

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

MUSIC WEEK

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

Polydor: Partial truce on Merseyside

A TREATY of sorts was worked out when Tom Parkinson, Polydor deputy MD, met Merseyside's core of militant dealers, in Liverpool last Wednesday.

Although his detailed explanation of Polydor's reasons for cutting dealer margins earned him an assurance that his company's moves were now better understood, he had to conclude: "Polydor will not change its terms of trading; it cannot."

And the response from the Merseysiders, although less aggressive than when they first reacted to Polydor's margin cuts by banning its rep and its product from their shops, was far from being a good humoured surrender.

Parkinson was told: "We will sell the singles, because at 99p the price

and margin are right and we will cream off what we think is best in Polydor's catalogue discount schemes, but we will not support you on new release albums — where the cut in margin bites deepest".

Parkinson again outlined his company's reasons for its unprecedented decision to cut dealer margin to a basic 30 per cent and he put great emphasis on two factors — home piracy and imports. He pointed out that the annual cost to the industry of home taping is currently estimated at £150-£200 million; and the sale of imports through indies is seriously cutting the UK companies' return on their investment in artists, promotion, pressing, marketing and distribution.

While accepting the points in principle, the dealers countered the first

TO PAGE 4

by TERRI ANDERSON

Asher emerges as key man in CBS shuffle

NEW YORK: Speculation about the future of CBS Records' top echelon executives following a serious downturn in CBS corporate profits ended last Thursday with the announcement that Dick Asher has been appointed to a new post of deputy president and chief operating officer of the record division.

Asher, formerly president of Columbia Records International, and at one time managing director of CBS Records UK, continues to report to Walter Yetnikoff who retains the title of president, but who will be devoting his energies to a newly created "new ventures" division, specifically involved in developing video software.

And CBS Records domestic president Bruce Lundvall now reports to Asher — instead of Yetnikoff — along with Allen Davis who is named as his successor heading CRI. Davis was formerly VP of the international division and managing director of CBS Records in the Netherlands.

At the weekend, Yetnikoff told the *Wall Street Journal* that he

hoped that some pre-recorded video cassettes would be made available before the end of the year and added that specific plans for his new ventures division would be announced within a couple of weeks.

Slow build planned for Stevie's Secret

EMI'S MOTOWN label manager David Hughes is mounting a "slow build" marketing campaign for Stevie Wonder's *Secret Life Of Plants* — the long-awaited album which comes three years after his last album, *Songs In The Key Of Life*, and which is finally close to release date nearly a year after it was previewed at an EMI sales conference.

The Double album (TMSP 6009) will carry a RRP of £8.50 but the cassette will be £1 cheaper, "because the packaging is naturally less elaborate than the album and we feel it is time this sort of cost saving is passed on to the public," said Hughes.

Now due for release "within a couple of weeks", the album will be advertised via the music press plus the *Daily Mirror* and *Guardian*, and the ads will feature a telephone message promotion number. Coincidentally, a window campaign will be mounted through 500 shops.

"After that the campaign will continue for six months or more as we explore different marketing areas," said Hughes. "We expect the album to reach an audience far wider than Stevie Wonder's usual following."

Chappell closes pop record Department— see P4



BRAND X keyboards player Robin Lumley was a guest on the *Charisma* stand at the *Music Week Dealer Tour* in Glasgow last week and he is pictured with *Charisma* marketing manager Mike Watts (left) and *Spotlight Publications* managing director Jack Hutton (right). See more *Dealer Tour* pictures on page 51. This week the tour visits Manchester (10), Liverpool (11), then Birmingham (15), and London (17 and 18).



STEVIE WONDER as he appears on the sleeve of his long-awaited new album, *Secret Life Of Plants*.

Decca not selling—King

DECCA RECORDS is not for sale. That is the firmly held view of Jonathan King, close friend and confidant of Decca chairman Sir Edward Lewis, who is working at the company on a consultancy basis in an attempt to revive its flagging fortunes.

"Sir Edward would never let the music side slip away from his personal control because that is his great love — it's his baby," King told *Music Week* last week in a revealing interview (see page 37).

Album chart updated

FOR SEVERAL years now the *Music Week* albums chart has been published ten days after sales returns are computed. This has been due to logistics problems caused by printing schedules and, in part, the lesser relevance placed on the albums chart as a marketing tool when the chart was set up ten years ago.

Now in response to changing market conditions, *Music Week* will publish a chart reflecting album sales in the week preceding publication.

This has been made possible through the cooperation of chart compilers British Market Research Bureau and our printers, Pensord Press, and as a result of the recent creation of *Music Week's* unique charts section in the centre pages.

This week the chart printed as usual in the centre section is the new up-to-date chart computed from last week's sales. But in order not to interrupt continuity we are also publishing (on Page Four) the chart based on sales week ending September 29 which would have been published this week.

EMI's action

THE EMI Group board promised "drastic action" to bring the music division's operations back to profitability when second half losses of a staggering £14.6 million were reported last week.

And, as if to illustrate the point, EMI LRD immediately cancelled the proposed lavish launch party for its new in-house Cobra label due to be held this Thursday at Mayfair nightspot, *Legends*, Marketing plans for the label, however, continue.

Overall, EMI Group profits for the year ended June 30 crashed 61 per cent to £10,822,000. Two years ago EMI made record profits of £64 million which fell to £26 million last year.

Within the music division, profits

TO PAGE 4

ELTON JOHN VICTIM OF LOVE

His new album featuring the single "Victim of Love"

Album HISPD 125
Cassette REWMD 125
Single APRES 21

phonogram

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NEWS



BRIAN SHEPHERD pictured above, and Nick Payne have been appointed to the Board of EMI Records (UK). Shepherd (32), who held senior positions with Capitol Records both in America and Europe, is general manager of EMI Records Group Repertoire Division A & R department. Payne (33), is financial controller of EMI Records having previously been chief accountant.

Pope's Irish visit on album

THE POPE will be out on record this week with an album on the Irish Radio RTE label, manufactured and distributed by Polygram (Eire) released in Ireland on October 10. And it should be in the UK a week later through IMS, the Polydor import company.

It lasts 52 minutes, and consists of the highlights of the Pope's recent visit to Ireland recorded by RTE from the time he arrived at the airport.

And the proceeds of the album and cassette will be given by RTE to the Year Of The Child, although for Polygram it is simply a manufacturing and distribution deal. The album retails at £4.50 and the cassette will sell at £4.95.

Marketing will be low key with a minor advertising campaign by RTE Polygram has stated that it does not expect to make profits out of it, although the deal is worldwide.

News in brief...

"There is no money in this for us," said Polygram MD, John Woods. "There is no profit in it and, therefore, no marketing campaign. Anybody has the right to record there, but you have got to have permission from the hierarchy."

"Our contract is with RTE, it was prepared a fortnight ago with permission from the hierarchy. RTE has got the official rights here."

However, there is expected to be two or three other albums of the event coming on to the market. But it is not known whether they will be official recordings.

IN TRIBUTE to "Our Gracie", EMI is issuing the Gracie Fields Story, a two-record set containing

all her original hits for a special price of £3.99. The sleeve will feature photographs of her personal and public life, many from her own collection, and the release is a limited edition of only one pressing. FRONT LINE — VIRGIN's reggae label has three releases this month from The Twinkle Brothers, Culture and a Front Line sampler.

The Twinkle Brothers have a single released featuring Jahovah from their Praise Jah album on the A side with Free Africa on the B side. Both songs have dubs giving a total playing time of 19½ minutes.

The new Culture album comes out this week. Called International Herb it features all new tracks.

The sampler, Front Line III, will retail at £2.15 and feature tracks from Gregory Isaacs, Sly Dunbar. The Mighty Diamonds, The Gladiators, U-Roy, I-Roy, The Twinkle Brothers, Prince Far I and the Abyssinians.

FOLLOWING ITS licensing deal with EMI, Hurricane Records' first album — Sooner Than You Think by Sore Throat, released October 5, is getting full promotional support. The band is currently touring and there will be a series of ads in the rock press, in-store poster campaigns and poster sites in London and other major cities.

SCOTTISH INDEPENDENT REL Records release two albums in their autumn schedule. They are introducing Mary Sandeman and Welcome To Our Music by the Tartan Lads.

MD, Neil Ross said that Sandeman's album was aimed at a crossover market, breaking away from her traditional Gaelic style. The albums carry an RRP of £3.50, and REL's main distributors are Clyde Factors.

POLYDOR RECORDS announce its releases for October which include the reformed Sham 69, The Jam and James Brown.

Sham's new single You're A Better Man Than I is released on October 19 backed up with full page ads in the consumer press. A week later the Jam release The Eton Rifles, previewed on the Something Else television programme and, again, full-page consumer ads will be featured.

Tying in with the mod revival there will be a special release of a James Brown EP featuring three soul hits from 1965 — Out Of Sight, Papa's Got A Brand New Bag and I Got You. Released on October 19 the single is in a special picture bag featuring Brown as he appeared on Ready Steady Go.

New signing Random Hold release their debut single Etceteraville this week along with colour posters available to dealers for in-store display. The single is produced by ex-Van Der Graaf Generator leader Peter Hammill.

Finally the Olympic Runners' new album It's A Bitch — containing the single of the same name will be promoted with advertisements in *Disco International*, *Record Mirror*, *Black Echoes* and *Blues and Soul*.

LITTLE FEAT'S last album, *Down On The Farm*, will be released by Warners on November 2. The album was completed prior to Lowell George's death on June 29. Guest artists on the LP include Bonnie Raitt, David Lindley and Sneaky Pete. The sleeve carries a tribute to Lowell from the remaining members of Little Feat.

SIRE RECORDS has licensed the Lori and the Chameleons single, *Touch*. It was previously released by the Liverpool based independent label, Zoo Records. The single is a purely one-off deal for Sire with Zoo, though it will have options for further releases by Lori and the Chameleons. *Touch* is released by Sire on October 12.



RCA RECORDS has signed Rock Island Line, a rock 'n' roll band fronted by "Stomping" Steve Woolly. Their first single a re-working on Louis Jordan's *Choo Choo Ch'Boogie*, will be released at the end of October. The record has been co-produced by Steve Holly, Wings' drummer, and Phillip Bailey, the group's manager, for their joint company, Banana Boat Productions. Pictured left to right: Dennis Taylor (A & R consultant to RCA), Steve Holly, Derek Everett (director creative department RCA), Phillip Bailey and Steve Woolly.

FOLLOWING THE "excellent reaction" at the opening gigs of Chas & Dave's UK tour, EMI will be putting another marketing push behind the Cockney duo's new album, *Don't Give A Monkey's* (EMC 3303).

Another track from the album, *What A Miserable Saturday Night* is released as a single on October 12 in a four-colour bag.

Ads for the album and tour will appear in *Record Mirror* and *NME*, while further press advertising in key provincial papers is coming via a series of tie-ups that EMI has done with dealers in towns covered by the Chas & Dave tour. There will also be fly-posting and the duo has recorded a Radio One Star Special for transmission later this month.

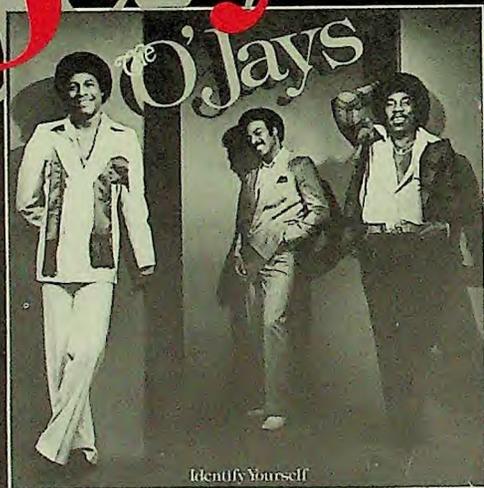


GOLD STATUS down under . . . the lavish presentation outside Stiff's West London offices was to Stiff Records on Ian Dury going gold in Australia with the album *New Boots and Panties* and single *Hit Me With Your Rhythm Stick* — distributed by Festival Records there. Pictured from left to right are: Alan Cowderoy, Stiff general manager; Peter Jenner, co-manager of Dury for Blackhill management; Dave Robinson, Stiff MD and Peter Hebbes, Festival Records Australia. Stiff has been enjoying more success on the other side of the world with *Lucky Number* by Lene Lovich going gold in New Zealand.

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with

The O'JAYS



and you'll

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Single: PIR 7825



'Identify Yourself'
Album: PIR 83666
Cassette: PIR 40-83666

NEWS



TED WILLIAMS, factory director at Pye's Mitcham HQ for the last six years, has left the company. **Howard Barrow**, head of Pye's studios, takes over as a site manager at Mitcham while keeping responsibility for the studios. **Richard Zucherman**, former A&R manager, becomes head of the commercial pop division, reporting to A&R director John House. . . . **Gareth Harris**, who for seven years was advertising manager at Polydor and before that worked with WH Smith, has been appointed merchandising manager for RCA, reporting to John Howes. . . . **Tom Bradley** to financial controller of A&M from the same position at Magnet and before that at Air/Chrysalis. . . . **Keith Evans** from Pye to EMI as credit manager. . . . **Graham Lee** to handle regional promotion for Gem Records. Lee was previously responsible for Midlands promotion for DJM. . . . **Paul Stocks** to the Publications Division of Chappell Music as salesman responsible for covering South West England, South Wales and the Midlands, reporting to sales manager Dave Boldon.

Lane to Gem

GEM RECORDS has signed **Ronnie Lane** to a worldwide recording deal. **David Simone** of Gem said, "We consider this to be a most important signing and we look forward to a happy and successful future together." A single, **Kuschty Rye** was released last week and an album will be out in the New Year to coincide with a UK and UK tour. Lane will continue to record with **Pete Townshend's Eel Pie** company.

Scotland goes Sensible

A NEW freelance operation offering a range of services from record plugging to artist liaison has been set up in Edinburgh.

Sensible Services is the brainchild of **Stewart Bell** and **Lennie Love** and they feel it fills a vital gap for London-based companies.

"So often companies have a record in the breakers but can't give it a proper push in Scotland and North East England because they don't have a rep in the area," said Bell. "We can give it the shove it needs in radio stations and key record shops."

Bell, who has worked for both Polydor and Island added: "We will handle anything a company wants — if they have an artist on tour we can look after them the whole time they're in Scotland; pick them up from the airport, take them to the radio stations, do everything that's necessary."

Sensible Services can be contacted on 031-226 6068.

Ariola buys Arista for \$50 million

From IRA MAYER

NEW YORK: The projected sale of **Arista Records** by **Columbia Pictures** to the **Bertelsmann** conglomerate of West Germany has been affected at a purchase price of "more than 50 million dollars."

This nets **Columbia** a profit of four million dollars or 41 cents per share.

The originally estimated gain was to have been seven million or 72 cents per share.

In a brief statement, **Columbia Pictures** president and chief executive officer **Francis E. Vincent Jr.** said: "We believe our decision to sell **Arista** to the **Bertelsmann** group is in the best interests of both **Columbia** and the purchaser."

There are strong rumours here, as yet unconfirmed or denied, that **Arista** president **Clive Davis** is likely to head a combined **Ariola/Arista** operation in America as a result of the sales.

Jet's £100,000 push for Trickster and Magnum

JET IS launching an extensive campaign, estimated to be in the region of £100,000, for **Magnum** and **Trickster**. Both acts have albums released this

autumn retailing at £3.49 and both will be doing British tours.

Trickster's second album, **Back To Zero**, out now, coincides with their UK tour as special guests to



FROM A FACTORY to an Island. Manchester band **The Distractions** have signed direct to **Island Records** which will take over their single on the **Factory** label, **Time Goes By Slow**. Later this month the band go into the studio to cut their first single for **Island**, but no release date has been set, except that it should be out by mid-November. Pictured from left to right are: **Steve Perrin**, **Alec Sidebottom**, **Bill Stewart** (Island A&R), **Adrian Wright**, **Mike Finney** and **Pip Nicholls**.

Phonogram pushes three

PHONOGRAM IS putting heavy promotional pushes behind three October album releases, **Gallagher** and **Lyle's Lonely No More** (Mercury 9109628), **Dusty Springfield's Greatest Hits** (Philips 9109629) and the **Boomtown Rats' Fine Art Of Surfacing** (Ensign ENROX 11).

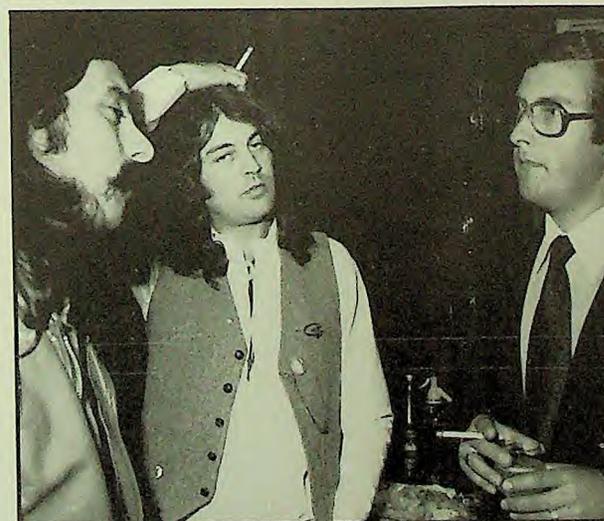
The **Gallagher** and **Lyle LP** is released this Friday (12) and there

will be extensive pop press advertising.

At dealer level, there will be window and in-store display material including posters. A limited number of enamelled badges will be given to key media people.

The **Springfield** album features the singer's 17 UK chart hits and three tracks that were hits in the UK only. There will be advertising in the music and national press and a specially-designed window and counter sticker has been produced for dealers.

The **Boomtown Rats' album** is released on October 26 and a promotion campaign has been set to run from then through to the end of November. It will include 500 window displays in towns that the **Rats** will be visiting during their current UK tour. Dealers' initial orders will secure them a 'Rat Kit' which includes promotional flags and streamers. There will also be extensive press advertising.



SEEN DISCUSSING ex-**Deep Purple** vocalist **Ian Gillan's** first solo album for over two years, released this week on **Acrobat** records are (l to r) **Chris Youle** (MD **Acrobat**), **Ian Gillan** and **Peter Battershill** (sales manager of **Tandem** who will be handling the album). The first 10,000 albums and first 10,000 cassettes of **Mr Universe** (ACRO 3) will retail at the special price of £3.00. A special four-track EP will be available for dealer/radio use.

Boston. To back this up there will be 200 shop window displays which will consist of vacuum formed packs of ice, incorporating the sleeve and carrying the theme "Price Frozen".

There will be consumer and trade ads throughout October, nationwide fly-posting and full-colour posters will be available to all dealers.

Magnum's second album, **Magnum II**, is released October 19 and will be packed in metal board cover, and metallic silver streamers will be available in **Music Week**, week ending October 19. The streamers will be simultaneously mailed out to dealers.

There will be full page ads in the rock press coinciding with the band's tour as guests of **Blye Oyster Cult**. Full colour posters will be sent to 1,500 Student Union bodies and there will be nationwide fly-posting.

During both **Magnum's** and **Trickster's** tours, leaflets will be distributed announcing the albums and the special £3.49 price tag.

Damned 45, then album

CHISWICK RELEASES the new **Damned** single, **Smash It Up**, this week, followed by an album, **Machine Gun Etiquette** on November 9. To promote these releases, **Chiswick** will be launching a campaign including full-colour poster mail-out to dealers, ads in the rock press, a video and promotional film. The band will start an extensive UK tour in November.

Girl signed

LATEST SIGNING to **Jet** are the group **Girl** whose first single, **My Number**, will be released on October 19. **Jet** managing director **Ronnie Fowler** commented: "We are all very excited about **Girl** and are prepared to commit ourselves very heavily financially in order to break them."

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The king's breakfast
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ALBUM CHARTS

The Music Week album chart compiled during the period September 24 to 29. (See explanation on Page One).

- 1 (New) Eat To The Beat, Blondie — Chrysalis CDL 1225.
- 2 (1) The Pleasure Principle, Gary Numan — Beggars Banquet BEGA 10.
- 3 (2) Oceans of Fantasy, Boney M — Atlantic K 50610.
- 4 (6) The Raven, Strangers — United Artists UAG 30262.
- 5 (5) Discovery, Electric Light Orchestra — Jet JETLX 500.
- 6 (8) Outlandos D'Amour, Police — A&M AMLH 68502.
- 7 (New) The Long Run, Eagles — Asylum K 52181.
- 8 (4) String Of Hits, Shadows — EMI EMC 3310.
- 9 (3) Rock 'n' Roll Juvenile, Cliff Richard — EMI EMC 3307.
- 10 (11) Unleashed In The East, Judas Priest — CBS 83852.
- 11 (26) Off The Wall, Michael Jackson — Epic EPC 83468.
- 12 (7) In Through The Out Door, Led Zeppelin — Swansong SSK 59410.
- 13 (17) Down To Earth, Rainbow — Polydor POLD 5023.
- 14 (9) The Adventures Of The Hersham Boys, Sham 69 — Polydor POLD 5025.
- 15 (12) I Am, Earth Wind and Fire — CBS 86084.
- 16 (16) Night Owl, Gerry Rafferty — United Artists UAK 30238.
- 17 (14) Replicas, Tubeway Army — Beggars Banquet BEGA 7.
- 18 (13) Parallel Lines, Blondie — Chrysalis CDL 1192.
- 19 (10) Slow Train Coming, Bob Dylan — CBS 86095.
- 20 (19) Breakfast In America, Supertramp — A&M AMLK 63708.
- 21 (15) Midnight Magic, Commodores — Motown STMA 8032.
- 22 (28) Greatest Hits 1972-78, 10cc — Mercury 9102 504.
- 23 (18) Street Life, Crusaders — MCA 3008.
- 24 (24) Voulez Vous, Abba — Epic EPC 86086.
- 25 (23) Manifesto, Roxy Music — Polydor POLH 001.
- 26 (42) A Different Kind Of Tension, Buzzcocks — United Artists UAG 30260.
- 27 (50) Stormwatch, Jethro Tull — Chrysalis CDL 1238.
- 28 (25) Welcome To The Cruise, Judie Tzuke — Rocket TRAIN 7.
- 29 (34) War Of The Worlds, Jeff Wayne — CBS 96000/WOW 100.
- 30 (22) Join Hands, Siouxsie and The Banshees — Polydor POLD 5024.
- 31 (52) Bad Girls, Donna Summer — Casablanca CALD 5007.
- 32 (33) Manilow Magic, Barry Manilow — Arista ARTV 2.
- 33 (20) Last The Whole Night Long, James Last — Polydor PTD 001.
- 34 (New) Live And Learn, Elkie Brooks — A&M AMLH 68509.
- 35 (21) The Best Disco Album In The World, Various — WEA K 58062.
- 36 (51) Coming Up For Air, Penetration — Virgin V 2131.
- 37 (37) Into The Music, Van Morrison — Vertigo 9102 852.
- 38 (47) Dart Attack, Darts — Magnet MAG 5030.
- 39 (New) 154, Wire — Harvest SHSP 4105.
- 40 (29) Bat Out Of Hell, Meat Loaf — Epic/Cleveland EPC 82419.
- 41 (55) Dream Police, Cheap Trick — Epic EPC 83522.
- 42 (27) Tubeway Army, Tubeway Army — Beggars Banquet BEGA 4.
- 43 (39) Sky, Sky — Ariola ARLH 5022.
- 44 (30) Cut, Slits — Island ILPS 9573.
- 45 (36) Shooting Stars, Dollar — Carrere CAL 111.
- 46 (45) The Very Best Of Leo Sayer, Leo Sayer — Chrysalis CDL 1222.
- 47 (43) Quadrophonia, Original Soundtrack — Polydor 2625 037.
- 48 (57) Rickie Lee Jones, Rickie Lee Jones — Warner Brothers K 56628.
- 49 (31) Kenny Rogers Singles Album, Kenny Rogers — United Artists UAK 30263.
- 50 (New) Here, Leo Sayer — Chrysalis CDL 1240.
- 51 (32) Bridges, John Williams — Lotus WH 5015.
- 52 (New) Love Hunter, White Snake — United Artists UAG 30264.
- 53 (53) We Are Family, Sister Sledge — Atlantic K 50587.
- 54 (New) Another Kind Of Blues, UK Subs — Gem GEMLP 100.
- 55 (46) The Best Of The Dooleys, Dooleys — GTO GTTV 038.
- 56 (38) Out Of The Blue/Electric Light Orchestra — Jet JETDP 400.
- 57 (New) Laser Love, After The Fire — CBS 83795.
- 58 (35) Highway To Hell, AC/DC — Atlantic K 50628.
- 59 (44) Nightflight To Venus, Boney M — Atlantic K 50498.
- 60 (67) Communique, Dire Straits — Vertigo 9102 031.
- 61 (48) Queen Live Killers, Queen, EMI EMSP 330.
- 62 (41) Morning Dance, Spyro Gyra — Infinity INS 2003.
- 63 (New) Facades, Sad Cafe — RCA Victor PL 25249.
- 64 (69) Hot Tracks, Various — K-Tel NE 1049.
- 65 (75) The Kick Inside, Kate Bush — EMI EMC 3223.
- 66 (81) 20 Golden Greats, The Beach Boys — Capitol EMTV 1.
- 67 (54) Rumours, Fleetwood Mac — Warner Brothers K 56344.
- 68 (49) Street Machine, Sammy Hagar — Capitol EST 11983.
- 69 (94) Bop Till You Drop, Ry Cooder — Warner Brothers K 56691.
- 69 (63) The Great Rock And Roll Swindle, Sex Pistols — Virgin VD 2510.
- 71 (—) A New World Record, Electric Light Orchestra — Jet JETLP 200.
- 72 (40) Some Product Carri On Sex Pistols, Sex Pistols — Virgin VR 2.
- 73 (62) Fear Of Music, Talking Heads — Sire SRK 6076.
- 74 (—) Rust Never Sleeps, Neil Young and Crazy Horse — Reprise K 54105.
- 75 (59) Look Sharp, Joe Jackson — A&M AMLH 64743.

Blaze follows Flamingo

CARLIN MUSIC Corporation president Freddy Bienstock and his co-director, Mike Collier, have launched their second record label within six months.

Called Blaze, the label makes its debut on November 9 with a single, C'Est La Vie, by a Seattle-based band known as New Day. Blaze will be distributed and marketed with its own logo by CBS in the UK and Eire.

Earlier this year Bienstock and Collier formed the Flamingo Records label, which is marketed by Magnet and distributed by EMI and which has charted three times so far with the American group, the Bombers, and Match, a UK band.

"We are very happy with the job Magnet are doing with Flamingo," commented Collier, "and the second label is in no way a reflection on Magnet. We are being offered so

much material of such a high standard that we needed a second outlet for it.

"Freddy and I are delighted to have a deal with CBS. We have had a long and successful relationship with them, and currently are publishing chart records by Frantique, Michael Jackson, the Beach Boys, Jackie Moore and the O'Jays. We are very pleased to have people like Obie, David Betteridge and Malcolm Jones handling our records."

The agreement was finalised with CBS after meetings between Tim Bowen and Malcolm Jones of that company and Collier.

MTA membership boost

THE INCREASE in membership of the Music Trades Association has been greater in the past three months than ever before, and last week's MTA council meeting saw the biggest single batch of applications waiting for approval.

Describing the MTA as "delighted" with the growth of support from music dealers, secretary Arthur Spencer Bolland

pointed out that since July there have been 63 new members — of whom a significant proportion were record dealers.

MTA membership has now topped 300, involving almost 4,000 retail outlets, says Bolland.

Biggest membership has been paralleled by an increase in GRRC activity. Until fairly recently the only two regional GRRCs which met regularly were East Midlands, based in Leicester, and Merseyside, based in Liverpool. The West Country then formed its own GRRC, meeting

in Taunton.

Now, for the first time in over two years, a West Midlands GRRC will be meeting in Birmingham. Joyce Bailey, MTA West Midlands organiser, is taking the chair at the meeting on October 22.

Later in the month there will be a GRRC meeting for London indies at Croydon for the first time. If this event — at which the guest speaker will be WEA MD John Fruin — is well attended, the MTA will hold another for North London retailers in their area.

The MTA would like to see even more regional GRRC activity. Spencer Bolland told *MW*: "We would like to encourage regional GRRC's wherever they are needed, but the original impetus must come from the region concerned. If they come to us and say they want to start a regional committee we will give them all the help we can — find speakers and so on. We would very much like to see a GRRC based in Newcastle, and at least one started up in Scotland — but the dealers in these areas must take the initiative."

Rialto signs with Pye

RIALTO RECORDS has signed a pressing and distribution deal with Pye Records, after splitting from Decca (*Music Week*, October 6). First release under the long-term agreement will be a rush-release single from The Korgis, Young 'N' Russian/Mount Everest Sings The Blues (TREB 108), available this week.

An album and single by The Planets will also be issued before Christmas and product is also imminent from Kim Beacon. The deal is the first such to be made by Pye's new A&R director, John House. Label manager responsible for Rialto will be Richard Zuckerman.

Chappell pop closure

ONE OF London's biggest music retailers — Chappell of New Bond Street, owned by the Polygram Leisure group — is closing down its pop record department.

Situated in a prime West End site, the store will now concentrate on the sale of musical instruments and sheet music and a new specialised classical record and tape department will be opened on the lower ground floor.

The changes will take place by January 1. Also axed is the studio department, which currently sells hi-

fi equipment, TV sets, video recorders and accessories.

It is understood that discussions with Philips Industries concerning their interest in the ground floor area of the premises are "at an advanced stage".

Commented Stephen Gottlieb, chairman of Chappell Music Centres Ltd: "The changing face of retail trade has necessitated this concentration of our most profitable areas. We look forward to increased turnover as a result of these changes."



AT THE recent Hansa sales conference in London Amii Stewart conferred numerous gold and silver discs including silver for UK sales and silver, gold and platinum for USA sales of the single *Knock On Wood*; a gold disc for US sales of the album *Amii Stewart*; silver, gold and platinum for Canadian sales of both album and single; silver and gold for Australian sales of album and single and gold for New Zealand sales of the single.

Scots Pickwick

PICKWICK RECORDS' boss Monty Lewis has denied reports that the new Wynd-up wholesale operation in Scotland will include representation of the Pickwick catalogue (*MW* October 6). "Pickwick has no intention of breaking its long-standing relationship with Clyde Factors and has no intention of changing existing relations by supplying Wynd-up," says Lewis.

Football

THE *Music Week*/Addidas Football League season is now under way. For results to be included in the following week's paper please telephone Jim Evans at *Music Week* (836 1522) no later than 9.30 a.m. on Monday mornings. Results to date will be published next week. There is still time for further teams to enter the Invitation Cup — contact Ray Williams at Gas Songs for details.

EMI action FROM PAGE 1

for the year plummeted from £16,800,000 to £1,859,000. Continuing losses from the brain scanner contributed to EMI's problems, but the leisure and films divisions helped to bolster up the company's flagging fortunes.

Announcing the figures last week, the board blamed late delivery of albums by Steve Miller and Bob Seger as contributory factors in the music group's problems.

Merseyside meeting

FROM PAGE 1

by referring to those manufacturers who have a profitable interest in blank tape.

"EMI bleats about home taping losses, but they are doing very nicely out of selling it," was the comment of several present. Conceding a hit which has been scored many times before, Parkinson ruefully replied: "Phillips is part of our holding company; I'm bleating, when you could say we invented the damn thing."

He then made a strong plea to the dealers at the meeting and all others they could contact in their area to do something to demonstrate their support for the industry's call for a levy on blank tape and hardware.

"Get a massive-petition together and send it to the BPI so that they can use it when pressing the demand for a high levy," he urged.

Parkinson also asked that the dealers should "resist-taking imports to make an extra bob or two temporarily, thereby in the end contributing to the industry's recession". But he had to admit that he sympathised with the trade when David Rushworth, of Rushworth and Dreaper, retorted: "You cannot blame the indie who wants to make 75 per cent on imports when his margin is being cut." Paul Quirk, of Quirk's Readers added: "Imports are the only way we can get back at the multiples and their discounting policies."

Most severe tackling from his audience had come when Parkinson talked of the need for industry and trade to share the burden of the present problems. Alan Taylor, of Phoenix, replied: "Your action cuts the dealers' profits, but he, like you, has fixed and rising costs to meet."

Parkinson rejoined: "The only alternative was to put up our prices beyond reason." This drew from Mike Davison, of All Baba Records, the argument: "You are the only record company which has taken this action and the others have not put up their costs 'beyond reason'. Why?"

In reply Parkinson said that he could only repeat the reasons already given; the margin cut firstly enabled Polydor to hold down RRP — alleviating consumer resistance to high prices — and was meant to be part of a whole scheme of discounts and bonuses. These, on selected product, offer dealers as much as 20 per cent over the basic 30 per cent.

The Merseyside dealers also used the meeting to ask about the complete abolition of RRP (as proposed by David Fine, *MW* September 8).

Parkinson said that that had been Fine's opinion, and it was one with which he agreed. But the question of calculating royalties for artists remains and the abolition would not, he felt, stop discounting, just "take the sting out of it" by preventing the "so much off RRP" claims.

He refused to be drawn on the question of future joint discount structures when Polydor and Phonogram merge next January. The two companies would remain entirely separate until then, he said, and he could say nothing about what would happen next year.

GRAB A SMASH!

'SMASH AND GRAB' is the new album from **RACEY** containing their major hits 'Lay Your Love On Me,' 'Some Girls' and 'Boy Oh Boy.'

RRP £3.99 and special dealer price on all albums and cassettes ordered before November 1st 1979 – so hurry, ORDER NOW!

*Consumer Press advertising in Record Mirror, Superpop, and Smash Hits.

*Special Counter browsers.
*Nationwide window/ in store campaign.

*Radio Campaign. Capital, Clyde, BRMB, Piccadilly and City.

Album SRAKX 537 Cassette TC-SRAKX 537



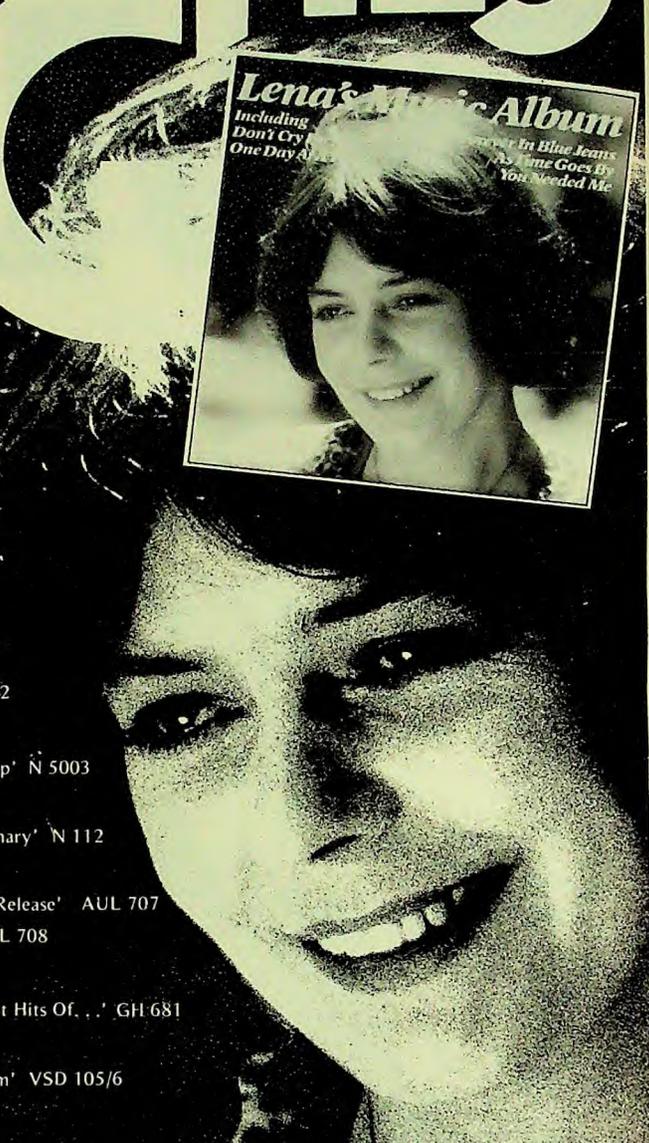
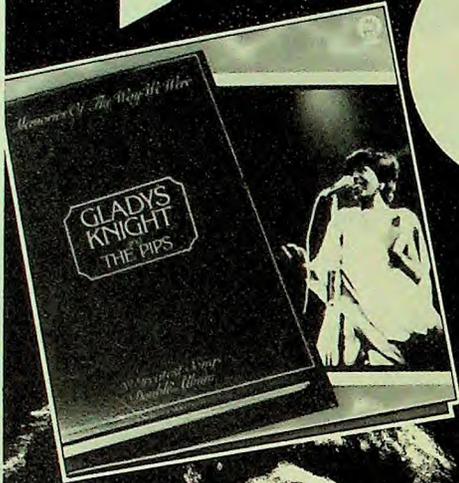
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RECORDS GROUP

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N.Y.J.O. — Mary Rose N 117
THE ENID 'Six Pieces' NH 116

GEORGIE FAME

'That's What Friends Are For' N 119

VICTOR SILVESTER ORCHESTRA

'I'll Go Where The Music Takes Me' VSP 2

JUNIOR SAW IT HAPPEN

'(Late 60's Compilation)/Hits' FBL 1001

DOWN AT THE CLUB

'(Early 60's Compilation)/Hits' FBL 1002

PYE INTERNATIONAL

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RONNIE SCOTT

BEN WEBSTER 'Webster's Dictionary' N 112

AURA

ANNETTE PEACOCK 'The Perfect Release' AUL 707

TRAPEZE — 'Hold On' AUL 708

GOLDEN HOUR

BROTHERHOOD OF MAN 'The Greatest Hits Of...' GH 681

VANGUARD

JOAN BAEZ 'The Country Music Album' VSD 105/6

TOP BRASS

PATRICK MOORE

'Played By The Ever Ready (G.B.) Band' TB 3017

PYE SPECIAL

ALEXANDER BROTHERS

'The Words & Music Of The Alexander Bros' PKD 2005

SPLASH

T. FORD 'Just Keep It Up' SPLP 2001

BUDDAH

MELBA MOORE 'Dancin' With Melba' BDLP 4057

CUBE/ELECTRIC

THE PIRATES 'Happy Birthday Rock 'N' Roll' HIFLY 33

WRITZ — 'Writz' TRIX 12

QUANTUM JUMP — 'Mixing' TRIX 11

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GLADYS KNIGHT AND THE PIPS

'MEMORIES OF THE WAY WE WERE' BDL D 2004

Nationwide Tour starts October 12th National Press Campaign breaks during October — with Full P.O.S. back-up.



RECORDS GROUP

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B/W **MOUNT EVEREST SINGS THE BLUES** **TRF 108** **RIALTO RECORDS LTD**
ORDER FROM PVE RECORDS LIMITED, 132 WESTERN ROAD, MITCHAM SURREY CR4 3UT 01 640 3344



RETAILING

JSU's special jazz offer

PLENTY TO interest the retailer with time, inclination and shelf space to stock specialist and unusual records, in the latest information sheets from wholesalers Lugtons of Hornsey, North London; and Jazz Services Unlimited, now of 21 Bull Green, Halifax, Yorks.

JSU is offering jazz stockists an extra five per cent discount on product on the First Heard and Swing House labels during September, October and November.

They also highlight the facts that a revamped Neovox catalogue is now back in stock, as are latest releases on the Rarities and Hefty Jazz labels.

Folk specialists may happily agree or irritably disagree with JSU's

footnote to the effect that "there appears to be something of a boom in folk sales at the moment."

For those enjoying such a boom, JSU offers a reminder that it stocks all the major folk labels and is beginning to expand its list of available labels in the field.

Lugton's is enthusiastically selling in what it describes as "undoubtedly the most significant spoken word release this year". Sir John Gielgud's Ages of Man 2LP set of readings from Shakespeare, on Caedmon.

At the most ethnic end of folk, the latest releases include three albums recorded at the Shell National Folkloric Festival at Sydney Opera House — all titled Memories of . . . and dealing individually with the music of Croatia, the Ukraine and Italy; all on Viking.

On Artistry, Lugtons is offering Rainbow Week children's cassettes — seven cassettes featuring songs poems and stories for children in the three to six year old bracket.

These are packaged in album form and come with a gift of a cassette

Edited by
TERRI ANDERSON

head cleaner. This alone is guaranteed to keep technically-minded three to six year olds happy.

CLEVELEYS IN Lancashire has acquired its first record superstore. Cobweb Records' new premises in Victoria Road, officially opens on October 15, and marks the growth of a local record retail business from "very tiny beginnings" to a superbly decorated ultramodern store some ten times the size of the original shop.

Preferring to keep their walls, fitted carpet and shop furniture free of the kind of damage a large crowd is likely to inflict Cobweb directors Derek Kirk and Geoffrey Whitham have taken plenty of advertising, but decided against an opening artist PA.



BUSINESS MAY not be growing at the moment, but Rob Leech of Burgess Hill is doing a grand job of growing up in the business. Rob, pictured listening attentively to Wynd-Up southern area rep Bob Lewis on the company's MW dealer tour stand in Brighton, was one of the first visitors to last year's dealer tour. He and his parents, Barry and Lesley Leech, were early arrivals at the opening tour date then. They enthusiastically travelled to Southampton for that, but this year Rob did not have to take his parents — whose shop is the Record and Film Centre in Burgess Hill — so far.

DID YOU hear about the Record Dealers' Conference? Read all about it in Letters — Page 50.



TRYOUTS FOR THE HUMAN RACE

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LIMITED EDITION WITH PLAYABLE LABEL

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News in brief...

THERE IS something particularly nasty about burning plastic, which could be one good reason for record dealers who are less than 100 per cent sure of their fire prevention procedures to take a look at the DITB's new booklet on the subject.

Fire Prevention in Business Premises (available from MacLaren House, Talbot Road, Stretford, Manchester M32 0FP) starts by reminding you that fire spells disaster for and could mean bankruptcy to, many businesses every year.

It then clearly outlines the 1971 Fire Precautions Act; the statutory requirements on means of escape, fire fighting equipment and warning systems; and what are adequate precautions. Later it looks in detail at the possible causes of fire, and all feasible means of prevention.

Price to non-DITB-levy payers is 95p.

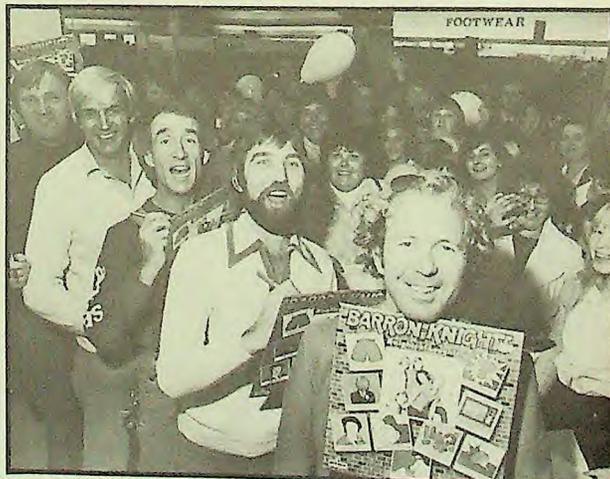
ANN DORAN, very well-known and greatly-liked by the reps and all others she dealt with during her years as manageress of the

Harlequin store in Victoria Street, died on Thursday September 27, as a result of a road accident. Her funeral took place on Wednesday last week.

WITH REGIONAL GRRC activity on the increase, the next two meetings are at Birmingham and Croydon, later this month. Members and non-members are welcomed to Birmingham, at the Grand Hotel, Colmore Row, on October 22, and to The Greyhound, Park Lane, Croydon, Surrey on October 31. At the latter meeting WEA MD John Fruin will be the guest speaker.

THE WELL-THUMBED paperback editions of Tony Jasper's book of British Record Charts for 1955 to 1975 can now be pensioned off and replaced with the book's successor.

British Record Charts, 1955-1979, appeared first in hardback around October last year, but the paperback edition is now available from Futura which published it in association with MW at £1.25.



APPEARING AT the Fiesta Club in Sheffield, the Barron Knights took time off to sign copies of their Pickwick LP Knights of Laughter at the Woolco Store in Haymarket, Sheffield.

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.

DR HOOKS'

current chart single

'When You're in Love with a Beautiful Woman'

Pleasure & Pain

EAST 11859

also featuring

'Sharing the night together' and
'I don't want to be alone tonight'



ON CAPITOL RECORDS & TAPES

INTERNATIONAL

Boardrooms hit by recession

THE RECESSION is only now beginning to take its toll in the upper echelons of the executive hierarchy, with "Metal Man" Jack Craigo resigning his post as senior vice-president and general manager of Columbia Records and the long-romoured departure of Steve Wax from the presidency of Elektra/Asylum.

No replacements appear to be planned for either. CBS Records division president, Bruce Lundvall, has absorbed Craigo's duties in an effort "to get Columbia back into the music", as one source put it. Joe Smith and Mel Posner will apparently share Wax's chores.

When *Music Week* sought to check rumours of Wax's demise in the summer, a spokesperson pointed out that Wax had just signed a new multi-year contract with the label, the implication being that that would have been unlikely had there been serious contemplation of Wax leaving. The ink had indeed dried, however, and Wax is said to be in a comfortable position for job hunting.

DESPITE a defective first shipment of Fleetwood Mac Tusk singles, all systems are go for the most massive merchandising and

promotion campaign Warner Brothers has ever undertaken for a single act.

The double album ships the largest number of units in WB history, though label executives admit that, due to current market conditions, that number is lower than it would have been a year ago. The company has reportedly spent more than \$100,000 on merchandising materials alone, including \$40,000 for triangular motorised floor displays.

Other exceptionally large campaigns are being mounted by Asylum on behalf of the Eagles — again a "biggest ever" situation, with the emphasis on store materials and print advertising over the first 45 days of release — and Atlantic on behalf of Abba.

Abba are currently touring the US for the first time and Entertainment Licensing Corporation claims to have involved 100,000 retailers in merchandising tie-ins that, according to company founder Burt Ward, will yield the group "at least one million" in guarantees and royalties. Atlantic has had a continuing print push on

the group for two years, but manager Stig Anderson's own energies are most heavily directed towards point-of-sale tie-ins.

Details of Infinity's marketing plans for the Pope John Paul LP were still being worked out as the Pope travelled towards these shores, but label president, Ron

via the new agreement will be Judy Tzuke's current English hit, Stay With Me Till Dawn. A Collin Blunstone album is expected from Rocket before the end of the year.

Atlantic has also formally announced that former radio programmer Paul Drew's Zephyr label and Paul Fishkin and Danny Goldberg's Modern Records will both be distributed by Atco.

Christy Wright is general manager of Zephyr, while Fishkin (ex-president of Bearsville) and Goldberg (former VP of Swan Song and head of his own PR firm) are additionally acting as American representatives for Harvey Lisberg acts 10cc and Sad Cafe. Sievie Nicks is the first artist to sign on to the Modern roster.



From IRA MAYER
in New York

Alexenburg, projects demand between six and 12 million copies by Christmas. Infinity's initial pressing order was for one million pieces.

ROCKET HAS returned to MCA for distribution, as reported in this column in July. First release

payout of \$60 million in performance rights and royalties, a 12 per cent increase over 1978... similarly, ASCAP reported paying out nearly \$56 million in its first eight months of 1979, with overall domestic receipts totalling almost \$71 million, up 2.5 per cent on the previous year... EMI and MCA will share corporate rights in the newly-created Discovision Associates, combining the two companies' patents and research in the videodisc field. The new venture will manufacture videodiscs for the consumer and industrial markets and videodisc players for the industrial sector.

MERCURY HAS issued two limited edition promotion albums that are grooved backwards.

The stylus arm must be lowered at the point where most records finish and then moves towards the outer edge of the record. Entitled Counterrevolutions In Rock and Counterrevolutions In R&B, the LPs can be played on standard equipment.

The promotion was created by Harry Palmer and Roy Singer of Polygram and Mick Brown and Joe Polidor of Mercury. Featured are tracks by Southside Johnny, Carlyne Mas, the Bar-Kays and Kool and the Gang among others.

EMI opens new plant at Uden

From SJENG STOKKINK
AMSTERDAM: EMI's newly-built manufacturing and distribution centre at Uden in Southern Holland will be officially opened on November 2 by Bhaskar Menon, chairman and chief executive of EMI Music/Worldwide Operations.

Many EMI executives from all over Europe are expected to witness the ceremony at the plant, which is now fully operational and pressing for several European countries.

Originally the inauguration was planned for October 5, but one day

**Dateline:
Amsterdam**

before invitations were mailed, it was learned that Menon was unable to make that date. EMI reggae act, Matumbi, was scheduled to perform at the plant on the initial date, but it is not yet known whether they will be available for November 2.

DUTCH SINGER Patricia Paay, who has been recording for EMI for the last 10 years until becoming discontented with the company following its reorganisation, appeared in court after EMI filed a lawsuit against her because of her alleged vocal collaboration on the WEA single You Make It All Right by Jacques Kloes, which has entered the Dutch Top 40.

The parties in the dispute have been asked to settle their differences out of court but, at the time of writing, this seems unlikely to happen. In the event of a protracted impasse, Patricia Paay will be unable to record until March 1981 when her EMI contract expires.

Finland's first digital

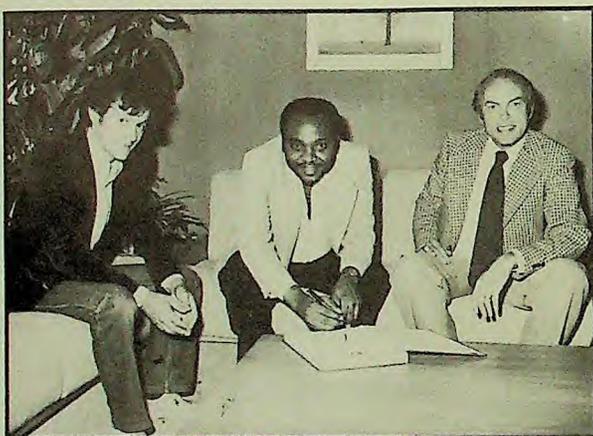
HELSINKI: MTV the only commercial TV company in Finland and Scandinavia, is claiming the first digital record to be produced in the Scandinavian countries.

The company, which has a growing involvement in record and cassette production through its audiovisual department, recorded a 12-inch 45 RPM disc in April featuring the Helsinki University Chorus singing works

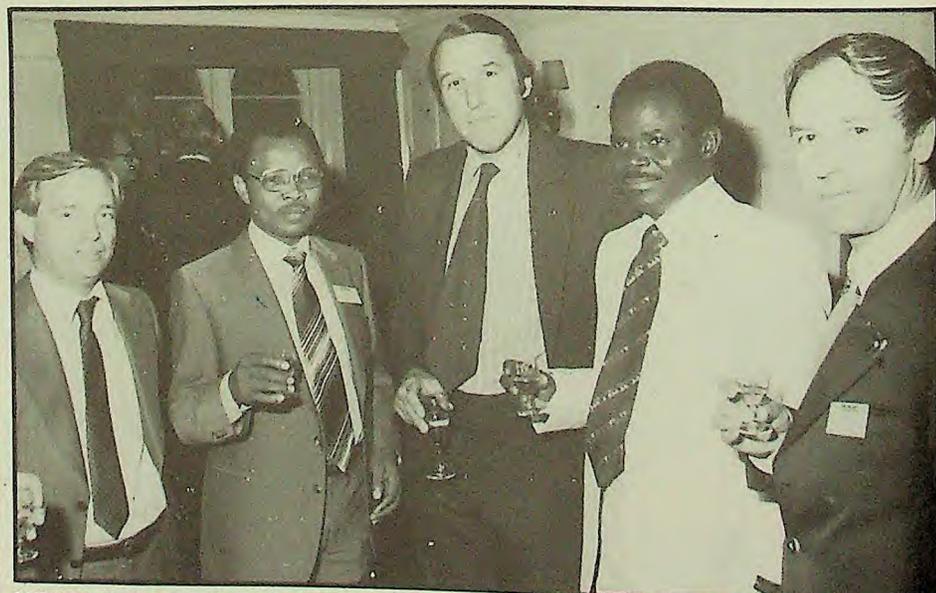
Edited by
NIGEL HUNTER

by the famous Finnish composer Sibelius. MTV stated that the digital record was "an experimentation", with a view to employing the digital technique on a regular basis in future.

WIM SCHIPPER, VP of Ariola International and managing director of Ariola Benelux, is preparing the launch of the newly acquired Arista label within the Ariola family here with effect from January 1. Ariola International was inaugurated last February, and Ariola Benelux A&R manager Evert Wilbrink will cooperate with Schipper in looking after international interests.



PARIS: Phonogram France has signed a deal with the Jobiss International disco catalogue during a French tour by Jobiss artists Jo Bisso, Femme Fatale and Venise. The first release under the deal this month will be the Body Trip album, and seen with Jobiss International manager Jo Bisso (centre) are French Phonogram international manager Jean-Paul Commin (left) and French Phonogram general manager Marc Grandemange.



OXFORD: Finance executives from EMI Music companies in 21 countries attended a conference at University College here to discuss problems and policy at the first money meeting held by the group since the establishment of the London-based EMI Music finance operation last October. EMI Music finance director Tony Todman (centre) is seen with, from left, Jochem Frese (Germany), Dao Awofala (Nigeria), Ganiyu Adetona (Nigeria) and Wilfried Hawlik (Austria).

GLORIA

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BOMBER

BRONZE RECORDS BRON 523

AVAILABLE FROM EMI

PUBLISHING

Bugatti & Musker poised for the big breakthrough

By CHRIS WHITE

AFTER THREE years of steadily building up the reputation of one of Britain's brightest pop composing teams, Dominic Bugatti and Frank Musker are finally poised to break into the international music market.

The last six months have seen the songwriting duo score heavily throughout the world, with the exception of the US, with the Three Degrees' version of their song, Woman In Love, while Bette Midler has had an American hit with Married Men, Bugatti and Musker's theme for the film, The World Is Full Of Married Men — and which was a hit this side of the Atlantic for Bonnie Tyler.

If Dominic Bugatti and Frank Musker had not become songwriters, then the chances are that by now they would both have been in the law profession. The two men met while at Cambridge, studying law.

Said Bugatti: "We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since we first started writing together, and so far as we are concerned, it has been a great success."

The last few years have seen Bugatti and Musker producing a string of pop hits for people like Paul Nicholas (who had a big US hit with Heaven Is On The Seventh Floor), Twiggy, Cilla Black and the Three Degrees. Woman In Love was originally recorded by Twiggy and released here as a single by Phonogram — but flopped completely.

Sandie Shaw was also offered the song, and turned it down. When Stuart Newton, former Chappell promotion executive and now of Pendulum Music, heard the number he realised that it could be right for the Three Degrees who had recently signed a deal with Ariola.

Musker said: "It was a great achievement for Stuart getting a cover on the song — particularly as the Three Degrees were being produced by Giorgio Moroder. The song was our answer to the Mary McGreggor hit, Torn Between Two Lovers. Sheila Ferguson of the

Three Degrees said to us: 'How could two men possibly write a lyric like that?' She could understand a woman echoing those sentiments, but not a man. What she failed to realise was that the words of Woman In Love were the words that most men would like to hear their woman say."

The songwriting duo have recently returned from a working visit to the US where they met many of their American counterparts and generally put their name around. In addition, they have been writing the music for a new Jackie Collins film, Yesterday's Heroes, and have been putting backing vocals on other people's records. And the latest news is that American producer Arif Marden — who has worked with the Bee Gees on their most recent albums — is going to produce Chaka Khan singing a Bugatti and Musker song.

Carlin contracts

BARRY BLUE, songwriter-producer, American-based Melvin Simmons Productions and Paul Anka have all signed major publishing deals with Carlin Music Corporation.

Barry Blue, with several million-selling hits to his credit, has appointed Carlin to administer his newly-formed Shanna Music on a worldwide basis. He has three albums he has produced scheduled for January releases.

The agreement with Melvin Simmons Productions, incorporating Mel-Bren Music and Ditchroad Music, gives Carlin a minimum guarantee of eight major film soundtracks per year. Among them are Tilt and Love At First Bite, the Dracula spoof.

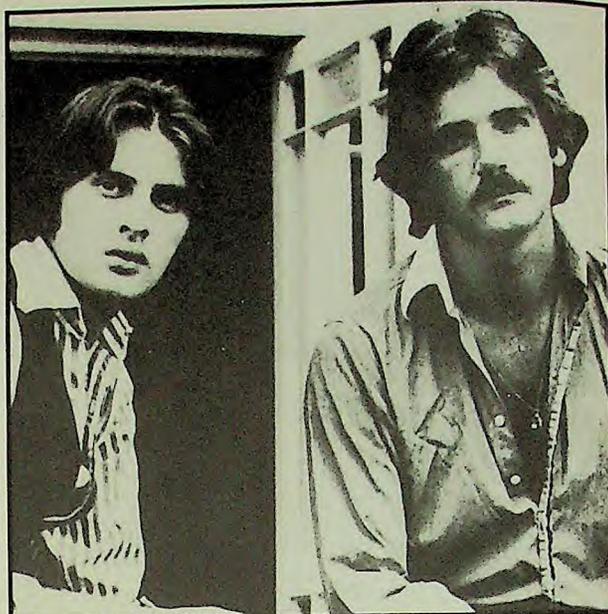
Carlin has set a deal to administer Paul Anka's Paul-Anne Music publishing company and its subsidiary, Five Daughters Music. Copyrights involved include tracks from Anka's new album, *Headlines*. The picture, above left, shows Carlin Music Corporation London vice president Paul Rich signing on the dotted line — with a little encouragement from Barry Blue.

Eurovision reminder

ALTHOUGH NO specific date has yet been announced by the BBC, the Music Publishers Association reminds its members that the closing date for Song For Europe/Eurovision entries last year was November 15, and it advises interested parties to conform to the same deadline for the next contest, pending further information.

The MPA understands that the Song For Europe eliminating contest will take place in the Royal Albert Hall on April 11 next year, and the two most probable dates for the 1980 Eurovision Song Contest are either April 26 or May 17.

MPA members are also reminded that the closing date for entries to be considered for the Queen's Awards to British Industry is October 31, and entries should be submitted to the Secretary, Queen's Awards Office, Williams National House, 11/13 Holborn Viaduct, London EC1A 1EL.



A BRIGHT British pop composing team — Bugatti and Musker.

The Canadian club

THE INCREASING influence of Canadian pop and rock music on the international music scene has been one of the important trends of the last two or three years. One of the new Canadian names, so far as the British public is concerned, is songwriter Greg Adams, whose biggest hit to date has been Roger Whittaker's River Lady.

Originally Adams came from Montreal, where, as a teenager, he started to play, sing and write his own music. It wasn't until seven years ago, however, that his professional songwriting career began to take-off, and, in particular, many of his songs since then have been big sellers in the German market. Among them was Whittaker's River Lady.

"I wrote that song in 1972, but it was a number of years before Roger Whittaker actually heard it," Adams recalls. "He eventually recorded it for an LP, and the song was used as a single. It wasn't a hit in Britain, but was a huge seller in Germany, which is one of Whittaker's biggest markets."

Adams has also had songs recorded by such other European record artists as Tina Rainford,

Edited by
NIGEL HUNTER

Shirley Eikhard, the Les Humphries Singers and America's Jimmy Rodgers.

His new album, *Runaway Dreams*, was recorded for Attic Records in Canada and has been picked up by Epic here. All the songs are by Adams, with the publishing going through ATV Music. The sessions were held at the famous Muscle Shoals studios in Alabama, with Barry Beckett — currently working with Dire Straits — producing.

Aside from his general songwriting activities, Adams also composes jingles for both television and radio.

Music Sales deals

MUSIC SALES has reached an exclusive agreement with Interworld Music to produce and distribute sheet music and folios compiled from copyrights held by Interworld, which include the Schroeder Music catalogue, the Compass Music catalogue with its Henry Mancini standards and the major portion of songs written by Burt Bacharach and Hal David in the Blue Seas Jac catalogue.

In another new deal, Music Sales managing director has set a distribution agreement with Columbia Pictures to market the latter's print publications. Among them are the copyrights in the Times Square Music catalogue, and the folios and sheet music involve Broadway shows formerly under the Metromedia Music banner, now owned by Freddy Bienstock of Carlin Music and including Fiddler On The Roof, Cabaret, Godspell, She Loves Me and Mr. Wonderful.

"The material in the Times Square catalogue is of especial importance to us as it contributes

greatly to our drive for current show material," commented Wise. "The publications represent the best show material available today, and the market is very receptive to the package and arrangements with which Columbia is providing us."

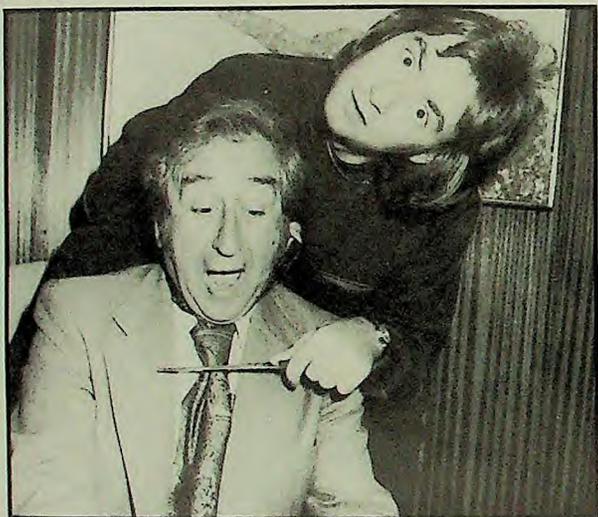
Last month, Music Sales was exhibiting at the Moscow International Book Fair. To back up its presence, the company produced a special 60,000 copy run of its newspaper *Music Book News* in Russian and featuring articles on Elton John and Elvis Presley as well as a special crossword.

Chappell Music appointments

RECENT APPOINTMENTS at Chappell Music involve Ian Reid and Lynda Bent, who both now report to Jonathan Simon.

Reid has joined the promotion department as professional manager, with responsibility for material by writers such as Bugatti and Musker, Leeson and Vale, Siouxsie and the Banshees, Thin Lizzy and Gerard Kenny. He was previously promotion manager at Famous Chappell, and prior to that worked in the sales department of DJM Records.

Lynda Bent has been appointed promotion assistant, working with Chas White. She has been employed in Polygram companies since 1972 as secretary/PA to Roland Rennie at Phonogram, then Chappell, and, most recently, to Tony Roberts. Before her Polygram service she worked for songwriter/publishers Mitch Murray and Peter Callander.



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Screen Idols' Premiere. It'll create more crowd scenes than Cecil B. De Mille.



Premiere: the debut album from Screen Idols, and the first album release on the Cobra label.

Fronted by the incredibly potent vocals of Michelle Nieddu, it shows that Screen Idols are one of the most exciting hard rock bands to happen in years.

To make even bigger news, we've also rushed out their first single, Blind Man, with a special picture bag.

And to get both releases moving fast, Screen Idols are on the move right now with the Dart Attack tour.



Marketed by EMI Records (UK), 9 Thayer Street, London W1. 01-486 7144.



Album: CBR 1001.
Cassette: TCCBR 1001.
Single: COB 2. PAGE 13

BROADCASTING

All change at Thames Valley

STAFF CHANGES have been abundant down at Thames Valley, where programme controller Neil French Blake has put together what looks like a new team for the Radio 210 autumn schedules.

Keith Butler has taken over from Paul Hollingdale for the Drive Time Show, while the Breakfast Show has been taken over by John Hayes from

UBM. And the Morning Show that follows it is now hosted by Gavin McCoy from Beacon, while Mike Matthews moves over to the Afternoon Show spot.

Specialist music slots have been reduced to two hours giving the second two hours "consistent sound" for the Late Night Show with Howard Pearce from 11pm to 1.00am.

At the weekend Tony Fox is on the air from 6.00 to 10am and Bob

Harris is back from writing his book to take over from 10.00 to 14.00pm.

CHANGING THE face of its Saturday night listening, Radio Forth introduces a live problem show this week designed to help youngsters as well as men and women.

Called The Open Line Show it is hosted by Hazel Fowlie with on air counselling from Andy Monaghan and Ron Beasley and Starts at 11pm and runs for three hours. Radio Forth claims it is the first show of its kind in Scotland.

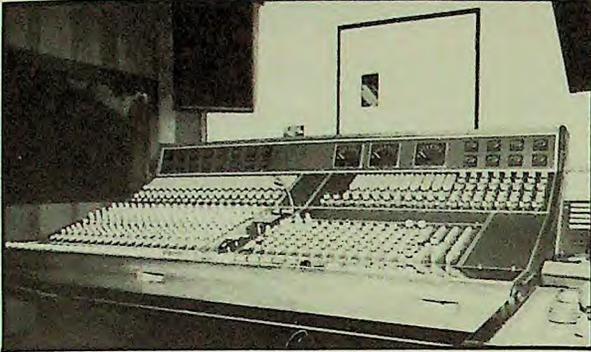
"Although we will be sharing and trying to help all kinds of problems our music within the programme will be of the variety that is very much late-night listening. We hope to have a sense of popularity within the show," said Hazel Fowlie.

The programme is designed to take in a wide range of problems and will have back-up literature and documents from the Citizens' Advice Bureau for immediate broadcasting of referral contacts.

RADIO HALLAM has appointed Sheffield industrialist Michael Mallett as its new chairman as his predecessor Gerard Young is retiring because he has reached the statutory retiring age laid down by the IBA.

Mallett, 47, is deputy chief executive of engineering company James Neill Holdings Ltd., and chairman of Yorkshire and Humberside Regional Council of the CBI. He is also Sheffield's current Master Cutler.

He said: "During the five years of its life Radio Hallam has established itself as a very important part of the life of the region and I hope I can continue to consolidate that position."



BEACON RADIO, the Wolverhampton ILR station, has opened a new 16-track production studio — and it will be available for hire as well as in-house productions at a competitive price for a 16 track facility capable of mastering. Designed and built by Beacon's own engineering team, the 20 by 16 feet studio includes eight stereo line channels fed from two Studer B62s, two Cuemaster cartridge machines, a Technics SP10 turntable and a Technics cassette machine. "Beacon's studio staff are particularly experienced in voice recording and production," says the station. "This makes it ideally suited for use by advertising agencies and audio visual producers." Although it is primarily designed for in-house productions, the studio is expected to be welcomed by people outside in the West Midlands area, which is not "well endowed" with studio facilities, as the station points out. It also includes a Studer A80 with Dolby M16 removed to the desk, a Revox A77 with varispeed, a piano and a Roland String synthesiser and Series 100 synthesizers. Studio rates start at £125 a day and further information can be obtained from Ian Edwards, studio manager, on Wolverhampton 757211.



RADIO 1 and Radio London DJ Stuart Coleman has found a new way of getting a good stock of new albums — by stealing them from record company staff vehicles! But without the stand down head of radio promotion at Magnet Kim Glover seems confident of retrieving the new album from rock 'n' roll band Matchbox, released on October 12.

Competition results

THERE WAS a surprising number of entries (and an even more surprising number of correct entries) for the Voice On The Radio competition, in which readers had to identify snapshots of DJs taken from the cover of the latest Charisma single from Darling.

Starting in the top left hand corner and moving clockwise around the sleeve the correct identities are: Kenny Everett, Tony Blackburn, Paul Burnett, Alan Black, Pete Murray, Tony Prince, Roger Scott, Dave Lee Travis, David Jacobs, Jimmy Young, Ed Stewart, Stuart Henry, Alan Freeman, Keith Skues, Jimmy Saville, Dave Cash.

The most teasing pictures seemed to be of Roger Scott (not the current Capital DJ) and Ed Stewart, who seemed to fool many people with the beard and glasses. Suggestions for the identity of Scott included Pete Drummond and Johnnie Walker. After weeding out incorrect entries, next to go were those with the DJs' names spelt incorrectly, fulfilling the stipulation that the winner had to have "the most complete set of names".

The winning entry then drawn out of the hat came from David Scarff, of Winchmore Hill, London, and he wins the radio/cassette player provided by Charisma Records.

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Says Professor Donald Schulman —

FRAUD EXPOSED IN FORMBY FESTIVAL

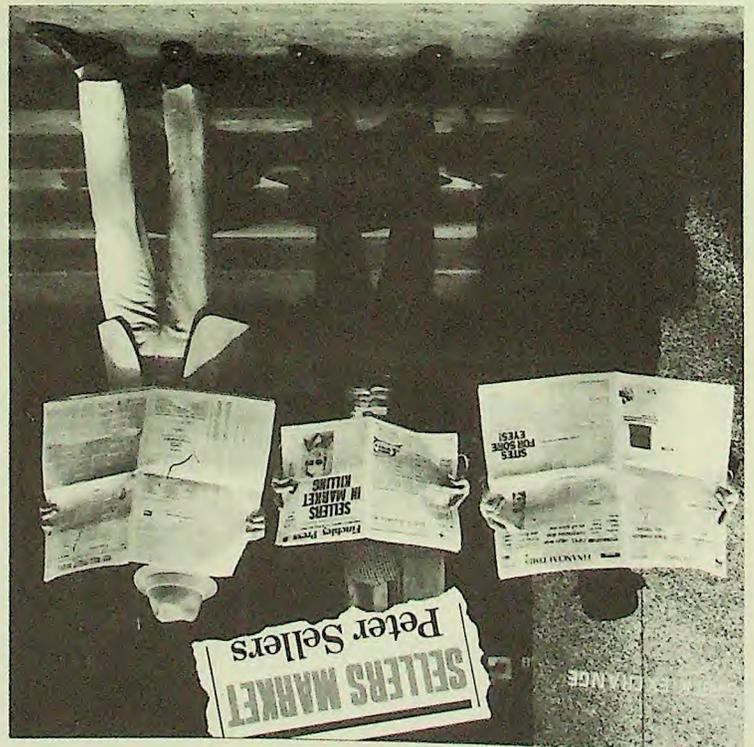
Tarquin Goole reports

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2nd-3rd Apollo Theatre Manchester 7th-9th Brighton Centre
12th-16th Wembley Conference Centre (14th Royal Gala Performance)
19th-21st Odeon Theatre Birmingham

CLASSICAL

A birthday tribute to Sir John Barbirolli

SIR JOHN Barbirolli, the conductor who rose from a lowly background to become one of the most revered of English musicians, would have celebrated his 80th birthday this year.

And to commemorate the occasion, Mascall Records, the retailers at 2 Old Brompton Road, London, is holding a small Barbirolli exhibition with old photographs, programmes, reviews and interviews.

The directors, Paul Ellery and Dan Bridgman, who have run the shop since January, have even persuaded their bank, Williams and Glyn's, to become involved — and further photographs and archive material, including a picture of Barbirolli and Fischer-Dieskau taken during the recording of Verdi's *Otello*, are displayed in the window.

"I think that Sir John Barbirolli was the greatest conductor there was because of the quality of sound he could draw from an orchestra, especially from the strings," says Ellery, who, though he never went to any of

the conductor's performances, retains an extraordinary enthusiasm for him.

"I have also always admired the amount of study Barbirolli would put into each work he performed, whether it was a Brahms symphony or a Strauss Waltz. I don't think that conductors nowadays put in the same amount of effort."

In addition to collecting display material from various sources, Ellery also wrote to many distinguished musicians asking for their memories of the musician, and many replied including the harpsichordist Valda Aveling, the official Barbirolli biographer Michael Kennedy and Dame Janet Baker.

Both Ellery and Bridgman were concerned that the exhibition devoted to the conductor, who died in 1970, should not be just a commercial venture, and they are donating five per cent of sales of all Barbirolli material to the Barbirolli Trust, which supports continued study of young musicians. Last week, the exhibition was visited by the conductor's widow, the oboist Evelyn Rothwell.

Digitals storm US

DECCA's DIGITAL records are selling furiously in the US. And during the week of September 15, the first three places in the *Cashbox* classical charts were taken by digital records.

This is the first time that records from a single company have held Nos 1, 2 and 3 in the *Cashbox* charts.

The No 1 position was held by Mendelssohn's *Symphony No 4*, No 2 by Mahler's *Symphony No 4* conducted by Zubin Mehta, and No 3 by Boskovsky's *New Year's Day Concert* record.

In addition, two other Decca records held Top 10 placings, Brahms' *A German Requiem* in the new Solti version, and Puccini's *Tosca*, in the new Freni, Pavarotti version which is being issued in the UK later this year.

● **AUDIO MANUFACTURERS** Bang and Olufson are launching a scheme of 50 musical evenings up and down the country in record and hi fi shops, and are expecting in the process to raise more than £6,000 for charity.

For some years, Bang and Olufson have held evenings giving programmes of recorded music, slide shows and hi-fi demonstrations to audiences of up to 200 each.

Until this year, they have been free, but now tickets will be sold priced 60p and all the proceeds will go to the Save the Children Fund. The tickets will also give the public automatic participation in a prize draw — for a portable radio, and various Decca classical LPs.

Predictably, many of the records played at these evenings, will be Decca digitals.

Promotion for Muti

RICCARDO MUTI, the 38-year-old principal conductor of the Philharmonia Orchestra is to become its music director from the 1980/81 season, succeeding Eugene Ormandy.

This will give Muti far greater control over the repertoire of the orchestra, and reveals the respect with which the musicians regard him. He first conducted the Orchestra in 1973.

The principal guest conductor, Lorin Maazel, continues his close association with the Orchestra despite his new appointment as director of the Vienna Opera. And among his concerts with the Philharmonia are the Royal Concert on November 20, and his 50th birthday concert on March 6, the work chosen being Beethoven's *Missa Solemnis*.

Other Philharmonia conductors this season include Andrew Davis, Simon Rattle, Vladimir Ashkenazy, Kirill Kondrashin and Kurt Sanderling.

As the Philharmonia's new general manager is Christopher Bishop, formerly general manager and chief producer of EMI's classical division, the orchestra is predictably busy in the recording studios — 179 sessions have been booked so far!

Success for CBS and Decca

FOUR OF THE awards made by the Italian jury Premio della Critica Discografica Italiana have gone to Decca and CBS records.

They are for Cilea's opera *Adriana Lecouvreur* featuring Scott, Obratsova and Domingo (CBS 79310) and Webern's *Complete Works* conducted by Pierre Boulez (CBS 79402) and Donizetti's *Lucrezia Borgia* with Joan Sutherland (D93D 3) and Ferneyhough's *Transit* (Head 18).

Handel masterpiece

JEPHTHA, ORATORIO by Handel, Werner Hollweg, Thomas Thomaschke, Glenys Linos, Elizabeth Gale, Paul Esswood, Gabrielle Sima. *Concentus musicus*, Wien, conducted by Nikolaus Harnoncourt. Das Alte Werke, 6.35499 4LPs.

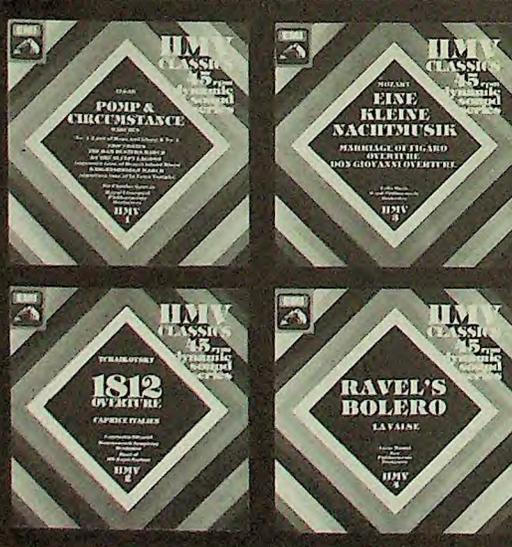
This was Handel's last oratorio, but it has never approached the popularity of some of his other works, though after hearing this set, I fail to see why. There is so much of great beauty here that it is inexplicable that this is, I think, the first complete recording, and certainly the first on authentic instruments. Curiously, this release is being followed in December by another, on Argo, with Anthony Rolfe Johnson, Margaret Marshall, Esswood again, Emma Kirkby and the Academy of St. Martin-in-the-Fields under Marriner. This will be different because the Academy does not play on Baroque instruments, but insofar as sales are concerned, they will have the advantage of better known singers — in this country that is.

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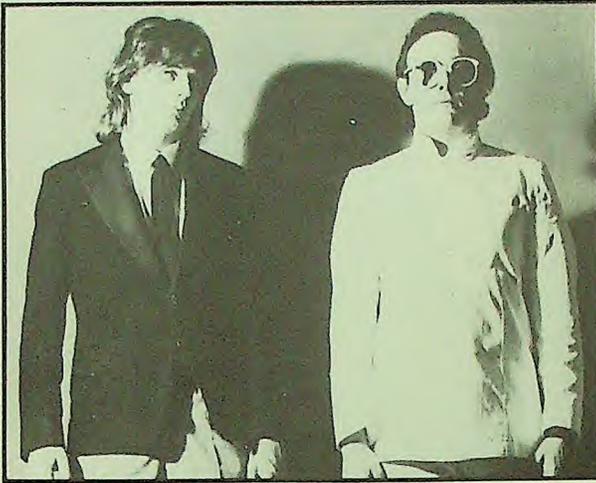
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CHARTS AND AIRPLAY ACTION

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US Action

TRADITIONALLY, THE big names are beginning to dominate the charts for the strong autumn sales period. The Eagles and Fleetwood Mac, for instance, paced the singles chart at 52 and 64 followed by Styx (72) and Cheap Trick (79).

Steve Dahl's *Do You Think I'm Disco* (68) is shaping up as a strong novelty item, but Dahl's anti-disco stance runs counter to the general wave of soul and disco which is still showing strongly. Smokey Robinson, Bama, Kool and The Gang, The Wilson Brothers and Gene Chandler bear monitoring.

In the albums chart *Cheap Trick* go in at 25 and *Jethro Tull* at 80 and *Weather Report*, garnering rave press reviews, at 91. Kenny Rogers went 80-30 on strong rack and retail sales, while Karla Bonoff (50) and Molly Hatchet (40) continue to pick up surprising momentum.



Hot Air...

JUDY TZUKE looks like getting into the charts the second time round with her single *For You*, which could not edge its way up there last year, writes SIMON HILLS.

"Before it was a 'turntable hit'," explained Rocket promotions man Kit Taupin. "The reason we lost it last time was because we were changing deals where people were ordering from EMI while it was being pressed on Phonogram."

Now it is being pressed on Phonogram, it is readily available and they are hoping for the record to go higher than the 150, or so, chart placing it got before. Many DJs Taupin spoke to had apparently recommended Rocket to promote the same record.

Hitting the airwaves this week is the first record reviving the Phil Spector sound. A three-piece girl group called the Flirts seem to be picking up airplay across the country.

The girls, whose debut single on Magnet Records is *The Kind Of Boy You Can't Forget*, are playlisted on Radio 1, Radio London, BRMB, Radio Tees and are a Beacon Hit Pick.

And they should be pushed further as they are currently recording with Radio 1 producer Paul Williams for a live session on the Andy Peebles show. There will be another session for the Radio 1 programme *It's Rock 'n' Roll* which will be transmitted on October 23.

The Flirts are from the Darts and Chas and Dave's management company Towerbell and two of the girls — sisters Jackie and Betty Burns — were brought up in Brooklyn, just round the corner from the Shangri Las. They moved to England a few years ago and met up with Natasha England.

Holland

A SINGLE from *The Wiz* soundtrack, *A Brand New Day*, released in Holland mainly for contractual reasons, jumped to No 1 this week. Michael Jackson's *Don't Stop* is now at 10 in two weeks, while *The Police* have two singles in the 40. Highest newcomer is Al Hudson and partners with *You Can Do It* at 26.

Chart Newcomer... by Chris White

BUGGLES: Video Killed The Radio Star (Island WIP 6524)

BUGGLES CONSISTS of Trevor Horn and Geoff Downes who met three years ago at a rehearsal session for a rock band in London. It was the start of a friendship which resulted in the two banding together with the musical aim of creating 'electronic pop for the Eighties'.

Horn and Downes are songwriters — they penned Dusty Springfield's latest single, *Baby Blue* — producers and recording artists. Horn's involvement with music started with a youth orchestra in the Midlands. He played bass with a number of local rock bands before building his own recording studio, *Drum Beat*, in Leicester. Downes spent three years at a Manchester music college before joining a local band, *She's French*. After becoming involved in jingle writing, he auditioned to play in another rock band — and met Horn.

The two played together in various bands for two years before deciding to start their own partnership. *Video Killed The Radio Star* is the first product from what looks like a very successful working partnership.

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	4	4	MESSAGE IN A BOTTLE Police (Police/Nigel Gray) Virgin	A&M AMS 7474 (C)
▲ 2	6	4	VIDEO KILLED THE RADIO STAR Buggles (Buggles) Carlin/Island	Island WIP 6524 (E)
3	2	3	DREAMING Blondie (M. Chapman) EMI	Chrysalis CHS 2350 (F)
▲ 4	7	5	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson (Quincy Jones) Carlin	Epic EPC 7763 (C)
£ 5	4	4	WHAT EVER YOU WANT Status Quo (Pip Williams) Shawbury/Eaton/EMI	Vertigo 6059 242 (F)
£ 6	8	5	SINCE YOU'VE BEEN GONE Rainbow (R. Glover) Island	Polydor POSP 70 (F)
7	3	7	CARS Gary Numan (G. Numan) Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)
8	5	10	IF I SAID YOU HAVE A BEAUTIFUL BODY Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
▲ 9	28	3	ONE DAY AT A TIME Lena Martell (G. Elrick) Valentine	Pye 7N 46021 (A)
£ 10	11	5	KATE BUSH LIVE ON STAGE Kate Bush (Kelly/Bush) Kate Bush/EMI	EMI MIEP 2991 (E)
▲ 11	21	4	EVERY DAY HURTS Sad Cafe (Eric Stewart) St Anne's	RCA PB 5180 (R)
12	9	9	LOVE'S GOTTA HOLD ON ME Dollar (C. Neil/Oscar) Arnakata/Warner Bros.	Carrere CAR 122 (E)
13	3	8	SAIL ON Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)
14	12	8	CRUEL TO BE KIND Nick Lowe (N. Lowe) Rock/Albion	Radar ADA 43 (W)
▲ 15	22	5	YOU CAN DO IT Al Hudson & The Soul Partners (Camp/McCord/Robertson) ATV	MCA 511 (E)
▲ 16	30	4	CHOSEN FEW Dooleys (Ben Findon) Blacksheep	GTO GT 258 (C)
17	14	10	STRUT YOUR FUNKY STUFF Frantique (J. Robinson) Carlin/Peterman	Philadelphia PIR 7728 (C)
£ 18	20	4	QUEEN OF HEARTS Dave Edmunds (Dave Edmunds) Heath Levy	Swan Song SSK 19419 (W)
19	16	10	THE PRINCE Madness (A. Clanger Prod.) Warner Brothers	2 Tone CHSTT 3 (F)
20	10	7	DON'T BRING ME DOWN Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 153 (C)
21	15	7	TIME FOR ACTION Secret Affair (I. Page) Brian Morrison	I-Spy SEE 1 (F)
22	17	13	WE DON'T TALK ANYMORE Cliff Richard (B. Welch) ATV	EMI 2975 (E)
▲ 23	34	4	O.K. FRED Erroll Dunkley (Aussie Hibbart) Sparta Florida	Scope SC 6(W/L)
24	18	10	STREET LIFE Crusaders (Felder/Hooper/Sample) Rondor/Leeds	MCA 513 (C)
£ 25	24	6	SLAP AND TICKLE Squeeze (Squeeze/Wood) Rondor/Deptford Songs	A&M AMS 7466 (C)
▲ 26	40	4	WHEN YOU'RE IN LOVE Dr Hook (Ron Hasskine) ATV	Capitol CL 16039 (E)
▲ 27	38	4	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels (J. Boylan) April	Epic EPC 7737 (C)
28	27	6	BACK OF MY HAND Jags (Astley/Chapman/Humphries) Warner Brothers	Island WIP 6501 (E)
29	32	7	DIM ALL THE LIGHTS Donna Summer (Moroder/Belotte) Copyright Control	Casablanca CAN 162 (A)
£ 30	53	2	TUSK Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Bright	Warner Bros K 17468 (W)
31	19	9	REGGAE FOR IT NOW Bill Lovelady (Crawley/Lovelady/Dufaure) Louvigny/Low Whale/Charisma CB 337 (F)	
32	35	6	THE LONELIEST MAN IN THE WORLD Tourists (D. Stewart) Logo Songs Arnakata/Warner Brothers	Logo GO 360 (C)
£ 33	39	4	DON'T BE A DUMMY John Du Cann (R. Bond) Bond/Andrew Heath	Vertigo 6059 241 (F)
£ 34	68	2	STAR Earth Wind & Fire (M. White) Rondor	CBS 7902 (C)
£ 35	54	3	POINT OF VIEW Matumbi (Matumbi/Thompson) EMI	Matumbi RIC 101 (E)
36	NEW		THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND... Sex Pistols/Ten Pole Tudor (Cook/James) Warner Brothers	Virgin VS 290 (C)
▲ 37	42	4	MAKING PLANS FOR NIGEL XTC (Steve Lillywhite) Virgin	Virgin VS 282 (C)
38	25	10	GOTTA GO HOME/EL LUTE Boney M (Frank Farian) Hense/ATV	Atlantic/Hense K 11351 (W)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	41	3	SING A HAPPY SONG O'Jays (Gamble/Huff) Mighty Three/Carlin	Philadelphia PIR 7825 (C)
£ 40	51	2	SPIRIT BODY & SOUL Nolan Sisters (Findon) Blacksheep	Epic EPC 7796 (C)
£ 41	66	2	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor (Dino Fekaris) ATV	Polydor STEP 5 (F)
42	33	3	CHARADE Skids (B. Nelson) Virgin	Virgin VS 288 (C)
43	23	10	GONE GONE GONE Johnny Mathis (J. Gold) ATV	CBS 7730 (C)
£ 44	45	4	STRAW DOGS Stiff Little Fingers (-) Rigid Didgets	Chrysalis CHS 2368 (F)
▲ 45	49	3	SUMAHAMA Beach Boys (Johnston/Beach Boys/Guercio) Carlin	Caribou CRB 7846 (C)
46	26	11	JUST WHEN I NEEDED YOU MOST Randy VanWarmer (Del Newman) Warner Bros.	Island WIP 6516 (E)
£ 47	64	2	GONNA GET ALONG WITHOUT YOU NOW Viola Wills (J. McCabe) Ariola Eurodisc	Ariola/Hansa AHA 546 (A)
£ 48	48	3	JUMP THE GUN Three Degrees (Moroder/Faltermaier) Heath Levy	Ariola ARO 183 (A)
49	37	12	BANG BANG B. A. Robertson (Terry Britten) My Axe/Mews/United Artists/Kongrid	Asylum K 13152 (W)
50	36	10	ANGEL EYES Roxy Music (Roxby Music) Copyright Central	Polydor POSP 67 (F)
51	NEW		MY FORBIDDEN LOVER Chic (Edwards/Rodgers) Warner Brothers/Chic	Atlantic K 11385 (W)
£ 52	56	4	SHAPE OF THINGS TO COME Headboys (Peter Ker) EMI	RSO 40 (F)
53	31	10	LOST IN MUSIC Sister Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)
£ 54	69	2	LUTON AIRPORT Cats UK (Curtis/Worsley) Curtis/Carlin/A-Z	WEA K 18075 (W)
£ 55	55	6	TOMORROWS GIRLS U.K. Subs (John McCoy/UK Subs) Famous Chappell	Gems GEM 10 (R)
56	29	9	BOY OH BOY Racey (M. Most) RAK	RAK 297 (E)
£ 57	72	2	GHOST DANCER Addriss Brothers (F. Purren) Musicways inc./Flying Addriss	Scotti Brothers K 11361 (W)
58	NEW		HEARTACHES TONIGHT Eagles (B. Szymczyk) Warner Brothers	Asylum K 12394 (W)
59	75	2	NO ONE GETS THE PRIZE Diana Ross (Ashford/Simpson) Warner Bros.	Motown TMG 1160 (E)
60	NEW		TYPICAL GIRLS/I HEARD IT THROUGH THE GRAPEVINE Slits (Dennis Bovell) Virgin	Island WIP 6505 (E)
61	44	11	GANGSTERS Specials (The Specials) Plangent Vision	2 Tone TT1 (F/SP)
62	47	3	MITTAGEISEN (METAL POSTCARD) Slouxi & The Banshees (Stevenson/Stavrou) Pure Noise/Chappell	Polydor 2059 151 (F)
63	NEW		I DON'T WANT TO BE A FREAK Dynasty (Leon Sylver/Dick Griffey) Rondor	Solar FB 1694 (R)
64	NEW		ON MY RADIO Selector (Roger Lomas) Copyright Control	Two Tone CHSTT 4 (F)
65	46	5	NIGHTS IN WHITE SATIN Dickies (R. Geoffries) Tyler	A&M AMS 7469 (C)
66	NEW		RISE Herb Albert (Albert/Badazz) Rondor	A&M AMS 7465 (C)
£ 67	70	2	STRAIGHT LINES New Musik (Tony Mansfield) April	GTO GT 255 (C)
68	43	9	DUCHESS Stranglers (Stranglers/A. Winstanley) April/Albion	United Artists BP 308 (E)
69	59	5	SEXY CREAM Slick (B. Ingram) Bocu	Fantasy FTC 182 (E)
70	57	5	BREAKFAST IN BED Sheila Hylton (H. Johnson) EMI/April	United Artists BP 304 (E)
71	50	9	GET IT RIGHT NEXT TIME Gerry Rafferty (H. Murphy/G. Rafferty) Belfern/Island	United Artists BP 301 (E)
72	NEW		GOOD GIRLS DON'T The Knack (Mike Chapman) Eighties/Smallhill	Capitol CL 16097 (E)
73	NEW		THE SPARROW Ramblers (K. Parrott) EMI	Decca F 13860 (S)
74	63	2	NOW IT'S GONE Chords (Wilson) Copyright Control	Polydor 2059 141 (F)
75	58	5	THIS TIME BABY Jackie Moore (B. Ell) Mighty Three/Carlin	CBS 7722 (C)

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)

Angol Eyes (Ferry/McKay)	50
Back Of My Hand (Walkington/Alder)	28
Bang Bang (Britten/Robertson)	49
Bob Oh Boy (G. Macari/R. Ferris)	66
Breakfast In Bed (C. King)	70
Cars (G. Numan)	7
Charade (Johnson/Adams)	42
Chosen Few (Findon)	16
Cruel To Be Kind (N. Lowell) Gomm	14
Dim All The Lights (Donna Summer)	29
Don't Be A Dummy (Bond/Wilkinson)	33
Don't Bring Me Down (J. Lynne)	20
Don't Stop 'Til You Get Enough (Jackson/Phillips)	4
Dreaming (Harry/Stein)	3
Duchess (Stranglers)	68
Every Day Hurts (Young/Stampson/Emare)	11
Gangsters (J. Dammer)	61
Get It Right Next Time (G. Rafferty)	71
Ghost Dancer (D. & D. Addriss)	57
Gonna Get Along Without You Now (Kellern)	47
Gone Gone Gone (Russell Brown/Haywood)	43
Good Girls Don't (D. Fieger/B. Averre)	72
Gotta Go Home (Farian/Huth/Jay)	33
I Don't Want To Be A Freak (H. Beard)	63
Heartache Tonight (Henley/Frey/Sager/Souther)	58
If I Said You Had A Beautiful (D. Bellamy)	8
Jump The Gun (Faltermaier/Forsy)	48
Just When I Needed You Most (R. VanWarmer)	46
Kate Bush Live On Stage (Kate Bush)	10
Let Me Know (Fekari/Purren)	41
Lost In Music (J. Vanda/UT. Bazar)	12
Luton Airport (Curtis/Worsley)	54
Making Plans For Nigel (C. Moulding)	37
Message In A Bottle (Sting)	1
Mittageisen (Metal Postcard)	62
My Forbidden Lover (Edwards/Rodgers)	51
Nights In White Satin (J. Hayward)	65
No One Gets The Prize (Ashford/Simpson)	59
Now It's Gone (Poppe)	74
O.K. Fred (J. Holt)	23
One Day At A Time (Wilkin/Kristofferson)	9
On My Radio (Davies)	64
Point Of View (Fagan/Davis)	35
Queen Of Heart (Davito)	18
Reggae For It Now (Lovelady/Cash)	31
Rise (A. Armar/A. Redazz)	66
Sail On (L. Ritchie Jnr)	13
Sexy Cream (Ingram)	69
Shape Of Things To Come (Headboys)	52
Since You've Been Gone (Ballard)	39
Sing A Happy Song (Gamble/Huff)	6
Slap And Tickle (Difford/Tilbrook)	25
Spirit Body & Soul (Findon/Myers/Puzej)	40
Star (M. White/M. Dal-Barr/A. Willis)	34
Straight Lines (Tony Mansfield)	67
Straw Dogs (Fingers/Oglvie)	44
Street Life (Sample/Jennings)	14
Strut Your Funky Stuff (Savoy-Robinson/Bolden)	27
Sumahama (M. Love)	45
The Devil Went Down (Various)	27
The Great Rock 'N' Roll Swindle (Temple/Cook/James)	36
The Prince (Lee Thompson)	19
The Sparrow (Jordan)	73
The Loneliest Man In The World (P. Coombes)	32
This Time Baby (James/Bell)	75
Time For Action (D. Cairns)	21
Tomorrow's Girls (Harper)	55
Tusk (L. Buckingham)	30
Typical Girls (Slits)	60
Video Killed The Radio Star (Woolley/Horn/Downes)	2
We Don't Talk Anymore (Tamey)	22
What Ever You Want (Parfitt/Brown)	5
When You're In Love (Ewen/Stevens)	26
You Can Do It (Alicia/Myers/McCord)	15

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The Best Of Jasper Carrott	DJF 20549		

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MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING OCTOBER 13 1979

1	NEW REGGATA DE BLANC	A&M AMLH 6479Z
2	EAT TO THE BEAT	Chrysalis CDL 1225
3	THE PLEASURE PRINCIPLE	Beggars Banquet BEGA 10
4	THE LONG RUN	Asylum K 52181
5	OCEANS OF FANTASY	Atlantic/Hansa K 50610
6	THE RAVEN	United Artists UAG 3026Z
7	DISCOVERY	Jet JETLX 500
8	STRING OF HITS	EMI EMC 3310
9	OUTLANDOS D'AMOUR	A&M AMLH 6850Z
10	OFF THE WALL	Epic EPC 83468
11	PARALLEL LINES	Chrysalis CDL 119Z
12	UNLEASHED IN THE EAST	CBS 8385Z
13	ROCK 'N' ROLL JUVENILE	EMI EMC 3307
14	BREAKFAST IN AMERICA	A&M AMLK 63708
15	DOWN TO EARTH	Polydor POLD 5023
16	IN THROUGH THE OUT DOOR	Swan Song SSK 59410
17	REPLICAS	Beggars Banquet BEGA 7
35	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
36	LAST THE WHOLE NIGHT LONG	Polydor PTD 001
37	LIVE AND LEARN	A&M AMLH 68509
38	SKY	Artoia ARLH 502Z
39	NEW I'M THE MAN	A&M AMLH 64794
40	STORMWATCH	Chrysalis CDL 1238
41	FACADES	RCA Victor PL 25249
42	KENNY ROGERS SINGLES ALBUM	United Artists UAK 30263
43	A DIFFERENT KIND OF TENSION	United Artists UAG 30260
44	HERE	Chrysalis CDL 1240
45	SHOOTING STARS	Carrere CAL 111
46	DREAM POLICE	Epic EPC 8352Z
47	THE BEST OF THE DOOLEYS	GTO GTTV 038
48	TUBEWAY ARMY	Beggars Banquet BEGA 4
49	BAD GIRLS	Casablanca CALD 5007
50	WE ARE FAMILY	Atlantic K 50587
51	THE KICK INSIDE	EMI EMC 3223
52	JOIN HANDS	Polydor POLD 5024
53	NIGHTFLIGHT TO VENUS	Atlantic/Hansa K 50498
54	NEW THE CRACK	Virgin V 213Z
55	COMING UP FOR AIR	Virgin V 2131
56	DART ATTACK	Magnet MAG 5030
57	THE VERY BEST OF LEO SAYER	Chrysalis CDL 122Z
58	BRIDGES	Lotus WH 5015



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BARRY MANILOW

MUSIC WEEK FACT SHEETS

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
SUZI QUATRO She's In Love With You RAK 299 (EMI)	September 28	11 hits, 1973 onwards with most successful, Can The Can (1, 1973), Devil Gate Drive (1, 1974). One hit with Chris Norman.	Well-known singer, frequently featured consumer music press, also general daily, monthly magazine, press. AB: Detroit born, once known as Suzi Sou, formed the Pleasure Seekers. Seen by Mickie Most, found new base with UK, RAK, hits followed. Sister Patti once part of Fanny. Has brother Michael on UA.	Persistent drum work fills in spaces between vocal lines as well as giving solid base for Suzi Quatro's urgent delivery. What the record lacks in some what mundane song more than made up for in vocals, general backing with subsequent chart chance. Major airplay on this 45. Time for another Suzi Q hit.
SUPERTRAMP Goodbye Stranger A&M AMS 7481 (CBS)	October 5	4 hits, 1975 onward with most recent Logical Song (7, 1979, 11 wks), Breakfast In America (9, 10 wks, 1979, entry June 30).	Recent major album sellers with consequent airplay, promotion via Breakfast In America (AMK 63708). Ads in trade, consumer press for new single, initial positive response from programmers, early good signs from other quarters. AB: Came together late '60s with first LP, 1970. Breakthrough via Crime Of The Century, 1974 with hit singles forthcoming. Few UK tours but when so engaged band received with rapturous welcome from fans.	Third single from Breakfast In America. With band now seemingly into hit single action will be surprising if this fails. In somewhat different vein with slightly harder rock edged sound than last two releases but keeping to familiar style. Flip is attractive Even In The Quietest Moments from album of same name (AMK 64634).
THE UNDERTONES They've Got My Number Sire 4024 (WEA)	October 5	Jimmy Jimmy (16, 1979), Teenage Kicks (31, 1979), Here Comes The Summer (39, 1979), Get Over You (57, 1979).	UK tour from September 30 until October 30, biggest yet by group in terms of size of venues played. Deletion of Undertones LP (Sire SIR 6071) means newly packaged Undertones in new full colour sleeve, includes entire previous release plus original versions of group's first two singles plus single version Here Comes The Summer for original LP take. RRP, £4.00 for sell-in period. AB: Five guy Irish group with immediate consumer music press positive response to material, four hits '79. Frequent TOTP.	Usual forceful, driving material with teen lyric theme. Combination of both produces more fine material from band with a future if their songwriting maintains this early momentum. Other than Jimmy Jimmy their chart performances disappointing for Teenage Kicks surely a classic, deserving Top 10. Perhaps this will give Undertones rightful credit.
SAMMY HAGAR Plain Jane Capitol CL 16101 (EMI)	September 28	None	Picture bag, recent UK dates where above track proved popular. Consumer - trade press ads, special mail-out, press information, photos. AB: First band, Skinyr, thence The Sammy Hagar Band. Capitol LP debut early 1976. From Monterey, California. New LP, Street Machine (EST 11983).	Cut from current LP. Hard driving rock number with mandatory guitar work out for this musical idiom. Has familiar sounding but effective riff on title words with back-up vocals rapping but giving extra energy to sound. With LP showing up well on station play-lists this 45 might find itself in 75.
EDDIE COCHRAN Three Steps To Heaven United Artists UP 36520 (EMI)	September 28	10 separate hit titles, 1958 - 1963 with re-issue entry for Summertime Blues (34, 1968).	Part of promoted Silver Spotlight series from UA, also from trade, consumer press ad-backed The Eddie Cochran Singles Album (UAK 30244). Pic of artist on front of bag, plus attractive series logo. AB: Rock legend, born Lea, Minnesota, died in London, April 17, 1960. First played with Cochran Brothers, signed to Liberty with debut 45, Sittin' In The Balcony.	Marvellous stuff. Song revived by Showaddywaddy (2, 1975). Other discs in series: Bobby Vee, Take Good Care Of My Baby; Fats Domino, Walking To New Orleans backed with classic Fat Boy; Ricky Nelson, Hello Mary Lou; Johnny Burnette, You're Sixteen; Eddie Cochran, Somethin' Else and Bobby Vee, The Night Has A Thousand Eyes. Selected 45 above plus these other mentions surely vital buys for golden oldies section.
LITTLE BO BITCH It's Only Love Cobra COB 1 (EMI)	September 28	None	Colour bag with group pic on front. Part of general trade press ads for new EMI label with reception, special announcement material. For 45, trade press full page spot colour, consumer press MM, Sounds, NME, Record Mirror also full spot colour. Flopping campaign, London, Birmingham, Manchester, Glasgow, 1,000 badges, injection-moulded plastic two colour. TV video promo film available for use. AB: First major gig, November '78, London's Marquee, Reading Festival, '79. Debut LP out October 26, Little Bo Bitch (CBA 1002).	Though press release suggests band outside of punk influences the basic sound here seems very much in current new wave vein. Propelled by strong drumming plus some good guitar work there is impetus also in repetition of title line with back-ups displaying clearly the now (seemingly) important rough sounding vocal tones.
SPYRO GYRA Shaker song Infinity INF 117 - 7" (MCA) Infinity INF 117 - 12" (MCA)	September 28	Morning Dance (17, 1979, entry 21/7 with 10 wks on chart)	Trade, consumer ads for this with new album October 5, Spyro Gyra (INS 2008) with flip from previous LP, Morning Dance (INS 2003). Eye-catching colour bag with limited 12". High airplay pick-up augers well. AB: Originally band paid for own album release with US success forthcoming, hit six billboard charts with that LP (the new one issued here) plus 7", Shaker Song. In 1978 voted by trade Record World as most promising pop instrumental band.	Another catchy, mood setting, sax led tune with good chance of repeating chart success of previous hit. If weather stays fine then this rather summer feel tune could find itself increasingly programmed and fetching sales.
TOURS Language School Rough Trade T1 (Rough Trade)	Re-issue Oct 5. Original date May 26	None	Fresh mail-out, original release/pressing sold-out, with subsequent repressings now claimed sale figure of 10,000. Featured on Radio One by major DJs, John Peel, Mike Reid, Andy Peebles, Anne Nightingale. South-East area gigs. AB: Formed May 1978, first gig Poole, Dorset. Recorded Single March 24, Cambridge, 14 hours to record, mix.	Favourite amongst cult listeners, collectors for some time, deserves wider distribution and should at least be heard by a major. Fast-up-tempo number in popular new wave style of moment with interesting guitar mix early on plus some aggressive guitar later in record. No classic but better than many current 45s
DUNCAN BROWNE Fauvette Logo GO 361 (RCA)	October 5	Journey (23, 1972)	Basic company concentration with trade, consumer ads for this plus new album of single title, also issued this month. AB: Solo success with RAK label, 1972 with consequent TV, radio appearances. Involved for a time with Metro but reverted to solo status with Logo album, single of same name, 1978, The Wild Places.	Cursory listen might suggest this as latest Dire Straits single with musical lines, guitar work which should be familiar to that successful Phonogram band. Even artist vocals bear resemblance though here even Dylan might have interest. Certainly artist abounds in talent but has had seeming problems in locating just how it can be translated into chart success. In spite of comparisons made this 45 might well programme and find sales.
ORCHESTRAL MANOEUVRES In The Dark Din Disc DIN 2 (Virgin)	September 28	None	Supporting major chart act Gary Numan - Tubeway Army from September 20 until October 8 with this week (3), Ipswich; (5) Brighton, (6) Aylesbury, (7) Wolverhampton, (8) Sheffield. Special black-white stiff bag. AB: Two of band once in The Id, broke up mid-'78. Andy McCluskey's, Paul Humphreys joined with Chester Valentini formed present band.	Vocals laid-back against predominant effect which is created by keyboards, electronic percussion with some underpinning from bass. Has attractive feel but needs considerable airplay with no immediate recognisable head staying riff.
BRAKES The Way I See It Magnet MAG 154 (EMI)	September 21	None	Picture sleeve which carries on flip cover of new album For Why You Kicks My Donkey (MAGL 5029). Private PR, Judy Totton Publicity (01 240 5551/2). Constant gigging particularly in South-East. AB: Came together two years ago, East End based, first gig November 22, 1977. Signed Magnet late '78. Above is debut single.	Not too many worlds from style - sound of Undertones. Cracking debut 45 which hurtles along with sustained energy. Has immediacy in opening chords, possesses good riff title line, thundering guitar break. Main negative factor is its similarity to much which which around at present but hopefully there is chart spot for promising outfit.

PERFORMANCE

Little Nell: Country Cousin

LITTLE NELL originally made her name in the Rocky Horror Show and later appeared in the only major film to come out of the punk movement, Jubilee. More recently, she has signed with A&M Records and released her own rather-different version of the oldie, Fever.

Londoners have had several opportunities lately to see Little Nell perform, via a series of gigs around the capital including three nights at Chelsea's revamped Country Cousin nightclub. The name is mis-leading... this lady is not "little" - either in voice or terms of shape.

In fact, Little Nell comes over as a lady with a Big Future. Her humour borders on the zany, she has more than her fair share of sex-appeal and the voice is the type that could never be ignored. The material she chooses to sing includes a couple of very good original numbers, and some excellent "different" renditions of songs which have been around for quite a while.

She almost enters the Bette Midler class - but not quite. However she is different enough to achieve success in her own right.

Country Cousin's new policy is to present live entertainment three nights a week at a cheaper price than before. Providing the club follows the previous musical policy of presenting artists who are good but would normally find it difficult to find the right showcase venue in London, then they are on the right path for the future.

CHRIS WHITE

Small Hours, Squire: Rock Gardens

SQUIRM'S VOCALS were so soft you could hardly hear them announce the numbers, let alone the harmonies over what sounded like a fine selection of songs. The mod movement has given a certain cohesiveness to gigs and although it was horrifically male-dominated at the start, it was good to see people simply dancing to the music.

Their single, Walking Down The Kings Road, was obviously a goody, with a fine hook and lyrics that the audience could warm to, as well as Livin' - a fine number with confidence growing in the vocals.

The band has been reduced to a three-piece, which might be a reason for their suffering slightly with the singing, but the guitar playing was certainly up to standard, although more laid back than with the likes of Paul Weller who go for the occasional power chord.

Squire have promise - and their single on Arista's new I Spy label might be an indication whether the punters think so by backing them with their money.

Small Hours, as yet unsigned, ran through a blockbuster of a set, which really was reminiscent of old dance hall scenes of the sixties, I suspect, Midnight To Six and End Of The Night are full, raw and reminiscent of their own influences - 60s soul, Graham Parker, Bruce Springsteen et al.

The encore I'm a Believer had one of their 'hard core' following up on stage singing along and they roved to be the small band with a big, big buzz.

SIMON HILLS

Southside Johnny: The Venue

"WE DON'T have to come here to face this abuse," growled Southside Johnny "we enjoy it!"

And enjoy it he did. For two hours the Venue came alive to the 11-piece band's mixture of rock, blues and soul. Everyone was on their feet - never seen at the Victoria night spot in my experience - and several had graduated to the chairs by the time Southside was growing through Got To Sing The Blues.

He has had plenty of experience of club venues at his native Asbury Park where he was about the first band to use a full horn section and it was obvious that he was "playing for fun" as he said afterwards. The set was rough, abrasive and charged with that whisky-soaked nicotine stained atmosphere that's of lacking at, say, Knebworth where he caused such a buzz in the business a couple of months ago.

Signed to Phonogram recently, much of the set came from his latest album, The Jukes. Talk To Me was particularly strong, with slicing rhythm guitar with Southside leaning against growling into the mic, while the ballad Paris had him virtually weeping.

Mistaken made the set even better, too. The equipment broke down leaving him to do a stunning, raw blues solo with just himself and harp, until the rest of the band suddenly found themselves provided with electricity again and they all felt their way in to join him, letting the song have an even greater climax than would come without.

Fever gave the trombone a

chance to come out, following the almost doo wop style of the brass on Vertigo, that preceded it. The two encores were as inevitable as the sun rising, and Hearts Of Stone brought the whole Venue to a hush. This was rock 'n' roll at its finest. Simple as that.

SIMON HILLS

TCOJ: Lewisham Odeon

FOR THOSE who don't yet know, TCOJ have been described as Britain's first rock revue band, and the initials stand for Total Concept Of Joy. They have recently signed with Utopia Records and their first single was released a few weeks ago.

Currently supporting Sister Sledge on their nationwide tour, TCOJ are an impressive band - lead singer Tony Todd is blessed with the kind of voice that would be recognisable anywhere, verging somewhere between the style of The Stylistics' Russell Thomkins and Sylvester.

The rest of the group, Will Ambrosio (lead guitar), Nick Tangi (drums), Malcolm Allen (bass), Colin Ryan (rhythm guitar) and Phil Kholi on keyboards, provides a good tight backing which soon has the audience rocking in their seats.

Their ideal environment would be clubs or discos, where the audience could let themselves go, and indeed TCOJ have enjoyed a lot of success in such venues during the last six months.

Musically, their songs are strong and melodic - The Bitch was originally the flip-side of their first single but is now being promoted in its own right. The closing (I Found Love) Dancing On The Disco Floor

is guaranteed to get anybody off their seat to dance.

A band with a future - that's TCOJ. Get them with the right producer, and a strong song, and they'll soon be racing up the charts.

CHRIS WHITE

The Pirates: North London Polytechnic

DESPITE THE bar closing at pub hours and the fact it was impossible to get to the bar anyway, this was an ideal venue for the Pirates. A full house sign was put up long before the band appeared which gives a lot of credit to the audience for staying through the rather monotonous set by the support band, The Young Ones.

The Pirates consisting of Johnny Spence on bass, Frank Farley, drums, and the one and only Mick Green who plays lead and rhythm guitar on the name instrument simultaneously, don't need a flash lighting system to present their act. The three of them were obviously born to entertain and, even though they have only been back together for the last two years, their ease and professionalism make it seem that they have never been apart.

We were given a great selection of rock 'n' roll and R & B numbers with Don't Mention It, Johnny Be Good, Shakin All Over and tracks from their new L.P. including Going Back Home written by Mick Green and Wilko Johnson Lady, Golden Oldies (their new single) and the title track from the L.P. Happy Birthday Rock 'n' Roll. A great set, a great audience and long live rock 'n' roll.

JUDY WILLIAMS

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MUSIC WEEK

RECORDS

Lena Martell
THE NEW HIT SINGLE
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'One At A Time'

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ELKIE BROOKS

HE COULD HAVE BEEN AN ARMY
THE HIT SINGLE

ATM

What I Want is The Donkeys first single.

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SINGLES CHART

TOP 75

SINGLES

WEEK ENDING OCTOBER 13 1979

1	MESSAGE IN A BOTTLE	Police	•	A&M AMS 7474
2	VIDEO KILLED THE RADIO STAR	Buggles		Island WIP 6524
3	DREAMING	Blondie	•	Chrysalis CHS 2350
4	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson		Epic EPC 7763
5	WHAT EVER YOU WANT	Status Quo		Vertigo 6059 242
6	SINCE YOU'VE BEEN GONE	Rainbow		Polydor POSP 70
7	CARS	Gary Numan	•	Beggars Banquet BEG 23
8	IF I SAID YOU HAVE A BEAUTIFUL BODY	Bellamy Brothers	•	Warner Brothers K 17405
9	ONE DAY AT A TIME	Lena Martell		Pye 7N 46021
10	KATE BUSH LIVE ON STAGE	Kate Bush		EMI MIEP 2991
11	EVERY DAY HURTS	Sad Cafe		RCA PB 5180
12	LOVE'S GOTTA HOLD ON ME	Dollar	•	Carrere CAR 122
13	SAIL ON	Commodores		Motown TMG 1155
14	CRUEL TO BE KIND	Nick Lowe		Radar ADA 43
15	YOU CAN DO IT	Al Hudson & The Soul Partners		MCA 511
16	CHOSEN FEW	Doonleys		GTO GT 258
17	STRUT YOUR FUNKY STUFF	Frantique		Philadelphia PIR 7728

35	POINT OF VIEW	Matumbi		Matumbi RIC 101
36	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND	Sex Pistols/Ten Pole Tudor		Virgin VS 290
37	MAKING PLANS FOR NIGEL	XTC		Virgin VS 282
38	GOTTA GO HOME/FEEL LUTE	Boney M	•	Atlantic/Hansa K 11351
39	SING A HAPPY SONG	O'Jays		Philadelphia PIR 7825
40	SPIRIT BODY & SOUL	Nolan Sisters		Epic EPC 7796
41	LET ME KNOW (I HAVE A RIGHT)	Gloria Gaynor		Polydor STEP 5
42	CHARADE	Skids		Virgin VS 288
43	GONE GONE GONE	Johnny Mathis		CBS 7730
44	STRAW DOGS	Stiff Little Fingers		Chrysalis CHS 2368
45	SUMAHAMA	Beach Boys		Caribou CRB 7846
46	JUST WHEN I NEEDED YOU MOST	Randy VanWarmer	•	Island WIP 6516
47	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills		Ariola/Hansa AHA 546
48	JUMP THE GUN	Three Degrees		Ariola ARO 183
49	BANG BANG	B. A. Robertson	•	Asylum K 13152
50	ANGEL EYES	Roxy Music	•	Polydor POSP 67
51	MY FORBIDDEN LOVER	Chic		Atlantic K 11385
52	SHAPE OF THINGS TO COME	Headboys		RSD 40
53	LOST IN MUSIC	Sister Sledge		Atlantic K 11337
54	LUTON AIRPORT	Cats UK		WEA K 18075
55	TOMORROWS GIRLS	U.K. Subs		Gems GEMS 10
56	BOY OH BOY	Racey		RAK 297
57	GHOST DANCER	Addressi Brothers		Scotti Brothers K 11361
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STUDIOS

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WHILE THE countries which spring most readily to mind when recording is considered as an international industry are those dealt with individually in this supplement, most European countries have some sort of viable studio business.

Some are far more involved in recording their own artists when playing host to foreign visitors, and state economics dictate where the most technically advanced facilities are to be found.

British artists who regularly work abroad appear to favour Sweden when their travels take them to Scandinavia. Norway however has its own thriving studio business, centred predictably on Oslo, where the five generally accepted as being of the most importance have for some time been Roger Arnhoff Studio A/S in St. Olavagt; Rosenborg Studio in Rosenborggaten; Arne Bendiksen A/S in Osterdalagaten; Talent Studio in Kjobbergaten and Scanax, also in St. Olavagt.

Other Norwegian cities where the industry is growing are Trondheim, Bergen and Stavanger. As in other Continental recording centres there is a great deal of own-production work done, and much use is made of the most modern facilities by the national record companies. Rates in these are at around the same level as in the UK, with £50 an hour being the accepted figure for 16/24-track recording.

Copenhagen has, as is to be expected, attracted most of the investment which is going into Denmark's recording industry and that country has seen something of a boom in the appearance of new studios in the past few years.

In the heart of Copenhagen are several set-ups which have earned a good name abroad — Metronome, Rosenberg, Sound Track, Sweet Silence, and within easy reach of the city is Tocano Studio, in Horve. Metronome hires time as well as recording artists on that label. While the UK seems to have the biggest number, range and interest in specially-built mobile facilities, studios such as Metronome and Sweet Silence do outside or location recordings by having equipment which can be easily transported and set up. At Teldec in Berlin the art of creating portable recording equipment has possibly been taken furthest, with a complete range of audio equipment built into

travelling cases so that a suitable but ordinary van can become a control room whenever necessary.

The threat of over expansion in the recording facilities is present in all the commercially well-developed countries of Europe. Studio managers everywhere are having to think very carefully about their rates. These obviously must bring a return on investment in space and technical facilities, but competition is so keen that they must be kept down to attract custom, particularly to induce artists to incur travel and accommodation expenses by going to a studio in another country.

Every country — every city — has something to offer by way of particular business or recreational attraction for those artists who want and can afford to spread their custom internationally.

Southern Europe however can claim the edge when it comes to offering good weather. While there is seldom any sense of real time within a studio, cut off completely from the world as it usually is for acoustic reasons, sunshine for out-of-working hours could be quite an attraction where Italy is concerned. Reinforcing the feeling that top recording standards anywhere in Europe inevitably mean a similarity between the first-class studios, artists working in top Italian facilities such as Stone Castle near Milan would find the now very familiar basic plan of an Eastlake acoustic design, and the usual internationally manufactured array of equipment.

Moving back to the chillier but more affluent north, close neighbours Holland and Belgium both have their own studio industries, but they are of very different character from each other, with Holland being well in the lead in the number of studios, the professional standards to which they are equipped, and therefore in its ability to attract foreign custom.

Supplement edited
by
TERRI ANDERSON

THE MAKING and sustaining of artistic careers in the music business rests upon a variety of creative and financial foundations. Of great importance among these are the flair, know-how, money and technical facilities which are found in the recording studios.

While the business is clearly going through a period of recession in most of Europe, with record sales dropping and profits increasingly harder to make, the studios continue to be filled with work.

Digital techniques

The race for audio-electronic perfection continues. Although debate about where recording techniques are going — with digital recording just around the corner and the video disc a reality — is becoming hotter, large investments continue to be made in beautiful, and beautifully equipped, state of the art recording complexes.

Such investment is still almost all directed towards equipping studios with the most modern and versatile analog facilities, because digital techniques have a long way to go yet in research and development. As many studio managers will currently point out, everyone is waiting for someone else to be the first to take the plunge, and no-one is prepared to predict how long it will be before the digitally-recorded disc is a commercial prospect and a sufficient number of homes have invested in the right kind of playback equipment. The continuing lack of compatibility between the various formats being developed for the compact disc, for example, does not encourage spending on entirely new types of facility.

Wide choice

Over recent years the top class studios in the UK, France, Germany, Sweden and Denmark — as the clear leaders among the European countries which produce recordings — have increased in number, in standard, and in ability to attract successful artists who might otherwise have gone to the US to record. A selection of these are mentioned or have advertised in this supplement, but the list of those named is not comprehensive.

At the same time the variety of studios available mean that good recordings can be made at widely differing cost, to suit recording budgets from the slimmest to the most lavish.

The image of the European studio scene gives the impression of an endless caravanserai of artists, engineers, producers and their professional bags and baggage

moving from one facility to another. Most big budget albums carry credits for several different studios, the artists having for personal and professional reasons used different places at different stages of the recording process.

The choice for the band which can afford to be choosy is very wide — residential studios in anything from converted stables to chateaux; in-town facilities which are audio-electronic treasure caves offering no relaxing home comforts to those who are into periods of intense activity; dubbing and mixing suites, mastering and cutting facilities, playback and editing.

As the UK continues to preserve its first-class reputation for facilities, engineers and session musicians, so the studios in Northern Europe, Sweden, Holland, Finland, Iceland, Denmark, Holland and Belgium — with Sweden deservedly heading the list but the others in no particular order of importance) have risen numbers, standards and workload.

International equipment

France remains popular with many bands, although it is the same handful of top studios which repeatedly attract foreign, particularly UK, work. And there is the undeniable boom in recording work in Germany, mainly due to the disco rage, and to the well-planned and executed expansion of companies based in Germany such as Hansa and Ariola.

It is true that traffic of artists and their recording money between the popular recording countries of Europe has apparently seen more British acts going to the Continent to lighten their tax load than Continental groups coming to the UK. But a number of British studios have made a name for themselves across the Channel and attract a reasonably steady custom — admittedly on a smaller scale than the flow in the opposite direction. Of many individual examples where UK studios find themselves with regular bookings from one particular country, one fairly small south coast studio had a totally disproportionate number of bookings by artists from Iceland!

The contents of the studio control rooms is a good example of the recording world's internationalism. British, Swiss, German, American and Japanese equipment is likely to be represented in the great majority of studios. International exhibitions such as the Audio Engineering Society's European show and conference annually demonstrate the keenness of the competition of the manufacturers, and the fierce drive to innovate.

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STUDIOS

Sweden

THE SWEDISH recording scene is slowly regaining its former hectic activity after almost one year's declining business.

After 10 years of constant growth, the recording industry last year ceased to meet the expected annual 20 per cent increase, and this left a whole lot of Swedish studios out in the cold. Sweden, though, is still the biggest market in the world, relatively speaking, selling more records per capita than any other country, grossing some 650 million Sw.crowns each year. Part of the trouble has been the over-establishing of new studios. Stockholm alone, having some 1.5 million people, has 17 fully equipped 24-track studios, whilst the rest of the country, (in all, eight million inhabitants), has about half a dozen 24-track operations. On top of that naturally come numerous 16- and 8-track demo studios all over the country.

Also it should be noted, Sweden is a very cheap country to record in. The average studio rate lies around 350 Sw. crowns, ranging from 125 Sw.crowns for a fully professional 24-track studio, to 700 Sw. crowns for the prestigious Polar Music Studio where Abba, Led Zeppelin and Genesis regularly record.

Swedish studios are in general extremely well-equipped, with all outboard gadgets included in the studio rent. Most of the time only tape is added to the studio bill, so there is seldom any hidden costs that will show up when it's time to pay! Equipment is mostly English or American, except for Studer (Switzerland) and Lyrec (Denmark) tape machines and Neuman (Germany) microphones.

Some of the most booked Swedish 24 track studios are: Decibel Studio AB, Europa Film AB, Glenstudio, H Z Studio, K M H Studio AB, Marcus Music A B, Metronome Records A B, O A L Studio A B, Park Studio, Polar Music Studio, Polyvox A B, EMI Studios, Bastun Studio, Studio Bohus, and Mastersound Recording Studio.

IF AN expanding music industry such as Germany's can point to busy studios as being a logical part of such an industry, the UK studios are at present a little uneasy at the lack of logic in their being well booked while the industry and record sales shrink.

If a studio recession is coming, and most managers feel that recording budget cutbacks will probably hit the UK studios in a few months, it has certainly not yet arrived.

The general feeling is that recording budgets are being more carefully used — the days of long block bookings during which the studio is used part of the time as a rehearsal room, and some other times is simply not used at all, have gone. But from studios in London, from the many countryside residential studios (the latest of which is Park Gate near Battle in Sussex) and from mastering facilities such as the technically and environmentally up-market Strawberry Mastering, in London, the reports indicate full booking.

Britain can justly claim to be able to offer just about everything to suit every requirement and budget. There are small but often very well equipped artists' or producers' own studios (some are exclusively used by the owners to prepare for going into bigger studios to finish work, others like the Kinks' Konk studio in London, 10 c.c.'s original Strawberry in Stockport, and producer Phil Wainman's Utopia, also in London) are straightforward commercial ventures where the owners need to book time like any other customer.

Over the past half decade or so the rural residential studio has really risen in popularity and numbers, offering all kinds of life-style from the grand to the rustic. The first to be set up in Scotland, Highland Studio in Inverness, was recently opened.

The first such studio, Rockfield in Wales is one which has succeeded in attracting foreign clients regularly; Virgin's The Manor in Oxfordshire goes from strength to strength and now has a sister facility in London, The Town House; smaller but very solidly established studios are also working hard, many like Muff Murfin's Old Smithy in Worcestershire doing a lot of their own production work as well as hiring out time.

The ranks of the record company-owned studios have recently been joined by what can probably claim to be one of Europe's most lavishly equipped facilities at the moment—Odyssey Studios owned by State Records. DJM Records' studio was one of the first to do digital mastering, but administrator Carol Griffin is one of many who are wary of commitment to investment in digital equipment, remarking that it will be a brave studio which is the first to put its eggs in that basket. She also makes the point that both audio engineers and maintenance engineers are becoming more important in studio work, with the former increasingly becoming producers (Air's arrangement with its producer/engineers acknowledges their status by having them work as freelance individuals within the organisation) and the latter having so much



THE INTERIOR of a constantly and competitively updated control room at Trident, which can claim to be one of London's longest established and best known studio facilities. One very recent client was Dave Greenslade, making his new LP, *Pentetuch*, which is due for release shortly.



SARM, VERY independently situated in East rather than Central or West London, has through great expenditure of energy, hard-won expertise, money and entrepreneurial (and self publicising) ability won itself a considerable reputation. Studio manager, Jill Sinclair (standing, second from right) is one of many who appreciate that the music business is in straightened circumstances, and this is something studios must bear in mind. "Things have certainly changed. The era of spending three days in the studio just getting the tuning have passed," she comments. John Sinclair (in

foreground, seated), her brother, co-director and a performer and producer himself has been working on an LP with UK band Doll By Doll — with a brief to spend no more than 200 studio hours on it. "In the old times that would have been laughed at," says Jill. "More and more companies are taking advantage of a discount for money paid in advance and many are making careful checks on expenditure. And the standard of the bands at the lowest end of the scale is improving — money is not being spent to buy time for bands which are no-hopers."

United Kingdom



ONE OF the latest in the long line of well-known artists who have used and continue regularly to use London's Advision studios is David Essex, pictured here (right) during a session—in a control room equipped to a standard where it was able to cope with the exacting technical demands of Jeff Wayne while making the multi-multi-tracked *War of the Worlds* album.

new technology to learn about and work with, that any studio with a really experienced resident maintenance engineer will go to great lengths to keep him.

The Chrysalis-Air organisation encompasses two of London's largest complexes, Air London and Wessex; now Air Montserrat has also been added to the organisation. David Harries of Air is a highly respected manager in the business and a keen observer and commentator. He manages to combine pessimism and optimism. He feels that studio business will have troubled times to go through (in his opinion these are partly the result of traditional underpricing catching up with the industry) but that the best will survive and prosper. Air continues to invest, but it is interesting that the latest plans there emphasise adding rest and recreation facilities for the artists rather than more and better equipment — although work on the ever present need to keep control rooms and studio well up in the race for sale of the art excellence never stops. Harries is one who believes that top class in-city studios which do not offer accommodation but are comfortable to work in will in the next swing of the pendulum wean clients from the country studios.

Mastering and cutting facilities, described by Melvin Abraham (MD of Strawberry Mastering) as having for so long been Cinderellas of studio business ("the budget was always given first to the recording equipment and the cutting was an afterthought") are going rapidly up market. London can now offer expertise and the best equipment available and the old cry that artists simply had to go to America to get the best cutting is now fairly muted. Abraham, pointing to recent *MW* charts of the same date could tick off eight Top 20 singles and eight Top 30 LPs which had been cut at Strawberry, and was prepared to allow that — and the fact that the place is booked about 18 hours a day — to speak for themselves.

UK mobiles are top class and much used, with one of the newest being Stiff Records' China Shop truck.

Another studio illustrating how keenly the need to stay on top technically is felt is Bronze Records' Roundhouse in London, where the original (expensive and impressive) console had barely had time to collect a patina of smoke haze and spilt coffee before it was replaced.

Acutely aware that they must offer as many incentives to potential clients as possible, because the big spending bands have as yet little financial incentive to work at home and European and American acts need a good reason to come to Britain, UK studios must have a fair claim to being the most varied, versatile and well-equipped and staffed anywhere.

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Germany



STUDIO BUSINESS in Germany is generally in vigorous good health and unlike that in the UK and other major recording countries in Europe it is not predominantly centred in the capital but operates successfully in all the country's major cities — Hamburg, Berlin, Munich, Frankfurt and Cologne.

Activity in these different cities has certain separate characteristics.

Just one of the cutting rooms in Teldec's vast complex of studios, audio labs and mastering suites in Berlin.

Apart from the record company-owned facilities each has its crop of busy independents. In Hamburg these tend to work on their own productions, often being used exclusively by one or two artists and so hiring out of time for third party work is not the primary

consideration. There the biggest complex, including film as well as music studios, is Hamburg Musik Studios, but a popular independent is Ruessl Tonstudio, owned and often used by the well-known comedian and recording artist Otto. Like a number of other German studios Ruessl does a great deal of recording in English; rock and pop artists aiming at the international market appreciate the benefits of singing in an international language.

Facilities in even medium to small German studios are evidence of the business's financial well being, with racks of electronic "toys" which include some equipment which UK studio managers have regrettably pronounced too expensive when it was exhibited at audio engineering conventions.

Polydor's main office and studio are in Hamburg; other important facilities include FDH, Electrola and Metronome. There is also a Teldec Telefunken-Decca studio there, but that company's studio and technical research work is done chiefly in Berlin. The complex there is just that, including a main studio the size of an English parish church and several floors of sound laboratories working on research in the audio and video fields. The company's chief inventor, and technical director is Horst Redlich, whose work has included collaboration on the first practical stereo cutting head, the development of the video disc, and now the R&D on the compact disc.

If Berlin's classical recording centre is at Teldec, the pop supremacy must go to Hansa Tonstudios, which comprise four superbly equipped and very busy facilities, backing up Hansa's view

of itself as "chiefly a talent finding and exploiting operation". Pre-eminent in the collection of successful stars with product coming out of Hansa is of course Boney M, who — with producer and mentor Frank Farien — have brought the disco eruption which, as Hansa A&R manager Bruno Wendel admits, "has brought a change in emphasis at Hansa and helped ears in Germany to become more accustomed to other languages".

This is not to forget such highly successful German artists as Peter Maffay and Udo Lindenberg.

Studio people agree the market is growing

The studio people in Germany's big cities are happy to agree that there, if nowhere else, the market is growing, and the volume of work in their usually technically highly advanced studios is more than high enough to make profits and allow for constant updating of equipment.

Looking at another recording centre: what have Eric Burdon, Alexis Korner, Ike & Tina Turner, Fats Domino, Smokie, Lou Reed and the Boomtown Rats got in common? Musically, they are poles apart, but they have all, at one time or another, recorded at Dierks Studios, situated in Stommein, just outside Cologne, West Germany.

Studio One features four additional acoustically separated individual cabins permitting simultaneous and separate recording — ideal for productions which require plenty of space such as orchestras, choirs and big bands. All rooms are provided with large windows permitting good visibility

and they are connected by adjustable headphones with individual mixing facilities. There is also a video link with the control room. Dierks studio also boasts the first 32-track machine on 2 inches, specially developed for the studio.

Studio 2 is ideal for groups. It is divided into four rooms, acoustically designed for different instruments. Dierks' mobile unit has a 30-channel mixer, built in 16/24/32 track machine; two video cameras allow visual control of the recording and the mobile has been used all over the world.

And within the studio complex is Dierks' own hotel (something found in several German studios) which has eight rooms each complete with bathroom, TV, telephone etc.

A short distance from Munich Airport is Musicland, the studios where the famed Munich Machine sound concept started.

Producer Giorgio Moroder's name became synonymous with the studios and before long, such was the attention focused on Munich as the new recording centre of the world, that the Rolling Stones, Led Zeppelin, Rod Stewart and The Faces were all subsequent visitors to the studios. And the Electric Light Orchestra recorded their mammoth selling *Out Of The Blue* there.

Elton John's new album, *Victim Of Love*, written and produced by Munich sound man Pete Bellotte was recorded at Musicland — Bellotte previously worked there with Moroder and Donna Summer.

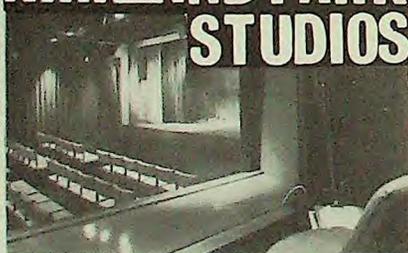
Apart from its excellent technical facilities and world renown among musicians, Musicland boasts all the other needs of recording artists and producers. Within the same complex as the studios are a hotel, bar, restaurants, shopping centre, swimming pool, sauna and gymnasium. And it's just seven minutes from the international airport and 10 minutes from the city centre.

WHERE IN SCOTLAND

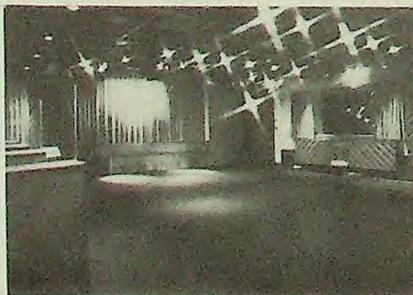
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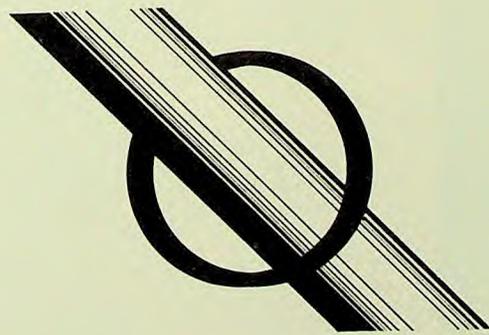


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Studio business in Germany is generally in vigorous, good health

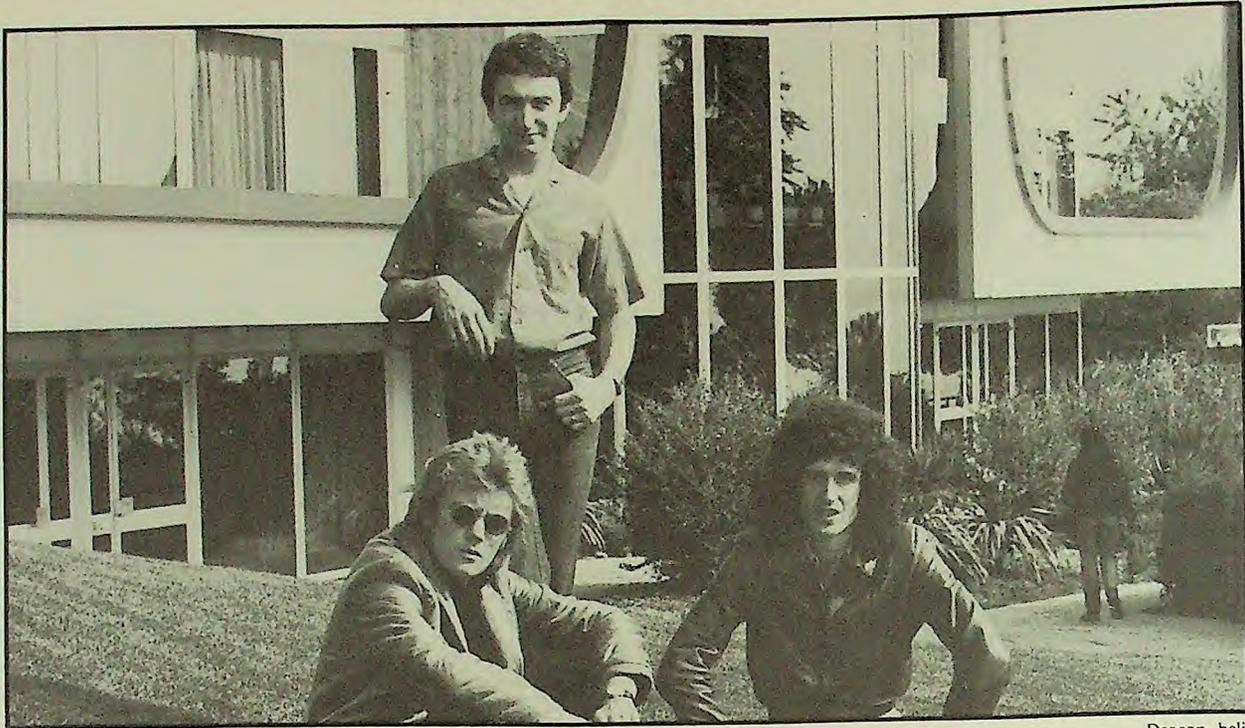
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Switzerland



Relaxing in front of their latest investment, Mountain Recording Studio which is within Montreux Casino, are Queen members John Deacon (standing) and Roger Taylor and Brian May (seated).

A COUNTRY which has a name synonymous with wealth, through its own commercial success and banking the results of others commercial enterprise, Switzerland does not, however, spring to mind instantly when the music business is the topic. But it does have a selection of high grade studios — the capital, Zurich, having about a dozen offering 24-track facilities.

There is a lot of domestic recording work and producers and artists from neighbouring Continental countries are attracted to work there.

Switzerland has also become the home of one of the recording industry's best-known and busiest acousticians, Tom Hidley of Eastlake Audio who lives in Montreux near one of his

showpieces, the Mountain Recording Studio.

Technically, when built about five years ago, Mountain was the foremost of Switzerland's studios, and remains in the top four or five. From the day it started work it has been hired by a string of superstars. And for those UK artists like the Rolling Stones, Deep Purple, ELP, and Queen, who needed to record out of Britain for tax reasons, Mountain became a favoured choice of location.

Although it is part of the famous Montreux Casino building, it offers considerable privacy during working

times, and magnificent Lake Geneva scenery for peaceful relaxation.

Mountain has now changed hands, and the new proprietors are former customers, Queen. They fully intend to continue being their own customers, but for the foreseeable future Mountain will go on operating just as it is, with the same staff and equipment.

John Deacon, Queen's bassist and the one most involved in the technical side of their recordings, does foresee development and investment later: "The equipment was the most up-to-date of its kind when installed," he points out, "and it is extremely reliable. Because there are two 24-track machines we could possibly do 48-track recording there. We want to enlarge the studio room itself, and would like to take on a full-time tape operator — a Swiss who would have to be English speaking because so many of the customers are English — to train as a second engineer. But first there will be a trial period where we just let things go on as they are and see

how well everything runs."

Queen was one of a number of UK tax exile groups which went to Mountain and were impressed by the place. As a result of the friendship between the group's business manager Jim Beach and the studio's founder and then owner, Alex Grob, Mountain was hired for the making of Queen's Jazz album.

"We liked the surroundings and the organisation," Deacon recalls. We were perhaps most impressed by the way they were able to find us accommodation out of hotels (the studio is not residential although there is a flat attached to it so some artists could be housed there). We had been thinking of buying a studio in England, and we had looked at properties. But it's a very big job putting a studio together, and we in the band were too busy to get into it personally."

The answer was a studio which was already a going concern and which had earned the band's approval through practical experience of it.

Deacon believes the studio will continue to attract UK acts in the correct high income bracket, but he does not think it will be a growing trend. Recent changes in tax laws in the UK, he says, have taken some of the pressure off the supertax paying musicians — and the lifting of that pressure on many who would, through pure choice and family commitments, prefer to work at home anyway could be enough to bring some of the big name acts back to work in Britain.

That in turn could, he thinks, lead to a little genuine competition for supergroup custom among the top European studios. And this would be no bad thing from the point of view of the artists, the studios — and certainly not the manufacturers of the equipment which would have to be bought to re-equip any Continental studios which decided to enter such a contest wholeheartedly.

Being realistic, Deacon, like many artists and many a philosophical UK studio manager, does not see the traffic of European artists into UK studios as increasing dramatically yet — although the quality of the best of them is high enough to be attractive to any and the possibility is definitely there.

"The Continental tax laws are not going to exile their artists the way ours do here," he admitted.

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France

AS FAR as recording activity goes, France has two magnets for artists — Paris and its luxurious South coast. The number of studios in Paris has increased impressively in the 20 years or so that the music business has been commercially-oriented in the pop and rock direction.

Like the UK, and Germany in particular, France has a very strong home market, and a big stable of high earning native artists. These buy the majority of the studio time, and as is vital for a large and healthy studio business in any country, they fill the smaller studios while the biggest and best equipped (and most expensive) attract foreign custom.

The record company-owned studios hire out around half their time for third party work, and big name UK groups are no strangers to them. EMI's Paris studio has some eminent and approving past customer, Polygram and Barclay studios are notable among the bigger and better equipped facilities, as is the strongest contender for leadership in the French studio lists, Pathe Marconi.

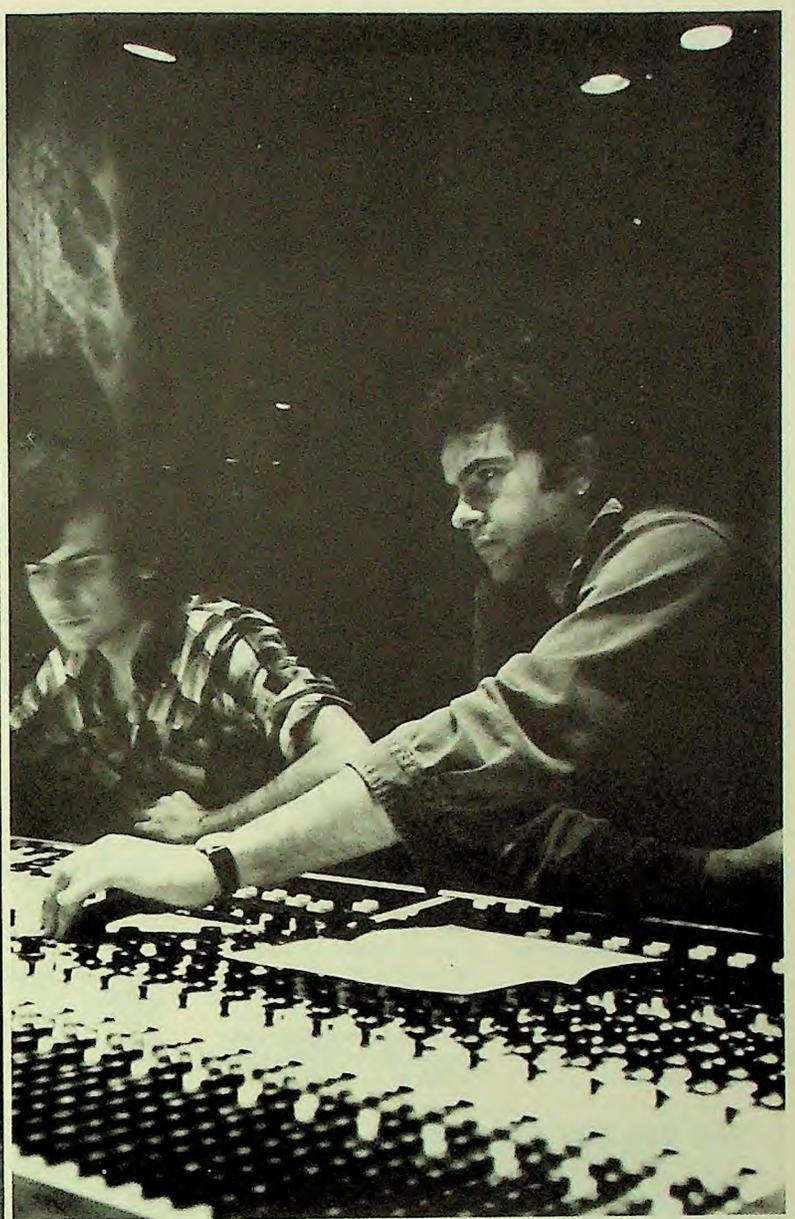
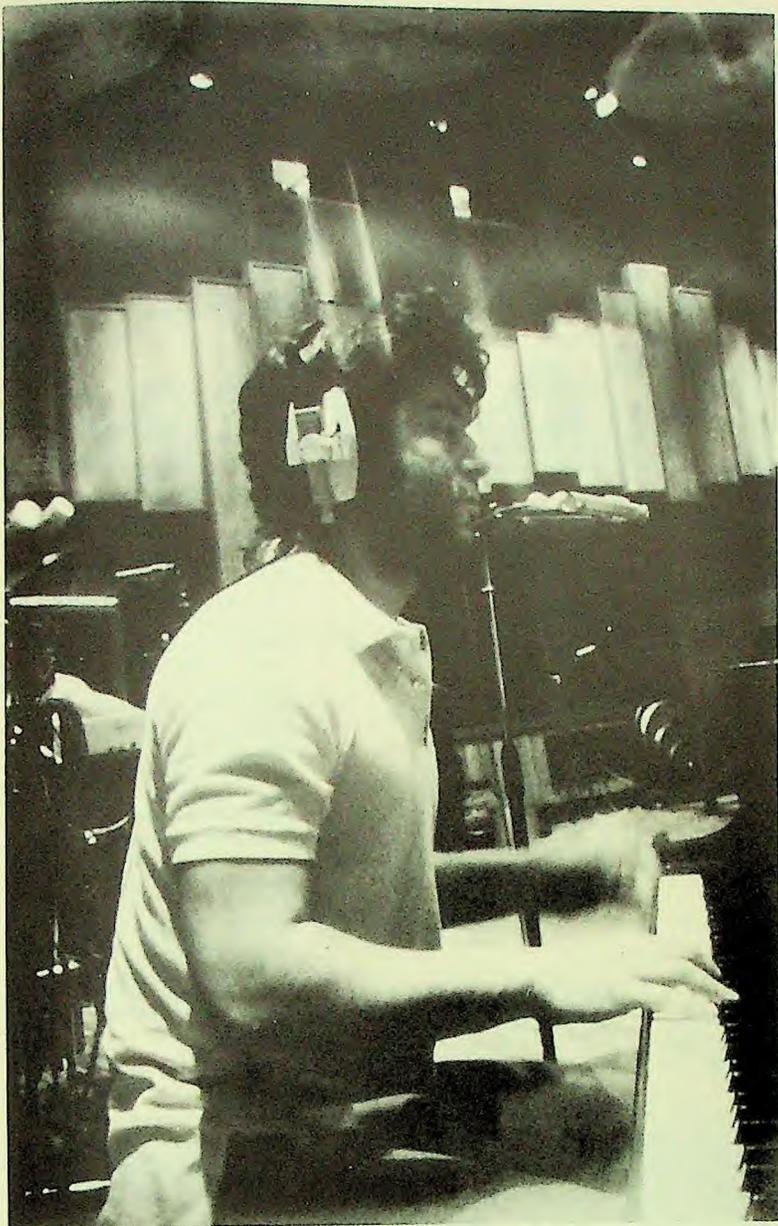
Foreign groups were at one time a very sizeable part of France's studio business, but this is less so now. This is partly down to the tightening of recording budgets, which include travel and accommodation, as the industry goes through a general downward revision of its spending in

the face of falling profits. Another reason could be the probable lessening of competitive standards in French studios which have enjoyed popularity and full bookings for so long that the need for constant expensive re-equipping and expansion did not seem as urgent as it does, for example, in the UK.

The South of France has attracted investment of a more solid kind from abroad than expenditure on the buying of time in existing studios. A luxurious haven for moneyed artists has been very successfully got of the ground by a group of British citizens in the blissful mountain scenery above Nice. Superbear Studio at Berre les Alpes was set up by Damon Metrebian and was recently put up for sale as a going concern with a price tag of \$2,000,000 — one.

Like another French studio of which its clients speak with fond memories because of the elegance of the setting as well as the technical facilities — Le Chateau at Superbear is a residential studio offering fine living as well as working conditions.

If France is still a draw for UK artists, it is also most often named as a country which sends artists to the UK to record — and there are a number of London studios which have fairly regular if not very frequent bookings by French musicians.



EUROPE'S NUMBER ONE RECORDING STUDIO

FOR THE PRODUCER WHO KNOWS WHAT HE WANTS!

Jeff Wayne knows what he wants. His highly successful 'War Of The Worlds' was recorded at Advision. David Essex, having written the music, came to Advision to record the soundtrack for his major new film 'Silver Dream Racer'.

Now well into our third decade as Europe's leading recording facility, our studio complex features the latest 'State of the Art' equipment. We can offer:

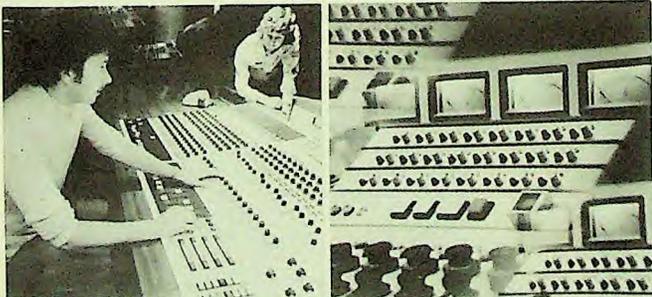
- * 48 Track Recording * Computer Aided Console
- * 60 Musician Capacity * Top International Engineers and more.

Join artists like Jeff Wayne, David Essex, Yes, Stranglers, Buzzcocks, Shirley Bassey, Generation X, Wire and Frank Zappa. They obtain the sound they want.



ADVISION SOUND STUDIOS

Contact Roger Cameron,
Advision Ltd., 23 Gosfield Street, London W1P 7HB.
Tel: 01-580 5707. Telex: 28668.



STUDIOS

ADVISION STUDIOS

23 Gosfield Street,
London W1P 7HB
Telephone: 01-580 5707 Telex:
28668
EQUIPMENT: Studios 1 and 2
Quad Eight 32-in, 24-out
console (computerised
facilities)
Monitoring — JBL
Range of auxiliary equipment.
Facilities for recording and
mixing 48-track as well as 24
and 16. Also film dubbing
theatre.
RATES: Studio 1 — £82 per
hour for 46-track, £60 for
24/16-track;
Studio 2 — £54 for 24/16
track; Dubbing studio — £68
per hour basic.
Contact for bookings:
Bernadette Kelly

THE AIR/CHRYSLIS GROUP

Air London
214 Oxford Street
London W.1.
Telephone: 01-637 2758 Telex:
21753
EQUIPMENT: All four studios
have 24-track facilities
Neve consoles, Studer and 3M
tape machines, Tannoy and
JBL monitoring.
Studio 3 has Necam computer-
assisted mixdown

RATED: Studios 1 and 2 —
£60 per hour; Studio 3 — £55;
Studio 4 — £40.
Range of auxiliary equipment,
Quadraphonic monitoring in
Studios 2 and 4, and 1 and 4
have film facilities.
Bookings: Patti Nolder.

AIR MONTSERRAT

P.O. Box 94
Plymouth
Montserrat
British West Indies
Telephone: 0101 809 491 5656
Telex: 725 Air Mont Mk
EQUIPMENT: Neve custom
52-channel console
MCI multitrack and Ampex
two-track machines
Monitoring — Tannoy, Altec
and JBL.
RATES: £8,000 per week
inclusive of all meals
accommodation and recording
facilities for up to 10 people.
Contacts for bookings: John
Burgess (01-408 2355) or Patti
Nolder at Air London.

The advertisers' A-Z

WESSEX STUDIOS

106 Highbury New Park
London N.5
Telephone: 01-359 0051 Telex:
21753
EQUIPMENT: Studios 1 and 2
Cadac 32-in consoles,
Studer and 3M multitrack
machines
Monitoring — Tannoy in
Westlake enclosures.
RATES: £55 per hour for
Studio 1; £45 for Studio 2
Contact for bookings: Joyce
Moore.

BTW RECORDING STUDIO

125 Myddleton Road
London N.22
Telephone: 01-888 6655 or 01-
449 6110
EQUIPMENT: Alice console,
Teac four-track, Tascam eight-
track and Revox two-track
machines

Monitoring — Quad, Tannoy
and Auratone
RATES: £9 for eight track;
£6.50 for four-track.
Contact for bookings: John
Borthwick.

CHINA SHOP MOBILE

Stiff Records
28 Alexander Street,
London W2 5NU
Telephone: 01-727 9202
EQUIPMENT: Sound
Techniques console
Studer 16-track, Revox two-
track machines
Monitoring — JBL and
Tannoy
RATES: £280 per day.
Contact for bookings: Anne.

DECIBEL SOUND STUDIO

19 Stamford Hill
London N16 5TU

Telephone: 01-802 7868 (for
bookings — 01-864 9692)
EQUIPMENT: Syncon console
MCI 16 (or 24) track, and
Ampex two-track machines
Monitoring — Tannoy
Mansfields
RATES: £25 per hour for 24-
track; £16 for 16-track; £15 for
editing etc.
Contact for bookings: Elaine.

DJM STUDIOS

James House
5 Theobalds Road
London WC1X 8SE
Telephone: 242 6886 Telex
27135
EQUIPMENT: Studios 1 & 2
MCI JH 542 computerised
console (42-in, 32-out)
MCI 24-track, 16-track, eight-
track, four-track and two-track
machines
Studer A80 two-track
Monitoring — HF Emilar with
JBL auxiliaries.
Range of effects units.
Copy Room
MCI JH 504 console
MCI 24-track, Studer and MCI
two-tracks machines
Wollensak high speed
duplicator
RATES: Studio 1 — £55 per
hour; Studio 2 — £40 per hour
(overtime £10)
Copy Room — £15 per hour.
Contact for bookings: Carol
Griffin

TO PAGE 12

*"For a No 1 sound" RG Jones Recording Studios
- Reasonably priced - Superbly equipped -*

RG RG Jones Recording Studios Baulah Road London SW19 3SB Telephone 01-540 9881 Telex 8814917 (R Jones)

The Air in Montserrat is as stimulating as the Air in London.

At Air Studios, we believe in offering you a choice of two very different recording environments.

For those of you who get a buzz out of having the big city around you, there's Air London:

An island of calm, quite literally suspended between two floors at 214 Oxford Street, West One.

For those of you who get a buzz out of a Caribbean atmosphere, there's Air Montserrat:

An island of calm, situated between St. Kitts, Guadeloupe and Antigua, West Indies.

Direct flights to Antigua from London, New York, Miami, Chicago, Toronto, Lisbon, Frankfurt, Brussels, Zurich. Once there, we can make all arrangements for the short hop to Montserrat.

For further information on both Air Studios, contact: Patti Nolder 01-637 2758 or for Montserrat only contact: John Burgess on 01-408 2355.



AIR LONDON

A member of the Chrysalis and Air Groups of Companies



AIR MONTSERRAT

STUDIOS

FROM PAGE 10

HIGHLAND RECORDING STUDIO

Gollanfield
Nr. Inverness
Telephone: (006676) 2304
Telex: 75209
EQUIPMENT: MCI 500 series console with automation. MCI multitrack machine
Monitoring — JBL 4350.
RATES: £35 per hour basic, or £3,500 per week — unlimited use. Accommodation is offered free.
Contact for bookings: Eva Balfe

R.G. JONES RECORDING STUDIO

Beulah Road
London S.W.19
Telephone: 01-540 9881. Telex: 8814917
EQUIPMENT: Neve 32-into-16-into 2 console 3M M79 24-track and 16 track, Studer A80 and B62 two-track machines
Monitoring — JBL 4350.
RATES: £40 for 24-track; £36 for 16-track.
Contact for bookings: Paula Kennett

KIRKLAND PARK STUDIO

Lethame Road,
Strathaven
Scotland
Telephone: (0357) 21130.
EQUIPMENT: Tweed Audio 24-in, 16-out (or 24-out) console
Studer A80 16-track and two-track machines.
Monitoring — Tannoy in Lockwood cabinets.
Range of auxiliary equipment.
RATES: £25 per hour.
Contact for bookings: Dougie Stevenson or Jan Brown.

MAYFAIR SOUND STUDIOS

64 South Molton Street
London W1Y 1HH
Moving to new premises in London NW1 next Spring.
Telephone: 01-499 7173.
EQUIPMENT: Studios 1 and 2 control room
Custom 32-in, 16-out console Studer A80 24 (or 16) track, and Studer and Scully two-track machines.
Monitoring — JBL.
Range of auxiliary equipment.
Copy Room
2-A700 Studers. VCR copying and editing.
RATES: Studios — £42 per hour for 24-track; £38 for 16-track; £27 for two-track
Copying — £15.

MOUNTAIN STUDIO SA

Montreux, Switzerland.
Telephone: (021) 625656.
Telex: 23733 Pendlm.
EQUIPMENT: Custom 32-in, 24-out Neve console. Studer 24-track, 16-track, eight-track, four-track and two-track machines.
Monitoring — Four TM1 speakers.
Contacts for bookings: in Switzerland, Aline Jaccottet; in London, at 01-486 0597, Jenny Parrish.

MUSIC LAND STUDIOS

Arabellastrasse 5/139
8000, Munich 8
West Germany
Telephone: (0 89) 92322700, or 92323000 Telex: 0522393
EQUIPMENT: Harrison 32-in console with Alison Memory automation
Studer multitrack and Revox, Telefunken and Nakamichi stereo machines.

NOVA SUITE

27-31 Bryanston Street,
London W.1.

Telephone: 01-493 7403
EQUIPMENT: Neve 40-in, 32-out console
MCI 24-track and Studer A80 two track machines
Monitoring — Tannoy HPD
RATES: £50 per hour for 24-track; £20 per hour for copying, editing and playback
Contact for bookings: Pat.

OLD SMITHY RECORDING STUDIO

Post Office Lane
Kempsey
Worcester
Telephone: (0905) 820659
EQUIPMENT: Tweed 30-in, 24-out console
3M M79 24-track and Klark-Teknik two track machines
Monitoring — Tannoy in Lockwood cabinets
RATES: £29.50 per hour.
Contact for bookings: Muff Murfin

ODYSSEY STUDIOS

26/27 Castlereagh Street,
London W1H 5YR
Telephone: 01-402 2191. Telex: 25740

EQUIPMENT: Studios 1 and 2 MCI 500 56 channel console MCI 32-track (awaited), 24-track, 16-track and two track machines.
Monitoring — Audicon
Full range of auxiliary equipment.
RATES: Studio 1 — £60 per hour for any facility up to 24-track, £70 per hour for 32-track, £80 per hour for over 32-tracks.
Studio 2 — £55, £65 and £75.

PARK GATE STUDIO

Park Gate Cottage
Catsfield, Nr. Battle
Sussex
Telephone: (04246) 2151
EQUIPMENT: Sound Workshop Series 1600 console Lyrec 24-track, Studer two-track machines
Monitoring — Tannoy Buckingham.
Range of auxiliary equipment, including live reverb chamber.
RATES: £30 per hour for 24-track, falling to £25 per hour if booking is three days or over (rate includes accommodation).
Contact for bookings: Sarah.

TO PAGE 14

Spend your next recording session in luxury.



The new DJM studios at James House are amongst the most luxurious in London. Designed by Eastlake Audio, the new complex offers two linkable studios with up to 46 track capability. Studio One has room for thirty-eight musicians including an isolation booth for strings or brass and a variable response drum booth. Studio Two has a remix suite incorporating an overdub booth plus further accommodation for up to twenty-eight musicians. They both have MCI JH 542 computerised mixing desks, MCI 24, 16, 8 and 4 track machines and Studer A80 2 track machines. Plus of course, full tape copying facilities and all the latest electronic toys.
Why not write or phone for a brochure giving more details.



DJM RECORDING STUDIOS

JAMES HOUSE, 5, THEOBALDS ROAD, LONDON, WC1X 8SE TELEPHONE: 01 242 6886 EXT 276
OR 01 405 5631
TELEX 27135 (DEJAMUS, LONDON) CABLES DEJAMUS, LONDON, WC1

A DIVISION OF THE DICK JAMES ORGANISATION



HIGHLAND RECORDING STUDIOS

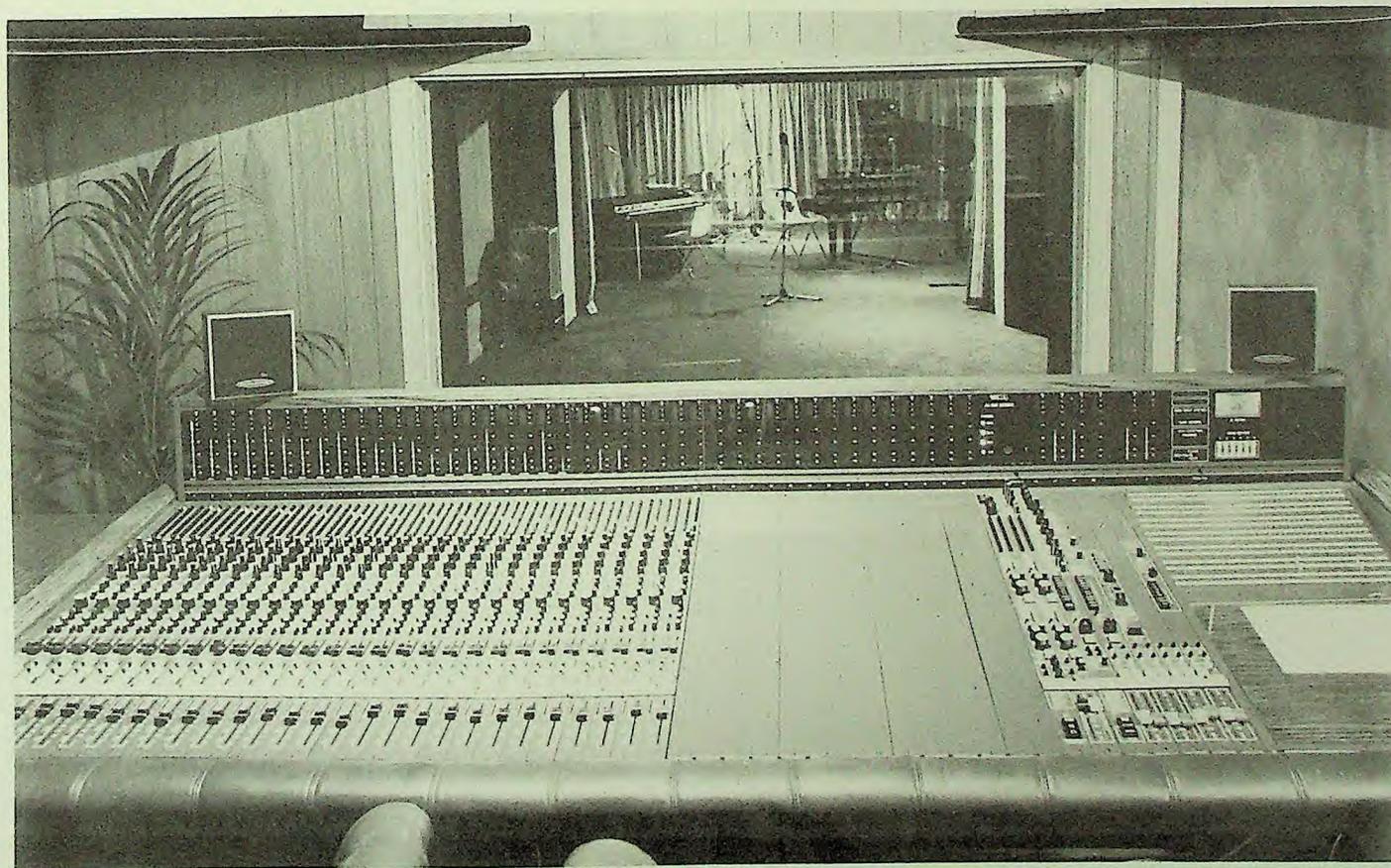
**Twenty Four Track Recording with Computer Assisted Mixdown
and Plasma Display with Spectra Vue.**

Situated on an estate in the beautiful Highlands of Scotland is one of Europe's most sophisticated and up-to-date recording studios. Highland Studios offer producers and artists the opportunity to record and relax in surroundings that are free of the pressures normally found in city studios.

Fully centrally heated and the accommodation and catering facilities are offered free, and the studio can arrange some of the best fishing, sailing, shooting, golfing and sightseeing to be found anywhere in the world for its clients.

Recording and Monitoring Equipment

Console: M.C.I. 500 with automation. **Tape Machines:** M.C.I. 24 track, + Autolocate 111. Two M.C.I. stereo machines. Two Revox with varyspeed (Tape Delay Echo). **Monitoring:** JBL 4350, JBL 4311, Lockwood, Aurette. **Echo:** EMT 140st, Deltalab Digital Delay. **Amplifiers:** BGW 750 × 2, Quad 303 × 3, Quad 405 × 1. **Microphones:** Neuman × 12, AKG × 12, Shure × 12. **Headphones:** Beyer × 24. **Noise Reduction:** Dolby. **Special Electronic Equipment Compressors:** UREI, Audio & Design Compex, DBX RM160's. **EQ:** Orban Parametric, De-Esser, Klark-Tek Graphic, White Monitor EQ. **Affects:** Eventide Harmonizer, Scamp Rack, Marshall Time Modulator, Klark-Tek DN36. **Musical Instruments:** Drums, Yamaha Grand Piano, Fender Rhodes 88 Stereo, Fender Twin Amp.



HIGHLAND RECORDING STUDIOS, GOLLANFIELD, BY INVERNESS, SCOTLAND
TELEPHONE (06676) 2304 TELEX 75209

STUDIOS

FROM PAGE 12

PER MEISTRUP PRODUCTIONS

Artillerive J40-3
DK-2300 Copenhagen 5
Denmark
Telephone: 01 570910
Contact: Per Meistrup

PLUTO RECORDING STUDIOS

36 Granby Row
Manchester 1
Telephone: (061) 228 2022
EQUIPMENT: Music studio
Trident Series 80 36-in, 24-out
console
Lyrec 24-track and Studer two-
track machines
Monitoring — JBL
RATES: £40 per hour for 24-
track.
Contact for bookings: Vicky
Robinson

PYE STUDIOS

ATV House, Bryanston Street,
London W.1.
Telephone: 01-402 8114 Telex:
28259

Equipment: Studio 1 — Neve
console, 24-track Studer
machine; Studio 2 — Cadac
automated console, 24-track
Studer (Eastlake control room).
Studio Manager: Howard
Barrow.

RIDGE FARM STUDIOS

Capel, Surrey.
Telephone: (0306) 711202
Equipment: MCI JH400 desk,
28-in, 24-out
MCI multitrack machine
Monitoring — JBL
Usual range of effects
Rates: £3,500 per week of £525
per day, including
accommodation and food for
up to 10 people. Update of
equipment planned for New
Year.

ROUNDHOUSE RECORDING STUDIO

100 Chalk Farm Road, London
NW1 8EH.
Telephone: 01-267 4499. Telex:
261653
EQUIPMENT: Harrison 48-in,
32-out console.
Studer and Lyrec 24-track,

Studer A80 two-track
machines; Mixing room —
Harrison console, Studer 24-
track and two-track machines,
JBL monitoring.
RATES: £55 per hour for
recording and mixing; £12 for
copying and editing.
Range of auxiliary equipment,
and audio-visual link to
Roundhouse theatre stage for
live recordings.
Contact for bookings:
Marianne McNicholas.

SARM STUDIO

Osborn House, 9/13 Osborn
St, London E1.
Telephone: 01-247 1311.
EQUIPMENT: Studio Triad
console (40-in, 40-out, 24
groups)
Two Studer 24-track A80
machines with TLS linking
system for 48 track recording;
Studer two-track machines.
Monitoring — Cadac.
Wide range of effects units and
auxiliary equipment. Copy
room.
Triad Fleximix Console
Studer two-tracks.
JBL L100 monitors.
RATES: Studio — £52 per
hour for 24 track, £72 per hour
for 48 track.
Copy room — £15 per hour.
Contact for bookings: Jill
Sinclair.

SOUND MANUFACTURING (HAYES) LTD

11A Temple End, High
Wycombe, Bucks. HP13 5DM.
Telephone: (0494) 37526
Custom record pressings,
contact Mr. N. Rose.

SOUND TRACK STUDIO

Sound Track, Asmussen &
Hansen APS, Store
Kongensgade 66 DK — 1264
Copenhagen K.
Telephone: 01 155000
Contact: Ole Christian Hansen.

STRAWBERRY MASTERING

30 Strutton Ground London
S.W.1.
Telephone: 01-222 21911
Equipment: Neumann VMS 70
lathe with Technics direct-drive
quartz motor.
Ortofon cutting amps and
cutting head
Studer playback and record
machines.
Various EQ, limiting and
compression facilities, plus
varispeed as required.

SURREY SOUND STUDIOS

70 Kingston Road,
Leatherhead, Surrey.
Telephone: Leatherhead (53)
79444.
Managing Director — Nigel
Gray.

TRIDENT RECORDING STUDIOS

17 St Annes Court, London
W.1.
Telephone: 01-734 9901. Telex:
Tridisc 27782.
EQUIPMENT: Studio 1 and
Remix Room.
Triad consoles, Studer tape
machines and JBL monitoring
in both. Also Cadac
monitoring in studio control
room. Comprehensive range of
auxiliary equipment.
Also Neumann disc mastering
(custom console, JBL
monitors); and copying (Triad
console, Studer machines, JBL
monitors)
RATES: £55 per hour (plus
£11 overtime) for 24-track; £85
per hour and no overtime for
48-track.
Contact for bookings: Irene
Ballester.

Park Gates Park

Park Gates Studio
Park Gate Cottage
Catsfield
Nr. Battle
Sussex TN33 9DT

Tel: Battle (04246) 2151

FULLY AUTOMATED 24 TRACK
RESIDENTIAL RECORDING STUDIO

£30 per hour including food and accommodation

Park Gates Park Gates

THE NEW MAYFAIR N.W.1.

Our new image is in preparation for our move to Primrose Hill in early Spring.

Meanwhile we'll be spending the Winter making yet more hits in South Molton Street.



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*64, South Molton Street, London W1Y 1AC
Telephone: 01-499 7173*

Recording & Mixing

24 track	£45 p.hr.
2 track Voice Over	£30 p.hr.
Copying	£15 p.hr.
Discount on bulk copying	
Overtime after 6pm 7 days a week	£9.50 p.hr.
Any instruments available for hire.	

Engineer / Producers: John Hudson / Trevor Vallis / Brian Tench

**CHAS & DAVE, SALLY OLDFIELD, CLIFF RICHARD,
URIAH HEAP, MOTORHEAD, DELEGATION, BILLY OCEAN,
ALAN TARNEY, KEN GOLD, ED THACKER, PHIL BROWN ...**

... ALL THOUGHT OUR NEW MIX-DOWN SUITE WAS GREAT ...

**WE'RE SURE YOU WILL SAY THE SAME FOR
OUR NEW CONTROL ROOM AND ITS NEW DESK,
BIG BROTHERS TO THE MIXING ROOM AND
ITS COMPUTERISED HARRISON.**

100 Chalk Farm Road, London NW1 8EH.
Telephone: 01-485 0131 Telex: 261653
Cables: HITMUSIC LDN.



ROUNDHOUSE
RECORDING STUDIOS

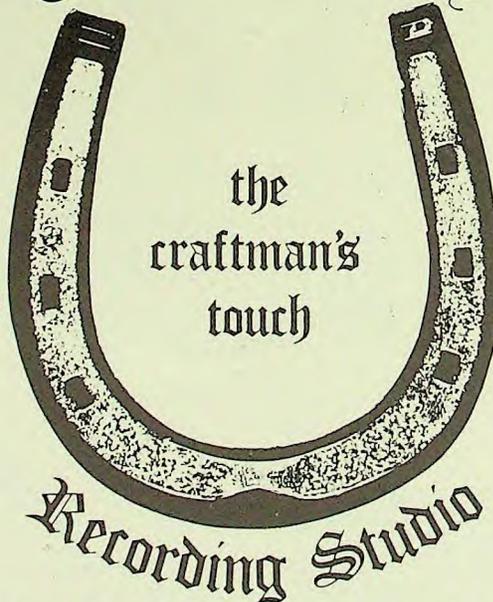


Ridge Farm

- * 24-track recording studio
- * 8 double-bedrooms, excellent food
- * Swimming pool, tennis court
- * The right price

For further details, phone DORKING (0306) 711202
Ridge Farm, Capel, Surrey

The Old Smithy



Facilities:-

Tweed Audio 30-24 Desk
3M's 79 24 track with auto-locate DBX, Klark-Teknik + twin tracks complete range of Klark-Teknik effects including harmonizer, digital delays and flangers etc. EMT and other echos

Studios:

Accommodates upto 35 musicians with separate drum booth, complete with Sonor drums Bechstein and 7ft Steinway grand, Hammond with Lesley, Hohner Clavinet, Bentley, Emminent string machine, Fender Rhodes, ARP 2600, Korg and Mini Moog synthesizers, vocoder, Yamaha CS 80, syndrums and virtually every piece of latin percussion you can wish for. Marshall, Fender, Yamaha amps and a range of guitars. Other instruments available by prior arrangements.

We can supply the finest session musicians, writers, arrangers and producers that you could wish for. We can prepare jingles and commercials including video and film. We can duplicate cassettes and release your records.

The studio is set in the peaceful and attractive countryside of Worcester in the heart of the Midlands, 5 minutes from the M5, 25 minutes from Birmingham, 2 hours from London. Accommodation and private helicopter service available. For further details phone Worcester (0905) 820659.

STUDIO EQUIPMENT

Desk

Harrison 3232
Allison 65K Programmer

Monitors

Eastlake
Auratone
Triamp Monitoring
with 1/6 Oct.
White Equalisation
Crown Amps (550 W p/Ch)
1/6 Oct. Analyzer
White Instr.

Recorders

Studer A80
24 Track with Autolocator
Studer A80
2 Track with Autolocator
2 Studer A80 2 Track
2 Telefunken M28 2 Track
2 Revox A77 VHS 2 Tracks
2 Marantz 5025
Cassette Decks
1 Nakamichi 1000
Cassette Decks

Turntable

EMT 928

Noise Reduction:

Dolby 361 A (2 Track)
Dolby M16 H/M8XH
(24 Track)
Dolby M16 (ext. Equip)



Reverb, Echo, Delay

AKG BX 20 Spring
Masterrom Spring
EMT 240 Plate
EMT 250 Digital Reverb,
Delay, Phasing, Space Echo,
Echo, 4 Outputs,
Quad Eight TM 499
Digital Delay 2 in/
2 out 299 mS
Lexicon Prime Time Digital
Delay Time Processor
Delta Lab DL 1
Digital Delay

Limiters, Compressors

2 Urei 1176 LN
2 Urei LA 3A
2 ADR F760
2 Gain Brain
2 Eventide Omnipressor
2 DBX 160
1 ADR F769X
Vocal Stressor
1 Fairchild Valve-
Compressor, Stereo
1 Orban Dynamic Sibilanc
Controller-De esser

Noise Gates

2 EMT 258 Noise Filter
2 Quad Eight Noise Gates
4 Kepex
6 RM Noise Gates

Filters

Urei 565 Filter Set
Urei 527 Graphic
ADR E500 Band Processor
ADR E900 RS Parametric
Stereo Filter
2 API 550 A

Special Equipment

Marshall Time Modulator
Eventide Harmonizer
EMS Vocoder
Orban Stereo Synthesizer
ADR Stereo Autophaser
MXR Flanger
Roland Rhythm 77
Wandel und Goltermann
Tuning Unit
Teleton Receiver and
Auratones as Low-Fi
Monitors

Microphones

15 Neumann
6 Sennheiser
8 AKG
6 Electro Voice
3 Schoeps
2 Pearl
4 Beyr
8 Shure

Instruments

Yamaha Grand Piano
Sauter Upright Piano
Fender Rhodes
Hohner Clavinett

Airconditioned Rooms,
Dimmers on all Lights,
All Recorders and Echos
and Noise Reduction
with Remote Control
24 Hours Kitchen Service

Also

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Television, Table Tennis etc.

Management: Helga Dickmann

Engineers: Jürgen Koppers, Reinhold Mack, Peter Luedemann

Address: Arabellastrasse 5/139, 8000 Munich 81 · Telephone: (089) 92322700 · Telex: (05) 22393

24 great tracks at a price that won't give you the needle.

To lure you to Pluto, we'd like to make you an offer.

A brand new and beautifully equipped 24-track studio; space for 20 musicians; a private road in the centre of town; direct access through 10ft doors; free all day parking; all the comforts of home, and a pleasant surprise when you come to pay the bill.

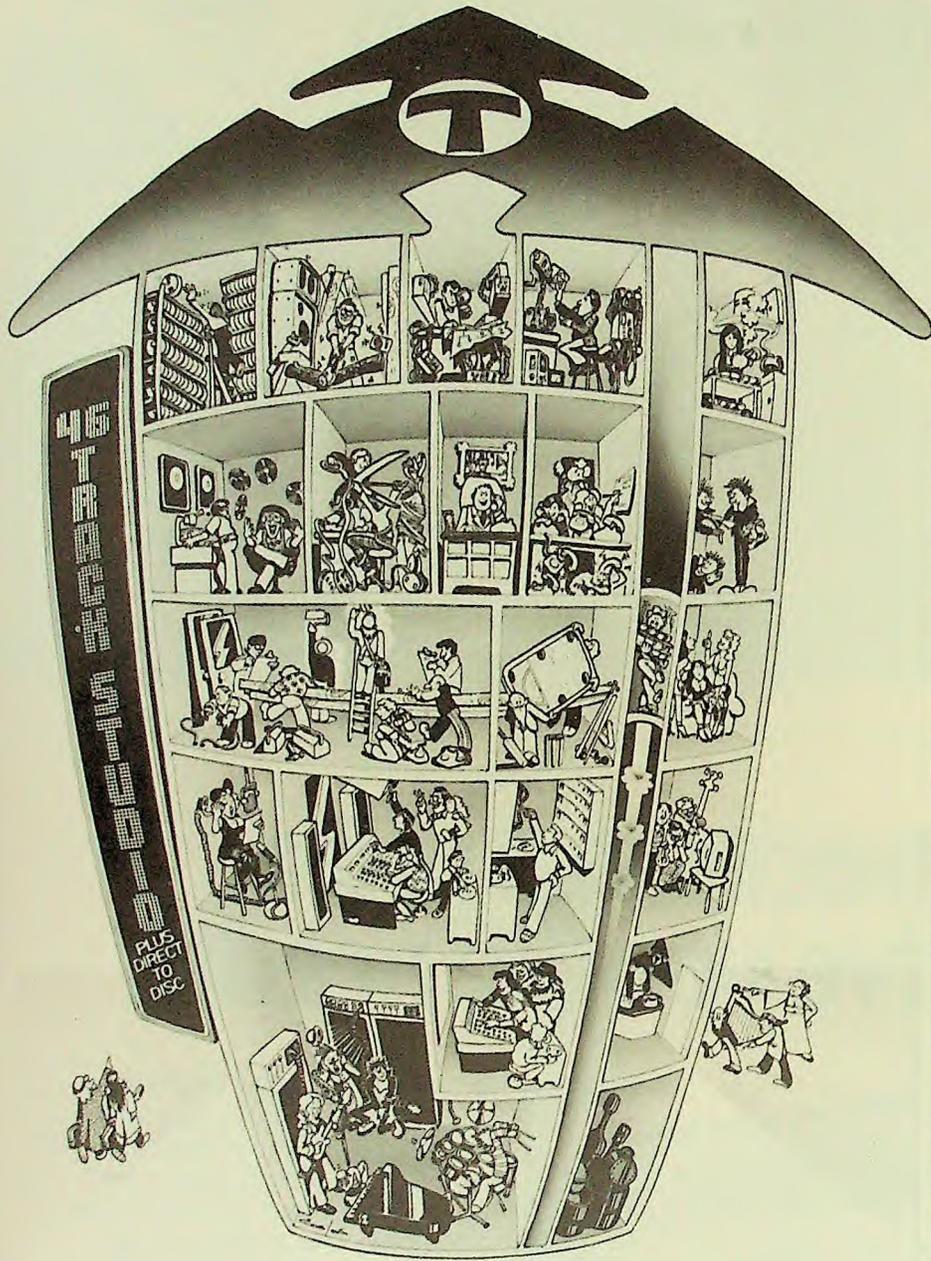
We can make you this offer because we're in Manchester, not London.

So clearly, being in Manchester has its compensations.

PLUTO

Pluto Recording Studios
36 Granby Row, Manchester M1 7AT
Telephone 061-228 2022

EQUIPMENT INCLUDES 24-TRACK LYREC, TRIDENT DESK, STUDER STEREOS, COMPLETELY DOLBIED; JBL MONITORS; H&H AMPS; DIGITAL DELAY; GRAPHIC EQ'S AND ALL USUAL OUTBOARD GEAR; ECHO PLATE; ECHO ROOM; NEUMANN, SENNHEISER, CALREC AND BEYER MICS; YAMAHA GRAND, AND RUSSELL HOBBS KETTLE.



46 Track is at home with Trident

-direct to disc too

Contact: 01-734 9901/3 and get into the picture



TRIDENT RECORDING STUDIOS LIMITED
17 St. Anne's Court Wardour St. London W1V 3AW

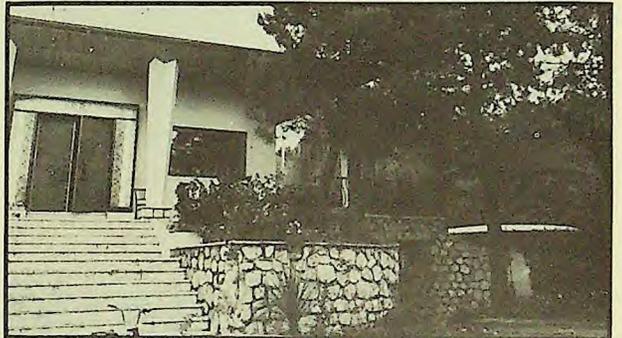
STUDIOS



PICTURED AT the recent official opening party for the UK's newest, state-of-the-art facility, Odyssey Studios in the heart of London's West End, are John Burgess, MD of Air London (situated just a 15 minute walk away down Oxford Street); Wayne Bickerton, MD of Odyssey and of State Records; and record producers Ron Richards and Peter Sullivan.



AN EXAMPLE of the rural delights available to the artists who want to live where they are working — Ridge Farm Studio in Surrey . . .



AND THE delights of a mountain location in the South of France — the entrance to SuperBear studios in Berre-les-Alpes near Nice.



For that very special Sound

DECIBEL STUDIOS
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HEAD OFFICE AND BOOKINGS
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16 TRACK AND 24 TRACK STUDIOS

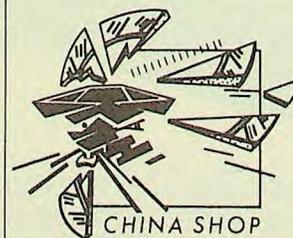
BTW RECORDING STUDIOS

125 Myddleton Road,
Wood Green, N. 22
01-888 6655: 01-449 6110
8-Track £9 per hour
4-Track £6.50 per hour
Teac-Revox Bechstein

24 TRACK

IN WONDERFUL COPENHAGEN
£13 PER HOUR
PER MEISTRUP PRODUCTIONS
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SURREY SOUND STUDIOS



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£280 PER DAY
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the world's most flexible recording studio



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TELEGRAMS PYEREC LONDON W1A 1AG TELEPHONE 01-402 8114/7

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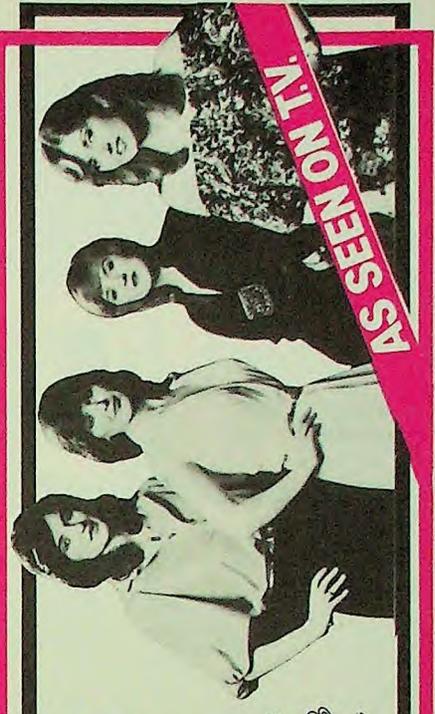
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18	20	QUEEN OF HEARTS Dave Edmunds	Swan Song SSK 19419
19	16	THE PRINCE Madness	2 Tone CHSTT 3
20	10	DON'T BRING ME DOWN Electric Light Orchestra	Jet 153
21	15	TIME FOR ACTION Secret Affair	I-Spy SEE 1
22	17	WE DON'T TALK ANYMORE Cliff Richard	EMI 2975
23	34	O.K. FRED Errol Dunkley	Scope SC 6
24	18	STREET LIFE Crusaders	MCA 513
25	24	SLAP AND TICKLE Squeeze	A&M AMS 7466
26	40	WHEN YOU'RE IN LOVE Dr. Hook	Capitol CL 16039
27	38	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels	Epic EPC 7737
28	27	BACK OF MY HAND Jags	Island WIP 6501
29	32	DIM ALL THE LIGHTS Donna Summer	Casablanca CAN 162
30	53	TUSK Fleetwood Mac	Warner Bros K 17468
31	19	REGGAE FOR IT NOW Bill Lovelady	Charisma CB 337
32	35	THE LONELIEST MAN IN THE WORLD Tourists	Logo GO 360
33	39	DON'T BE A DUMMY John Du Cann	Vertigo 6059 241
34	68	STAR Earth Wind & Fire	CBS 7902
● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER) <small>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.</small>			
59	75	NO ONE GETS THE PRIZE Diana Ross	Motown TMG 1160
60	NEW	TYPICAL GIRLS!! HEARD ... Sifts	Island WIP 6505
61	44	GANGSTERS Specials	2 Tone TT 1
62	47	MITTAGEISEN (METAL POSTCARD) Siouxsie & The Banshees	Polydor 2059 151
63	NEW	I DON'T WANT TO BE A FREAK Dynasty	Solar FB 1694
64	NEW	ON MY RADIO Selector	Two Tone CHSTT 4
65	46	NIGHTS IN WHITE SATIN Dickies	A&M AMS 7469
66	NEW	RISE Herb Alpert	A&M AMS 7465
67	70	STRAIGHT LINES New Musik	GTO GT 255
68	43	DUCHESS Stranglers	United Artists BP 308
69	59	SEXY CREAM Slick	Fantasy FTC 182
70	57	BREAKFAST IN BED Sheila Hyllton	United Artists BP 304
71	50	GET IT RIGHT NEXT TIME Gerry Rafferty	United Artists BP 301
72	NEW	GOOD GIRLS DON'T The Knack	Capitol CL 16097
73	NEW	THE SPARROW Ramblers	Decca F 13860
74	63	NOW IT'S GONE Chords	Polydor 2059 141
75	58	THIS TIME BABY Jackie Moore	CBS 7722



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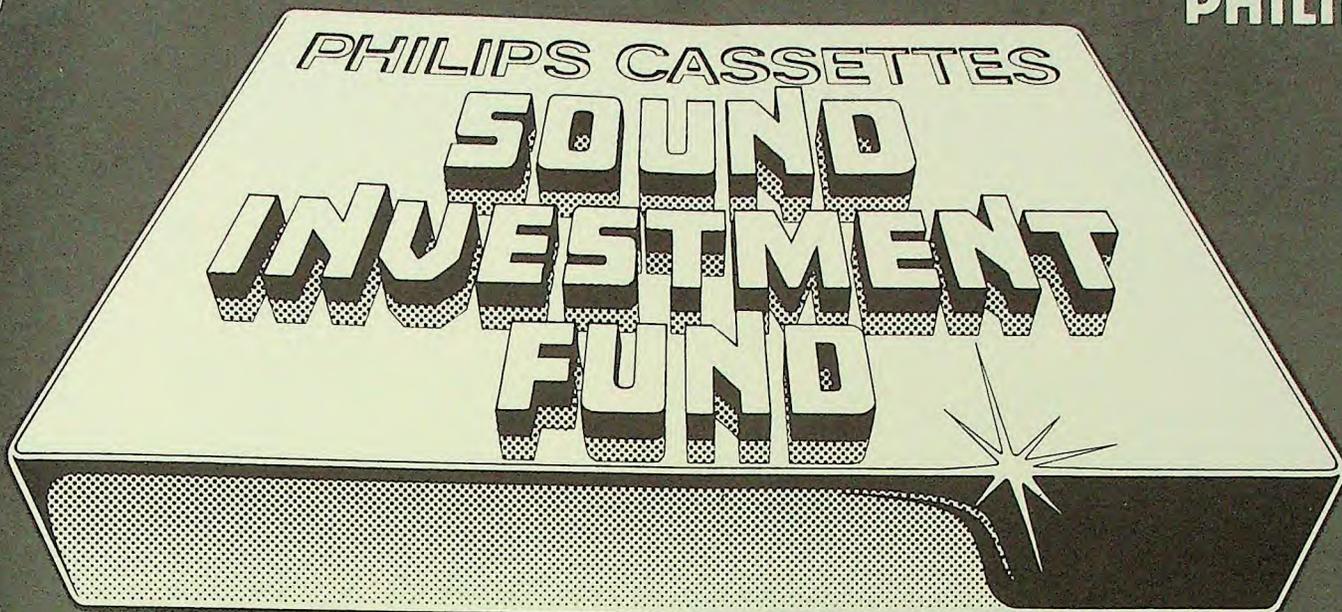
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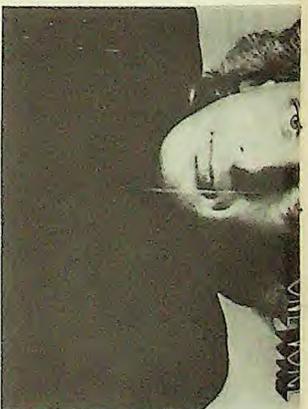


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18	15	Earth Wind & Fire		CBS 86084
19	22	GREATEST HITS 1972-1978 10cc		Mercury 9102 504
20	24	VOULEZ VOUS Abba	•	Epic EPC 86086
21	5	ANOTHER KIND OF BLUES UK Subs	•	Gem GEMLP 100
22	14	THE ADVENTURES OF THE HERSHAM BOYS Sham 69	□	Polydor POLD 5025
23	47	QUADROPHENIA OST		Polydor 2625 037
24	19	SLOW TRAIN COMING Bob Dylan	•	CBS 86095
25	16	NIGHT OWL Gerry Rafferty	•	United Artists UAK 30238
26	32	MANILOW MAGIC Barry Manilow	•	Arista ARTV 2
27	21	MIDNIGHT MAGIC Commodores		Motown STMA 8032
28	35	THE BEST DISCO ALBUM IN THE WORLD Various	•	Warner Brothers K 58062
29	52	LOVE HUNTER White Snake		United Artists UAG 30264
30	25	MANIFESTO Roxy Music	•	Polydor POLH 001
31	28	WELCOME TO THE CRUISE Judie Tzuke		Rocket TRAIN 7
32	29	WAR OF THE WORLDS Jeff Wayne's Musical Version	•	CBS 96000/WOV 100
33	23	STREET LIFE Crusaders		MCA MCF 3008
34	NEW	SURVIVAL Bob Marley & The Wailers		Island ILPS 9542
59	48	RICKIE LEE JONES RICKIE LEE JONES	□	Warner Brothers K 56628
60	67	RUMOURS Fleetwood Mac	•	Warner Bros. K 56344
61	56	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400
62	61	LIVE KILLERS Queen	•	EMI EMSP 330
63	62	MORNING DANCE Spyro Gyra	□	Infinity INS 2003
64	60	COMMUNIQUE Dire Straits		Vertigo 9102 031
65	44	CUT Sits		Island ILPS 9573
66	NEW	NOT THAT I'M BIASED Max Boyce		EMI MAX 1002
67	-	RISQUE Chic	□	Atlantic K 50634
68	-	DIRE STRAITS Dire Straits	•	Vertigo 9102 021
69	68	STREET MACHINE Sammy Hagar		Capitol EST 11983
70	NEW	JOE'S GARAGE ACT 1 Frank Zappa		CBS 86101
71	NEW	ENTERTAINMENT Gang Of Four		EMI EMC 3313
71	37	INTO THE MUSIC Van Morrison		Vertigo 9102 852
73	-	TOP PRIORITY Rory Gallagher		Chrysalis CHR 1235
74	69	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	□	Virgin VD 2510
75	-	CITY TO CITY Gerry Rafferty	•	United Artists UAS 30104



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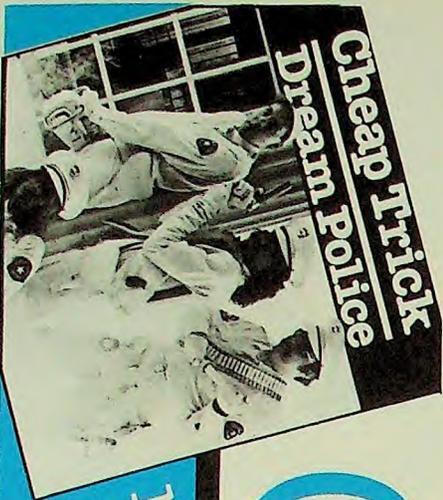
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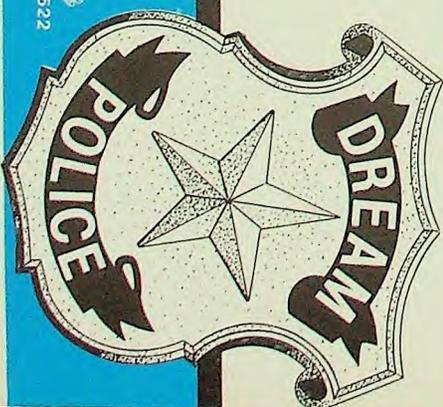
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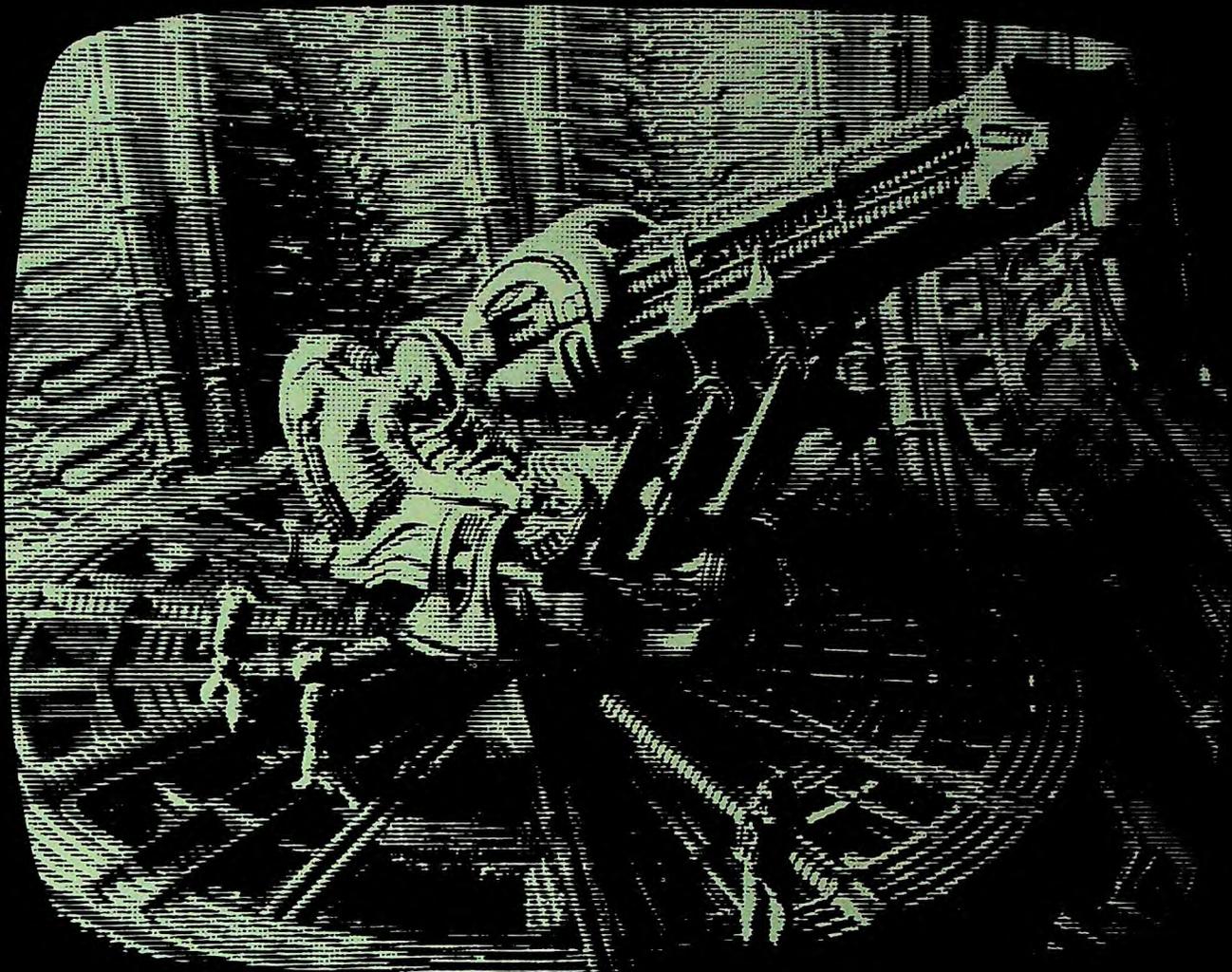
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A
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 ARMBAND, Metal Urbane, KAREL SIAKA. Blu Prinet BLU 2001 (A)

B
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 BELA LUGOSI'S DEAD, Boys, BAUHAUS. Small Wonder TEENY 2 (SP)
 BLIND MAN, Do What You Do Well, GREEN IDOLS. Cobra COB 2 (E)
 BRING ON THE DANCING GIRLS, Rock You Tonight, MARSEILLE. Mountain Top 49 (F)

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 PIR 7927 (C)
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 DISCO SAMBA PART 1, Disco Samba Part 2, TWO MAN SOUND. Miracle M9 (A)

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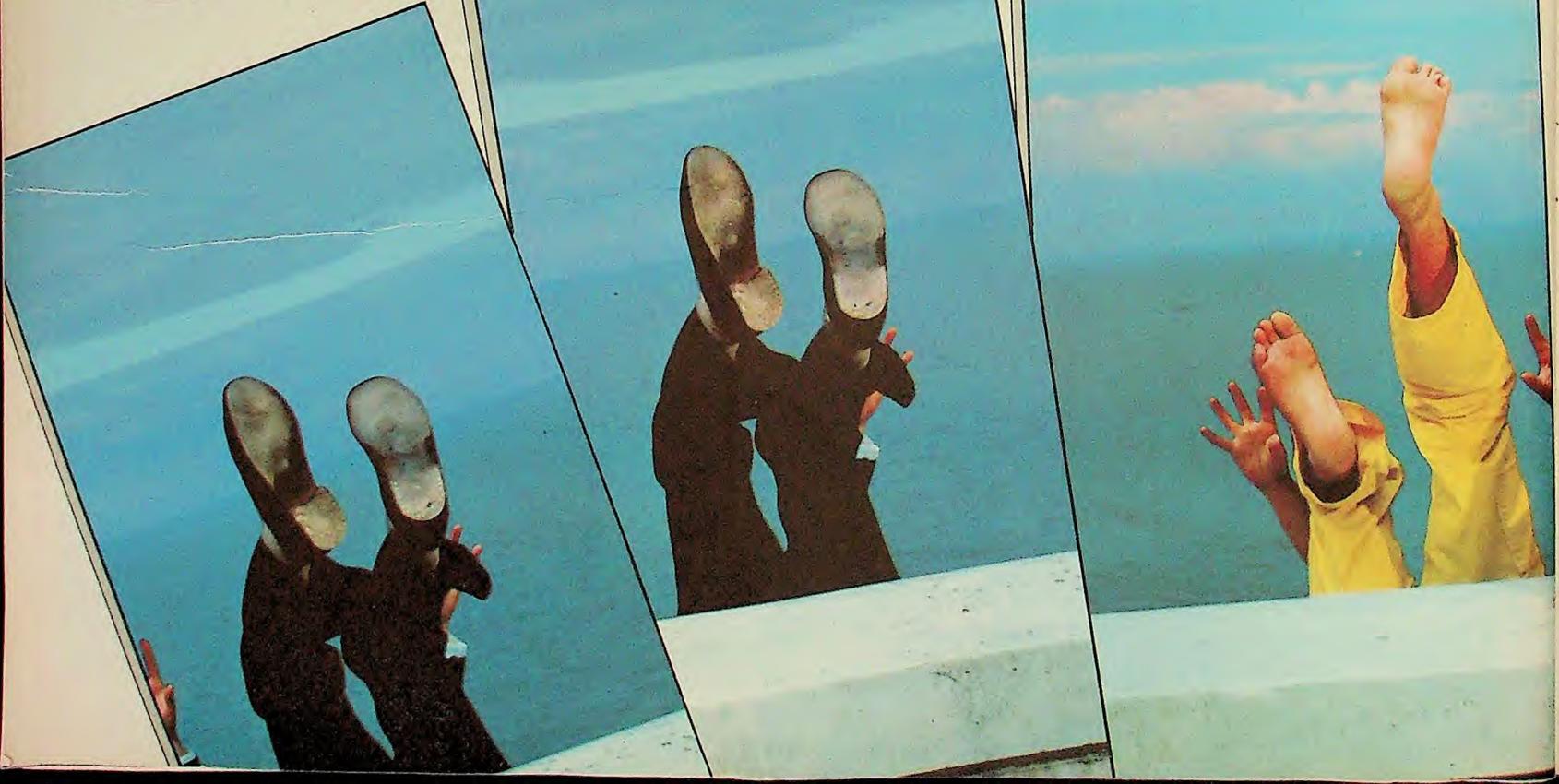
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OCT. 13

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TOP 75 ALBUMS

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 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)	Publisher	Label number
1			REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	39			I'M THE MAN Joe Jackson	A&M AMLH 64794 (C)	
2	1	2	EAT TO THE BEAT Blondie	Chrysalis CDL 1225 (F)	40	27	4	STORMWATCH Jethro Tull (I. Anderson/R. Black)	Chrysalis CDL 1238 (F)	
3	2	5	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	41	63	2	FAÇADES Sad Café	RCA Victor PL 26249 (R)	
4	7	2	THE LONG RUN Eagles	Asylum K52181 (W)	42	49	3	KENNY ROGERS SINGLES ALBUM Kenny Rogers (Various)	United Artists UAK 30263 (E)	
5	3	4	OCEANS OF FANTASY Boney M (Frank Farian)	Atlantic/Hansa K 50610 (W)	43	26	3	A DIFFERENT KIND OF TENSION Buzzcocks (M. Rushent)	United Artists UAG 30260 (E)	
6	4	3	THE RAVEN Stranglers (Stranglers/Winstanley)	United Artists UAG 30262 (E)	44	50	2	HERE Leo Sayer	Chrysalis CDL 1240 (F)	
7	5	19	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	45	45	6	SHOOTING STARS Dollar (Christopher Neil)	Carrera CAL 111 (W)	
8	8	6	STRING OF HITS Shadows	EMI EMC 3310 (E)	46	41	3	DREAM POLICE Cheap Trick (Tom Werman)	Epic EPC 83522 (C)	
9	6	27	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	47	55	16	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO GTTV 038 (C)	
10	11	4	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	48	42	9	TUBEWAY ARMY Tubeway Army (Gary Numan)	Beggars Banquet BEGA 4 (W)	
11	18	56	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	49	31	21	BAD GIRLS Donna Summer (Moroder/Bellotte/Summer/Koppers)	Casablanca CALD 5007 (A)	
12	10	7	UNLEASHED IN THE EAST Judas Priest (T. Allen)	CBS 83852 (C)	50	53	8	WE ARE FAMILY Sister Sledge (Edwards/Nile)	Atlantic K 50587 (W)	
13	9	6	ROCK 'N' ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	51	65	3	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	
14	20	30	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	52	30	5	JOIN HANDS Siouxsie and The Banshees (Stevenson/Stavrou)	Polydor POLD 5024 (F)	
15	13	10	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F)	53	59	4	NIGHTLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)	
16	12	7	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)	Swan Song SSK 59410 (W)	54			THE CRACK Ruts	Virgin V 2132 (C)	
17	17	20	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	55	36	2	COMING UP FOR AIR Penetration (S. Lillywhite)	Virgin V 21 31 (C)	
18	15	18	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	56	38	3	DART ATTACK Darts (Roy Wood)	Magnet MAG 5030 (E)	
19	22	3	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	57	46	2	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)	
20	24	23	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	58	51	17	BRIDGES John Williams (S. Myers)	Lotus WH 5015 (K)	
21	54	2	ANOTHER KIND OF BLUES UK Subs	Gem GEMLP 100 (R)	59	48	21	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman)	Warner Brothers K 56628 (W)	
22	14	4	THE ADVENTURES OF THE HERSHAM BOYS Sham 69 (Jimmy Pursey)	Polydor POLD 5025 (F)	60	67	11	RUMOURS Fleetwood Mac	Warner Bros. K 56344 (W)	
23	47	4	QUADROPHENIA OST	Polydor 2625 037 (F)	61	56	100	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETPD 400 (C)	
24	19	7	SLOW TRAIN COMING Bob Dylan (Wexler/Beckett)	CBS 86095 (C)	62	61	16	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)	
25	16	20	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)	63	62	14	MORNING DANCE Spyro Gyra (Beckstein/Calandra)	Infinity INS 2003 (C)	
26	32	32	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	64	60	18	COMMUNIQUE Dire Straits (J. Wexler/B. Beckett)	Vertigo 9102 031 (F)	
27	21	10	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	65	44	5	CUT Slits (D. Bovell)	Island ILPS 9573 (E)	
28	35	14	THE BEST DISCO ALBUM IN THE WORLD Various	WEA K 58062 (W)	66			NOT THAT I'M BIASED Max Boyce	EMI MAX 1002 (E)	
29	52	2	LOVE HUNTER White Snake	United Artists UAG 30264 (E)	67			RISQUE Chic (Edwards/Rodgers)	Atlantic K 50634 (W)	
30	25	31	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)	68			DIRE STRAITS Dire Straits	Vertigo 9102 021 (F)	
31	28	12	WELCOME TO THE CRUISE Jodie Tzuke (J. Punter)	Rocket TRAIN 7 (F)	69	68	4	STREET MACHINE Sammy Hagar (Sammy Hagar)	Capitol EST 11983 (E)	
32	29	68	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	70			JOE'S GARAGE ACT 1 Frank Zappa	CBS 86101 (C)	
33	23	14	STREET LIFE Crusaders (Crusaders)	MCA MCF 3008 (C)	71			ENTERTAINMENT Gang Of Four	EMI EMC 3313 (E)	
34			SURVIVAL Bob Marley & The Wailers (Bob Marley & Wailers/Alex Sadkin)	Island ILPS 9542 (E)	= 71	37	7	INTO THE MUSIC Van Morrison (Van Morrison)	Vertigo 9120 852 (F)	
35	40	42	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	73			TOP PRIORITY Rory Gallagher (A. O'Duffy)	Chrysalis CHR 1235 (F)	
36	33	28	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	74	69	16	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)	
37	34	2	LIVE AND LEARN Elkie Brooks	A&M AMLH 68509 (C)	75			CITY TO CITY Gerry Rafferty (Gerry Rafferty/H. Murphy)	United Artists UAS 30104 (E)	
38	43	19	SKY Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)						

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me goodbye" 7" PB 1670

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AT THE end of October, Decca chairman Sir Edward Lewis will face shareholders at the company's annual general meeting and spell out his plans to save the ailing records-to-radar group. And any decisions he may make about the once-great music element of the company will be considerably influenced by the opinions of one of the industry's most colourful characters — Jonathan King.



FOR THE past few months King has been devoting most of his energies to resuscitating Decca's record division. It is a job he is no stranger to — he performed a similar operation 10 years ago with some success.

King blames himself for the company's subsequent demise.

"When I moved out I took Don Wardell with me to run UK Records in America and things began to collapse. This time my main thought is that if I achieve what I hope to achieve I can then leave someone behind to carry on my work."

That "someone", says King, could be already working at Decca or may be hired from outside. And he hopes to achieve his aim — "three or four hit singles and albums moving well" — before Christmas.

But what exactly is Jonathan King up to at Decca — and just how much influence does he have with the man who, after 58 years at the Decca helm, is truly Britain's grand old man of the music industry?

The friendship between pop star King and chairman Lewis dates back 14 years to 1965 when fresh-faced undergraduate King found himself with one of the year's biggest hit records, *Everyone's Gone To The Moon*.

"I have had a personal friendship with Sir Edward ever since I discovered that the chairman of the record company which released my records had gone to the same college and stayed in digs in the same street in Cambridge," King recalls.

"It bonded us as friends and ever since then he has asked my advice on

are the good executives and which companies do I think are well run and which ones are making mistakes, so he is *au fait* with it all.

Jonathan King

talks to

Rodney Burbeck

"I am convinced that whatever happens with the Decca Group, the heart of Decca is, and always has been, the music side and my position as a sort of consultant has basically just been to try and get the music side back on the rails.

"And from my knowledge of Sir Edward's character, if anything was ever sold off the last possible part of the company would be the music side because that's where his heart is. The rest of it is something he has built up. He bought the record company in something like 1921 for around £2,000 and now it is worth millions.

"He would never let the music side slip away from his personal control because that is his great love — it's his baby."

So what is the chairman's brief to King at Decca?

"I get hit records as fast as possible," King says modestly. "That's what I'm doing here for him."

And he goes on: "Giving me Decca is like someone giving me a tank and saying this is a new modern tank and I cannot make it work, and me happening to know that all you have to do is open up the lid at the back and put petrol in. And I know where to get the petrol and I know that once it's in the tank it is going to run marvellously."

King works from Decca's Marlborough Street promotion offices where Keith Bennett has replaced Mike McDonagh, but his work encompasses Frank Rodgers' A & R department, the marketing department under Roger Bull and the sales staff at Selecta. He also works closely with commercial director Bill Townsley.

On the A & R front, King takes the unarguable view that with its roster notably lacking in star names it is in a unique position in the industry to take on talent and devote much time and energy to promotion without being diverted by the egos of stars — nor is its coffers drained by unrealistic advances and inflated royalties.

"Some major companies are in a very bad position because they cannot get out of contractual obligations which are draining them through large artist percentages and massive advances which are simply no longer practical," says King. "But Decca has always lost its

major artists because it is not prepared to fork out big percentages and big advances. It has always been Sir Edward's policy to find new talent and keep it as long as possible and the really faithful good, new talent will stay with you.

"Whereas the unfaithful new talent — when their ego goes to their head and they are probably not as good as they were anyway — will leave you and you shrug your shoulders and get on with breaking new acts.

"Which means that we at Decca can now start building without having to do a demolition job on an artists roster which has become unwieldy. It's a very nice state to be in and this is the best time to do it because I believe Britain is a hotbed of new talent and a lot of acts are coming to us first.

"They want to come to Decca partly because they will have no competition from a roster full of megastars, and partly because they feel that with Decca they will get a new approach."

But Decca used to have the megastars and was once regarded as the Great British Record Company — a tag King tried to revive when it looked as if EMI was selling out to the Americans — so what went wrong?

publicised belief in the flexi disc as a commercial proposition.

Any mention of Jonathan King's name, let alone these two topics, are bound to send any member of the BPI charts committee running for shelter, but then King has pretty strong views on them too: "The BPI has no teeth. It is a cowardly body and is not prepared to take any radical decision," he says.

King is convinced that the move to a Top 75 was a detrimental step and advocates a Top 30 which could be compiled from a much wider panel of shops therefore making it more difficult for anyone to influence it.

"At the moment everyone is attempting to influence chart dealers," he says. "At the cleanest companies they are trying to persuade dealers to sell more of their product, and at the dirtiest they are falsifying the returns so that it looks as if they are selling more."

Of the future of the flexi disc, King is so convinced it is a viable alternative to the hard vinyl disc that he says he is prepared to match anyone with £100,000 to invest in setting up a flexi disc industry.

"I have a building in London with a flexi disc record shop on the ground floor; a flexi disc factory on the first floor (and you can turn out 250,000 in the time it takes to make

'Britain is a hotbed of new talent'

"The trouble has always been a lack of co-ordination," says King candidly. "There are a lot of good people here. We have as good executives as any other company, although they may not be as expensive. But things aren't always tied together. There is a lack of coherence which is crucial and someone has got to tie it together.

"That basically is what I am trying to do here — getting everyone co-ordinated on the same projects and when I move on I hope I'll leave someone here to carry on this co-ordination work."

So far King is happy with the first results of his co-ordination efforts: 200,000 sales of *If I Had You* by the Korgies, a mild hit, *Lines by The Planets* and a "semi hit" with *Kidnapped*.

"I'll be happy if by Christmas people are talking about Decca even more than they are at the moment. There is a buzz on the streets; people are saying, 'Things are beginning to pick up at Decca'."

Despite his fixation with getting Decca straight, King has two other firmly-held views which are bound to penetrate any conversation with him. One is his absolute conviction that the industry chart should be limited to a Top 30 to prevent hyping; and the second is his well

20,000 ordinary discs); and on the top floor A & R and promotion men.

"I'd advertise that any group or act could come along with their tapes and have a record pressed up and released. That is the way we are going to find the next Beatles. Flexi disc quality is now excellent but the industry has to get over the image that it is a giveaway."

Of Jonathan King's other favourite topic — Jonathan King — he is a little less talkative these days. Apart from his involvement in Decca he has been producing Dame Edna Everage for *Charisma*; he has made a new single himself, *Gloria* on Ariola, his own English language version of a massive Italian Continental hit; and he would like to get more involved in straight prose (as opposed to song) writing.

And despite his occasionally outrageous self promotion and deliberately provocative, loudly declaimed opinions, deep down King is genuinely concerned about the future of Decca and our industry as a whole.

He has been described as the *enfant terrible* of the British record industry and, as he says, he intends to go on being *terrible*, if not *enfant*, "because there are so many changes I'd like to see".

'I played him *The Sparrow* by *The Ramblers* and he was bouncing about saying it was a hit'

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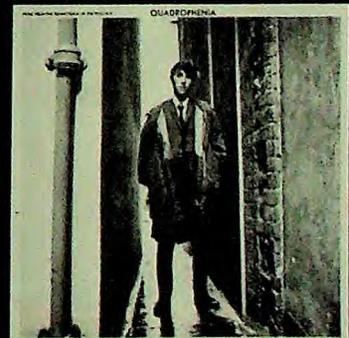
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DISCOS

High hopes at Pye

PYE, WITH Morgan Khan revising the disco mailing list on the formation of the new R&B Division, is pinning its hopes on the remixed version of Poussez' Come On And Do It — a hotted up version of the lengthy album track which DJs have been behind for so long — and Cognac's How High, which is also being promoted by St. Pierre Publicity. The latter marks a rare disco excursion for Electric Records following a massive import hit for the record via Salsoul. But it's of British origins, if you can work that out.

Roger St. Pierre is also in the process of updating his mailing list and any professional DJ wanting an application form should contact him at 17 Nelson Road, Greenwich, London SE10. Tel: (01) 858 8892.

Second from Spyro Gyra

SPYRO GYRA'S second album, entitled *Spyro Gyra*, was released last Friday (October 5) as their first picked up a silver disc for sales in excess of 60,000.

Spyro Gyra was first issued by the band last year on their own Cross Eyed Bear label, but after several months they had sold so many records that local New York distributor Amherst Records picked up the album, re-packaged it and re-released it with the result that sales exceeded 200,000 copies.

A full house at UK disco convention

LAST WEEK'S British Discotheque Convention, held by Robin Nash and Paul Wheeler at Frenchie's in Camberley, was designed to bring together the top people in the disco industry. And that's precisely what it did, with a full house of over 200 people and DJs and record industry people from all over the country.

Unfortunately, as is often the case, the seminars often degenerated into slanging matches and some felt that the panel, which included James Hamilton, Chris Hill, Adrian Webb, Robbie Vincent, Greg Lynn, Froggy and a solicitor, showed a strong bias towards the Funk Mafia and the Royalty Club in particular.

But Chris Hill was in sparkling form, adding the right degree of humour, and the informal moments gave all present a chance for a rare get together, with everyone under the same roof.

Edited by
JERRY GILBERT
of Disco International

Paul Nash and Robin Wheeler should be commended for achieving a notable first, and despite the obvious problems in presenting a sane and orderly question and answer session, they have good grounds for staging a repeat as they had hoped in another part of the country.



HOME-GROWN pop/disco continues to make its mark as "sophisticated/funk band" *Kandidate* (as the press release describes them) embark on their first headlining tour of the UK. They kick off with three nights at Bailey's in Watford (October 11-13) and then play major disco venues throughout the country until mid-November.

Here are the first 40 £100 winners in K-tels Banner Bonanza competition. There are still more £100 prizes to be won. Watch this space!!

Harum Records,
London N.10.
R.S. Hill Ltd.
St. Heots, Cambs.
Baves Recordium,
Kings Lynn.
Robinson Records,
Manchester, 3.
Vibes Records and Tapes,
Bury, Lancs.
Beaver Radio,
Whitechapel, Liverpool.
Ali Ba Ba Records,
Crosby, Nr. Liverpool.
Slipped Disc,
Chorley, Lancs.
Sounds Easy,
Smethwick.
Disco Sound,
Wednesbury, W. Midlands.
Easy Listening,
Acocks Green, Birmingham 27.
Phocus on Sound,
Shirley, Birmingham.
Baraby Recordings,
Gillingham.
T.W. Records,
Bexleyheath.
Burnham Music, Slough.
Record and Disco Centre,
Rayners Lane, Pinner.
Master Sounds,
Haywards Heath.
Whiteleys, Bayswater
Our Price Records, Croydon.
Ard Radio,
Leith, Edinburgh EH6 5JB.

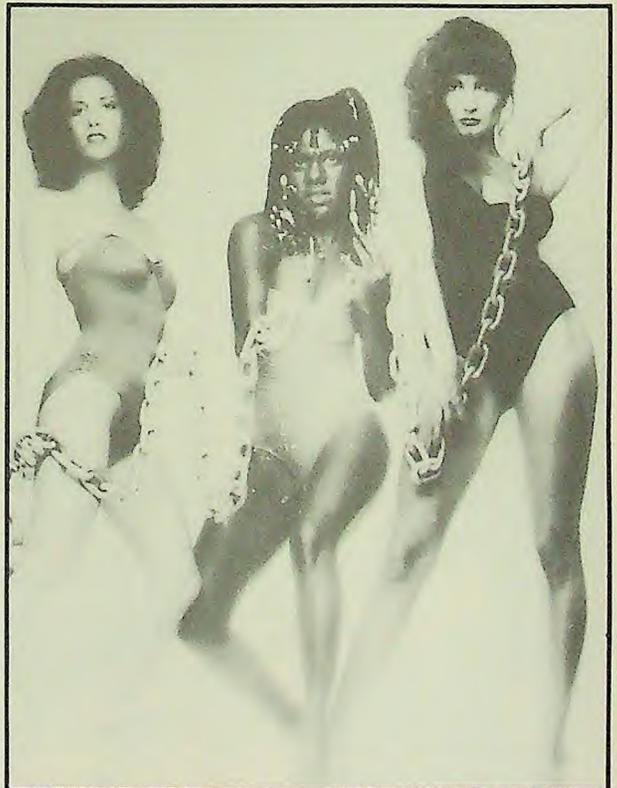
Fiesta, Glasgow.
Gardner and Ball,
Dumfries, Scotland.
Regis, Hull.
Record Gallery, Leeds.
Kennedys Record Bar, Leeds.
Mountains Records, Blackpool.
Ames Records and Tapes,
Blackburn.
Justins (J. & M. Rigby (Bolton)),
Salford Precinct, Manchester.
Derek Guest, Bolton, Lancs.
Hemlyn Records,
London S.E.9.
Keatings and Rumens,
Winchmore Hill Road, London N.4.
C.T.N. Group, Gravesend.
Rediffusion,
Angel Row, Nottingham.
Syd Booth Records,
Mansfield.
Uptown Records, Bournemouth.
Rival Records, Bristol.
Studio B Tewkesbury.
Record House, Aylesbury.
Past and Present Records,
Watford.
Will Parker Records,
Earlstown, Newton-le-Willows.

K-tel
INTERNATIONAL

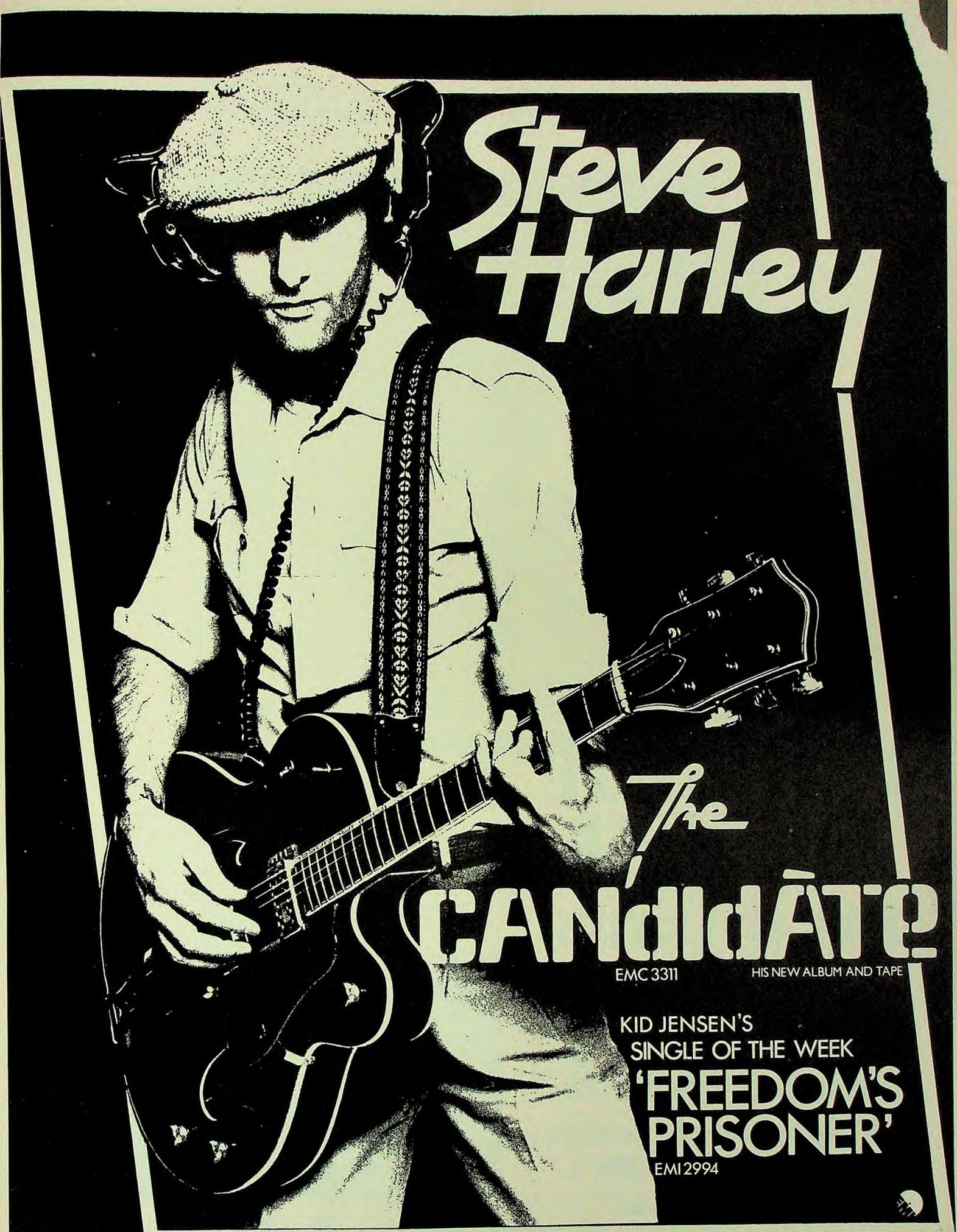
DISCO TOP 50

- 1 DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 2 YOU CAN DO IT, Al Hudson & The Soul Partners (ABC 5256)
- 3 STREET LIFE, The Crusaders (MCA 513)
- 4 STRUT YOUR FUNKY STUFF, Frantique (Phil Int'l PIR 7728)
- 5 SEXY CREAM, Slick (Fantasy FTC 182)
- 6 FEEL THE REAL, David Bendeth (Sidewalk SID 113)
- 7 CAN'T LIVE WITHOUT YOU, Tamiko Jones (Polydor STEP 1)
- 8 LOOKING FOR A LOVE TONIGHT, Fat Larry's Band (Fantasy FTC 29)
- 9 SAIL ON, The Commodores (Motown TMG 115)
- 10 DIM ALL THE LIGHTS, Donna Summer (Casablanca CAN 162)
- 11 OOH WHAT A LIFE, Gibson Brothers (Island WIP 6503)
- 12 LOST IN MUSIC, Sister Sledge (Atlantic K 11837)
- 13 IT IS MY TIME BABY, Jackie Moore (CBS 7722)
- 14 GOOD TIMES, Chic (Atlantic K 11310)
- 15 DEJA VU, Paulinho Da Costa (PABLO STEP 3)
- 16 LADIES' NIGHT, Kool & The Gang (DeLite)*
- 17 GONE, GONE, GONE, Johnny Mathis (CBS 7730)
- 18 IT'S CALLED THE ROCK, Edwin Starr (20th Century TCD 2420)
- 19 RISE, Herb Alpert (A&M AMS 7465)
- 20 DON'T BRING ME DOWN, ELO (jet 153)
- 21 SING A HAPPY SONG, O'Jays (Phil Int'l PIR 7825)
- 22 WHEN YOU'RE No 1, Gene Chandler (20th Century TC 2411)
- 23 I DON'T WANT TO BE A FREAK, Dynasty (SOLAR FB 1694)
- 24 POINT OF VIEW, Matumbi (Matumbi RIC 101)
- 25 INTRO DISCO, Discotheque (Mercury 6007 231/9198 421)
- 26 UNDERCOVER LOVER, Debbie Jacobs (MCA 520)
- 27 FOUND A CURE, Ashford & Simpson (Warner Bros K 17422)
- 28 THE HUSTLE, Van McCoy (H&L 6105 092)
- 29 ANGEL EYES, Roxy Music (Polydor POSP 67)
- 30 GOTTA GO HOME, Boney M (Atlantic Hansa K 11351)
- 31 BABY BABA BOOGIE, The Gap Band (Mercury 6167 824)
- 32 DANCIN' LADY, Bill Summers (Prestige PRS 103)
- 33 THE BITCH, Olympic Runners (Polydor POSP 62)
- 34 REACHIN' OUT, Lee Moore (Source)*
- 35 WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta (Motown TMG 1159)
- 36 OK FRED, Errol Dunkley (Scope SC6)
- 37 AFTER THE LOVE HAS GONE, Earth Wind & Fire (CBS 7721)
- 38 LIFE IN THE CITY PART 1, The Isleys (Epic EPC 7757)
- 39 YOU NEVER KNOW WHAT YOU GOT, Me & You (Laser LAS 8)
- 40 I WANT TO DO THE DO, Bobby Rush (Phil Int'l PIR 7805)
- 41 COME GO WITH ME, Teddy Pendergrass (Phil Int'l PIR 83656)
- 42 COME ON AND DO IT, Poussez (Vanguard VS 5015)
- 43 STRATEGY, Archie Bell & The Drells (Phil Int'l)*
- 44 NO ONE GETS THE PRIZE, Diana Ross (Motown TMG 1160)
- 45 STAR, Earth Wind & Fire (CBS 7902)
- 46 I WONDER WHERE YOU ARE TONIGHT, Rose Royce (Whitfield K 17463)
- 47 CHASE ME, ConFunkShun (Mercury 9198 319)
- 48 JINGO/DANCIN' AND PRANCIN', Candido (Salsoul SSOL 121)
- 49 WHAT'CHA GONNA DO?, Stephanie Mills (20th Century TC 2415)
- 50 DREAMIN', Blondie (Chrysalis CRS 2350)

* denotes imports.



FRANTIQUE VISITED the UK last week to record *Top of the Pops*, with their record *Strut Your Funky Stuff* topping the disco charts and appearing high on the national charts. Pictured (left to right) are: Tricia Lynne Cheyenne, Florence Raynor and Denise Roselle.



Steve Harley

The
CANDIDATE

EMC 3311

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DISCUM REVIEWS

HANKS
Albion *Feeling. Charisma CAS 20560.*
 First record from a member of the band since the release of *And There Were Three*, backed by Charisma's biggest marketing campaign of the year. Banks plays keyboards, guitars and bass and is ably assisted by Kim Beacon on vocals and Chester Thompson on drums. Bound to appeal to the many thousands of die-hard Genesis fans.

JASPER CARROTT
The Unrecorded Jasper Carrott. DJM DJR 20560. Mammoth promotion campaign (TV ads if ITV ever comes back included) should push this entertaining album into the charts. Features material recorded for his TV show from Drury Lane Theatre — plus a track that never made it onto the air. A fun album.

BOB MARLEY AND THE WAILERS
Survival. Island. ISLP 9542. Producers: artists and Alex Sadkin. Marley's ability to consistently produce excellent albums has kept him as the undisputed leader of the reggae pack, as proved by his ability to fill Stafford's isolated New Bingley Hall during his only British appearance last year. *Survival* is refreshing, exciting and hails a return to the earlier styles of *Exodus* et al after the more romantic *Kaya* album. A single, *So Much Trouble In The World*, has been taken from the LP.

ANGLETRAX
Ariola/Hansa AHAL 8009. Producer: Jeff Calver. Lead singer, Wendy Herman, has a superb voice with an obvious range and the rest of the band are fair musicians, too. But the album fails to cut on the whole

as it gives the impression that they are trying to do something new for the sake of it. Nevertheless, they are not as far over the top as they could be and the tracks manage to take in more traditional elements from the blues and "progressive pop" strains that warrant more than one listen. The single *Things To Make and Do* cuts stronger on a second hearing and *Why Not* is an amusing up-tempo number.

ROY SUNDHOLM
The Chinese Method. Ensign ENVY 10. Producer: Vinnie Castellano. Although Sundholm owes a lot to Bruce Springsteen, the sound is a lot more accessible and more British sounding, without that descriptive mode that the American artist offers. Side two is the stronger with four of the five tracks all strong contenders for a hit single: *The Girls Are Out Now*, *Waiting For The Night*, *Did You Ever Have A Heart?* — with a superb chorus and fine brass reminiscent of traditional brass bands, giving an odd sound — and finally *Should I Wait For You?* Not a chart certainty, but a fine album.

EDWARD WOODWARD
Don't Get Around Much Anymore. DJM DJF 20559. Producers: Johnny Arthey, Stephen James. As singing actors go, Woodward is quite impressive. What's more, he's improving with each album and not sounding so strained on some notes as before. The songs here are great standards such as *My Foolish Heart*, *I'll Remember April*, *Lazy River* and *As Time Goes By* and they receive first-class attention from Woodward and his musical director, Johnny Arthey. Worthy of a prominent place in your MOR browser.

JAMES LAST
Copacabana. Polydor 2371 929. Producer: James Last. The sub-title is *Happy Dancing*, and that's exactly what this is or, if you prefer, happy listening. The Last orchestra moves at a sprightly Latin pace through mostly genuine Latin items of vintage popularity such as *El Rancho Grande*, *Caminito* and *Perhaps Perhaps Perhaps*, and the LP concludes with some convincing Brazilian batucada percussion in a tasty Last concoction entitled *Chili Con Carne*. A certain seller on Last's glowing reputation and another scintillating orchestral triumph for Hansi.

PICKWICK LIMITED EDITION
 18 double albums containing 40 tracks each. Space precludes reviewing each individual double album in this batch, but retailers unaware of them or yet to stock any should bear in mind their value for money at £2.99 (£3.99 cassette equivalents) in the pre-Christmas market and the wide range of repertoire. For children there are 40 Walt Disney Originals (PLD 8010), for country fans 40 Country Masterpieces (PLD 8002) and 40 Country Classics (PLD 8011) with names like Johnny Cash, Willie Nelson, Hank Locklin, Jeannie C. Riley and Roy Drusky, *Rock Heroes* (PLD 8001), *Black Magic soul* (PLD 8000) and 40 Solid Gold Hits (PLD 8005), all by the original artists. In MCR territory there is 40 Brass Band Favourites (PLD 8008), 40 Unforgettable Memories (PLD 8017), and at the serious end of the musical gamut, 40 Classical Masterpieces (PLD 8007). All are well packaged and presented, often with definitive sleeve notes, and all are worth two or three stars in selling potential.

VARIOUS ARTISTS
Rockers. Island. ISLP 9587. Excellent reggae album that doubles as soundtrack for the film of the same name and a reggae sampler with a vintage selection of artists including Peter Tosh, Bunnny Wailer, Burning Spear, Third World, Lee Perry as the Upsetter, the Heptones and the Maytones. It doesn't matter if the film fails or succeeds, this album should take off on its own.

EDDY GRANT
Walking On Sunshine. ICE/Virgin ICE 4. Producer: Eddy Grant. A well deserved ego trip for Grant who not only wrote and produced all the tracks here, but plays most of the instruments on it too — and yes, he runs the Ice label as well. Needless to say, his seemingly endless creative energy spills out on to all the tracks here including the chart hit *Living On The Frontline* which by no means overshadows the rest of the material on the album.

PENETRATION
Coming Up For Air. Virgin V 2131. Producer: Steve Lillywhite. Two albums on and Penetration still haven't achieved the acclaim they deserve. A good solid band which boasts one of the best girl singers in the country still hasn't had a hit, but this could, at last, be the album to give them one. The band takes its lead from Pauline whose voice is so clear it almost sounds folksy, and on numbers like the single, *Come Into The Open* and *On Reflection* they really sound good enough to make the grade.

WIRE
 154. EMI/Harvest SHSP 4105. Producer: Mike Thorne. Wire are artists, or so they claim. This is their

fourth album for Harvest and although there is a gut reaction to simply call it pretentious rubbish, there is something alluring about their sound which is quite cogent and thankfully split into short tracks. A limited seller, probably, but will shift enough copies to make some artists envious. There's a free EP with initial pressings, too.

ROCK'N' ROLL HIGH SCHOOL
Sound track of. Sire SRK 6070. Producer: Various, remixed by Phil Spector. Features a Ramones medley of *Blitzkrieg Bop*, Teenage Lobotomy, California Sun, Pinhead and She's The One, *Come Back Jonee* from Devo — always good to hear — and *School Days* from Chuck Berry. Whether it sells or not will depend on the popularity of the film, but it is a worthy collection of tracks which perhaps might be old hat for confirmed Ramones fans.

JOHNNY CASH
Silver. CBS 83757. Producer: Brian Ahern. Country purists will no doubt slam their Grand Ol Opry programmes on coffee tables and say that Cash has sold out again. Rubbish. It's singers of his calibre and willingness to rejuvenate Guthrie's folk approach that will keep country music alive and spread its appeal.

IT'S A BEAUTIFUL DAY
It's A Beautiful Day. CBS 83797. Producer: David Laflamme. With the mod revival already in full swing, no doubt it won't be long before some bright A&R man revives Flower Power to save the bottom line. If so, CBS will be up front with the deserved re-issue of one of the classic albums of that era featuring the violin of Laflamme on seven titles including the majestic *White Bird*.

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DALENT

News in brief...

JIMMY HIBBERT of the Albertos Y Los Trios Paranoias has completed his first solo album for Logo — included in the musician Line-up are Manfred Mann, Pat King, Graham Preskett and Geoff Whitehorn. A single is scheduled for mid-October.

DOLL BY Doll are currently in the studios putting down tracks for their second album with producer John Sinclair. The LP will include material featured in their live act as well as some new songs and will be released by

Edited by
CHRIS WHITE

Automatic Records in November. Tour plans include headlining dates at the end of October before the band joins the nationwide Hawkwind tour which runs from November 15 to December 8.

SORE THROAT have their first album, *Sooner Than You Think*, released by Hurricane Records this month. A single *Seventh Heaven*, is already out. The band is currently playing live dates around the country.

Bennett back on disc—his way



TONY BENNETT

THE MUSICAL trend towards disco and 'new wave' music has left more than its share of victims, not least among them being the great American song-stylists.

With the sole exception of Johnny Mathis, whose flirtation with disco has brought dividends and a whole lease of recording life, other Fifties and Sixties singers like Andy Williams, Perry Como and Vicki Carr have found themselves out in the cold so far as record sales are concerned.

Even Frank Sinatra, no stranger to the charts for more than three decades, suddenly finds himself taking a back seat. It is more than

five years since his last new studio album, although he is apparently now working on a forthcoming triple-set commemorating his 40 years as an artist.

Tony Bennett is another artist to have been elbowed out by the disco merchants but he reckons that he has found the answer — by starting his own record label which allows him to decide what he should sing and how he should sing it.

For two decades Bennett was one of CBS' flagship performers and created such memorable recordings as *I Left My Heart In San Francisco*, *Stranger In Paradise* and *For Once In My Life*. His list of admirers is like a "who's who" of music — Sinatra, Peggy Lee, the late Bing Crosby and Judy Garland. His concert appearances around the world still continue to sell out weeks in advance, yet his recording career has been more than erratic during the last four years.

Bennett, currently with his own BBC TV series, *Tony Bennett Sings*, started *Improv Records* two years ago.

"The problem is that there are a lot of recording executives around who quite simply feel that they should be able to dictate what the public should like and buy," Bennett says. "They argue that there is no longer a market for our kind of music, but if that is so how come that artists like myself still perform regularly and to standing-room only audiences? The whole recording industry is in danger of collapsing if attitudes don't change."

Bennett's label has attracted

various name jazz artists like Charlie Byrd and pianist Bill Evans who have found themselves in a very similar situation, unable to persuade major record companies that there is a demand for their music.

"Hopefully, the major companies' attitude is only temporary, but until they do change, we're aiming at *Improv* to rectify the situation. I'm going to record the songs that I want to sing — and not be told by an executive that I have to sing certain numbers because that is where the market really lies. One of the first albums I did for *Improv* featured the songs of Rogers and Hart, something I have wanted to do for a long time."

Bennett remains grateful, however, for his long connection with CBS.

"I did 80 albums for the company and was very happy with the results because I worked with some of the greatest names, Count Basie, and Percy Faith included. Although in recent years I have not had much new product released, my general record sales still hold up because of the back-catalogue."

He added: "I'm getting a lot of new songs sent in and I'm happy to say that the standard is getting better. I admire the work of contemporary writers like Paul McCartney and Joni Mitchell. I'm looking forward to getting into the studios again soon because Stevie Wonder came in to see me at Las Vegas recently and played me a new song he had written called *This Town*. I'm really looking forward to recording it."

Apollo venture

By ERIC WISHART

THE APOLLO Centre in Glasgow, currently in the throes of a £300,000 renovation programme, is to open its doors to amateur bands free of charge on Saturday mornings. The experiment is the brainchild of manager Bob Saville who hopes that it will establish the Apollo as a premier spotting ground for new talent.

"We hope to launch a trial run in November — the idea is to use the building at a time when otherwise it would be lying empty. Neither the bands nor the audience will pay and the Apollo will provide lights and a PA system," Saville says.

"We won't make any money out of it, the main aim is to give unknown acts a chance of exposure. The shows will run from 11am to around 2pm, with each band being allowed around 45 minutes playing time."

He added: "It will be quite loosely organised from an audience point of view and people will be able to drop in for just a few minutes or sit and watch all the acts. There has been an enthusiastic response from record companies and promoters who all agree it could be a useful opportunity to see new acts."

Saville also said that he would like to hear from acts throughout Scotland and beyond — "If a band wants to appear and is willing to travel, they are welcome to contact me and arrange a date."

TIP SHEET

Everything under control

ONE THING that all A&R men seem to agree upon is that strong management for an artist is a vital consideration for a prospective signing. Artists therefore often find themselves in the dilemma of not only seeking a label's interest but also a manager's — and there are few of these professional, capable, animals about.

Thus the return to the management scene of Brian Longley should be welcomed by all.

"My aim is to manage the biggest group in the world, the biggest solo singer and the biggest comedian," he told *MW*. "I'm interested in working my artists into all aspects of entertainment which could include films and musicals — whatever they are capable of."

Longley's reputation in management extends from America to the UK and Europe. For three years he managed Guys and Dolls, from their inception until last year's concert at the Festival Hall with Frank Sinatra. Prior to that, he worked in America managing Carmen, an exciting flamenco rock group.

Longley has represented Chicago for all of Europe

from their early days, also managing Jeff Christie and working with the Tremeloes, Marmalade, The Move and Edison Lighthouse.

Now within his newly-formed independent company, Pennongrade Management, he has become involved with several artists he feels will fit into his brief for success.

"I prefer to take a band from scratch, get to know the guys, what they want and live with them through the early hard days," he says. The Mainland band is Longley's first "find" and he has already placed them on the whole of Leo Sayer's UK current tour.

Longley also now manages Gary Dors, son of Diana, who can not only sing but has the great, clean-cut wholesome image that appeals to the youthful audience of today. Gary and Mainland are on Christy Records, the independent label, owned by Peter Salmon.

Longley's third commitment is to a young Welsh band who he is convinced will make it internationally.

Contact Brian Longley, Pennongrade Management, 17a Curzon Street, London W1 (01 499 2409).

Teaching yourself to be more tender

NON-MUSICAL cassettes are an expanding field of talking books, language courses and teaching aids of various kinds. And the newest on the market has a more widely based appeal than the others. It is the "sexuality cassette" and three are available for national distribution.

The Forum tapes are spoken tapes entitled *Enhancing Male Sexuality*, *Enhancing Female Sexuality* and *Couples Sexuality*. They are written, compiled and spoken by Ann Hooper and Philip Hodson of *Forum* magazine and produced by Forum Press in association with Audiogenic Ltd.

The cassettes are currently available through mail order from Forum but the company is now interested in national distribution. One would expect them to sell in

Edited by
SUE FRANCIS
Tel: 439 9756

shops as easily as the quality sexual aid books sell in bookstores — which is very well indeed.

Distribution companies can contact Martin Maynard, Forum Press Ltd., 2 Bramber Road, London W14 9PB. (01) 385 6161 or direct on 0734 595647.

Rocky rights

JONATHAN KING is looking for someone to pick up the rights to the original cast recording of the *Rocky Horror Show*. King was co-investor in the show with Michael White and produced the cast album.

"Anyone who takes it will be astonished at the number of albums they can export to America where it is a big cult album," he said.

King's UK Records label also has a number of interesting masters which, says King, would make ideal TV compilation album material. Contact King c/o Decca's promotion department: 439 9521.

Harbour mastery!

HARBOUR RECORDS is John Schroeder's new label which he believes will play a part in his own personal "fight against the lethargy and general depression in the music industry."

Schroeder has therefore decided to be led by his own track record, looking to America to sign artists directly to this UK label and he has been there twice to pick up artists and would be interested to establish a further dialogue between himself and US artist/managers.

Schroeder was the man who brought the then infant Motown label to this country in the early 1960s through Oriole. And over the years he has produced Status Quo, Helen Shapiro, Geno Washington and Cymande to name a few.

"My successful productions have always leaned toward the American market and to artists with international longevity potential," he says. "In America, artists are suffering from a stifling amount of competition now. One major US company head told me: 'Look, we can't even fill our obligations in releases to our artists under contract.'"

"I can guarantee artists a UK release and, in certain cases, European ones. And with success there is an opportunity of getting the product to America. Let's face it, in



JOHN SCHROEDER

the end the whole industry — Britain, American, European — it all flows through America. That is the ultimate market and goal."

Steve Haynes and Richard Stepp (Canadian artists signed at Midem) are the label's first releases, just out and distributed through Pinnacle Records. Other signings are an American rock band, Zingo and the UK band, Hooker. Contact: John Schroeder, Harbour Records, 12 The Quadrangle, Cambridge Square, London W2. (01) 402 4550.

Martin management

JOHN MARTIN, formerly with Pye Records' promotion team, has set up his own management/promotions company. Three artists are signed to the company for management: Reno, a five-piece rock band "in the mould of the Eagles/Boston/Doobies"; singer/songwriter Gordon Alexander, just signed to Decca and a Birmingham-based band, P.G. Francis Servo X.

Besides their management, Martin is also available for freelance promotion work in the North Midlands, Yorkshire and North West areas. Contact John R Martin Music, Ashford House, Spring Court, Long Lee, Keighly, West Yorkshire. (0535) 606332.

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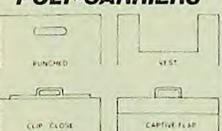
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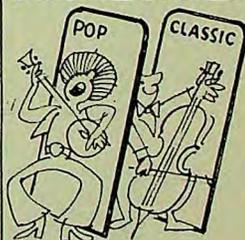
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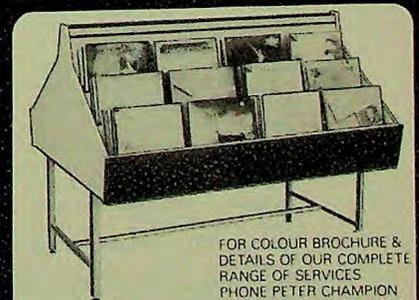
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Midlands Area

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MIDEM'80

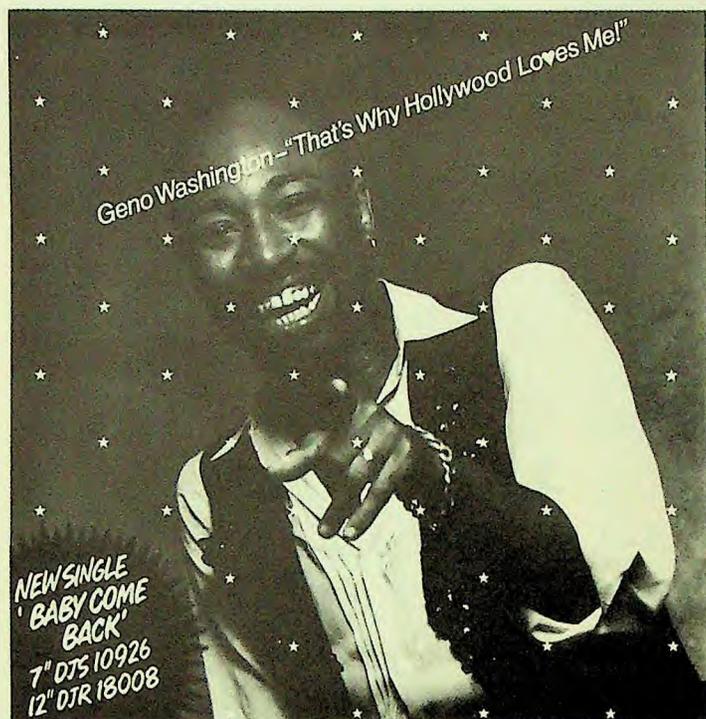
LIST OF COMPANIES REGISTERED
BETWEEN 21 AND 28 SEPTEMBER 1979

Australia, Laser Record & Music, Rondor Music Pty Ltd, Tumbleweed Music Pty Ltd.
Belgium, Decibel Music PVBA, SHIVA SPRL — PVBA.
France, MCA Music France, Societe Phonogramme Internationale, Sacem/SDRM, Societe Nouvelle Eddie Barclay, Trema Disques/Editions Art Music-France, CBS Disques, Baret SA., De Love, Heloise Production, Radio Nova France, Societe Frances Du Son, Recording Video Broadcasting, AB Productions, Tee France Aquarius.
Israel, Hed Arzi Ltd.
Iceland, Hlgomplotuutgafan.
Italy, G Ricordi & C, ATV Music Italiana SRL.
Ireland, Coras, Trachtala, Irish Exportation Board.
Japan, Nippon Tel Music Corporation, Shinko Music Publishing, Yamaha Music Foundation, Matsushita Electrical Ind Corp.

Luxembourg Radio Music Group.
Mexico, Fabrica de Discos Peerless, Discos Musart SA.
Norway, Arne Bendiksen.
West Germany, Ariola Eurodisc, MusikGesellschaft International Tonaugen, Antogon Musikgesellschaft, Metronome Musik GmbH.
Spain, Discos Belter SA, Phonic SA, Ediciones Musicales Clipper's, Discorama SA, Compania Pongrafica Espanola SA.
Sweden, Sonet Grammofon AB.
Switzerland, Ringier-Verlag Direct Marketing.
South Africa, Gallo Record Ltd.
UK, West Central Printing, Bron Organisation, Music Week, Arcade Records, Tony Roberts Music, Anastasia Group of Companies, Trident Group of Companies, Multiple Sound Disque, Dansan Records, Automatique Record/Music Ltd, Leeds Music Ltd, Paul

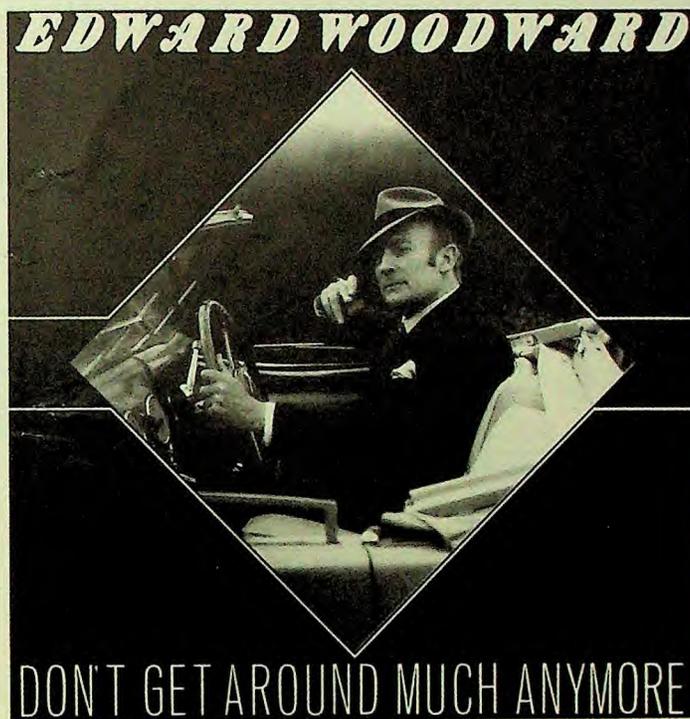
Woolf & Co, Allan Carr Enterprise, The Sparta Florida, Simons Records Ltd, Garrod & Lofthouse, Old Barn Recording Studio, Andrew Heath Music, Goldberg, Ravden & Co, St Anne's Music Ltd, Rondor Music Ltd, A & M Records, MAM Records & Publishing.
USA, Special Rider Music, Chinnichap Inc, Gold Hill Music Stephen Still Music, Mason & Sloane, Broadcast Music Inc, Project Three Records, Rondor Music Inc, The Rocket Group of Cos, Family Productions — Home Grown, Donsep Trading Corp Inc., Slazenger & Guggenheim, Bernstein Zerbe & Buck, Baarrs, Pienick, Glinert & Warren, MCA Music, G Schirmer Inc, Picalic Inc, Scotti Bros Entertainment, Leonard Korobkin, Sunset Records Inc, Marshal, Morris, Powell & Silfen, The Welk Music Group.

Washington, Woodward and other Unyque sounds



Geno Washington

Geno Washington's back - and 'That's Why Hollywood Loves Me' (DJF 20561) adds a funky new dimension to disco. His latest UK tour has been a great success. Listen to the album and you'll find out why!



Edward Woodward

Nobody sings the great songs of the 40's quite like Edward Woodward. 'Don't Get Around Much Anymore' (DJF 20559)* has all the warmth that's sold so many previous Woodward albums.



Unyque

DJM's latest entry into the highly explosive disco market is Unyque - the group of top New York musicians brought together by Crown Heights Affair producers, Freida Nerangis and Britt Briton. 'Makes Me Higher' (DJF 20562) is an exhilarating album that will have everyone tapping their feet.

*Also available on cassette.



DJM RECORDS LIMITED, JAMES HOUSE,
5 THEOBALDS ROAD, LONDON WC1X 8SE.
ORDER FROM CBS DISTRIBUTION.
TEL: 01-960 2155.

OPINION

Query over Hammer's maxi-singles

I RECENTLY purchased two six-track maxi single records by The Platters and Bobby Vee, distributed by Hammer Records.

I have the originals of these recordings and was most disappointed to find that they sounded so different. In my opinion the songs sound if they have been re-recorded by the same artists many years after the originals were hits.

Although the record sleeves do not claim they are original recordings, it does not say they are not, and surely most people would assume they are the originals.

I suggest that the sleeve should make it clear whether or not they are originals so that the customer can decide whether he wants to spend his money rather than being disappointed.

A disc jockey (name and address supplied).

Letters

Goings-on at the dealers' own conference

I WAS surprised that *Music Week* did not cover the recent Record Dealers Annual Conference so I thought you might like the following report of what happened.

The venue was Mrs Burridge's Guest House for Temperance Gentlemen, Scunthorpe, and on arrival each delegate was handed a badge (on sale or exchange). We then signed the visitors' book kindly donated by the major record companies and one delegate had

the temerity to question the wording on the front page: "The undersigned agree not to deal in imported goods originating from Canada, Portugal, USA etc." Thus the international feel of the meeting was quickly established and the doubting dealer was asked to leave. The conference, held in

the bar parlour of the Brown Bear, was opened by our secretary who spelt out our triumphs and difficulties of the past year. The triumph was that we were still in business at all — and the difficulties were entirely due to the fault of the manufacturers, in particular their continued reluctance to send their reps to us on a twice-daily basis. Some dealers also expressed problems phoning out orders on account of the fact they can no longer afford to have a phone.

On the brighter side, it was stated that while on paper our profit had fallen slightly (helped by Polydor), in our hearts we really knew we were in fact doing well because the manufacturers had told us so and who were we to argue?

In any case, said our secretary, he had been in two shops recently and had seen customers browsing before 10.30 a.m. so trade must be good! (The fact that they were Sex Supermarkets is beside the point).

Conference then broke for coffee at Bert's Lay-by Snack Bar on the A46 and re-convened to hear the chairman's address: The Pines, Courteney Close, Esher, Surrey, which was received with thunderous applause.

A presentation followed by our marketing department on tape and slide entitled, How I Learned To Live With The Christmas Sell-in. And three main points of defence were recommended to delegates:

1. We haven't appointed a Christmas buyer yet due to staff reorganisation.
2. Due to industrial action there will be a shortage of orders — this is beyond our control.
3. "Clear off!" (This last only to be used if the rep is particularly pushy and still high on enthusiasm

from his company's conference).

The banquet dinner that evening was held aboard the resident dredger on the River Humber and delegates joined the ship at Goole docks for a cruise to the coal wharf at Hull. Main course was *poulet au vin* colour accompanied by an excellent little wine, *Nouveau Release '76*.

The day ended with a happy band of delegates being locked out of their digs because they didn't get back before 9.30 p.m., but they had had such a good time they settled down happily to await transport home in the nearby East Yorkshire bus station.

Honestly, you should have been there!
KEN SMITH, Hudson's Music Centres, Chesterfield.

Rhesus positive thinking!

ALTHOUGH WE are far from being bored shop assistants here at Discount Records in Manchester, we felt we could not resist the challenge to write regarding the recent Rhesus Records campaign.

We come across many "animals" in our mainly punk/new wave shop, but not in the way which may immediately spring to mind. I am referring to Slaughter and the Dogs, Pigs, Fish Turned Human, and of course the Boomtown Rats to name just a few.

But never has any animal caused such a star as The Donkey in our doorway. This shop-trained animal was a real crown puller and a tremendous boost to sales of the Donkey's single.

Rhesus positive thinking!
M.B. Reuben/B.G. Reuben, Discount Records, Market Centre, Brown Street, Manchester.

A word of warning to Entrepreneurs

MY GOOD friends Len Beadle, Dana Josephson and Rod Buckle (humorously) seem to have said most there is to say regarding *Interpop* in your letters columns.

But as the BPI was implicated and as I was its director-general at the material time, I would just like to make one or two further points.

Having ascertained our members' almost total disinterest in *Interpop* and having communicated this disagreeable message to the promoters, they persisted in going ahead. If they had listened to us, we could have saved them a lot of time, aggravation and money.

What has bugged me over the years is that every entrepreneur who wants to horn in on the fringe of the music business for his own commercial gain demands that the relevant industry associations should act as his unpaid salesmen to promote his project, however hare-brained it might be. I have never seen this as any part of the BPI's function and when we decline to be so conscripted, we are accused of "apathy".

I have considerable personal experience of the BPI's sister industry associations around the world, and do not have to rely on the questionable evidence of foreign journalists, and say, without hesitation, that the BPI is as good as any better than most at caring for its members' interests in those areas that really matter, which does not include the promotion of expensive, time-wasting, unwanted and commercially non-viable junkets.
GEOFFREY BRIDGE, BPI, London SW7.

EMI 'a constant source of wonder'

IT IS a constant source of wonder to me how any retailer ever manages to get any EMI records or tapes to sell in his shop. I suppose some must succeed because there are over a dozen EMI albums in the Top 75 album charts, so someone is getting hold of them.

But, whenever I ring the area 5 order desk, nobody answers. The only time I get a reply is if I ring at dead of night when there is nobody there! However, I am always a bit wary of giving my order to a machine in case it get a number wrong. No doubt one day a boffin will invent a machine to repeat the numbers that I give to it, but until that day, it is rather a case of pot luck.

And then, having placed the order with the machine, I am kept in suspense. My partners and I run a sweep each week as to how many days it will take before that British Railways van pulls up outside the shop to deliver the goods. Choose any number between seven and 14 and you are in with a chance of winning. We are within a 70 mile radius of London, on the main line, but quite apart from all that, please can anyone explain to me why other record companies find it economic to use Securicor or Courier Express (delivery in most cases being the day after I have placed my order, two days at the most), yet EMI doesn't? I asked EMI enquiries, but they don't know. Lastly, does EMI have any reps at all? I know there have been drastic cutbacks in staff, but even before that, the only representative of EMI that we saw was the area manager. He came to see us three times and very helpful he was, but that was before we started trading. Since May, when we opened, we have not seen anybody.

I know we haven't asked for anybody to call on a regular basis, but then we didn't ask for anybody from Decca, WEA or Phonogram to call on a regular basis, but they do and very pleased to see them we are too.

I must stop now as I see the Securicor van pulling up outside, with a delivery from Terry Blood, less than 18 hours after I placed the order!
MARTIN DOUCH, The Pied Piper, King Street, Sandwich, Kent.

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.

DIARY



SOME NEWCASTLE dealers read about EMI goodies available, encouraged by some EMI staff. From the left, EMI commercial manager Peter Bowler, Keith Coultas of Music Box, Stella Jones of DJs, Whitley Bay, EMI national sales manager Garry Le Count, EMI North-East rep Ellie Stokeld, Derek Jones of DJs, Whitley Bay, and Karen Riley and Peter Byrne of Thirlwell's.

MUSIC WEEK
RECORD DEALER
TOUR

IN NEWCASTLE



WARWICK SALES manager Les Tomlin points out the staggering value of a Warwick album to Christine Clark of W. H. Smith, watched by other Smith staff in the persons of Paul Stringfellow, Kathleen Earle and Colin Lancaster and Warwick's Paul Halliwell.



POLYDOR MANAGING director A. J. Morris, Bill Dean of Burlesque, Music Week publishing director Peter Wilkinson and Ken Dean of Burlesque found something to be cheerful about.



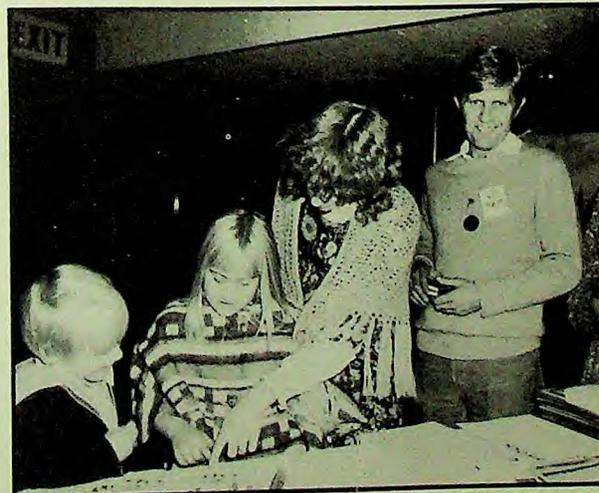
RCA FIELD sales manager Ken Rowlands explains an offer they can't refuse to Angie Hallop and Kath Sherrick of Boots, watched approvingly by RCA colleague Gerry Messerelle.



TOM HILL of Spinning Disc signs in with his colleagues Tony Docherty and Stephen Willcock and Bill Ker of Boots queuing behind him.



JOHN PORTER (right) of MCA Records commanding the attention of June Walker and Margaret Mallinson of Woolworth and the bearded MCA press person Geoff Thorn.



YOU'RE NEVER too young to get interested in Music Week's Dealer Tour. Nick and Gabby Pride came along with their parents Alison and Phillip Pride of BBC TV Newcastle.

DOOLEY

CONTRARY TO what you may have read elsewhere, Stevie Wonder's Secret Life Of Plants sleeve will not be perfumed on account of the fact that EMI's UK technical manager Bill Soby discovered that the "secret ingredient" perfume contains something that actually attacks and destroys vinyl! Presumably the American albums, which will have perfumed sleeves, will self-destruct after a period of time so the public have then to buy another copy — sounds a novel way of boosting sales The Stevie sleeve will, however, contain an embossed message in braille on the front cover, and credits inside include thanks to the air traffic controllers at Dallas Fort Worth, Texas, airport for help in coordinating sound effects, and to Michael (Roshkind), Motown's chief operating officer, "for being a positive pain".

INVITING MERSEYSIDE dealers to visit the Polygram distribution depot last week, Polydor deputy managing director Tom Parkinson added that there would be "drinks on the coach", to which a voice quipped: "But the whisky will only be 30 per cent proof!" The pressing/distribution deal between Pye and Rialto Records was signed last Friday at 12 noon and the Pye sales force was selling the new Korgis single into the shops by 4 p.m. that afternoon It seems some people think Roger Whittaker is no longer signed to EMI and EMI would like it to be known that he most certainly is Britain's youngest pop tycoons Robin Eggar and Buzz Carter have signed latest discovery Jane Kennaway to Dinsong Publishing and now checking out recording prospects; meanwhile their Members are touring USA and Australia.

THEME FROM Tinker, Tailor, Soldier, Spy TV series, sung by Paul Phoenix, 12 year old treble soloist of the Boys Of St Pauls Cathedral Choir, being released on Different Records single but Sonet got in first using the Russian dolls used in the titles as promotion gimmicks for its single Oh Susie by Secret Service Liberty/UA marketing manager Howard Berman married fiancee Denise in Hollywood home of former UA man Alan Warner After many years as a music journalist, A&R man and consultant, Andrew Bailey now has his own work on record — his adaptation of Aesop's Fables, narrated by Arthur Lowe with music performed by the LSO, conducted by Ed Welch, released on Arista Rod McKuen denies story that he is selling his Stanyan catalogue and says he is in fact resuscitating it to concentrate on his own writing output.

TRYING TO beat TV blackout, a Cornish retailer is advertising the Manfred Mann Semi-Detached Suburban album as "the one you haven't seen on TV".

Delegation

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MICKY DENNE
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