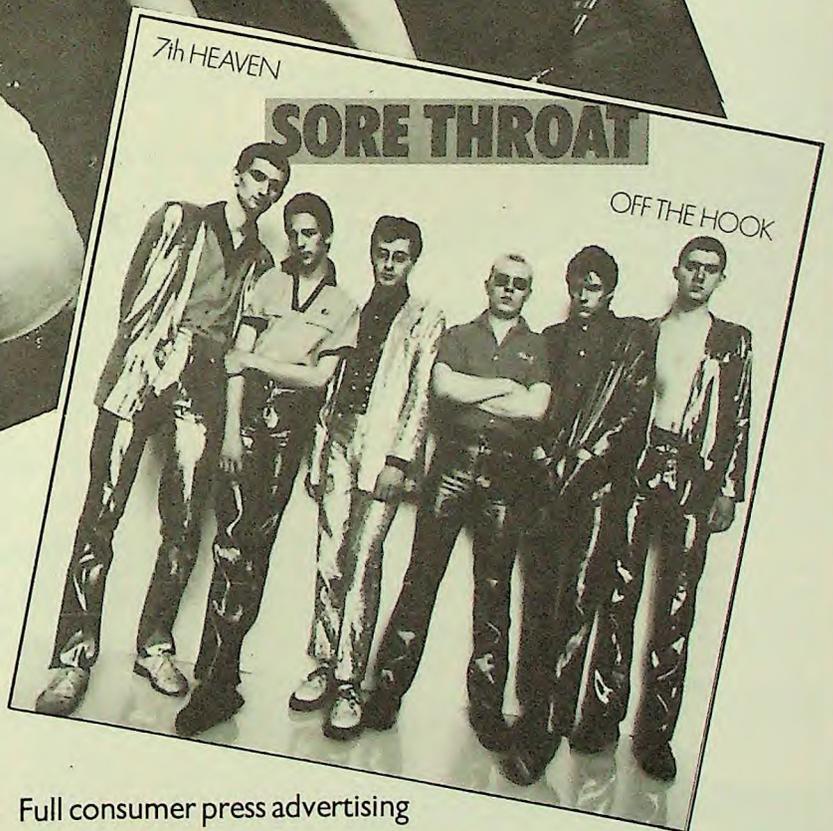
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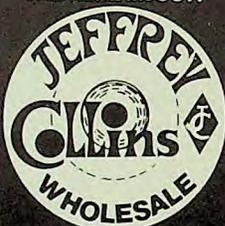
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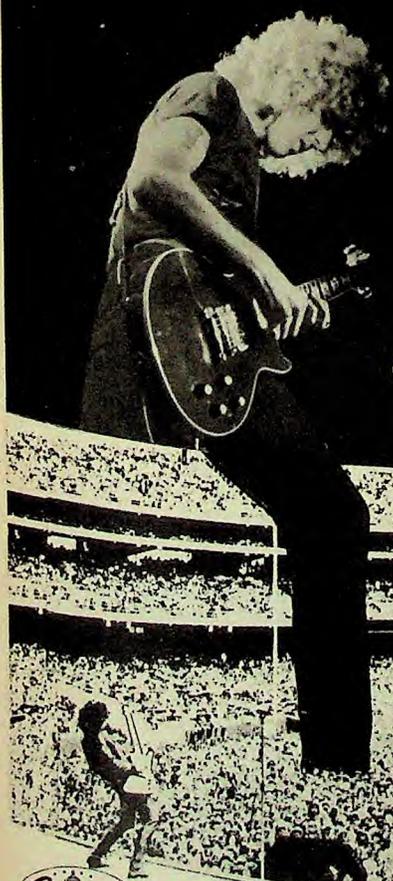
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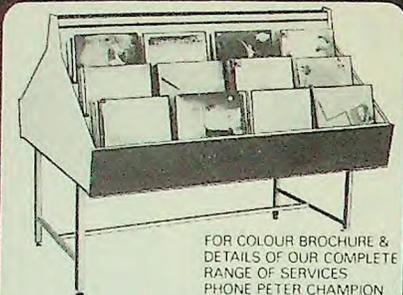
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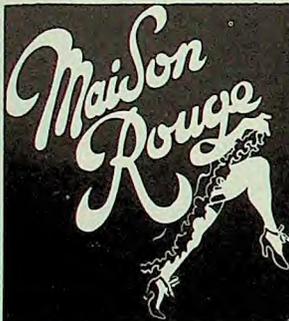
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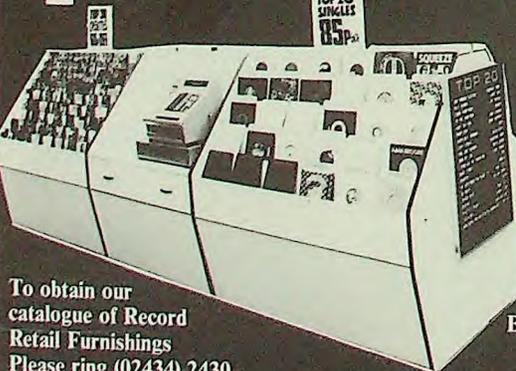
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OPINION

MORE REPLIES TO DAVID FINE

RPM is the salvation of the small dealer

THE INTERVIEW in *Music Week* with David Fine (September 8), proved to be the very last straw as far as at least one reader was concerned.

Indeed, I cannot remember an occasion when I found myself in so violent an opposition to a point of view. Mr Fine describes the Recommended Retail Price, and presumably the Record Resale Price Maintenance as well, as "lunacy... archaic... a bogey from a bygone age which does not belong in the contemporary record business".

I have attended the several symposia held jointly by the MTA and the GRRA, have contributed an article on the subject for the BPI Year Book 1978 and generally did what I could to propound my own individual point of view. If only for reasons of fair business practice and plain, common or garden justice it has to be emphasised once again that R.P.M. is the *only* salvation the small and independent retailer now has to combat the great super-marts, hyper-marts, chain stores and trading combines which have already succeeded in destroying most of the small grocers, fishmongers, delicatessens and butchers by under-cutting their prices.

The big boys are slowly but surely swamping the record industry with huge discounts which, somehow or other, manage to bring the offering price down to below the stated wholesale figure. And no one among the record manufacturers cares to explain just how it is done, except, of course, by offering equally large discounts on bulk buying.

Splendid business, and bully for them — except that the family independent can't buy in bulk. Instead, with increasing gloom, he watches his trade filter away to the big stores where albums are packed and sealed in plastic bags, just like sausages, and the customer can

neither hear the music he wants to buy, nor even ask the assistant for information or advice. Of course he offers both advice and personal attention as well as specialising in either classical, jazz, middle of the road or nostalgia. But the bulk of the trade still goes to the big boys.

Make no mistake about it, the record retail industry is in an awful mess and, even as we hear that such a leading major as EMI is having financial problems, we also see the mainstay of the record business, the high street record shop, disappearing from the scene. It is now a blatant, vicious price war with all the odds inescapably on the side of the big battalions.



We obviously have no chance at all of competing in the discounting and the price war. Nor can we blame our once regular customers who balance our own prices against the well advertised offers of up to £2 off a single album. Instead, because what you gain on the swings you have to lose on the roundabouts, the prices of the mainstay of the catalogues go up almost week by week.

In order to attract the rabid pop buying public with these sweeping price cuts, Mr Fine's Recommended Retail Price goes up, and up and up. Perhaps that is why he would like to abandon it. But we know, don't we, that *someone* has to pay the piper at the end of the tune. And one thing is sure — it isn't, and it won't be, the big boys!

So you see, quite the opposite to

'Money off' not a con

DAVID FINE says that RRP should be abolished, but does not state why, except by motive terms such as "archaic" and "immoral". RRP is quick and easy to administer and it must take longer to price product from a trade list.

Customers understand "money off" a RRP and it certainly is not a "con". There will be uncertainty as to whether a retailer is competitive without RRP — he will continually be wasting his time trying to check out his rivals. There is no point in changing for the sake of it; after all, we know and work the present

system easily enough.

Mr Fine's method for fixing one's own price according to market conditions is very naive and basic. Unfortunately, we seem to be ruled by record company theorists who can't run their own businesses efficiently. We can and do run our business well because we are small and independent, and I think Mr Fine should try and learn more about retailing by listening to us instead of treating us as "country cousins" of the music business.

R. BOOTH, Bayes Recordium, Broad Street, Kings Lynn, Norfolk.

Mr Fine's desire to move away from RRP and RPM, in the end it is all we've got left. I spoke to a Tory MP the other day about all this and he was uncharacteristically blunt and plain spoken. "Forget it," he said. "You'll never get Resale Price Maintenance back. It's a political hot potato. No party would touch it". I'll have to admit that the MTA and the GRRA say the same thing.

So, unhappily, it boils down to this — without it the small independent family trader is doomed. He just hasn't a snowball's chance in hell. Which may be what Mr Fine has in mind. One thing is absolutely certain, anyway, the big boys have!

JAMES ASMAN, New Row, London, WC2.

Think again Mr Fine

THE DANGEROUS and far-reaching implications of David Fine's intentions have just not been thought out. Let me illustrate my point with a classic recent example.

A & M in the USA recently shipped 1400 copies of the Police picture disc as a promotional item. Some copies have filtered into selected outlets and dealers were invoiced at a sensible price.

However, collectors have been charged anything from £5 up to a staggering £45 per copy. If Mr Fine approves of this sort of thing, then I should advise him to think again. My complaint ties in with a recent letter (*MW* August 11) from Adrian Rondeau whose astute staff have noted the number of so-called limited edition releases actually pressed and distributed. The discrepancies were seen to be quite disturbing.

ANTHONY RAYNER, 100 Rectory Grove, Hampton, Middlesex.

I READ with interest your article under the headline The secret Enigma (*Music Week*, September 15).

However, I feel that I should emphasise the fact that in the 3 years of Enigma's existence we have recorded more than 100 records, and not the 30-odd as quoted in the article.

We currently have on release 55 recordings on the Enigma label and 10 on our mid-priced Variation Two, with a further 8 records planned for release this year.

CEDRIC SAYCE, Enigma Records, West Drayton, Middlesex.

Music Week welcomes letters on all subjects relating to the music industry. If you have something to say write to the Editor, 40 Long 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.

Interpop was the last straw

THE STATEMENT by Nikolaus Neubert (*MW* September 15) that UK trade associations are "incredibly apathetic" cannot be permitted to pass without comment. As a member of the MPA council, I can vouchsafe that the subject of Interpop was discussed by both the council and the popular publishers committee to the point of ad nauseum. The reason for the lack of support for the event was not because of the MPA but because individual companies just couldn't afford it!

I am sure that anyone, like myself, responsible for the running of a music company, will agree that something like 30 per cent of one's incoming post these days is comprised of invitations to attend such and such a dinner or so and so event. We have to choose between attending Midem, IMAC, MUSEXPO, MPA luncheons, PRS luncheons, Music Therapy luncheons, trade magazine dinners, Tin Pan Alley Balls, Radio Luxembourg events, Capital Radio events — not to

mention our own company's conventions and seminars. On top of this we are badgered to take advertising space in numerous magazines varying from *Music Week* to *War Cry*!

The industry has reached the point where to attend and/or to contribute to the number of events and functions would leave us little time to actually conduct any business. More importantly, in these financially harrowing times, the relative cost of across the board participation would, in no way, result in a comparable upsurge in business or profit.

I am sure that most of the industry would join me in saying that we have nothing against either Mr Neubert or Interpop, and that we wish the occasion every success in the future. It's merely that Interpop was the straw that broke the camel's back. At this moment in time it's just one event too many.

LEN BEADLE, April Music, 54 Greek Street, W1.

Workalongamax!

I FEEL I must answer your correspondent M. Andrews (*MW* September 15), who seems to be frustrated by people like myself who record standard songs and supposedly never give a chance to people with original material.

The fact that I record and sell for a company that makes a profit and is then able to subsidise groups and writers whose material might never see the light of day, seems to escape him.

There are very few McCartneys, Nilssons and Irving Berlins around. My office is flooded weekly with original material that is bad, bad, bad.

Furthermore, the success of a song isn't the writing of it, it is the grafting afterwards. I have just returned from a six major city tour

of Britain, plugging my latest album. Just ahead of me in Liverpool, Birmingham, Manchester, etc. was Cliff Richard doing the same thing — that is why he, and I hope me, are still selling after all these years.

My advice to Mr. Andrews is to stop watching programmes like *Juke Box Jury* with its panels of inarticulate nonentities whose main purpose is to get their faces on a TV screen. Stop writing letters to *Music Week* complaining that nobody loves him or his material, and get up off his arse and hustle like we have to.

When he has tasted success, he will be in a position to knock it.

MAX BYGRAVES, Palace Street, London SW1.

For 3 per cent read 9 per cent

I AM a Merseyside record dealer and I would like to echo the comments by David Crosby (*MW* September 15). However, nobody seems to have pointed out the most damaging effect of Polydor's action on retailers which is that it virtually amounts to a 10 per cent reduction in one's gross income derived from Polydor product.

Forget for the moment the three per cent cut in dealer margin, instead look at the cut as a percentage of

total margin. By their action Polydor is seeking to inflict a nine per cent cut in dealers' gross profit.

Perhaps Polydor, and those retailers still selling Polydor product, would like to ask their staffs if they would cheerfully accept a nine per cent cut in their wages. I asked my staff that question and their replies were unprintable!

D.A.K. TAYLOR, Phoenix Records and Tapes, Leece Street, Liverpool.

Quantity + quality please

AMONG ALL the letters and articles in *Music Week* about high prices etc, no-one has mentioned the very poor quality of pressings in this day and age of Gary Numan and technology.

The main problem seems to be surface noise. Obviously when an artist is in demand the record companies rush mass pressings to

meet demand — but what's the point if you have to return them?

I remember at one time that anything made in Japan was a joke, but now the Japanese probably manufacture the finest pressings in the world, so why can't we?

MIKE STONE, Hope Street, Hanley, Stoke on Trent.

Emmit Till not for Decca

IN THE singles releases section of *Music Week* (September 8) it was stated that New York Jets by Emmit Till (Decca F13895) was scheduled for release that week. As the recording manager of the artist, both the artist and myself wish to make it clear that due to the fact that the contractual proposals put forward by Decca were not acceptable, the single will not be released by Decca and further that there is no contractual relationship between the artist and Decca.

R. T. LEE, Le Matt Music Ltd, Wolverhampton Road, Pelsall, West Midlands.

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MIDEM'80

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Brown, Infinity Music International, Infinity Records, King Instrument Corporation, Perren Music Group, RCA Records. West Germany, Countdown Music. Yugoslavia, Record Production RTB.

DIARY

Projecting success

DOOLEY'S QUEST for reasons to be cheerful in these gloomy times led him to Arista this week where much jubilation was in progress for the continuing international success of Alan Parsons Project.

Rattling off numbers like a demented pocket calculator, Arista reckons that the new Eve album has shipped platinum in Canada, went straight to No. 2 in Germany with over 400,000 units and No. 5 in Austria and New Zealand. And it's bulging up the US charts.

But the Germans seem to be Parsons' most ardent fans — apart from Eve, now at No. 1 there, the previous albums, Pyramid and I Robot, are still in the Top 50 after two years, as well as Tales Of Mystery And Imagination.

"We believe that no other artist has had four albums in the German Top 50 at the same time," said Arista's Howard Harding.



ARISTA'S GERMAN licensee Electrola-EMI hosted a dinner for Alan Parsons and his collaborator Eric Woolfson to celebrate the unprecedented success of their records there and to present them with gold records for *I Robot*, *Pyramid* and *Eve* and a platinum for *Pyramid*. L to r: Andrew Powell (arranger and musical director), Allan Watson (Arista director of international operations), Eric Woolfson, Friedrich Wottawa (MD Electrola), Alan Parsons, Charles Levison (Arista UK MD), and seated Jochen Kraus (head of pop music Electrola).

Everett predicts DJ demise

KENNY EVERETT does not foresee a rosy future for his fellow disc jockeys.

In a series of articles published in the *Daily Mirror* last week he predicts: "In about six years time disc jockeys as we know them will be finished. My type of broadcasting will be dead and disc jockeys will be replaced by a thing called music. Especially at night."

The Capital Radio presenter also does not seem to share the common view of the power of radio. He says:

"Disc jockeys don't turn records into hits anyway. You can play a record a million times but if the public don't like it, they won't buy it."

"A disc jockey's job is simply to present someone else's talent. The real secret is to play as much music as possible and not to let your chatter interfere with the records."

An interesting suggestion from one of the most amusingly talkative jocks in the business.



WINNERS OF the Bill Fehilly annual tug-o-war challenge cup for the second year running, the Chappell men's team receive their award from Nicky Wood, wife of Chappell's Robin Wood. The MCPS ladies team received bottles of champagne as winning ladies team. The event raised £130 for Music Therapy.

THE TWO-YEAR old Music Business Lawyers Association has a new chairman — Paddy Grafton Green, a partner in the London solicitors Theodore Goddard & Co — in succession to Robert Allan of Simons Muirhead & Allan.

And the new executive committee, elected at the AGM at the Law Society's Hall, now comprises the present and past chairman plus Richard Bagehot of Field Fisher & Martineau (secretary), Laurie Hall of MCA Records (treasurer), Lloyd Evans of Berwin Leighton, Guy Marriott of EMI Music and James Ware of Virgin Music.

The association provides a forum for all music business lawyers in the UK to meet and discuss matters of common concern and "aims to promote the formulation of a joint legal view on some of the major problems now facing the music business".

YESTERDAYS

TEN YEARS AGO

RALPH MACE joins Philips as international co-ordinator Loss of American licensed labels RCA and MCA contribute to poor Decca year-end figures Creedence Clearwater Revival's *Bad Moon Rising* tops singles chart At Pye sales conference Louis Benjamin predicts 1970 will be a tough year for the record industry and "only the fittest will survive" Pye captures Delyse labels for pressing and distribution A & M debuts first British signing, Peppermint Circus Cliff Richard signs with Warners for US.

FIVE YEARS AGO

NICK MOBBS appointed EMI A & R manager Colin Johnson and David Oddie, formerly of Gaff Management, sets up own company, Quarry Productions BPI warns hi-fi hardware manufacturers of legal action if their advertising encourages home taping Anchor Records' MD Ian Ralfini holds company conference in preparation for official UK launch on October 1 Leslie Hill moves from EMI New Zealand to director of international marketing, music and records.



THE CRUSADERS, enjoying their first ever Top 10 hit single in the UK, were presented with silver discs for sales of the *Street Life* album and single on stage prior to their third sold-out concert at the Hammersmith Odeon. In the picture with the Crusaders are MCA's Stuart Watson, Roy Featherstone and Martin Satterthwaite and the group's manager George Grief.

DOOLEY

AFTER NEARLY a year of negotiations and countless false alarms that the deal was about to be signed, last Tuesday's momentous signing of the contract between Clifford T. Ward, WEA, K-tel and Intersong kept up its boardroom drama to the eleventh hour when niggles over foreign compilation rights threatened to hold up the deal yet again A Decca official who told the *Daily Express* that pop fans would not be interested in high quality digital recording sound quality upset Mike Batt who wrote saying that pop fans are in fact most discerning and he cannot wait for digital recording to be generally available Jeff Lynne writing five songs for next Olivia Newton John film *Xanadu* and will be recorded by ELO.

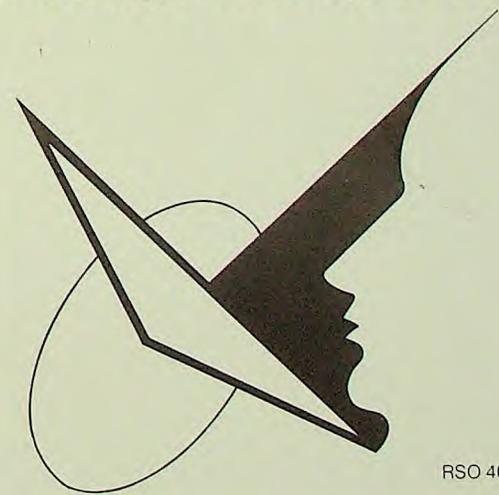
K-TEL CONSIDERING release of a single from forthcoming *Rhapsody In Black* album of Motown standards performed by LSO Virgin's new DinDisc label quickly acquiring nickname Din-Dins by radio execs being lunched by the label BMI's Bob Musel points out that million-performance songs in the States have been on the air for about 50,000 hours to achieve that distinction and actually earn more than 50,000 dollars in the process Expect Ernie Wise to do presentations at Songwriters Guild Gold Badge awards luncheon on October 24 Martyn Cox celebrating first success since taking over as Capitol general manager with Sammy Hagar entering albums chart at 38 and hopes to do same with new signing The Motels Sad to report death of recently retired chairman of Radio Luxembourg (UK) L.M.R. Berlin.

SIGN OF our inflationary times — top price seats at forthcoming Shirley Bassey London concerts are £15 each Correction: Record Industry Ball is on November 20, not 30 as we stated last week Decca's publicity manager/print buyer Paul Knapp-Fisher, who leaves this week, collected a black eye going to aid of passer-by being mugged in Charing Cross Road on way to Mike McDonough leaving party Charles Aznavour recording song *Nothing Without You* penned by Barry Mason and his ex-wife Sylvan Our postmen are wonderful: Roger St Pierre received a letter this week addressed simply to Roger St Pierre, c/o Rastafarians, London Phonogram Newcastle-on-Tyne salesman Terry Quinn and wife Winifred celebrating 30th wedding anniversary Jazz Services Unlimited now closing at 5.00pm on Saturdays "so we can see Dr Who".

IN RECENT *Disco International* awards *Real Thing's* *Can You Feel The Force* was voted best British disco single and *Boogie Bus* best British disco album Hong Kong and Singapore holiday for EMI MOR division marketing manager Peter Hunsley — checking out piracy problem while he's there? At Ariola autumn product preview in London last week dealer F. L. Moore of Luton won prize draw of a week's holiday for two in New York Stephen James attending most Dealer Tour dates, not just London as we stated last week.

THE HEADBOYS

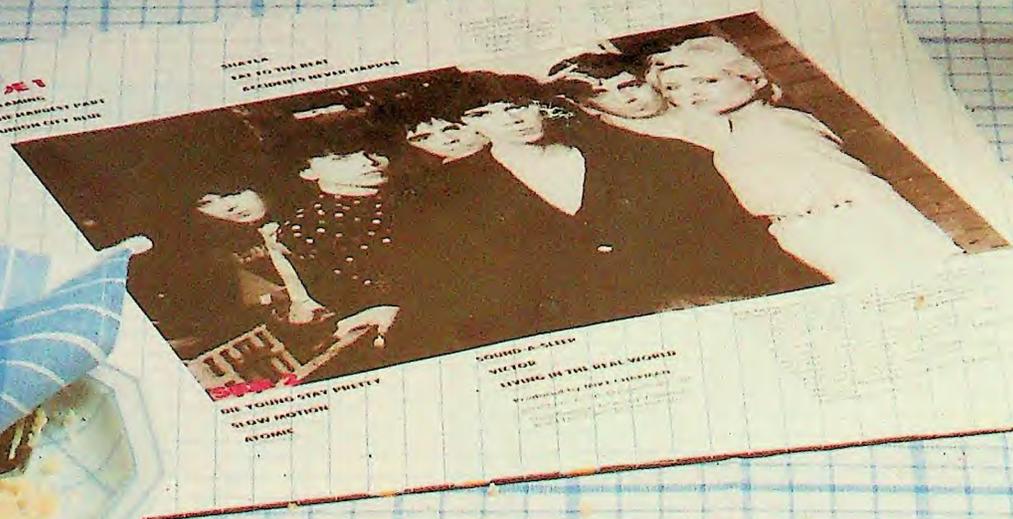
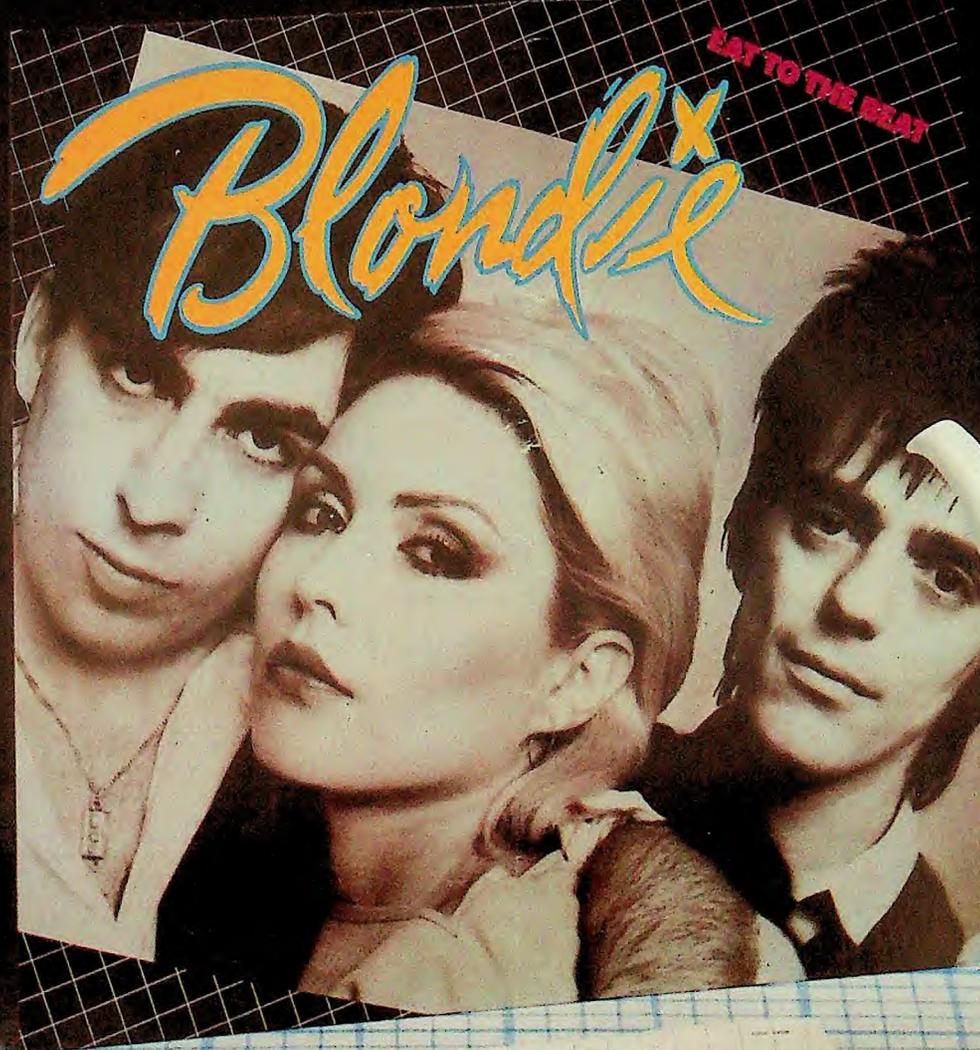
The Shape Of Things To Come



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In which case, we suggest that you offer them Blondie's very latest, "Eat to the Beat".

It features twelve sensational tracks, produced by Mike Chapman and includes the new hit single, "Dreaming".

And as an added bonus, the cassette features an extra track, the French version of "Sunday Girl".



Chrysalis

We hardly have to tell you what to expect from "Eat to the Beat".

You won't have to lift a finger to sell it. Although you may have to put in a bit of overtime on the cash till.

"Eat to the Beat" CDL 1225
Also available on cassette. ZCDL 1225